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Assessing the Cognitive Impact of Pakistani TVCs of Females' Local Clothing Brands: A Multimodal Analysis

by

Tehreem Shahid

A thesis submitted in partial fulfillment for the
degree of Master of Science

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I dedicate this MS Linguistics Thesis to my beloved mother Mrs. Nasreen Shahid (late), whose prayers and wishes continued to keep my morale high beyond her untimely departure to her final abode.

This thesis is an outcome of dedication and hard work, but more importantly, the constant love and patience from my family who helped me over the course of my life and especially this degree requirement.

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(Tehreem Shahid)

Abstract

This research was focused on identifying the cognitive impact of television commercials from local female clothing brands, employing a multimodal analysis framework to examine the interplay between visual, auditory, and linguistic semiotic resources. In an era of growing cultural emphasis on local fashion entrepreneurship, the cognitive processing of these advertisements, how they are perceived, understood, and retained by viewers, remained unexplored. The study addressed three central research questions: 1) Identifying the distinct multimodal elements within Pakistani TVCs of female local clothing brands? 2) Evaluating the perceptions among young female population? & 3) Identifying the linguistic elements in Pakistani TVCs having an effect on the remembrance?

Using a mixed-methods approach, the research adopted a descriptive qualitative approach to analyze and interpret data drawn from Pakistani TV commercials. Semiotic analysis (SA) was used to examine the signs, gestures, symbols, and visual elements in Pakistani TV commercials, revealing their underlying meanings through sign systems and related analytical techniques. At the same time, data was collected from target respondents using a questionnaire developed to identify respondents' perceptions and understandings.

Findings revealed a prevalent use of the visual mode in the TVCs, while the cognitive impact was dominant on the remembrance of the respondents through multimodal elements. TVC of each clothing brand was particularly working on a separate theme, each time the clothing brand launched a new collection. It paved way for exploring language, culture, tradition, social norms, and values. They were not merely for marketing purposes but also promoted civilization. Viewers enjoyed the interplay for multimodal elements. They related the themes of the TVCs with their real lives and worked out the contextual meaning hidden behind these TVCs. The underlying themes and symbolism made the audience analyze the subject matter in a better way. Their familiarity with the language and other modes increased empathy for the characters and made the advert more engaging for them.

Keywords: Multimodality, Cognitive Impact, TV Commercials, Female Local Clothing Brands

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Chapter 1

Introduction

1.1 Language and TV Commercials

Language used by any community is the organizer of their experience and it shapes their view of the ‘world’ and ‘social reality’ (Schaff, 1967). Similar to any other case, language has two important functions, i.e. to convey message to the audience and ‘to be actively involved in the audience’s mental processes’ (Berrio, 1983). Mertinell (1979) observed that languages in adverts are very fundamental, and adverts are seldom found without linguistically coded language. Advertisements have combined visual and auditory impacts in television (Leech, 1966). Leech further considered that Attention Value, Readability (or listenability), Memorability, and Selling Power are typical characteristics of advertising language.

Television commercials (TVCs) are common method of presenting the products to general public. Organizations project their products through TVCs attempting to attract consumers buying their products. The TVCs are created with detailed research and understanding of the target markets and include linguistic and semiotic components.

Different classes of society have diverse perceptions, and the TVCs are received differently within the society sections. Organizations target specific segments of

society based on their plans to create the necessary influence among the particular segments.

TVCs are a source of empowering an extravagant way of life and a part within the increment of consumerism in society. TVCs provide the opportunity of educated choices in the midst of inescapable promoting messages (Butt and Fatima, 2023).

Semiotics has been a study on the integration and meaning construction of signs and symbols in language, visual representation, gestures, and sounds in different cultural and social contexts (Eco, 1979). The critical factors in semiotics studies in advertising included signs, signifier, signified, symbolism, and visual composition, with the signifier defined as the concrete form of the sign, including words, images, colors, and sound, while the signified is the concept or meaning connected with the signifier (Chandler, 2007; Danesi, 2004; Dzanic, 2013).

Key features of advertising language include its ability to capture attention, be easily understood, be memorable, and drive sales. The language used by a community shape how they perceive reality, playing both communicative and cognitive roles. In advertising, language is essential, especially in television ads or commercials (TVCs), which combine auditory and visual elements (Modes) to enhance impact.

Concurring to the study, a sizable rate of members said that TV commercials empowered an extravagant way of life and had a part within the increment of consumerism in society. Moreover, solid special endeavors were seen to extend the showcase esteem of items, whereas misleading publicizing hones raised concerns, especially with respect to their effect on young people. Celebrity support was found to impact buying eagerly, and the rise of social media was seen to challenge conventional media outlets. It also demonstrated a potential decrease in TV viewership with the rise of gushing administrations.

Most of the time, the purpose of TVCs is to influence purchasing decisions. There is a complex relationship between customers and TV commercials, considering the diverse audience of print and mass media. Their study focused on the interaction

between consumer behavior, young clients, and TV commercials, and how these factors influence purchasing decisions.

1.2 City of Karachi, its Demographics and Female Clothing Styles

Karachi is the largest populous in Islamic Republic of Pakistan, comprising of a varied population ranging from Elites to Slums. Due to its characteristics, Karachi offers a unique opportunity to undertake any research, for which there are large population groups available. [Weber et al. \(1978\)](#) stated that society can be broken down into the following broad classes upper class, middle class and lower class.

The Middle Class is unique as it is the median segment of population in Karachi. Per the census 2017, it also comprises large number of ethnicity groups from the whole of Pakistan. Gender diversity within the middle-income segment is close to 50/50. Karachi is also unique in the use of multiple languages, as the demography of the city is diverse. According to the 2017 census, the linguistic breakdown of Karachi is presented in the adjacent graph:

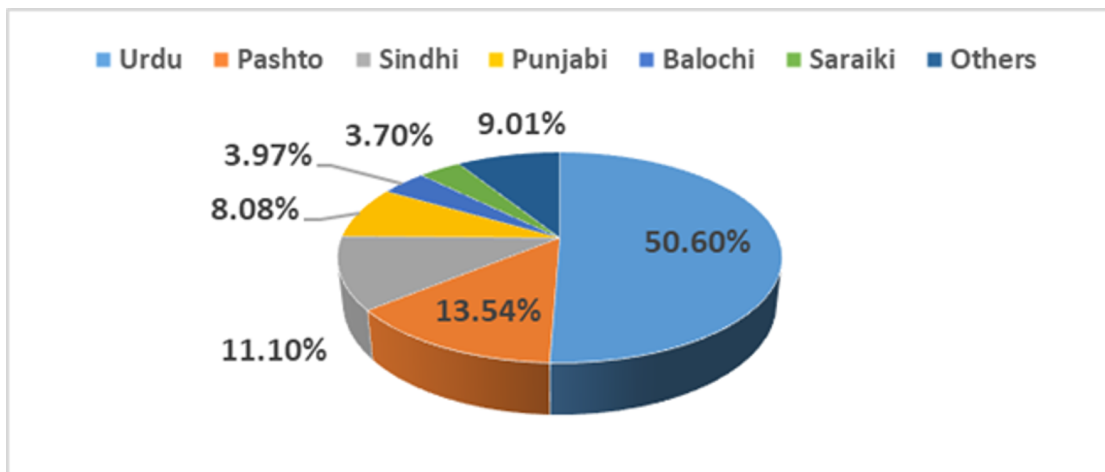


FIGURE 1.1: Linguistic breakup of Karachi

Considering this large population and access to television, all companies project their products through TVCs, besides using other channels as well. The TVCs

contain multimodal elements and create a sense of liking and following among the viewers. Companies use various techniques in the TVCs to enable a sense of remembrance in the audience. This could ultimately result in sale of the products. The sense of remembrance is invoked through the use of distinct features of linguistics and semiotics within each TVCs. Specific care is applied with the target audience in mind, whereby TVCs for female audience carry multimodal elements that attract female viewers, while TVCs for male audience carry specific multimodal elements for male viewers.

The ‘*Shalwar Kameez*’, ‘*Achkan*’, ‘*Sherwani*’, and ‘*Kurta*’ are considered the national attire of Pakistan, worn by both men and women across all five provinces of the country. On special occasions like ‘*Eid*’, Pakistani women often wear more heavily embroidered versions of the ‘*shalwar kameez*’. During the wedding ceremony, the bride typically wears embroidered *gharara*, *sharara*, *saree*, or *maxi* depending upon the ethnic background. The variation in dresses portrays the colorful landscape of Pakistani culture.

Pakistan has many clothing brands that are popular in all or various classes of society. Among the whole list of these brands, the more famous Pakistani clothing brands include:

1. Gul Ahmed
2. Khaadi
3. Sapphire
4. Sana Safinaz
5. Nishat Linen
6. J.
7. Maria B
8. Kayseria
9. Al Karam
10. Bonanza Satrangi
11. Limelight
12. Generation

Almost all the brands air their TV Commercials (TVCs) during prime time and others. These TVCs are a great source to market products by attracting viewers with use of multimodal elements, as generally Pakistani population always has the

TV turned on. Few of these brands have succeeded in capturing the international market as well by telecasting TVCs in desi TV channels abroad.

Brands develop their ads to target specific income segments as well as demographic groups. Based on their targets, the language – spoken & written text, social & cultural context, color themes, images & videos, background music, tone and stress, facial expressions & body language, people & objects etc. are specifically designed to tap into this consumer groups.

1.3 Research Area

There has been significant work undertaken in the study of TVCs, both globally and from Pakistan. The objectives of previous works vary from effects of choices of consumers; use of metaphors; assessment of the narratives etc.

This research aims at assessing the cognitive impact on young female population from the middle-income segment of Karachi. From the psychological definition of cognitive impact, this work would be focused on “remembering information”. Remembering information is the primary factor of influence for a greater impact. The distinct features of linguistics and semiotics are analyzed to identify this relationship between the TVCs and the remembrance (cognitive impact).

1.4 Statement of the Problem

Clothing is a need of every human being in society. People dress up to be accepted in society as sane individuals. In today’s era, clothing has become the social identity of individuals. Considering the classes of society, the middle-income group has a multi-façade need for clothing. First need of the society is to be clothed, and the other need is to be distinct and popular.

Compared to the male population, the female population tend to have a greater tendency of making more clothes. Unlike yester years, people became aware of

the new products through a number of channels, including but not limited to, TV commercials, social media posts, print media etc.

The TV commercials of clothing have also gone through the transformation from very stale black & white ads to dynamic, vibrant, textual & auditory rich ads. These ads focus not just on the products, but on the aura around the model who presents the product. The problem here is to assess what multimodal elements are effective in TVCs, that are the reason for selecting a particular brand.

There are many reasons to spotlight females' population for the study. Clothes selling generates significant revenue source for the economy, therefore the focus on females' clothing advertisement is considerably larger as compared to male clothing advertisement.

However, the primary reason for selecting the females is the number of purchase transactions carried out by females, than males. Although it is difficult to estimate on average number of dresses, the middle-income household females purchase monthly, a safe estimate is that they purchase at least 1-2 dresses monthly. However, there is an seasonal change in purchasing frequency due to Eid festival, wedding events and annual clearance sales on the local brands. Such occasions increase the sales market and the females buy 2-3 dresses for each event.

Secondly, ad agencies market brands' products through triggering the psychology of consumer by selling identity, belonging, and solutions to meet the consumers' needs, thus involving the brain science and social context behind it.

1.5 Research Questions

- i. What are the distinct multimodal elements within Pakistani TVCs of female local clothing brands?
- ii. What are the perceptions of young female population about the local clothing brands?

- iii. Which linguistic elements in Pakistani TVCs have an effect on the remembrance?

1.6 Research Objectives

- i. To examine the role of multimodality in analyzing selected Pakistani TVCs of females' local clothing brands
- ii. To identify young females' perceptions about dressing and personal presentation from the target segment in Karachi
- iii. To assess the relationship based on linguistics between Pakistani TVCs and the remembrance.

1.7 Research Gap

Research on TVCs has been conducted extensively worldwide, including in Pakistan, but the focus and objectives of these studies differ significantly.

While global research often explores broad themes like consumer behavior [e.g., [Solomon \(2009\)](#)], metaphorical language [e.g., [Forceville \(1994\)](#)], and narrative analysis [e.g., [Escalas \(2004\)](#)], studies from Pakistan tend to examine the aspects within localized cultural and economic contexts, highlighting both similarities and divergences in advertising approaches.

The researchers have focused on these elements to ascertain the answers to their respective research questions [e.g., [Ashraf and Sultana \(2024\)](#); [Butt and Fatima \(2023\)](#); [Rizvi et al. \(2023\)](#)].

However, there has not been any significant work combining 'cognitive impact'; 'influence'; & 'semiotics' for a particular age group, income segment, and geographical location in Pakistan.

1.8 Significance of the Study

This research aims at assessing the cognitive impact on young female population from the middle-income segment of Karachi. From the psychological definition of cognitive impact, this work would be focused on “remembering information”. Remembering information is the primary factor of influence for a greater impact. The distinct features of linguistics and semiotics are analyzed to identify this relationship between the TVCs and the remembrance (cognitive impact).

This work will serve as English for Specific Purpose (ESP) and it will benefit the advertising agencies. Furthermore, the future researchers can undertake detailed work in understanding consumers’ psychology and target selling by emphasizing linguistic features in TVCs.

Chapter 2

Literature Review

2.1 Introduction

Semiotics – the study of signs and symbols – helps analyze how meaning is constructed through language, visuals, and sound in cultural contexts. Key features of advertising language include its ability to capture attention, be easily understood, be memorable, and drive sales. The language used by a community shapes how they perceive reality, playing both communicative and cognitive roles. In advertising, language is essential, especially in television ads or commercials (TVCs), which combine auditory and visual elements (Modes) to elevate effect.

The city of Karachi is unique with its various characteristics. There is a huge population in the city, the geographical boundaries are large, and one can find all types of communities and income groups within this single city. It is believed that majority of the population is literate at least at the primary level. At the same time, the television viewership is also quite large. The gender split within Karachi is also almost 50/50 between male and female residents.

This huge population and the variety in demographics offer a unique opportunity for market operations that are typically not possible within lower populus areas. Like all other businesses, clothing brands also use different methods to market their products to the end consumers in order to maximize their product sales.

2.2 History of TV Advertisements

O'Barr (2010) documented the history of TV advertisements in his journal. He stated, in 1600s British integration was at its peak, its extension gave birth to USA. Initially, Ads were printed in newspapers and magazines, recordings and videotapes. To encourage British settlers, Ads in newspaper played a vital role offering the solution of their problems, few of those were preserved but the rest discarded once used. Ads were used as a medium to make people aware of imported products from all over the world. The purpose of Ads of old products was to present customers keep on using the product or to make new customers.

Language is an integral part in promoting ads whether in printed or electronic form. Figurative devices, i.e., metaphors, similes and alliterations were used to enhance the effect of the products. However, in the modern era, the influence of these Ads can be shown by the appreciating comments of their satisfied customers. In 1700s, there were a few newspapers, and the Ads published in those newspapers lack artwork without mentioning price of the product. Brands were not introduced till 1800s, and the manufacturers market their products without stamping their names. Benjamin Franklin brought revolution in Ads' style by adding sketches aligned with verbal or written language and providing more information about the advantages of the product. Ads became more competitive when brands came in, convincing the viewers to buy specific brands of product in comparison to other brands.

1900s ascended American journalism with the upraise of multiple languages colonial speakers. Yet English language of English-speaking settlers took the lead in publishing Ads in newspaper. As estimated, there were 35 newspapers in 1775 which increased to 532 by 1820. This is how it became first broadcast in American society. Mid 1800s, Bennett brought bloom of not only to newspaper but for newspaper advertisements as well, that was an unfamiliar yet most economical technique of advertising due to standardized.

In 1800 salesmen in small town used to tell the benefits of the products face to face to their customers. However, by 1900, around 350,000 businessmen came

to America, few of those worked as a mediator between the manufacturer and distributors while others sold to buyers in marketplace by convincing them. In the second half of 1800s, various techniques and tactics were introduced by Barnum, an artist of deception, to develop advertisements. Such techniques were beneficial for the promotion of business.

By the 20th century, many ad companies were established all over America. That was a great move from face to face selling to public communication advertising. The Ad agencies played the trick of putting trade cards in cigarette packets, this appealed to the customers to buy more of the products. Also in 19th century, the Ads shifted from newspaper and magazines to posters and billboard on roads and public places.

In 1890, language performed a significant role by taking the form of attractive slogans in Ads of various products and services. Just one line slogan replaced long, and wordy sentences were quite convincing techniques applied to customers. Slogans describe popular culture that remains in the memories for a long time. In the 19th century, brands - names of companies or manufacturers were given to all the products and services. Brands have symbolic tokens like names, logos with exclusive packaging, colors and designs. A brand achieves a background, prestige and value to the buyers. In the modern era, it's the time of expanding brands through publicity. A new brand is launched via Ad, or an existing one can have a promotion by ensuring customers of the maintenance of quality by Ads.

By the 20th century, customers challenged the advertising techniques and demanded policies and laws in marketing. As a result, the national Advertising review council' was established. By 1950 in America, only men took their charge on executive seats in Ad agencies but within twenty-year 1970s, the situation changed, and the women got hold of the dominant positions.

World War I (WWI) lifted technological advancements to its height and radio became a tool of media communication. This was the time when Ad agencies found a bridge 'radio' to approach customers for the publicity of their brands.

TV was considered a luxurious technology which was available in just a few big cities of the United States of America. World War II (WWII) made it an emergent media platform where various products and services were marketed. TV encourage new opportunities to advertisers by introducing new selling techniques which transformed the static words, sounds of radio Ads. The conversion to the new medium convinced the advertisers to adopt the latest trends for commercializing.

The term advertising is replaced by the term marketing & commercial- comprises to their employees and customers to the dressing of their delivery people that represents a full set of communication. Ads have become more particular in cases of gender, ethnicity and sexuality. TV commercials have a major role in promoting culture other than just marketing.

Television Advertising was launched in the United States of American in 1941. The researcher discussed the history of TVCs in American cultures and values from its rise to fall. WWII gave a new form to Ad agencies where they changed packaging & color and also developed patriotism among customers. After WWII in late 1940s, big cities of America had their TV stations. The first TV commercial was broadcast on July 1st, 1941, on WNB (NY) as part of a baseball game. It took 10 years to make viewers aware of TVCs. Before that, actors used to discuss the sponsor during TV shows without changing their getup. This is how Ad agencies blended a compound of Ads and entertainment i.e. Ad of appliances in the set of kitchens.

In the 1950s, TV channels like NBC, CBS & ABC were live with black & white broadcasts. National Commercial function as sophisticated production for popular items while less cost was spent on local commercials. Eventually American Ad agencies spread their business in other countries, i.e. Australia, South Africa, Europe and Middle East keeping their local brand ambassadors. Now a days few agencies are using advertising as bridging the gap between cultural and linguistic.

By the 1960s, the single sponsorship of the early years vanished and many of the TV shows stopped including sponsors' names. There used to be just two cameras on the stage set, one would present the sponsor's product. By the fancy

technique- filming of TVCs launched in i.e. dancing' packs of old gold cigarettes. With filming, cinematic techniques also became popular.

In the 1970s civil rights, feminism and other such movements opened doors to visual advertising materials. The selection of fashion models in TVCs became challenging due to the fact of which gender to be chosen. TV commercials showed women as a multitasking human also displayed black women using their products to cater audience from all races and colors. After 1970 with the advent of computers and cable, Ad became selective broadcasting particular Ads for specific products and targeted audience.

The format of TVCs kept advancing, computer graphics and complex animation techniques became common in TVCs after these inventions. An infomercial is a long TV commercial of several minutes or half an hour, it's not only long but indicates the commercial nature of 'programming'. The infomercial advertised some solutions in the form of product or service to an existing problem or situation. Infomercial became common in the 1980s and 1990s in promoting various everyday products. TV commercials are the representation of contemporary lifestyle, social and cultural values, gender and ethnicity. The TV commercials portray the characters sometimes do not exist in reality rather than fantasies and the way they show and relate the benefits of using the product with the model's qualities.

[Su and Luo \(2015\)](#) explored the historical progression of media technologies and their transformative impact on advertising forms. The study emphasized advertising's sensitivity to technological advancements, framing it as a service industry that evolves in tandem with media innovations. The authors argued that advertising's development reflects broader societal shifts driven by technological progress, a perspective supported by [Chen \(2005\)](#), who noted that media technologies serve as catalysts for cultural and economic change.

Su and Luo referenced that in primitive societies, advertising began with rudimentary forms such as body language, gestures, and oral announcements. These early methods relied on human bodies or natural objects as media, serving basic informational functions. The transition to visual advertisements, enabled by writing

and symbolic markers, marked a significant shift. Unlike fleeting oral messages, visual ads on material carriers could persist over time, allowing asynchronous consumption of information. This assertion aligns with [Lemish \(2010\)](#) observation that ancient civilizations used symbols and objects to convey commercial and social messages, reflecting the limitations of early technologies.

The authors further opined that the invention of movable-type printing revolutionized advertising by enabling mass replication of information. Printed materials like posters and newspapers expanded advertising's reach, breaking spatial and temporal barriers. This era saw the rise of standardized written language and professional advertising agencies, marking the industry's formalization. [Zhou \(2005\)](#) also highlighted how printing reduced costs and accelerated information dissemination, fostering a "virtuous circle" of media consumption and economic growth. The proliferation of print media also diversified advertising formats, laying the groundwork for modern mass communication.

Su & Luo commented that the 20th century introduced audiovisual technologies: radio; film; and television, transforming advertising into a dynamic, mass-mediated industry. Television, with its multisensory appeal, became dominant, enabling immersive and interactive ad experiences. The authors noted that electronic media redefined audience engagement through innovations like holography, a trend [Sun \(2012\)](#) linked to the growing demand for entertainment-driven content. These technologies have dismantled time and space constraints, fostering globalized advertising networks.

The late 20th century saw the rise of digital technologies, transitioning advertising into the Web1.0 to Web3.0 eras. Mobile internet and smartphones blurred media boundaries, creating integrated platforms for personalized ads. Search engines and social media enabled precision marketing, a leap [Liu \(2009\)](#) attributed to data-driven audience targeting. Du & Luo emphasized "co-evolution," where traditional and new media adapted synergistically rather than displacing one another. This mirrored [Chen \(2005\)](#) argument that media integration reflects broader digital convergence in society.

Su and Luo concluded that advertising's evolution is inextricably linked to technological progress. Each phase, i.e. oral, print, audiovisual, and digital, reflected societal changes driven by media innovations. The study underscored advertising's dual role as both a responder to and a driver of technological change, a combination that Li (2000) termed the "dialectic of media and culture." The authors affirmed that future advertising would continue to evolve alongside emerging technologies, reinforcing the interdependence of media and civilization.

Moreover, usage of multimodality in TVCs motivates young girls to buy the product which is a doorway for the girls to accomplish their goals for improving their social standing and lifestyle (Kress and Van Leeuwen, 2006; Machin, 2016).

Another important function of multimodal analysis is that it brings to light the traditional beliefs and sex stereotypes through pictures, words and audio. TV commercials demonstrate and enhance community standards about girls' aspirations (Gill, 2007; Machin, 2016).

Additionally, fantasy world showcased in TVCs enables the researchers to draw attention to idealistic and adverse effects being promoted. Such research is effective for pitching positive self-image and careful consideration among young girls Banet-Weiser (2018); Lemish (2010).

2.3 The Importance of Television Advertising on Consumer Cognitive Impact

Television advertising has historically played a crucial role in shaping consumer perceptions, attitudes, and purchasing decisions. As one of the most influential mass media platforms, TV commercials leveraged audiovisual elements to create lasting cognitive impressions on viewers (Belch and Belch, 2018). This report examines the psychological and behavioral effects of television advertising on consumers, supported by empirical research and theoretical frameworks.

Television advertisements were designed to capture attention through a combination of visuals, sounds, and storytelling, which enhanced memory retention and brand recall (Heath, 2012). The dual-coding theory (86) suggested that information presented both verbally and visually was more likely to be stored in long-term memory. Studies showed that emotionally engaging TV commercials triggered stronger cognitive responses, leading to higher brand recognition (Tellis, 2004).

Additionally, repetition in television advertising reinforced brand familiarity. The mere exposure effect ? indicated that repeated exposure to an ad increased consumer preference, even without conscious awareness. For example, brands like Coca-Cola and Nike utilized consistent TV campaigns to embed their messages into consumer consciousness (Keller, 2013).

Television advertising not only enhanced brand awareness but also shaped consumer attitudes and purchase intentions. According to the hierarchy-of-effects model Lavidge and Steiner (1961), TV ads moved consumers through stages from awareness to preference and finally to purchase. Research by Rossiter and Percy (2018) confirmed that emotionally resonant TV commercials were more persuasive than purely informational ones.

Moreover, celebrity endorsements in TV ads significantly impacted consumer trust and credibility (Erdogan, 1999). For instance, Michael Jordan's association with Nike's "Just Do It" campaign strengthened consumer perceptions of the brand's authenticity (Till and Shimp, 1998).

While television advertising remained dominant for decades, the rise of digital media led to a shift in consumer engagement. However, studies indicated that TV ads still held an advantage in delivering high-impact, emotionally driven messages (Fossen and Schweidel, 2016). The integration of TV and digital campaigns, such as interactive ads and second-screen experiences, demonstrated how traditional advertising adapted to maintain cognitive influence (Voorveld, 2019).

Television advertising historically exerted a strong cognitive impact on consumers by leveraging multisensory stimuli, repetition, and emotional appeal. Despite the growth of digital media, TV commercials continued to play a significant role in

shaping brand perceptions and purchase behavior. Future advertising strategies should integrate TV's strengths with digital innovations to maximize consumer engagement.

2.4 Multimodality in TVCs

A significant amount of work has been carried out on Multimodality in the global sphere. Some of the relevant work and studies are discussed here under. [Kusumastuti \(2018\)](#) investigated the use of multimodal analysis in television commercials (TVCs) to teach advertisement and stimulate critical thinking among EFL (English as a Foreign Language) students.

The study focused on four fast-food TVCs, namely: KFC, Wendy's, McDonald's, and Burger King, analyzing their persuasive strategies through three multimodal components, i.e. language (spoken/written); visual images; and music illustration. The research highlighted that advertisers employed emotional appeals, cultural references, and repetitive slogans to influence consumer behavior. For example, KFC's ad leveraged Colonel Sanders' authority and wholesome visuals to associate its product with quality and affordability, while Wendy's used vibrant visuals and pop-rock music to target teenagers.

McDonalds and Burger King emphasized price promotions and exaggerated visuals (e.g., oversized burgers) to create desire. Kusumastuti argued that TVCs, as authentic materials, could enhance EFL pedagogy by bridging textbook learning and real-world communication. The study proposed a teaching framework where students deconstructed ads using guided questions (e.g., 'What persuasive techniques are used?') to identify hidden strategies like bandwagon effects or testimonials ([Belch, 2012](#); [Fill, 2009](#)). This approach aligned with prior research advocating for authentic materials in EFL classrooms ([Lawrence, 1987](#); [Karpova, 1999](#)). The study concluded that multimodal analysis fostered critical thinking by revealing how ads manipulate perceptions ([Ennis, 2002](#)). Students learned to discern between information and promotion, becoming more discerning consumers.

Another study was carried out by [Roozen and Raedts \(2020\)](#) on ‘The power of negative publicity on the fast fashion industry’. Through three experimental studies, the authors demonstrated that ‘negative publicity’ significantly reduced brand loyalty, satisfaction, and buying intentions, while ‘positive publicity’ had minimal corrective effects. The study also highlighted the moderating role of consumers’ ethical and environmental consciousness (E/S-consciousness) in shaping these outcomes. Key findings from their work were on three areas:

- i. Dominance of Negative Publicity: a) Exposure to negative publicity led to significant declines in consumers’ brand liking, recommendation intentions, and purchase intentions, b) Positive publicity (failed to significantly improve attitudes, corroborating the ‘negativity effect; where negative information weighs more heavily than positive information ([Ahluwalia et al., 2000](#); [Roozen and Raedts, 2020](#)).
- ii. Role of Consumer Consciousness: a) Consumers exhibited stronger negative reactions to criticism of fast fashion, with steeper declines in brand loyalty compared to less conscious consumers, b) These consumers also had pre-existing skepticism toward fast fashion, aligning with prior research on ethical consumption ([Shen et al., 2012](#); [Roozen and Raedts, 2020](#)).
- iii. No Topic Superiority: a) Contrary to [Roozen and Raedts \(2020\)](#), the study found no significant difference in consumer reactions to environmental versus labor-related negative publicity.

The researchers further touched upon the Theoretical and Practical implications of negative publicity and suggested future research should explore the role of social media (e.g., influencer critiques) in amplifying negative publicity.

[Nami \(2023\)](#) investigated the interplay between visual and textual elements in Persian and English advertisements using Multimodal Discourse Analysis (MDA). Their research explored how these elements collaborated to convey persuasive messages, emphasizing logico-semantic relations, while being rooted in Systemic

Functional Linguistics (SFL). They selected 30 Persian and 30 English advertisements to examine how visual-textual interactions create persuasive messages, drawing on SFL and ‘Martinec & Salway’s (2005)’ taxonomy.

Their analysis categorized image-text relations into: Elaboration; Extension; Enhancement; and Projection. They concluded that the English Ads used all the four relation types and reflected diverse, innovative strategies aligned with global trends. While the Persian ads relied almost exclusively on fewer relation types, showing less multimodal creativity. They opined that absence of other relations was due to the cultural preferences for direct messaging. Their study highlighted cultural-linguistic differences in advertising persuasion, urging Persian advertisers to adopt varied multimodal techniques for greater engagement. Their study also demonstrated MDA’s utility in decoding ad discourse, offering practical insights for designers and linguists.

Furthermore, the study by [Agustian et al. \(2023\)](#) explored the visual meaning in TV commercials using a qualitative method and multimodal discourse analysis (MDA). The researchers analyzed soft-selling coffee commercials from Malaysia, focusing on ideational and representational meanings. Ideational meaning was realized through participants (e.g., sensor, carrier), processes (e.g., mental, transactional), and circumstances (e.g., place, time), which emphasized themes of diversity and instant satisfaction. Representational meaning was conveyed through conceptual and narrative representations, symbolizing the product’s benefits across different social contexts. The study drew on Halliday and Matthiessen’s Systemic Functional Linguistics and Kress and Van Leeuwen’s Visual Grammar to interpret how visuals construct meaning ([Kress and Van Leeuwen, 2001](#); [Halliday and Matthiessen, 2014](#)). The commercials employed symbolic processes to associate the product with positive social outcomes, such as productivity and emotional relief. For instance, scenes depicted characters achieving goals (e.g., completing tasks, gaining social media approval) after consuming the coffee, reinforcing the product’s instant appeal. Interactive elements, like gaze and framing, engaged viewers by creating relatable scenarios, while compositional meaning integrated these elements cohesively ([Kress and Van Leeuwen, 2001](#)). The analysis revealed

how multimodal resources, e.g. visuals, text, and narrative, collectively persuaded audiences by aligning the product with cultural values like diversity and efficiency. The study concluded that TV commercials construct layered meanings through multimodal strategies, blending ideational and representational functions to influence consumer behavior.

The findings highlighted the role of visual grammar in advertising, where participants, processes, and symbolic imagery collectively reinforce the product's desirability. This aligns with broader MDA research, which underscores how multimodal texts leverage semiotic resources to shape perception (O'Halloran and Smith, 2012). The study contributes to understanding how advertisers use visual discourse to embed persuasive messages within socio-cultural narratives.

There have been other studies as well, focusing on multimodal elements and comparisons between two languages. Atasoy (2020) conducted a comparative multimodal analysis of German and Turkish TV commercials for Ritter Sport and Eti chocolate brands, respectively, to explore how cultural and linguistic differences influence advertising strategies. The study employed a qualitative approach grounded in text linguistics and social semiotics, analyzing 20 commercials (10 per language) aired between 2010–2016. The multimodal framework examined linguistic, visual, auditory, and compositional elements, revealing that both German and Turkish ads emphasized happiness and instant gratification associated with chocolate consumption, using similar visual and verbal strategies. However, differences emerged in music and sound usage: German ads relied on a consistent brand jingle ('Colors of Life'), while Turkish ads varied instrumental tracks and prominently featured chocolate-breaking sounds to emphasize product quality. These distinctions were attributed to brand identity and target audiences, with Ritter Sport focusing on universal appeal and Eti leveraging local celebrity endorsements (e.g., actor Selcuk Yontem) to enhance relatability (Kress and Van Leeuwen, 2001; Atasoy, 2020). The study highlighted globalization's homogenizing effect on advertising, as both sets of commercials shared structural similarities, such as the prominence of brand names and the conceptual link between chocolate and joy.

For instance, both languages used close-up shots, normal-angle perspectives, and warm colors to create relatable narratives ([Atasoy, 2020](#)).

Yet, cultural nuances persisted: Turkish ads employed more dialogue and direct address (e.g., imperative sentences like “Buyurun!” [meaning – Here you go!]), whereas German ads favored monologues and indirect appeals. The analysis also noted gendered portrayals, with Turkish ads depicting women in childlike, emotional roles and men as authoritative figures, reinforcing traditional stereotypes. These findings align with prior research on multimodal discourse, where auditory and visual cohesion reinforces brand messaging across cultures ([O’Halloran and Smith, 2012](#); [Kress, 2010](#)).

Atasoy concluded that while globalization has standardized fundamental advertising techniques, local adaptations persist in modality usage and cultural representation. The study underscored the dominance of visual and linguistic modes in both corpora, with auditory elements serving secondary, culture-specific functions. For example, Turkish ads used sound more prominently to signal product freshness, while German ads prioritized melodic branding. The research contributes to understanding how multimodal resources are strategically deployed to navigate universal consumer desires and local identity politics, offering insights for cross-cultural marketing ([Van Leeuwen, 2005](#)). Future studies could expand the corpus to include non-food advertisements or explore diachronic shifts in multimodal strategies.

On the other hand, the study by [Phuong \(2023\)](#) examined the representation of Vietnamese men in 45 prime-time TV commercials broadcast on Vietnam Television channel 3 (VTV3) from March 6 to March 12, 2023, using a multimodal critical discourse analysis (CDA) approach. The research integrated [Fairclough \(2001\)](#) CDA framework for linguistic analysis and [Kress and Van Leeuwen \(2006\)](#) visual grammar for visual elements. Findings revealed that Vietnamese men were predominantly depicted through traditional gender stereotypes, emphasizing physical strength, humor, and roles as breadwinners or family pillars. Young men were portrayed as energetic and fun-loving, while married men were shown participating

in housework but only in supporting roles. Additionally, men were frequently associated with alcohol consumption and outdoor activities, reinforcing conventional masculine norms. The study highlighted that men's power was often symbolized through physical prowess, with advertisements showcasing them in labor-intensive jobs or sports (e.g., football, weightlifting). Humor was another recurring theme, with men either initiating jokes or being the subject of ridicule, which perpetuated the stereotype of men as emotionally resilient. While some commercials depicted men in domestic settings, their roles were secondary, such as assisting their wives with chores, indicating slow progress in challenging gender norms. Traditional portrayals of men as experts, providers, and alcohol consumers remained prevalent, reflecting societal expectations tied to masculinity (Kervin, 1990; Holt and Thompson, 2004).

The research underscored the need for more diverse and equitable representations of men in Vietnamese media to dismantle restrictive stereotypes. Despite some positive shifts, such as men engaging in childcare or household tasks, the overall portrayal remained rooted in traditional ideals. The study called for further research to explore intersections of masculinity with other social factors and comparative analyses across product categories. By addressing these gaps, future studies could contribute to broader efforts toward gender equality in media representations.

2.5 Multimodality in TVCs in Pakistani Context

Many researchers have studied multimodal elements in Pakistani TV commercials exploring the factor of variation. TV commercials play a dominant role in changing the mindset of consumers while making choices of products. Shah (2016) investigated the influence of TV commercials on the lifestyle and materialistic values of university students in Lahore, Pakistan, using a survey of 500 participants and applying the AIDA (Attention, Interest, Desire, Action) model. The study

found a significant relationship between TV commercials and lifestyle choices, with regression analysis showing that 24% of lifestyle changes were attributable to advertising exposure. Additionally, TV commercials were linked to materialistic values, accounting for 12% of the variance, as ads promoted consumption-driven behaviors and social comparisons (Richins, 1995). These findings align with prior research suggesting that advertisements manipulate youth behavior by fostering dissatisfaction and unrealistic aspirations (Roy, 2006; Drumwright and Murphy, 2009). The study highlighted how TV commercials reinforce materialism by associating products with social status, celebrity endorsements, and idealized lifestyles (Kasser and Ryan, 1993). For instance, ads targeting young men and women often emphasized physical appearance, fashion trends, and luxury goods, perpetuating a cycle of consumption and comparison (Eisend and Möller, 2007). The AIDA model further demonstrated how ads sequentially capture attention, cultivate interest, create desire, and ultimately drive purchasing actions (Lavidge and Steiner, 1961).

However, the study noted limitations, such as its focus on university students, which may not generalize to younger or non-student populations. In conclusion, Shah underscored the pervasive impact of TV commercials on youth, linking them to materialistic values and altered lifestyle choices. The research called for broader studies across diverse demographics to further explore these effects and advocated for media literacy programs to mitigate advertising's negative influences. The findings reinforced the need for ethical advertising practices to curb manipulative tactics targeting vulnerable youth (Drumwright and Murphy, 2009).

Moreover, Butt and Fatima (2023) investigated the influence of television commercials on consumer shopping choices in Pakistan, employing George Gerbner's cultivation theory as a theoretical framework. George Gerbner's cultivation theory, developed in the 1960s, proposed that long-term exposure to television gradually shaped viewers' perceptions of social reality (Gerbner et al., 2002). The theory argued that television, as the dominant storytelling medium, cultivated shared beliefs and worldviews through consistent patterns of representation (Gerbner and Gross, 1976). Studies applying cultivation theory to advertising demonstrated

that repeated exposure to commercials reinforced consumerist values and distorted perceptions of normal lifestyles (Shrum, 2004). The theory provided a framework for understanding how television's multimodal narratives, combining visuals, audio and storytelling, influenced cognitive processes and social attitudes over time (Potter, 2014).

Butt & Fatima's research highlighted the multimodal nature of TV advertisements, which combine visual, auditory, and narrative elements to shape consumer perceptions and behaviors. The findings underscored the cognitive impact of these advertisements, particularly on young consumers, who were found to be highly susceptible to the persuasive strategies embedded in multimodal advertising content. Their study utilized a quantitative research design with a sample of 160 participants from Rawalpindi, selected through convenience sampling. Data was collected via a self-designed questionnaire and analyzed using SPSS.

Their study demonstrated that TV commercials play a significant role in fostering 'consumerism' and 'materialism', with a majority of respondents acknowledging their promotion of an elite-class lifestyle. Aggressive marketing campaigns were found to amplify product desirability, leveraging multimodal techniques, such as celebrity endorsements and emotional narratives, to shape purchasing intentions. However, their research also uncovered ethical concerns, particularly regarding deceptive advertising tactics that manipulate cognitive biases, often targeting impressionable adolescent audiences. A key finding was the cognitive influence of TV ads, which actively reshape consumer perceptions and decision-making. Celebrity endorsements emerged as a particularly effective multimodal strategy, enhancing perceived trustworthiness and driving purchase intent. The study further highlighted the ethical dilemmas of multimodal advertising, advocating for improved media literacy to help consumers critically assess promotional content. Risks such as cognitive overload, linked to excessive ad exposure, were tied to impulsive purchases and unrealistic consumer expectations. Ultimately, while TV commercials remain a potent force in shaping behavior, the research underscored the need for responsible advertising practices and adaptive strategies to address evolving cognitive and multimodal dynamics in the digital age. The key improvements suggested

included: Stronger Academic Tone; Logical Flow; Emphasis on Multimodality; & Conciseness.

Various modes work together to fortify brand recognition with logos and slogans, seeking attention of young girls and making the TVC of clothing brands more attractive (Qureshi et al., 2025). Each Pakistani clothing brand is versatile in using colors, designs, fashion models and music with background scenery to make it more fascinating. Brands slogans are usually created using a fusion of languages and scripts, such as Urdu, English, roman script etc (Bhatti et al., 2024). At the same time, coinages of new words that sound interesting for the target audience are also performed, adding to modern day vocabulary.

The slogans and taglines used in TV commercials reflect social and cultural meanings. The study by Warraich (2024) conducted a semantic analysis of Pakistani TV commercial slogans from 2019 to 2021, focusing on the types of meanings proposed by (Leech, 1981). Warraich examined associative, reflective, emotive, and social meanings in advertisements for brands such as Amreli Steel, Surf Excel, and Shan Masala. The findings revealed that these commercials often employed double meanings, cultural references, and emotional appeals to resonate with audiences. For example, Amreli Steel's slogan 'Apki Tarhan Solid' conveyed resilience, while Surf Excel's Ramadan ads evoked empathy through themes of family and unity. The study highlighted how language in advertising serves as a tool for persuasion and cultural representation. The research also explored the role of semantics in reflecting societal norms and power dynamics. For instance, Shan Masala's ad challenged gender stereotypes by asserting that cooking was not solely a woman's responsibility, while Dalda Cooking Oil's slogan 'Maa ki Mamta' reinforced traditional maternal ideals. The analysis demonstrated that advertisers strategically used linguistic devices like metaphors, puns, and emotional appeals to influence consumer behavior. The study aligned with prior research by Abdullayeva (2023) and Emodi (2011), emphasizing the persuasive power of language in commercials. Warraich concluded that TV slogans often carried layered meanings, blending literal messages with cultural and emotional undertones. The study underscored the importance of semantic analysis in understanding how advertisements shape

perceptions and societal values. Future research directions included investigating cross-cultural slogan interpretations and the long-term impact of semantic strategies on brand identity. The findings contributed to the broader discourse on linguistics and media studies, offering insights for advertisers and researchers alike.

Different techniques are used to display the semantic analysis of TVCs. [Jabeen \(2023\)](#) in her conference paper examined the interpersonal meanings of verbal semiotic resources in a Pakistani TV commercial using a socio-semiotic narratological framework, combining [Halliday \(1978\)](#) Systemic Functional Linguistics (SFL) and [Ryan \(2006\)](#) narrativity conditions. The paper analyzed how linguistic and narrative elements constructed gender roles, family ties, and women's empowerment in the advertisement. Transitivity analysis revealed a predominance of material processes, which advanced the narrative and persuaded viewers, while mood analysis showed declarative and interrogative clauses reinforcing the advertiser's appeal. Modal verbs were frequently used to express wishes and anticipated actions, enhancing viewer engagement. The findings highlighted how verbal semiotics in Pakistani commercials perpetuate traditional and progressive social values simultaneously.

The research employed a qualitative approach, integrating SFL's interpersonal meta-function with [Fog et al. \(2010\)](#) storytelling elements to dissect the commercial's narrative structure. This multimodal analysis demonstrated how linguistic choices, such as indicative and subjunctive moods, facilitated communication between advertisers and audiences. The study underscored the commercial's role in reinforcing familial bonds and female agency, aligning with broader sociocultural discourses in Pakistan. However, it also noted the persistence of conventional gender representations, suggesting a tension between modernization and tradition in media portrayals ([Halliday and Matthiessen, 2014](#)). Jabeen's work contributes to understanding how advertising narratives shape social perceptions through verbal semiotics. By bridging socio-semiotics and narratology, the study offered insights into the interplay of language, power, and ideology in Pakistani media. Future research could expand this framework to visual and multimodal analyses, exploring

how intersecting semiotic systems construct meaning in South Asian advertising contexts.

Class representation is highlighted through the use of multimodal elements, causing many social issues. [Karim et al. \(2024\)](#) presented their opinion about the social class representation in TV Ads, where it clearly showed discrimination of lower class by the elites of society. The cultural and social differences were evident in these Ads. The lower class had to suffer a lot due to the inequalities and unjust distribution of resources. Lower class community is dependent on the upper class for the fulfillment of their needs. The simplicity and empty houses with old furniture, people wearing torn and dirty clothes, and physical distance which the rich people keep from poor, all portrayed the deprivation of poor class from basic necessities of life. Whereas rich people enjoyed the luxuries shown through costly dresses, well-furnished houses and most of all contented and cheerful faces. The use of multimodal elements such as colorful dresses, expensive jewelry, big houses, illuminating lights, costly crockery, trendy cars and use of smart phones by elites conveyed the connotative meaning. These verbal and visual modes of multimodal elements were basically the semiotic analysis through signs and symbols which influenced the minds of poor people and stayed longer in their memory. TV Ads depict power dynamics through different modes including sounds, gestures, facial expressions, images, verbal and written text especially used in the brands of various products. The lower class cannot afford these luxury items so they look up to the upper class who can help them fulfill the latter's needs. The delimitation of this study is, though the researchers have conducted a purposive sampling technique but taken the population of only 10 Ads from different products with sampling of just 3 Ads which is not good enough to make analysis.

On the other hand, the study by [Kanwal et al. \(2024\)](#) conducted a semiotic analysis of multinational brand advertisements in Pakistan, focusing on how verbal and non-verbal signs shape consumer perceptions. Using Roland Barthes' semiotic theory, the researchers examined ten prominent advertisements from brands such as Coca-Cola, Pepsi, Surf Excel, and Telenor. The analysis revealed that these advertisements employed a combination of slogans, imagery, colors, and cultural

symbols to convey layered meanings, ranging from emotional appeals to ideological messages. For instance, Coca-Cola's 'Open Happiness' campaign used vibrant visuals and inclusive themes to evoke joy, while Surf Excel's 'Neki Ek Ibadat' linked kindness to religious devotion, resonating deeply with Pakistani audiences. The study employed a qualitative methodology purposively pursuing advertisements based on their visibility and cultural relevance. Each advertisement was deconstructed to identify denotative (literal) and connotative (symbolic) meanings. For example, Pepsi's 'Battle of the Bands' leveraged music and youth culture to associate the brand with energy and creativity, whereas Telenor's '4G Ka Dolat' framed high-speed internet as a form of wealth to emphasize its value. The findings highlighted the strategic use of culturally specific symbols, such as Urdu slogans and local motifs, to enhance relatability and emotional engagement. The research further highlighted the broader implications of semiotic strategies in advertising, particularly in culturally diverse markets like Pakistan. It concluded that multinational brands successfully tailored their messages by aligning verbal and non-verbal signs with local values and aspirations. The study recommended that advertisers prioritize cultural sensitivity, ethical messaging, and inclusive representation to strengthen consumer connections. By bridging theoretical semiotics with practical marketing insights, the research contributed to understanding how global brands navigate and influence Pakistan's socio-cultural landscape through advertising.

2.6 Use of Cognitive Metaphors in TVCs in Global Context

The importance of how the TVCs play an important role in the mental process, i.e. attention, comprehension, perception and decision making of all types of consumers is undeniable. Ad agencies emphasize figurative speech especially metaphors in TVCs for attraction and remembrance of consumers. The thesis titled "Connotative Meaning Analysis on 'Coca-Cola vs Pepsi' Advertisements Tagline and Expression Through Barthes' Theory of Semiotics Approach" by [Lail](#)

(2018) explored the semiotic meanings behind the slogans and visual expressions in advertisements for Coca-Cola and Pepsi. Using Roland Barthes' theory of semiotics, the study analyzed nine selected advertisements to uncover denotative and connotative meanings, as well as the ideological messages embedded in the campaigns. The research employed a qualitative descriptive method, focusing on the interplay between visual and verbal signs to reveal how these brands communicated their competitive narratives. The findings highlighted that both Coca-Cola and Pepsi utilized their advertisements to assert dominance and appeal to consumers emotionally. For instance, Coca-Cola's slogan, "You Can't Beat the Feeling" conveyed confidence and superiority, while Pepsi's 'We Wish You a Scary Halloween' employed satire to mock its competitor. The study also revealed how visual elements, such as colors and imagery, reinforced these messages, with red symbolizing passion for Coca-Cola and blue evoking calmness for Pepsi. Barthes' theory helped decode the myths and ideologies behind these signs, showing how they shaped consumer perceptions, as observed by Lail. The research concluded that advertisements by Coca-Cola and Pepsi were not merely promotional but also ideological tools designed to influence consumer behavior. The denotative meanings focused on product attributes, while the connotative meanings tapped into cultural and emotional associations. The study underscored the effectiveness of semiotic analysis in uncovering hidden messages in advertising, suggesting further research with contemporary theories to deepen understanding of such communicative strategies.

Another aspect is the usage of metaphors, alliteration and rhyming words in jingles, which raises a sense of learning and recognize figurative devices. The non-verbal modes are typically aligned with the words used in slogans and logos are purposely designed to match the scenic background and colors (Leigh and Summers, 2002).

Multimodal elements enhance the cognitive effect of TVCs. Anh (2023) analyzed multimodal metaphors in ten American tea TV commercials (2020–2022) using Conceptual Metaphor Theory and multimodal discourse analysis. The study examined how visual, verbal, and sonic modes interacted to construct metaphors,

focusing on target domains and source domains. Findings revealed that target domains predominantly emphasized product identity and emotional appeal, while source domains frequently drew on human-related concepts to enhance relatability. The multimodal combinations, especially visual-verbal pairs and visual-verbal-sonic triads, proved most effective in cueing metaphors. The study highlighted the cognitive and persuasive roles of multimodal design. For instance, ads like Bigelow Tea mapped a drink onto a person or a gift using nostalgic visuals, voiceovers, and uplifting music to evoke emotional connections. Similarly, Pure Leaf Tea leveraged coldness as ice (visual-sonic) to emphasize refreshment. Anh noted that source domains often required richer multimodal cues to clarify abstract mappings, whereas target domains relied more on standalone visuals.

This asymmetry underscored advertisers' strategic use of cross-modal reinforcement to guide viewer interpretation, as seen in metaphors like 'a drink is a journey', where familial narratives (verbal) and scenic imagery (visual) combined to frame tea consumption as an experiential "path". The research concluded that multimodal metaphors in tea ads prioritized human-centric source domains and emotional target domains to foster brand identification. Limitations included a small sample size (10 ads), but the study laid groundwork for cross-cultural comparisons (e.g., Vietnamese vs. American ads). Future research could expand into alcoholic beverages and dynamic modalities (e.g., video timing) to further unravel how cognitive load and cultural schemas shape multimodal persuasion.

Similarly, [Ovejas Ramírez \(2023\)](#) investigated conceptual complexes, i.e. principled combinations of cognitive models like frames, metaphors, and metonymies, in multimodal advertisements, analyzing 62 ads to uncover how visual-textual interactions shape cognitive processing and persuasion. Drawing on Cognitive Linguistics of Ruiz de Mendoza and Conceptual Metaphor Theory of Lakoff & Johnson, the study identified key patterns: frame integration; internal frame development; & frame composition. These strategies revealed how multimodal cues structure thought by blending domains to evoke inferences and hyperbole. The study highlighted metonymy's role as a licensing factor for conceptual integration, as seen in FedEx's ad –a parcel metonymically represented delivery efficiency as

well as in Sanzer Hand Gel's use of dirty fingers to imply contamination. However, some ads (e.g., Dog Chow) relied solely on metaphor, demonstrating variability in cognitive mechanisms. High-level non-metaphorical correlations (e.g., condition-consequence schemas) also cued metaphors, as in a cereal ad where a child's nightmare sequence (path image-schema) activated LIFE IS A PATH. These findings aligned with Blending Theory showing how dynamic meaning-making relies on cross-modal interactions.

He concluded that multimodal ads exploit conceptual prominence and frame dynamics to guide viewer cognition, often through hyperbolic or emotive cues. The research underscored the need to expand frameworks for analyzing non-verbal metaphors and cultural variations in future studies. By bridging cognitive linguistics and multimodal discourse analysis, the study advanced understanding of how ads manipulate mental models to influence behavior.

In addition, visuals are played along with the metaphors to support words. [Tari-gan and Stevani \(2021\)](#) emphasized the significance of metaphors used through words and pictures that play a vital role in creating desires and fascinating customers to buy the product. This technique helps the companies not only in selling their product but also making the viewers think as if the product is necessary for them and it will make their lives comfortable. Metaphors in Ads meant to remain in customers' memory by choosing written or verbal words in prose or poetical way such as in jingles, logos or slogans of products. There are two types of metaphors-lexical metaphors which refer to familiar metaphorical language with their fixed meanings in a specific language. The other is non-lexical metaphor, don't have fixed meaning rather the meaning keeps on changing according to the social and cultural contexts. The meanings of non-lexical metaphors have a flexibility to be interpreted by the readers. The relevancy doesn't remain the same for all individuals when it comes to the use of multimodality in Ads. Signs and symbols in language have three aspects: i) syntactic, a combination of signs; ii) semantic, related to signs; & iii) pragmatic, related to origin. Visuals in TV Ads are meant to inspire customers to think, feel, ask, communicate and wonder. Researchers have discussed five important types of metaphors used in online shopping that were:

(1) Pictorial metaphors, (2) Verbal metaphors, (3) Gesture metaphors, (4) Touch metaphors, and (5) Sound metaphors. The pictorial metaphors were mostly highlighted for the advertisers to get positive response from the customers by assuring them the usefulness of their products, who have downloaded Tokopedia app. The analysis of verbal metaphors was classified into lexicalized metaphors and non-lexicalized metaphors meant for the customers who watch this online shop Ad for remembrance about the economical rates of their high-quality products. The analysis of gesture metaphors shows the advertisers desire to convince the audience about positive influences of Tokopedia application. The analysis of touch metaphors showed that online shopping could be faster and easier than driving to a store. The analysis of sound metaphors was exciting and created people's consideration to sing a song as a reminder the date of launching the products. The writers revealed that interest metaphors in combinations of picture, language, gesture, sound, and touch should not be separated from consumer's psychological needs. They left the gap for future researchers to examine the influence of metaphors and multimodality on customers' attitudes in advertisements.

Moreover, [Xu and Yang \(2025\)](#) emphasized on the use of conceptual metaphors to express multimodality in TV commercials, their main interest was in acoustic music, soothing colors, aromatic environment to explain the quality of fragrance. The concept of 'attraction', 'emotion' and 'object' was highlighted with the use of semiotics; Saussure's signifier & signified - from pictorial signs to smell, from music & sound to smell, from flowers & fruits to smell.

A different side of metaphors is highlighted. [Zhang et al. \(2023\)](#) introduced MultiMET, which is a large-scale multimodal dataset of 10,437 text-image pairs, for addressing the limitations of text-only metaphor analysis. The dataset, sourced from social media and advertisements, was annotated for metaphor occurrence, domain relations, sentiment, and author intent. By integrating textual and visual modalities, the study demonstrated how metaphors function as cognitive mechanisms, relying on cross-domain mappings (e.g. Beetle cars are blood cells) to convey abstract concepts and evoke emotions. This approach aligned with Conceptual Metaphor Theory (CMT), which posits that metaphors' structure thought through

embodied experiences. The analysis revealed that complementary metaphors (requiring both text and image) were most prevalent, underscoring the synergistic role of multimodality in cognition. Metaphors with positive sentiments (e.g. flowers for joy) or negative connotations (e.g. smoke for danger) amplified emotional engagement compared to literal expressions.

The study also highlighted metaphors' persuasive and expressive functions in advertising, leveraging multimodal richness to influence perceptions. They emphasized the ethical rigor of MultiMET and positioned it as a foundational resource for studying multimodal cognition. The findings advocated for future research into dynamic modalities (e.g., video) and cross-cultural metaphor analysis to further unravel the interplay between multimodality, cognition, and communication.

TVCs refresh past memories and make the consumers nostalgic- bringing out a series of emotions and experiences which is another useful strategy to attract the customers. [Biernawska \(2017\)](#) threw light on a different aspect of TVCs relating remembrance of the text used old TVCs of Netherland. He emphasized that nostalgic feeling is developed by watching old TVCs. Researchers used the term 'second life' for the present state for the reason that the TVCs had a special connection with culture besides their marketing function. These TVCs had multiple underlying layers of meanings dependent of the interpretation and contextual perception of the viewers. The researcher analyzed Ads from the 1980s to present to find the element of intertextuality, use of old themes and how people feel nostalgic watching Ads of old culture. Biernawsk used the term ephemeral for moving images of culture due to modern technology and digitalization. Modern technology has switched TVCs from TV screens to mobile screens on YouTube platform. TVCs represent contemporary or popular culture and audio-visual arts. Dutch TV had broadcast a series of TVCs, which grew very famous showing the interest of viewers in TVCs, also provide a website browsing descriptions of 50,000 Ads from 1850 onwards. Three types of nostalgia are explained: Actual Nostalgia; Borrowed Nostalgia; and Classic Nostalgia. According to Biernawsk, the viewer has to put mental effort into interpreting the Ad. Nostalgic feeling evokes the viewer's feeling to relieve by watching those old-themed Ads. It can be for the

ones away from home i.e by watching food Ads. Therefore, collective or cultural intertextual references also evoke viewers' feelings of identity, which in turn has a high nostalgic potential.

In addition, aspirations are pivotal because they navigate and drive the passion of a person, gives a clear vision to attain milestones, help in personal development. Aspirations play a critical role in shaping an individual's life trajectory, influencing educational attainment, career choices, and overall well-being. Defined as long-term goals or ambitions, aspirations serve as a motivational compass, guiding decisions and behaviors across the lifespan (Schoon and Heckhausen, 2019). They are particularly significant during adolescence, a formative period where young people begin to form identities and envision future possibilities (Nurmi, 2004).

Previous work has shown that individuals with higher aspirations tend to achieve more favorable academic and occupational outcomes. For instance, students who set ambitious goals are more likely to stay engaged in school, perform better academically, and pursue higher education (Khattab, 2015). Moreover, aspirations are strongly linked to resilience; individuals who aspire to meaningful goals often exhibit greater persistence in the face of adversity (Massey et al., 2008).

Socioeconomic and cultural contexts also play a vital role in shaping aspirations. While high aspirations are generally beneficial, they must be supported by access to resources and opportunities to be realistically pursued (Appadurai, 2004). Disparities in educational and economic environments can limit individuals' capacity to fulfill their aspirations, leading to what scholars term an "aspiration-achievement gap" (Goyette, 2008).

2.7 Cognitive Metaphors in TVCs in Pakistani Context

Television commercials (TVCs) serve not only as marketing tools but also as psychological and cultural artifacts that strategically capture viewers' attention. One

key aspect of effective TVCs is their ability to engage audiences by highlighting a specific, emotionally resonant segment. This part of the commercial often carries the underlying message or purpose of the advertisement, subtly influencing viewers through carefully crafted visual and narrative cues. Viewers' attention in TVCs is often gauged by identifying the most engaging segment, where the core message or intent of the advertisement is subtly embedded. The effectiveness of this strategy is reflected through observable emotional cues, such as heightened facial expressions and a visible sparkle in the eyes of the audience (Shahzadi and Naeem, 2025). These non-verbal responses indicate not only attention but also emotional involvement, suggesting that successful commercials tap into shared cultural experiences and identities to resonate with viewers on a deeper level.

Pakistani TVCs of local clothing brands are usually colorful, representing our cultural values and customized traditions of provinces. It shows a strong connection of attire with culture, norms and values (Shahzadi and Naeem, 2025).

In Pakistani also, the main purpose of all types of TVCs is attract consumers by pursuing them either through multimodality or by playing with their cognitive process. Noor et al. (2015) explored the linguistic and semantic strategies employed in Pakistani TV commercial slogans, focusing on their persuasive power. The researchers analyzed how copywriters craft slogans to influence viewers. The study highlighted the role of wordplay, cultural references, and emotional appeals in creating memorable and effective advertisements. Examples from well-known brands like Pepsi, Surf Excel, and Ufone illustrated how slogans leverage multiple layers of meaning to resonate with target audiences. The analysis revealed that connotative meaning was frequently used to add depth to slogans. As an example, in 'Habib: kyon kay yeh dil ka muamla hay', where 'dil' (heart) conveyed both emotional and health-related associations. Thematic meaning played a crucial role in structuring slogans for maximum impact, as seen in 'Pepsi: dunya hy dil walo ki', where word order emphasized universality. Affective meaning was employed to evoke emotions, with slogans like '7up: mana lo food ka love 7up' fostering a celebratory tone. Additionally, collocative and reflected meanings were used creatively, as in 'Surf Excel: Daagh to achy hoty hen', which subverted the

negative connotation of ‘daagh’ (stains) to promote the product’s benefits. The study also noted the prevalence of code-mixing (e.g., English words in Urdu slogans) and innovative misspellings (e.g., ‘Sting: Taste ka jhatzzzka’) to appeal to younger, multilingual audiences. These techniques, combined with rhythmic and poetic elements, enhanced the slogans’ memorability and persuasive power. They emphasized that these strategies were carefully designed to align with cultural norms and consumer psychology, ensuring the slogans’ effectiveness in driving brand recognition and loyalty. In conclusion, the article demonstrated that the language of TV commercial slogans is a sophisticated blend of semantic techniques tailored to captivate and persuade viewers. The findings underscored the importance of linguistic creativity in advertising, particularly in a multilingual and culturally diverse context like Pakistan. The study contributed to the field of semantics by applying Leech’s framework to Urdu-language advertisements, filling a gap in existing research. Future studies could expand on this work by incorporating quantitative analyses of viewer responses or comparative studies across different languages and regions.

There are primarily two variables in the research scope, i.e. ‘Multimodality’ acting as the stimuli while ‘Cognitive Impact’ acting as the response.

Multimodality consists of the following elements: Visuals - colors, images, designs, graphics, videos etc.; Auditory - background music, tone, volume, intonation, sound effects; Text - caption, slogan, written or oral words, font style, font size; and Culture - context or social setting in which the viewers perceive the TVCs. Whereas the dependent variable is ‘Cognitive Impact’ consisting of the following elements: Brand Recall - Ability to remember the brand after viewing the commercial; Message Comprehension - Understanding of the commercial’s message and intent; and Persuasion Knowledge - Awareness of the persuasive intent behind the advertisement.

Chapter 3

Research Design

This study establishes whether the effectiveness of a TVC lies not just in visual appeal, but in the meaningful alignment of its symbolic content with the viewer's values, identity, perceptions, and whether that alignment contributes to higher recall rates. These findings can offer critical insights into media design, brand messaging, and cultural marketing strategies. This study adopted a descriptive qualitative approach to analyze and interpret data drawn from Pakistani TV commercials. The analysis was guided by the theoretical frameworks discussed earlier.

3.1 Theoretical Framework

Kress and Van Leeuwen's Social Semiotics Framework is particularly useful for analyzing TV commercials, as these often combine various semiotic resources (words, images, sounds, gestures, and space) to convey persuasive messages. The researcher was able to understand the premise that meaning is not just conveyed through language but also through images, colors, sounds, gestures, and space.

Lakoff and Johnson's Cognitive Metaphor Theory (CMT), in the context of TV commercials, can be used to analyze how advertisers employ metaphorical language and imagery to influence consumers' understanding of a product or brand, and ultimately, to persuade and engage them.

For this study, the Semiotic analysis (SA) was employed to examine the signs, gestures, symbols, and visual elements to support language/words in Pakistani TV commercials, revealing their underlying meanings through sign systems and related analytical techniques. Semiotic analysis is a method of analyzing signs and symbols to understand how meaning is created and communicated. It examines how signs, like words, images, or objects, are used to convey messages and how these messages relate to broader cultural and social contexts. The key concepts used in semiotic analysis can be as follows:

- i. Signifier: The physical form of the sign – the word, image, object, etc.
- ii. Signified: The concept or idea that the signifier represents.
- iii. Denotation: The literal, dictionary definition of a sign.
- iv. Connotation: The cultural or emotional associations connected to a sign.
- v. Myth: An extended metaphor or cultural narrative that a sign might evoke.

There are two variables in the present study, i.e. multimodality is the independent variable whereas, cognitive impact is the dependent variable. Different modes used in TVCs of females' clothing brands catch attraction of the viewers specially the young girls imagine themselves wearing those outfits, looking stunning, trendy and elite. Usually, the fashion models in TVCs, who are brand ambassadors as well, are depicted as someone more than ordinary, belonging to the upper class of society. It impacts on the young brains to get aspired, and they dream to become like those models wearing branded dresses with elegant jewelry and roaming in an ideal setup. The audio in background of TVCs are sung by most of those aspired girls, also they tend to learn new words from TVCs. The more multimodality the usage of multimodality in TVC, there will be more cognitive impact on young girls of middle class.

There could be traces of other research approaches in qualitative description, such as phenomenology or ethnography, that may be confusing when considering research theory. This may result in grey areas between philosophical and theoretical stances in qualitative approaches.

3.2 Conceptual Framework

Television commercials (TVCs) serve not only as marketing tools but also as psychological and cultural artifacts that strategically capture viewers' attention. One key aspect of effective TVCs is their ability to engage audiences by highlighting a specific, emotionally resonant segment. This part of the commercial often carries the underlying message or purpose of the advertisement, subtly influencing viewers through carefully crafted visual and narrative cues. Viewers' attention in TVCs is often gauged by identifying the most engaging segment, where the core message or intent of the advertisement is subtly embedded. The effectiveness of this strategy is reflected through observable emotional cues, such as heightened facial expressions and a visible sparkle in the eyes of the audience (Shahzadi and Naeem, 2025). These non-verbal responses indicate not only attention but also emotional involvement, suggesting that successful commercials tap into shared cultural experiences and identities to resonate with viewers on a deeper level.

Pakistani TVCs of local clothing brands are usually colorful, representing our cultural values and customized traditions of provinces. It shows a strong connection of attire with culture, norms and values (Shahzadi and Naeem, 2025).

To assess the influence of semiotic elements in television commercials (TVCs) on audience aspirations and their ability to recall specific content, the study employed a Likert scale-based evaluation method. Semiotics, the study of signs and symbols, is crucial in decoding how advertisements communicate meaning through visual and linguistic cues (Gill, 2007). In the context of advertising, elements such as color schemes, traditional clothing, symbolic imagery, language use, and regional cultural references play a central role in shaping viewers' perceptions and emotional responses. The aim of this analysis is to determine how these elements resonate with the audience and whether they leave a lasting impression.

The primary objective of this research is to examine the relationship between semiotic elements in television advertisements, the perceptions and preferences of the target audience. Semiotic elements, such as colors, symbols, clothing styles, language, & contextual settings, are key components of visual communication in

advertising. These elements often carry cultural and emotional meanings that can influence how individuals interpret and respond to advertisements (Chandler, 2007). Understanding how audiences relate to these signs can provide insight into the effectiveness of advertising strategies in evoking visionary alignment and memory recall.

3.3 Usage of Theories in Respective Work

The primary factor in selecting the Multimodal analysis for this study is the direct relevance for the assessment of cognitive impact on young girls, it studies the role of different modes, including but not limited to, audio, visuals and non-verbal communication that support words to emotions and sentiments and change consumers' choices. It therefore becomes a strong reason for using multimodal analysis to evaluate young girls' emotional and mental effects. Factors such as tone and volume of voice, facial expressions, body gestures, eye contact, vibrant and cool colors, a theme-based background are combined to raise and accelerate mental processes and develop the urge to buy the product. Various modes work together to fortify brand recognition with logos and slogans, seeking attention of young girls and making the TVC of clothing brands more attractive (Qureshi et al., 2025). Each Pakistani clothing brand is versatile in using colors, designs, fashion models and music with background scenery to make it more fascinating. Brands slogans are usually created using a fusion of languages and scripts, such as Urdu, English, roman script etc (Bhatti et al., 2024). At the same time, coinages of new words that sound interesting for the target audience are also performed, adding to modern day vocabulary.

3.4 Methodology

This research employed a mixed-method approach, incorporating both qualitative and quantitative methodologies. The qualitative component was used to gain in-depth insights into the subject matter, while the quantitative component served

to support and validate the findings. In alignment with the research objectives, the mixed-method approach involved the use of questionnaires.

For the descriptive phase of the multimodal analysis, a minimum of 05 television commercials produced over the past six years by local women's clothing brands were purposely selected. The selection criteria included advertisements that offer a clear and explicit representation of cultural and traditional elements. Furthermore, only those commercials were be considered that demonstrate a rich use of linguistic features, including alliteration, metaphors, similes, jargon, borrowed lexicon, and code-mixing or code-switching between English and Urdu—commonly referred to as 'Minglish' or 'Urdish' as is prevalent in the linguistic landscape of Karachi.

A questionnaire is a structured set of questions designed to gather information from individuals, typically for research, evaluation, or feedback purposes. It is one of the most commonly used tools in data collection for social sciences, marketing, psychology, education, and health studies (Kumar, 2014). A questionnaire is defined as “a research instrument consisting of a series of questions and other prompts for the purpose of gathering information from respondents” (Brace, 2004). Questionnaires were served as a primary data collection instrument, facilitating the acquisition of both quantitative data: through close-ended questions; and qualitative insights: via open-ended items. These questionnaires were administered through online Google forms. The selection of respondents and the mode of administration were determined in accordance with the research objectives and the targeted population.

Different techniques of supervising the questionnaires can be implied, including but not limited to, paper-based, online, telephone, or face-to-face. These techniques can get response from a large number of audience depending on the study's goals (Kumar, 2014; Brace, 2004). However, it has few disadvantages as well: it has low chances of getting full response from the sample population, respondents might not be able to understand the questions clearly and need more explanation, unable to observe and record the feelings and emotions, fail to know the background behind their attitude (Brace, 2004).

3.5 Research Tools

The analysis commenced with the application of descriptive statistical techniques to summarize the collected data. Measures such as frequencies, percentages, means, and standard deviations were employed to provide an overview of the data set. These statistical methods were applied to both demographic variables (e.g., age, gender, and educational background) and responses obtained through the Likert-scale items in the questionnaire. Descriptive statistics offered a comprehensive overview of the sample and provide initial insights into the distribution and central tendencies of the data (Kumar, 2014).

The questionnaire was developed to assess participants' perceptions of the emotional, cultural, and cognitive impact of the identified semiotic cues. Respondents were invited to indicate their level of agreement with a series of statements designed to evaluate key dimensions such as the memorability; relatability; and aspirational resonance of the television commercial content. Example items may include statements such as, 'The visual symbols in the commercial reflected my cultural values' or 'The advertisement left a lasting impression on me'.

For this research, the questionnaire comprised of 45 close-ended questions. These questions were segregated into four parts based on independent and dependent variables to achieve an authentic and reliable result. The four parts of the questionnaire are summarized as follows:

- i. Personal Profile (Demographic Variables): These variables aim to capture the socio-demographic background of respondents, which can help contextualize their perceptions and interpretations of television commercials.
 - a. Age (Interval/Ratio scale): Measured in years or categorized into age groups (e.g., 18–25, 26–35, etc.).
 - b. Educational Background (Ordinal scale): Captured through highest level of education attained (e.g., Secondary, Bachelor's, Master's, etc.).
 - c. Area of Residence (Nominal scale): Urban vs. rural, or specific districts within a city (e.g., South Karachi, Central Karachi).

- d. Income Group (Ordinal scale): Monthly household income categorized into brackets (e.g., Low, Middle, Upper-middle, High).
 - e. Ethnicity: The linkage of a particular culture and background, e.g. Urdu Speaking, Sindhi, Baloch etc.
- ii. Pakistani TVCs of Females' Local Clothing Brands: This section comprised of various questions pertaining to the attributes of TVCs as well as the respondent's inclination towards certain characteristics of TVCs. Attributes of TVCs included Time of broadcast, TVC duration, while it also covered the clothing brand attributes as well.
- iii. Multimodality (Independent Variables – Semiotic and Multimodal Elements): These variables refer to the semiotic and multimodal features of the television commercials that may influence respondents' emotional and cognitive responses. These were measured through closed-ended perception-based questions.
- a. Use of Daily Life Characters (Nominal): Whether commercials feature relatable, everyday individuals (Yes/No or Likert agreement scale).
 - b. Language Used (Nominal): Type of language used in the advertisement (e.g., Urdu, English, Code-mixed).
 - c. Ethnic Representation (Nominal): Perceived presence of specific ethnic groups (e.g., Sindhi, Punjabi, Balochi, etc.).
 - d. Color Schemes (Perceptual – Ordinal): Respondents' rating of the aesthetic appeal and cultural relevance of colors used.
 - e. Background and Music (Ordinal/Interval): Measured in terms of emotional resonance, cultural familiarity, or perceived appropriateness.
 - f. Brand Slogans (Ordinal): Assessed through items measuring recall, emotional impact, and relatable.
 - g. Duration of Commercials (Ratio or Ordinal): Measured by respondents' perception of optimal length (e.g., Too short, Appropriate, Too long).

- iv. Cognitive Impact (Dependent Variables - Perceptual and Affective Responses): These variables assess how the multimodal elements of the commercials influence the viewers cognitively, emotionally, and culturally. Typically measured using a Likert scale (e.g., Strongly Disagree to Strongly Agree).
- a. Likelihood Enhancement: Whether the advertisement increases the likelihood of purchasing or endorsing the product.
 - b. Cultural Relevance: The extent to which respondents perceive the content as reflective of their cultural background.
 - c. Religious Alignment: Whether the content is perceived as consistent with or offensive to their religious values.
 - d. Patriotic Sentiment: Whether the commercial evokes a sense of national pride.
 - e. Self-Pride and Confidence: Whether the advertisement promotes self-esteem and confidence.
 - f. Nostalgic Impact: If it evokes memories of the past or childhood.
 - g. Value Perception Shift: As to whether it influences how viewers perceive traditional or modern social values.
 - h. Revolutionary Nature: Whether the commercial challenges societal norms or promotes progressive thinking.
 - i. Optimism and Informativeness: Perceived positivity and informational value of the content.

Each Likert-scale item measured on a 5-point scale:

1 = Strongly Disagree

2 = Disagree

3 = Neutral

4 = Agree

5 = Strongly Agree

This method facilitated the quantification of subjective experiences, thereby enabling the identification of trends and patterns across the target population.

Higher mean scores on relevant questionnaire items indicated a stronger alignment between the semiotic elements of the advertisements and the participants' personal or cultural aspirations. Such scores also reflected an increased level of content retention and brand recall. Participant responses were analyzed to calculate mean scores for both semiotic alignment and recall-related indicators. Elevated average scores suggested a stronger association between the semiotic elements of the advertisements and the aspirational values of the audience, as well as a greater likelihood of advertisement recall.

3.6 Population

Pakistan, with an estimated population of 255.22 million as of 2025, is the fifth most populous country in the world. Females constitute approximately 49.33% of the total population, while the urban population accounts for 34.4%. Karachi, the largest metropolitan city in Pakistan, has a population of approximately 20.3 million (Times of Karachi) and is home to a diverse range of cultural and ethnic groups, including Punjabis, Saraikis, Baltis, Pashtuns, Sindhis, Baloch, Hindus, Memons, and Urdu-speaking communities.

As an industrial center and the financial hub of the country, Karachi attracts individuals from across Pakistan in search of employment opportunities. This inward migration contributes to the city's cultural and economic diversification, which in turn has resulted in the formation of distinct socio-economic classes—namely, the upper, middle, and lower classes. Each of these social strata possesses differing levels of purchasing power, thereby giving rise to segmented markets designed to cater to their specific needs and consumption patterns.

3.7 Sampling

In order to arrive at meaningful conclusions, strata sampling was used by applying mixed method. Qualitative method was conducted for in-depth explanation and

representative results. Whereas, quantitative method was used to support qualitative data, also to get reliable and authentic representation across sections. The study aimed to collect approximately 100 responses from individuals belonging to the middle-income segment of Karachi. This segment included residential localities such as Gulistan-e-Jauhar, Federal B Area, Gulshan-e-Iqbal, Nazimabad, and PECHS, which, according to the 2017 Census, are classified as middle-income areas. The rationale for selecting this socio-economic group lies in its significance within the national demographic structure; middle-income households represent a substantial portion of the population and thus play a critical role in shaping consumer behavior trends in Pakistan.

Unlike the upper-income or elite classes, middle-income consumers face greater financial constraints, which influence their purchasing decisions. Television remains one of the primary sources of entertainment for this group, and young women in these households are particularly receptive to the influence of television commercials. Clothing brand advertisements, through their use of multimodal elements, often shape the aspirations and lifestyle preferences of these viewers.

Furthermore, clothing brands frequently target middle-class female consumers, acknowledging that while women from elite backgrounds may prefer western or international fashion labels, middle-income women tend to favor traditional attire offered by local brands. This segment has increasingly become brand-conscious, seeking quality products that are also affordable.

In the context of Karachi, women aged 18 to 30, many of whom are tertiary-level students, are often engaged in part-time, freelance, or hourly employment. As independent earners, they strive to elevate their standard of living despite limited financial resources.

All of the responses received within the established timeline were used for the data and statistical analysis using appropriate statistical techniques to support the multimodal analysis of the study.

Chapter 4

Data Collection and Analysis

4.1 Introduction

This research employs a mixed method approach. The objective of using the mixed method approach was to ascertain the cognitive impact ([Lakoff and Johnson, 1980](#)) of multimodal elements ([Kress and Van Leeuwen, 2001](#)) within the TVC on young female population of Karachi belonging to the middle-income segment. As a first step, multiple TVCs of female clothing brands were qualitatively examined in order to ascertain the multimodal elements. In addition, establishing the linkage between various modes available within the TVCs was also attempted.

Based on this initial stage, a questionnaire was designed for the target population. The questionnaire was distributed into various sections, which was necessary to ascertain the specific elements required for the final analysis. A 5-point Likert scale was employed, limiting any opportunities for specific responses or concentration.

A questionnaire was circulated using Google Forms to the target population. Within the allocated 02 weeks, 102 responses were received from the young female population.

For the quantitative analysis of the data collected, I used statistical tests were conducted, i.e. Measures of Central Tendency, & Measures of Dispersion, to establish the relationship and the envisaged impact as described in the research questions.

4.2 Analysis of the Questionnaire

4.2.1 Personal Profile

This section captures the personal characteristics of the respondents, assessing if they are within the boundaries of the expected population segment.

4.2.1.1 Age Groups

The analysis of the submitted data shows that the largest population of respondents is from the age group of 21 - 23 years, which accounts for 34.3% of the total population, while the age group of 18 - 20 years accounts for 23.5% of the population.

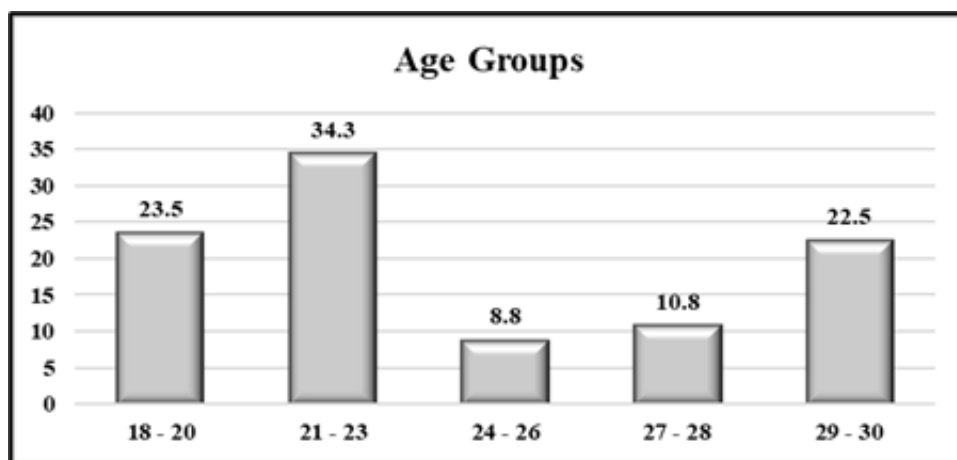


FIGURE 4.1: Age Group

4.2.1.2 Education

The data collected indicates that the highest number of respondents carry the Undergraduate level of education which is 32.4%. It generally applies that the larger population of female viewers of TVCs are at tertiary level of education. This is also synonymous with the largest age group of the respondents.

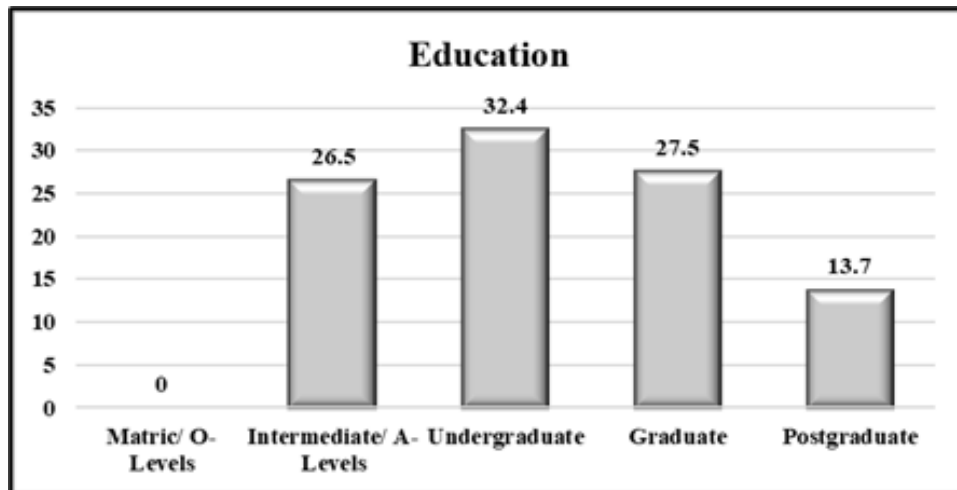


FIGURE 4.2: Education

4.2.1.3 Locality

The data collected shows that the largest number of respondents reside in the area of Gulistan-e-Johar, accounting for 24.5% of the total population. At the same time, the lowest number of respondents reside in the area of PECHS, accounting for 15.7% of the total population. Gulistan-e-Johar is one of the most densely populated areas of middle-income people of Karachi, while PECHS is still considered to be a relatively higher-income populous of Karachi. Considering this mix of respondents, it can be perceived that females residing in densely populated areas of the city spend more time in watching TVCs as compared to relatively higher-income group localities.

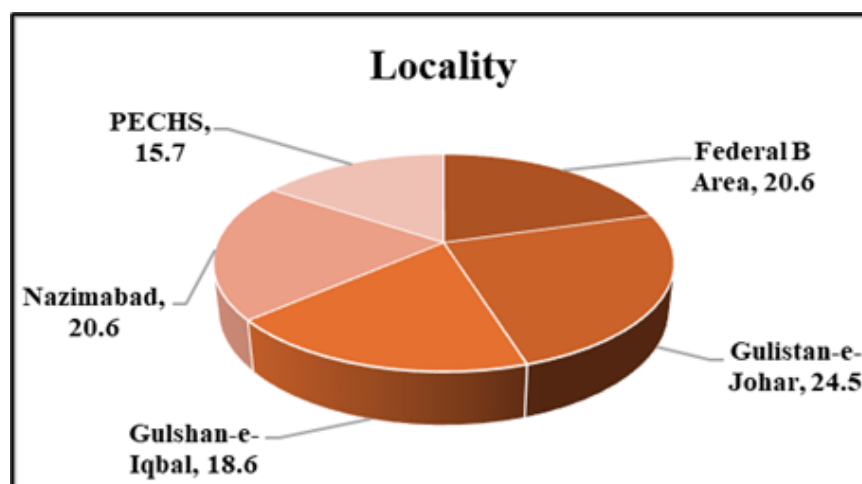


FIGURE 4.3: Locality

4.2.1.4 Monthly Household Income

The study shows that majority of the population's income is over 100k Rupees, which is 37.3%. This is highest income segment given in the table as well. One of the reasons for young girls watching TVCs could be derived from the desire due to their affordability.

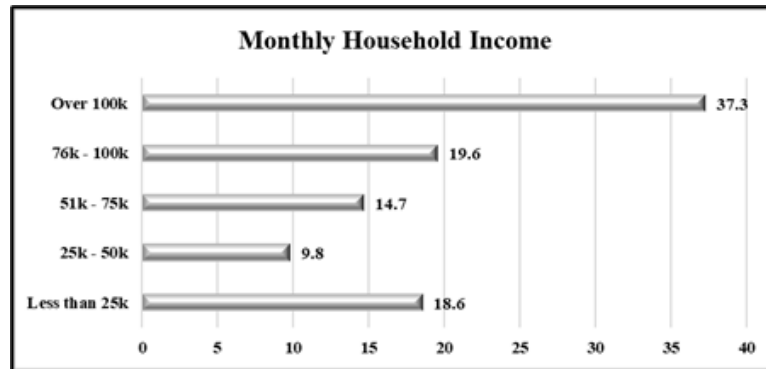


FIGURE 4.4: Monthly Household Income

4.2.1.5 First Language

The data collected revealed that most of the population living in the targeted segments of Karachi speak Urdu language. This accounts for 86.3% of the total respondents in our exercise. This is not just highest number among all the other ethnicity groups but also shows the dominance of Urdu language in Karachi.

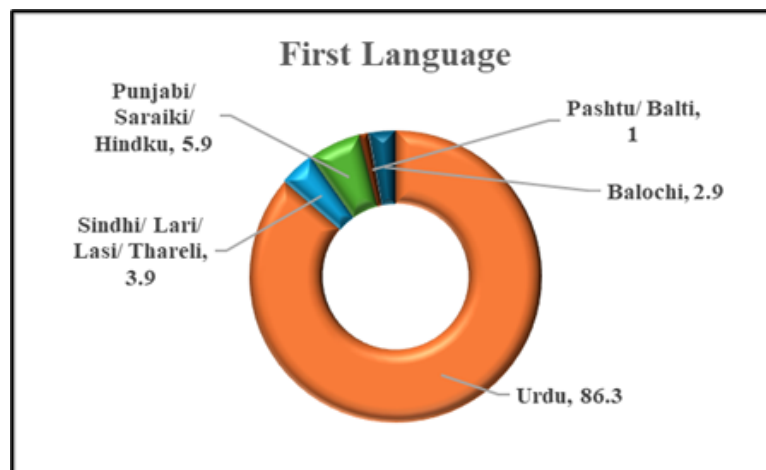


FIGURE 4.5: First Language

4.2.2 Pakistani TVCs of Females' Local Clothing Brands

This section captures the perspectives of the respondents on the characteristics of the TVC that are appealing to them.

4.2.2.1 Following of TVCs

There is a clear indication from the data collected that 72.5% of the respondents follow TVCs of leading local clothing brands, with interest ranging between 'Sometimes' and 'Always'. Only 15.7% of the respondents are not inclined towards viewing the TVCs.

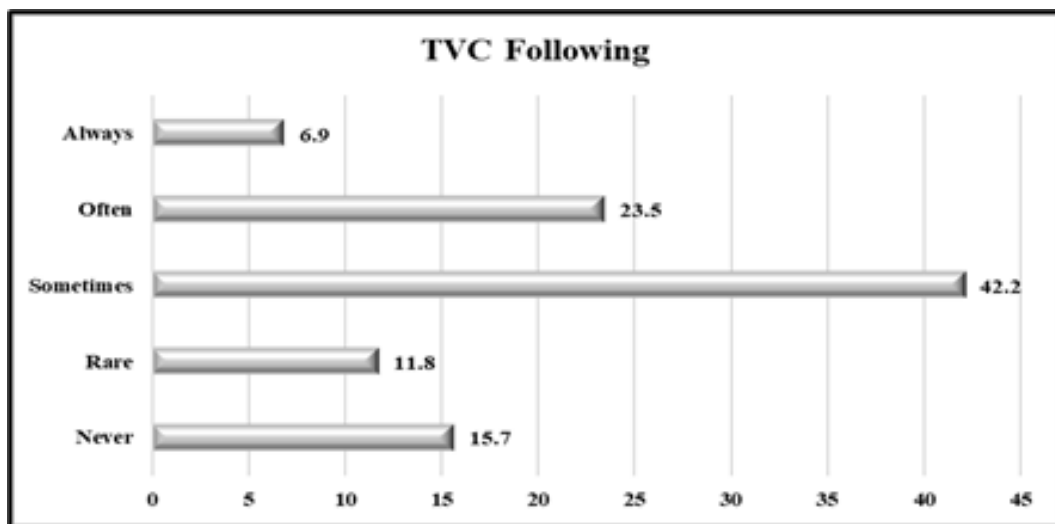


FIGURE 4.6: Following of TVCs

4.2.2.2 TVC Duration

The collected data reveals that the surveyed population is more interested in watching the TVCs with a duration of 10-20 seconds only. It clearly relates to the largest age group in our survey, i.e. girls aged 21-23 years, who are considered to have shorter attention span. Such age group have multiple distractions to engage in utilizing their time in watching reels or using other social media platforms instead of watching TVCs of more than 20 seconds.

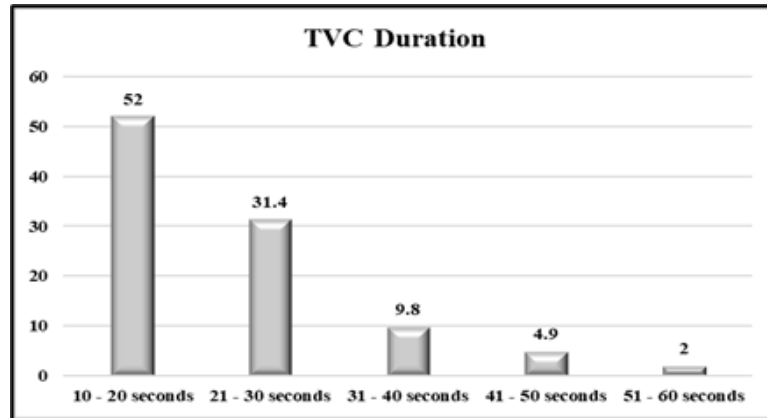


FIGURE 4.7: TVC Duration

4.2.2.3 Favorite Brand

The data collected shows that Khaadi is the most preferred local clothing brand among the list of choices for young girls. 38.2% of the total population gave preference to Khaadi, which makes it a clear outlier from the other brands, including Al Karam being the lowest at 6.9% preference.

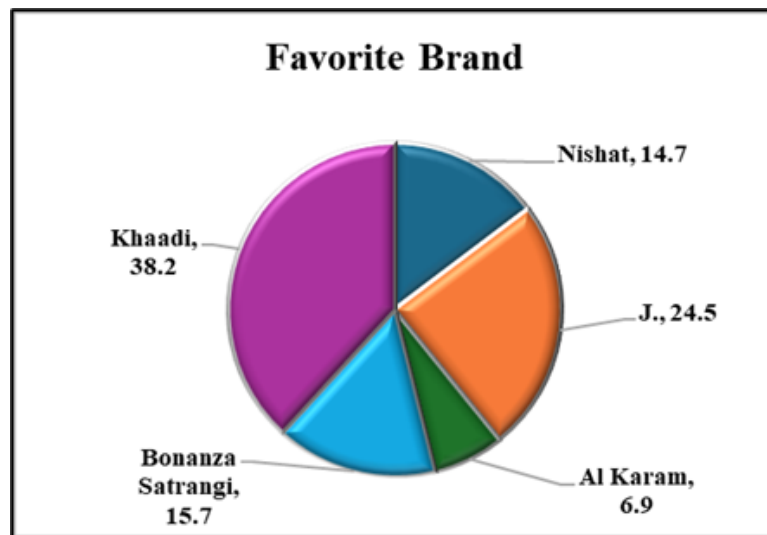


FIGURE 4.8: TVC Duration

4.2.2.4 Purchase Frequency

39.2% of girls frequently buy branded clothes while 4% never buy any branded clothes. If the two categories of ‘Always’ and ‘Often’ are combined, this preference

becomes 56.8. This clearly shows that there is a large tendency of young girls towards branded clothes.

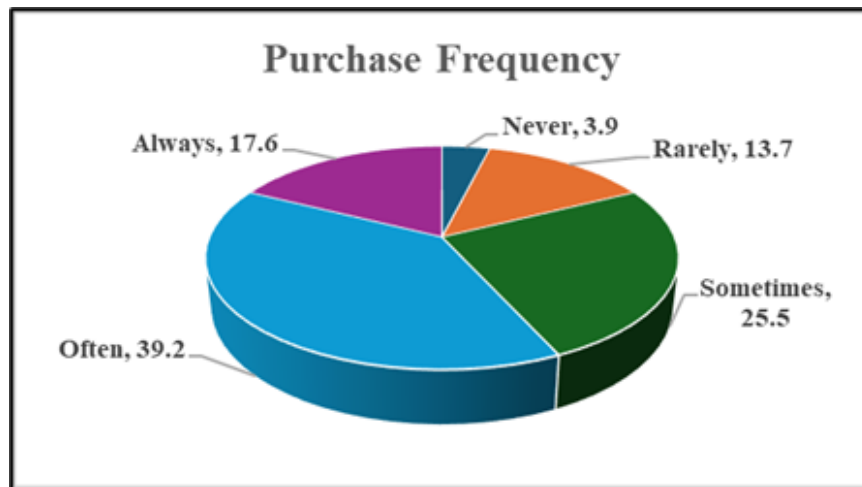


FIGURE 4.9: TVC Duration

4.2.2.5 Non-purchasing Reason

The dislike of the color or print was selected as the biggest reason, when the girls didn't buy branded clothes, accounting for 39.2% of the population. At the same time, the affordability factor was also seen as another reason when girls didn't buy branded clothes, accounting for 31.4% of the population. In contrast, the lowest percentage of the reason came out to be the absence of any branded shop in a nearby market, which was a mere 5.9%.

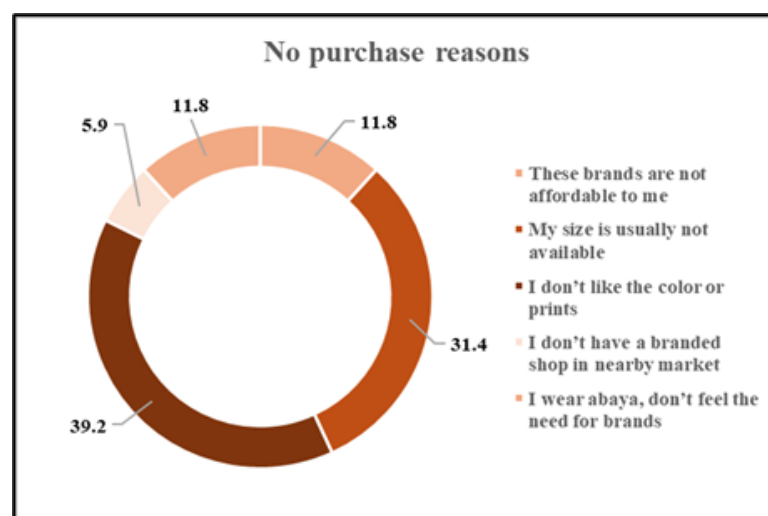


FIGURE 4.10: Non-purchasing reason

4.2.2.6 TVC Airtime

The study reveals the highest percentage of their favorite brand's TVC mostly played is, during evening time which is 44.1%. It also indicates that they watch TV mostly in evening to relax after their routine work. At the same time, the lowest percentage is 2.9% who watch TVCs at midnight time.

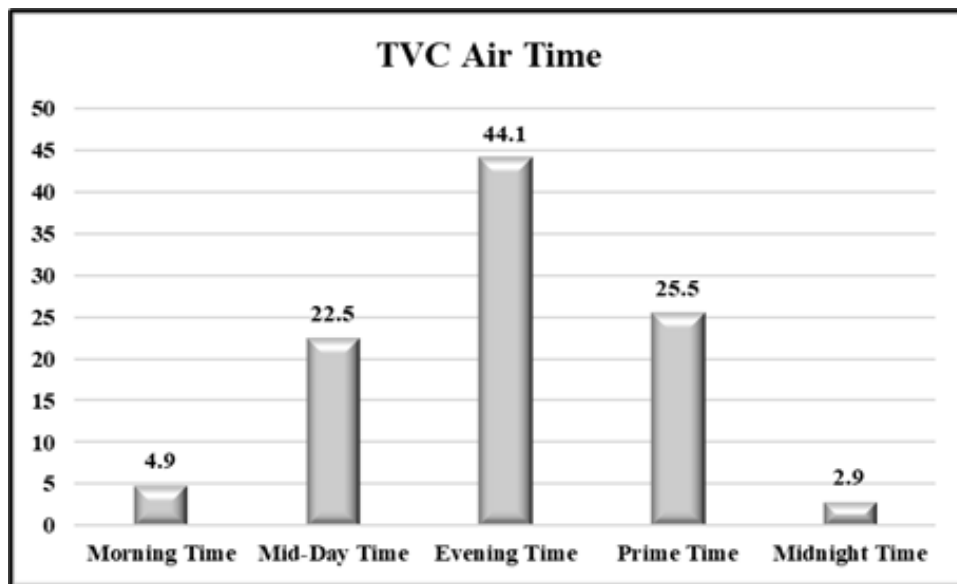


FIGURE 4.11: TVC Airtime

4.2.3 Multimodality

The following sections cover the main focus of the study, i.e. to analyze the multimodal elements in TVCs. The given sections are closely connected with each other to examine that which of those elements are most commonly attractive to the young females.

4.2.3.1 Fascinating Element in the TVCs

The most fascinating element in the TVCs of branded clothes is visuals with the highest percentage 74.5%. On the other hand, spatial element makes up only 2.9%. The data collected points out that color, graphics, images and attire play a dominant role for most of the viewers as compared to other elements in TVCs.

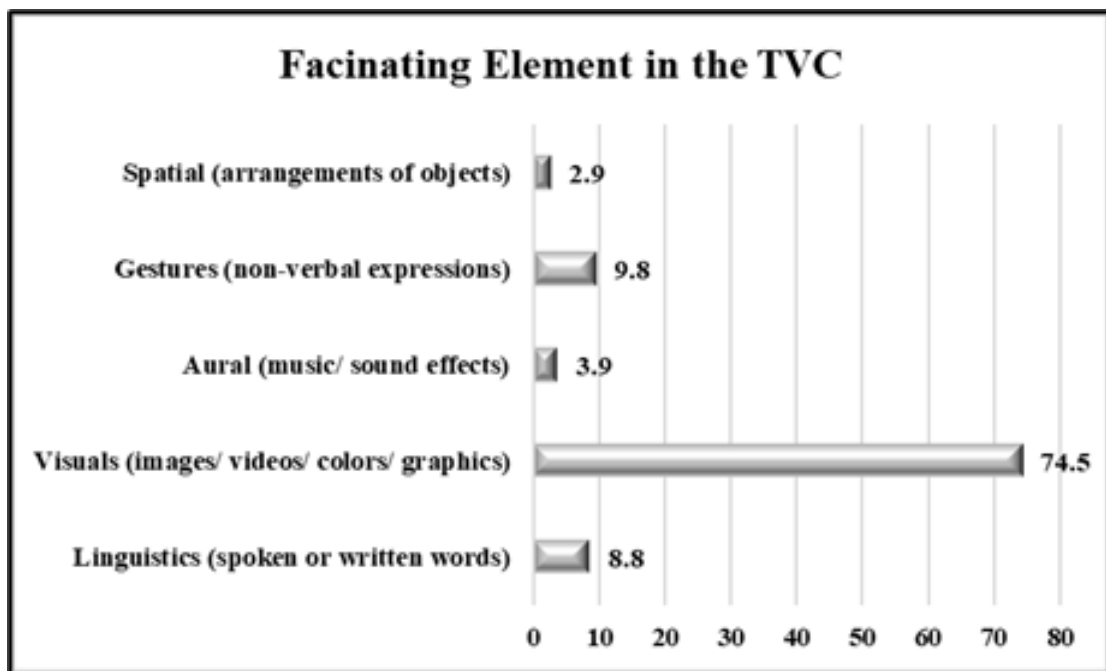


FIGURE 4.12: Fascinating Element

4.2.4 Language Element in the TVCs

Language is the first element of multimodality while analyzing TVCs. The given tables drawn from the questionnaire show the role of words, phrases, slogans and jingles with the use of figurative speech in the TVCs.

4.2.4.1 Preferred Language

The collected data revealed that the preferred language for young girls to watch TVCs is their local language, which is 38.2% of the other languages.

Although not much difference is found between the preference of local language and mother tongue 32.4%, yet local language takes the lead. Considering the analysis of the ethnicity above, we can combine these two values and arrive at the staggering value of 70.6%. The lowest percentage, 4.9%, is given to the regional language.

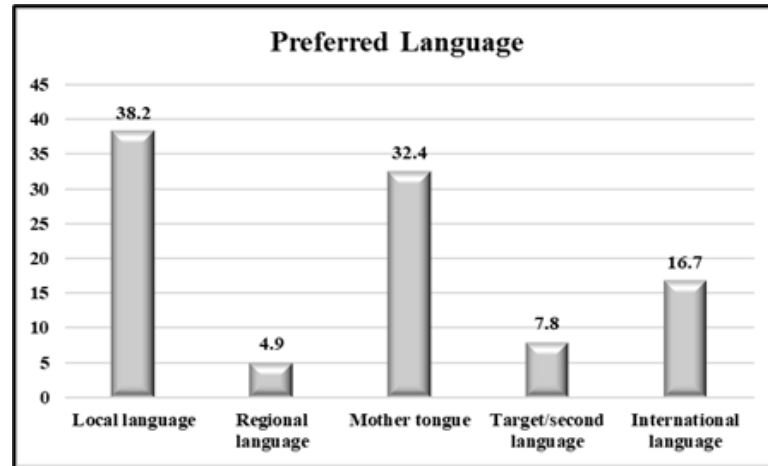


FIGURE 4.13: Preferred Language

4.2.4.2 TVCs with Preferred Language

The highest percentage of the selected language is 21-40 which is 52%. whereas the lowest is 41-60 makes 14.7%.

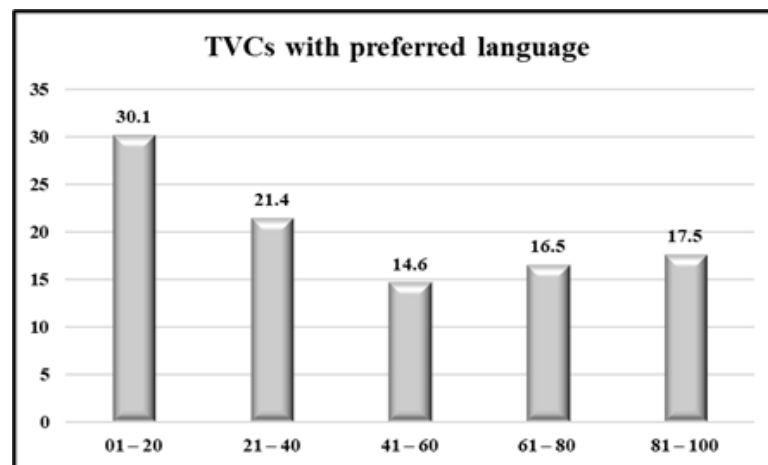


FIGURE 4.14: TVCs with preferred language

4.2.4.3 Desirability through Language

The highest percentage of responses, i.e. 51%, agree with the brand's desirability and the connection of language. The least is only 1% who don't agree with the statement at all. This clearly indicates the vital role of language in achieving brand's objectives.

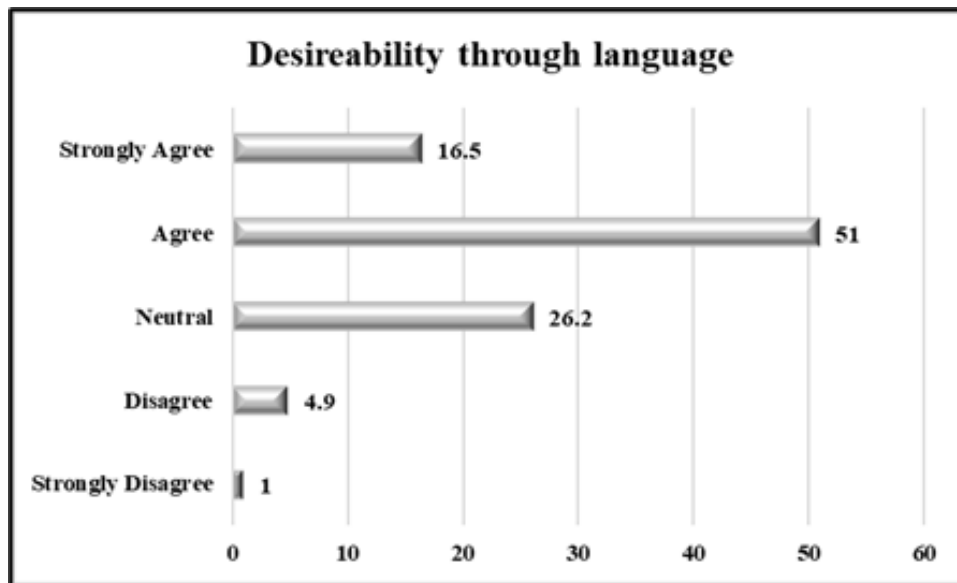


FIGURE 4.15: Desirability through language

4.2.4.4 Connection between Words and Imagination

A total of 44.1% respondents were indifferent about the connection of words and phrases used in the TVCs with the imagination. Surprisingly, the percentage of the girls who strongly agree and strongly disagree is identical, i.e. 9.8%. This shows that either young girls are meticulous about certain words or they are unversed by the importance of those words or phrases.

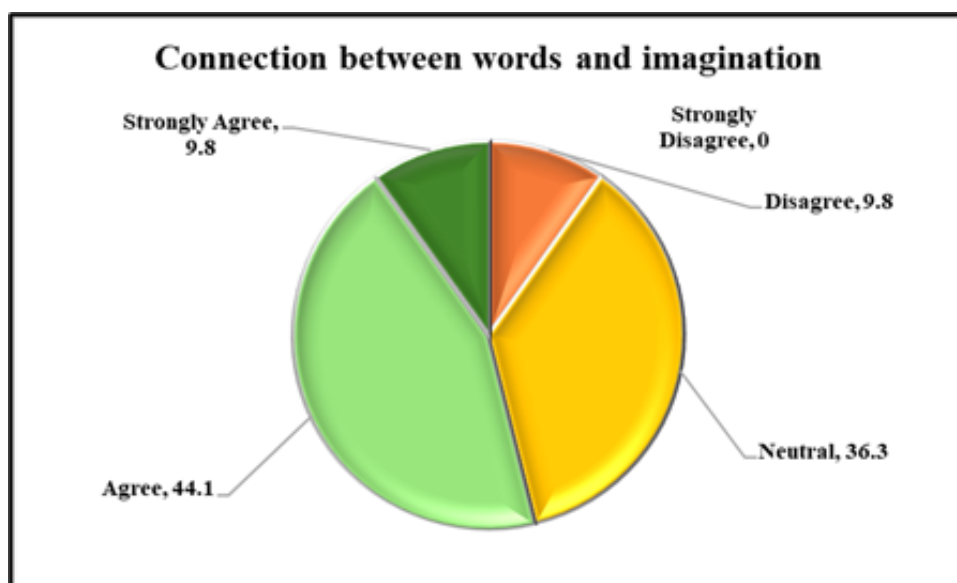


FIGURE 4.16: Connection between words and imagination

4.2.5 Combination of Visuals and Aural Elements in the TVCs

Visuals and aural elements are interconnected with each other in multimodality, which can be easily depicted in the given results of the questionnaire.

4.2.5.1 Relationship of Color Scheme, Images and Music and Ethnic and Cultural Perspectives

The data collected revealed that 52.9% of girls agree with the concept that the color scheme, images and music in the TVCs relates to their ethnic and cultural perspectives. Whereas the percentage strongly disagreed with the statement was a mere 2%. It clearly indicates how successfully TVCs are promoting various ethnic and cultural groups.

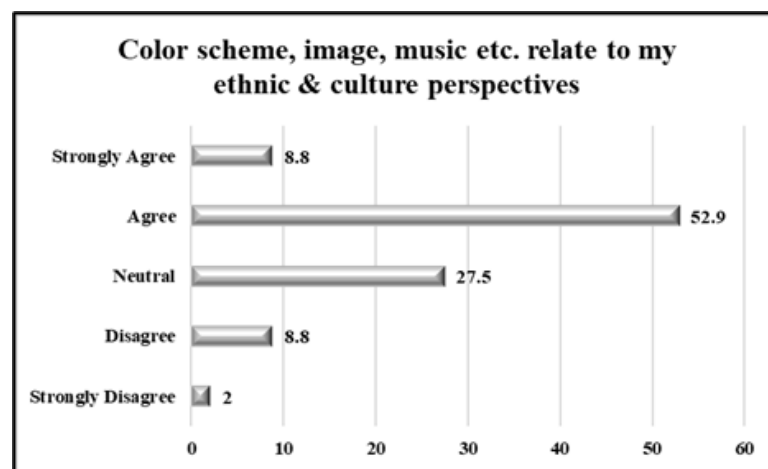


FIGURE 4.17: Linkage between color scheme and ethnic perspectives

4.2.5.2 Relationship of Slogans, Logos and Jingles with Cultural and Personal Values

The collected data shows that 52.9% of the girls agree that slogans, logos and jingles of TVCs are relevant to their cultural and personal values. While only 2% of the girls strongly disagreed with the statement. Thus, the collected data

suggests that the slogans, logos and jingles are connected with the cultural and personal values of viewers.

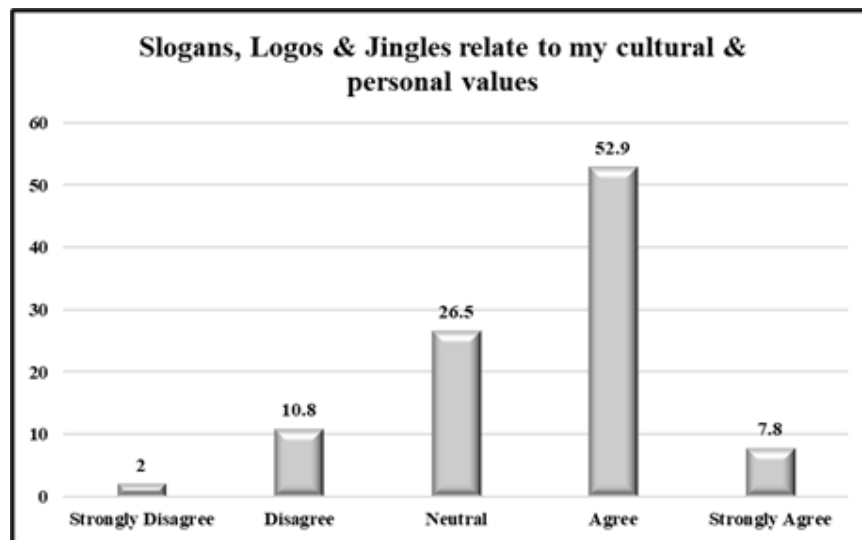


FIGURE 4.18: Linkage between slogans and cultural values

4.2.5.3 Connection between Logo and Brand

In response to the questionnaire, 40.2% of the girls agree that they have a personal connection with the clothing brand of their choice while seeing its logo in TVC. Whereas 3.9% of girls strongly disagreed with the existence of any connection with the logo. So, it is apparent from the collected data that there is a personal connection between the clothing brand and its logo shown in the TVC.

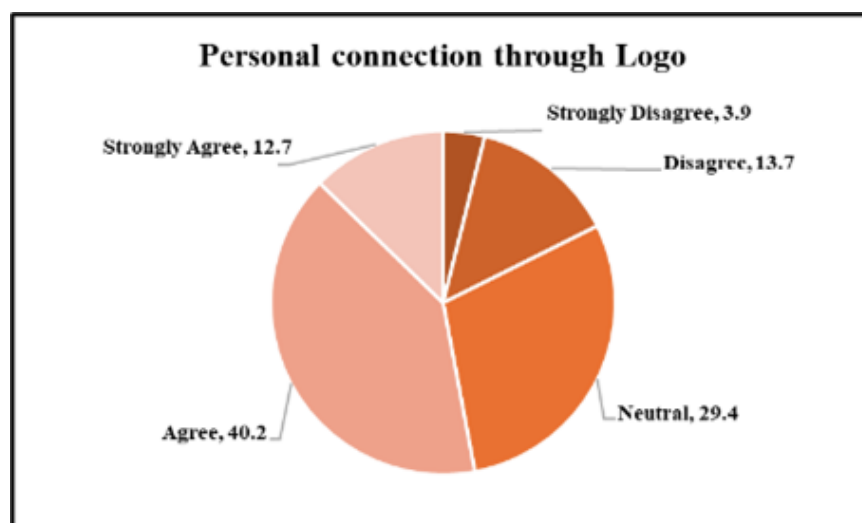


FIGURE 4.19: Connection between Logo and Brand

4.2.5.4 Objective of the Logo

Out of the chosen choices for the objective, the collected data represent that 44.1% of the girls feel an increase in interest in the brand. Whereas, sharing the meaning to friends makes only 2%, which is the lowest of all other choices. Based on the data collected, it can be concluded that logos are the most interesting element for majority of girls.

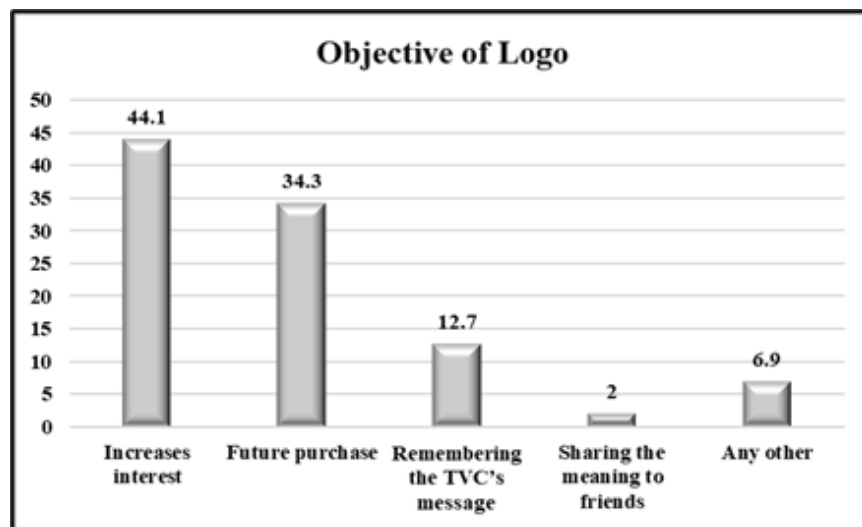


FIGURE 4.20: Objective of the logo

4.2.6 Gestural Elements in the TVCs

The characters displayed in the TVCs enhance their impact through gestural mode. This sub-section of multimodality brings the opinions of respondents about the gestural elements in TVCs.

4.2.6.1 Characters Reality

Majority of the respondents - 38.2% - agreed with the statement. At the same time, only 2.9% of respondents strongly disagreed. It appears that fashion models or brand ambassadors look real in the TVCs and they can easily influence the young brains.

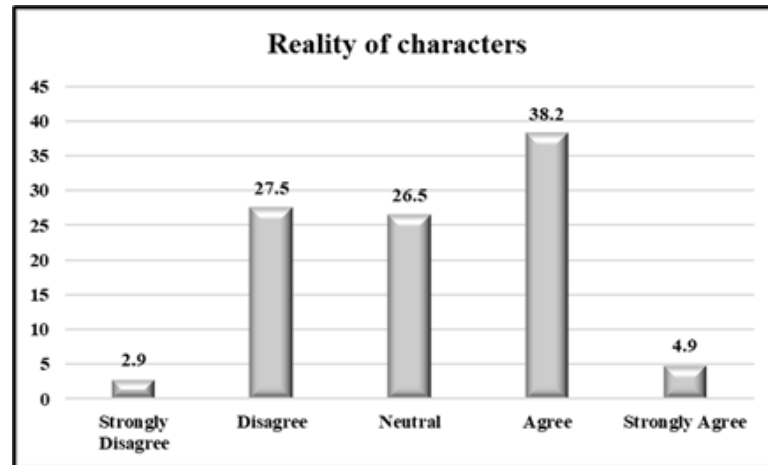


FIGURE 4.21: Reality of the characters

4.2.6.2 Roles in TVCs

60.8% girls, making it the highest percentage of respondents, agree that the roles predominately shown in the TVCs are College/ University girls. Whereas the role of Flight attendants has marked by 1% of the respondents.

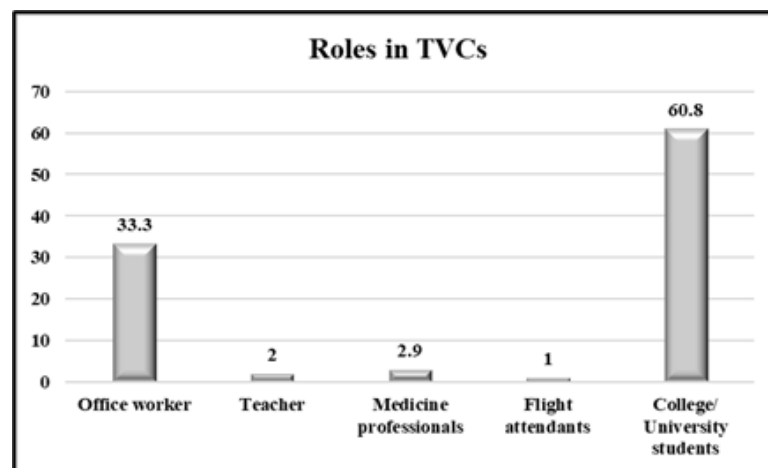


FIGURE 4.22: Roles shown in the TVCs

4.2.6.3 Most Played Roles in the TVCs is of

48% of girls agree that the role played most is of college/university and this makes the highest percentage. On the other hand, 3.9% is the lowest percentage of girls, who selected the role of medicine professionals. The reason for selecting the role

of college/university students is, most of the respondents are university students and they love to see their own roles in the TVCs.

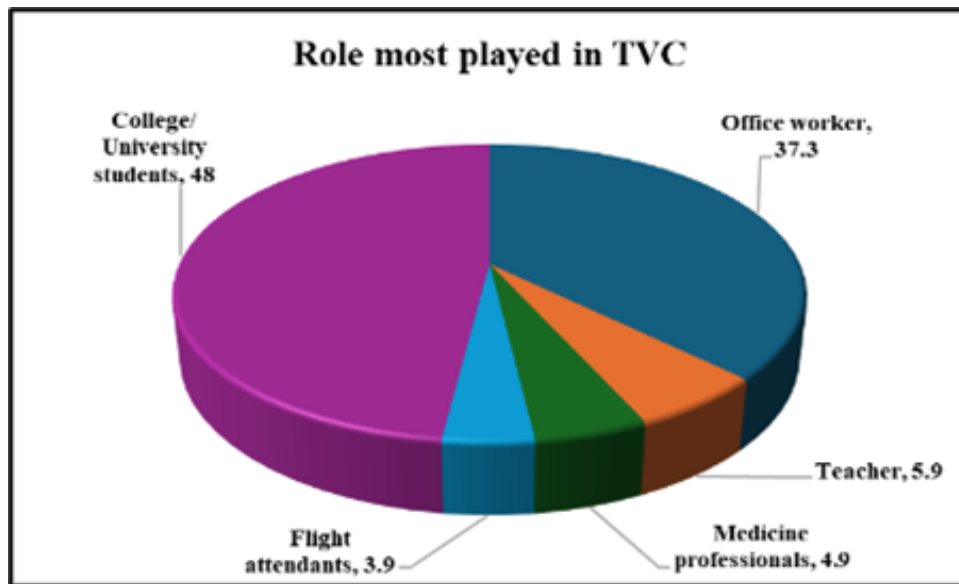


FIGURE 4.23: Most played roles

4.2.6.4 Frequency of Selected Role

The data collected shows that 32.0% young girls believe that their selected role is displayed in the TVCs between 21 - 40% of the time. 26.2% of the girls believe that their selected role is only displayed between 01 - 20% of the time.

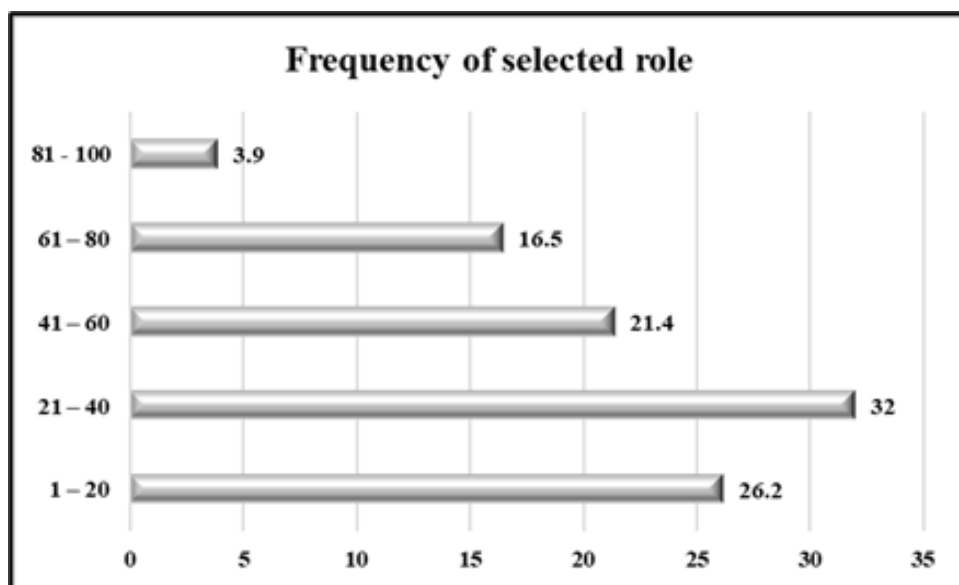


FIGURE 4.24: Frequency of selected role

4.2.7 Spatial Elements in the TVCs

Lastly, the space & proximity, setting & arrangement of objects, movement of camera create a meaningful impact in the TVC, which is shown in the tables below.

4.2.7.1 Influence of Background and Setting

As per the collected data, 51% is the highest number of respondents who agree that background and setting in TVCs influenced their impression of the products quality. While only 1% of the respondents strongly disagree, it clearly indicates that spatial element matters a lot in convincing the viewers about the product quality.

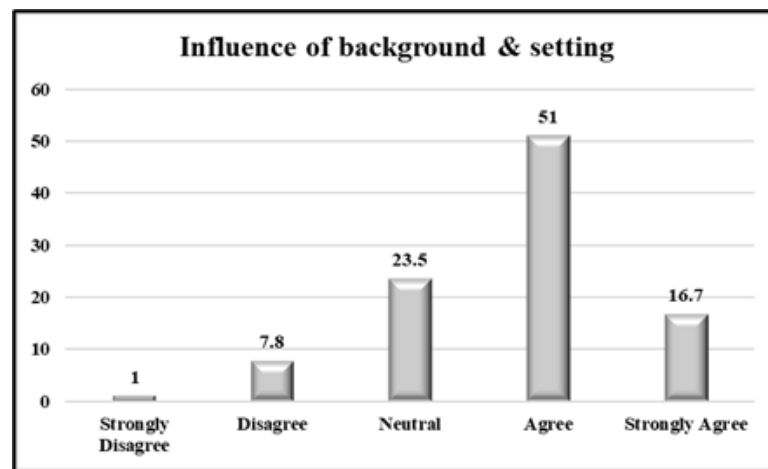


FIGURE 4.25: Linkage of Background settings and quality

4.2.7.2 Understanding of Space through Camera Movement

The collected data reveals that 53.9% of the respondents voted that the movement of camera helped them understand the space better. Whereas only 2% of the viewers strongly disagreed. This is a clear indication that the movement of camera (camera angle i.e. zoom-in or aerial-view) help the viewers understand the space between the objects, settings or arrangement.

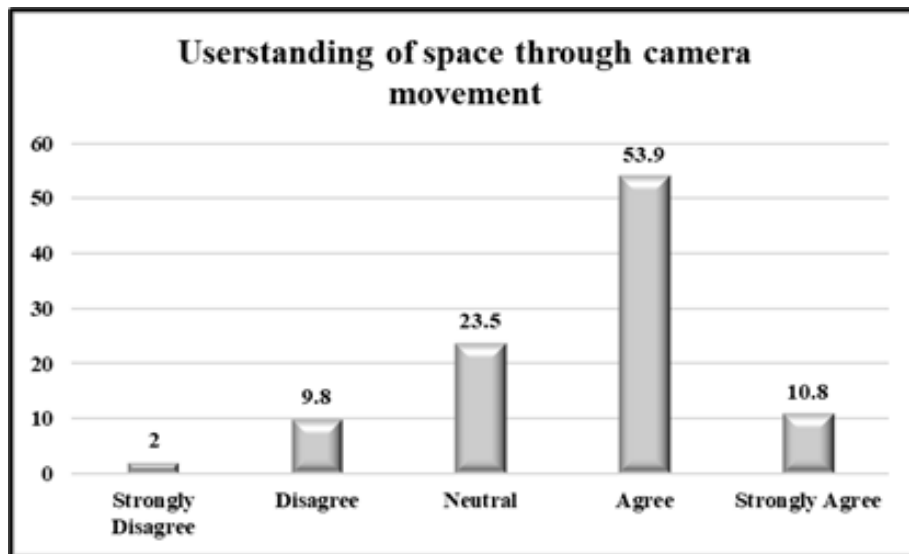


FIGURE 4.26: Linkage of Camera movement and space

4.2.7.3 Relationship between Objects and Story

When it comes to power dynamics, hierarchy and intimacy, 48% of the respondents agree that there is a strong relationship between the spatial arrangement and the story. On the other hand, only 1% of respondents strongly disagree. Hence, it can be easily evaluated that the viewers find a connection between the spatial elements and the story i.e. power dynamic is usually displayed with the placement of grand architecture, spacious gardens and lavish furniture.

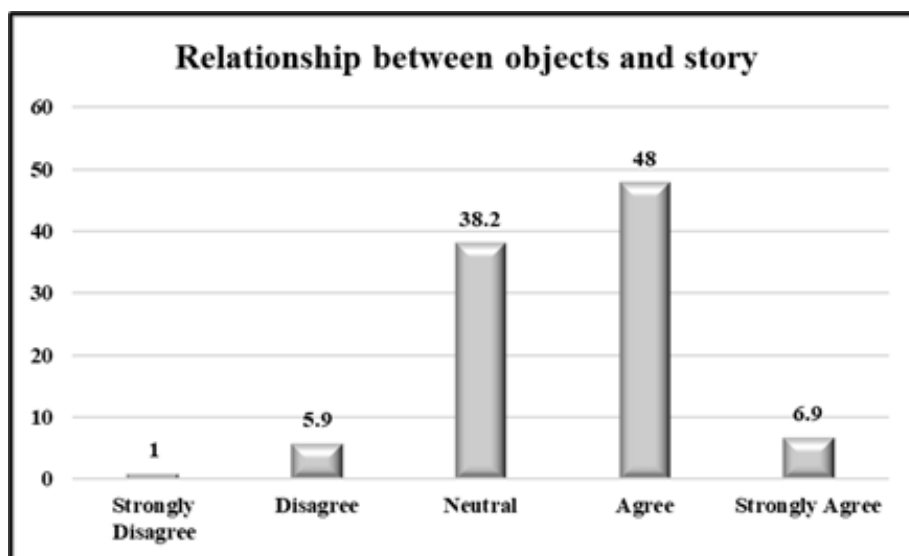


FIGURE 4.27: Linkage between objects and story

4.2.7.4 Linkage of Space and Setting with Freedom, Luxury and Innovation

The study reveals that 54.9% of the respondents agree that the use of space and setting in the TVCs represents the concepts of freedom, luxury, and innovation. At the same time, only 2.9% of the population disagreed with the notion. It is obvious from the collected data that TVCs promote the concept of freedom, luxury and innovation with the help of spatial elements. Setting and space are designed to be aligned finely with the theme of the brand.

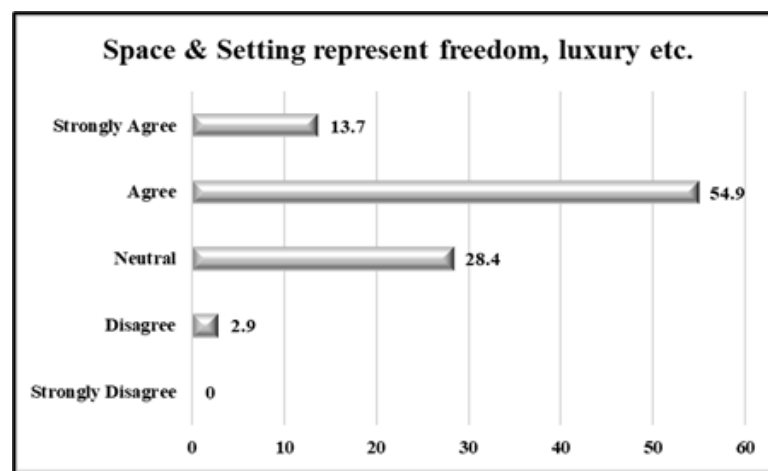


FIGURE 4.28: Linkage of space and freedom

4.2.8 Cognitive Impact of Clothing Brands' TVCs

Cognitive impact is the second variable of the research study, and this section covers the relationship between the five elements of multimodality in the TVCs with the cognitive impact on the young girls. Each element shows its connection separately with the cognitive impact.

4.2.8.1 Impact of Figure of Speech on Remembrance

As per the data collected, a total of 45.6% of the respondents agree that figure of speech impacts on their remembrance. While only 2.9% strongly disagree with the statement. From this collected data, it clearly indicates the importance of figure

speech in impacting the memory of the viewers. Slogans and jingles use rhyming, similes and metaphors in unique styles to attract the viewers.

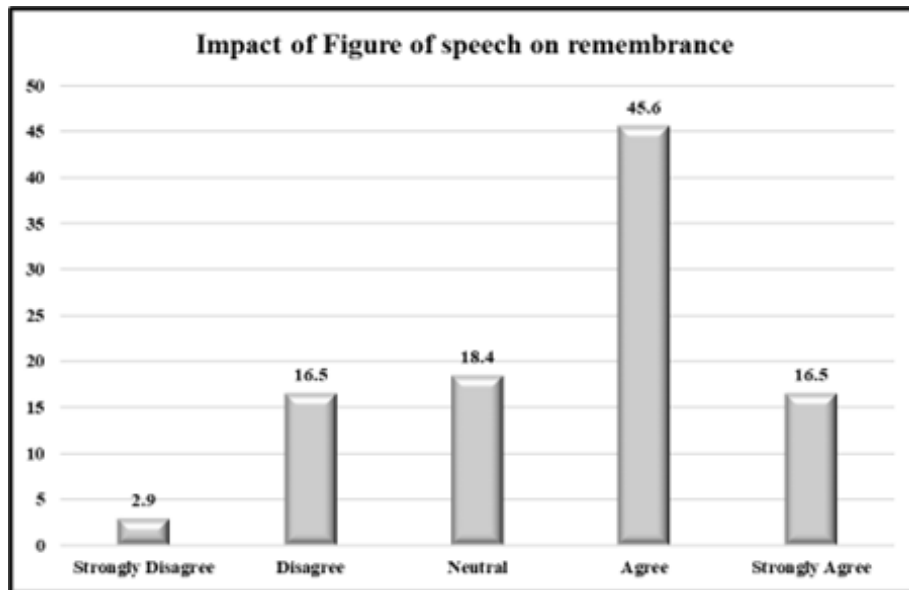


FIGURE 4.29: Linkage of figure of speech on remembrance

4.2.8.2 Impact of Speech on Vocabulary

From the collected data, 35.9% respondents believe that the figure of speech in slogans and jingles improves their vocabulary by 1-20 percent. Whereas only 2.9% respondents believe that the figure of speech in slogans and jingles improve their vocabulary from 81 - 100%.

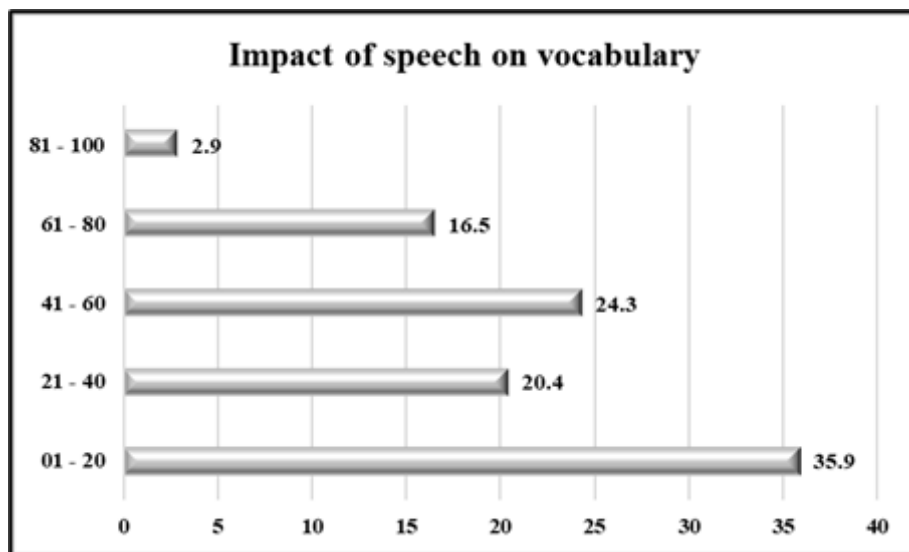


FIGURE 4.30: Linkage speech and vocabulary

4.2.8.3 Linkage between Metaphors and Consumers' Choices

From the data collected, 41.2% respondents agree that the metaphors in the TVCs make their choice easy. 26.5% of respondents are neutral about the question, while 6.8% disagree with the outcome in the question.

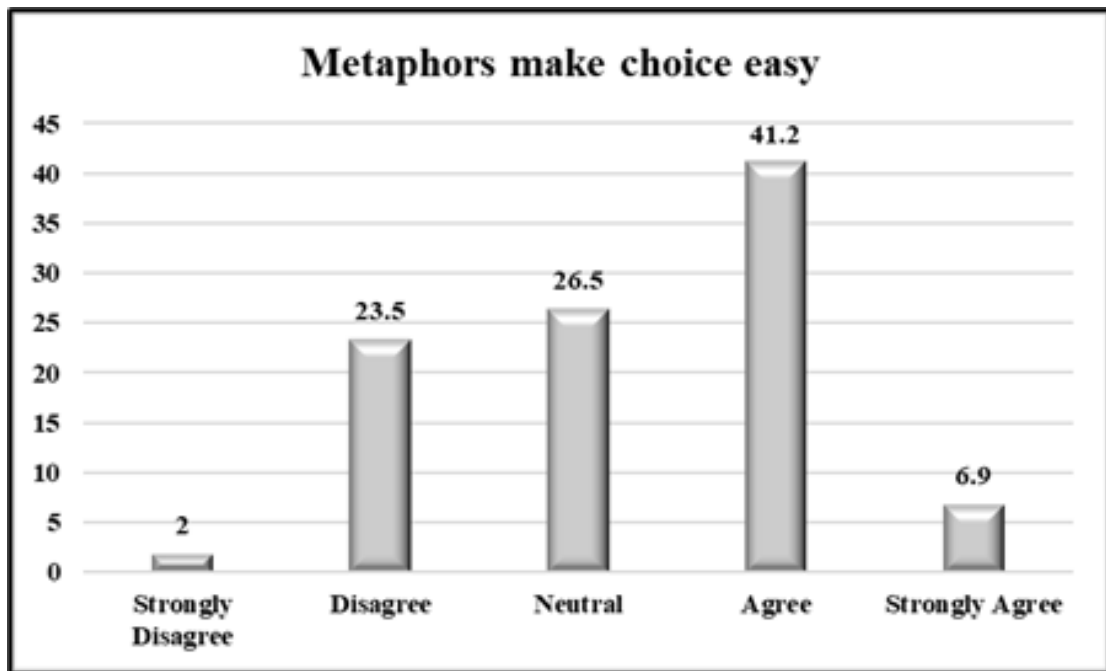


FIGURE 4.31: Linkage between metaphors and consumers' choices

4.2.9 Understanding and Remembrance of the Tag Lines of Brands in the TVCs

This section covers the impact on remembrance of the respondents through attention to the Tag lines of the TVCs.

4.2.9.1 Tag Lines Help Understand Quality

A total of 51% of the respondents have agreed with the concept that the tag lines of brands help them understand the quality of the brand easily, while 20.6% disagree with the notion. At the same time, 19.6% of respondents were indifferent.

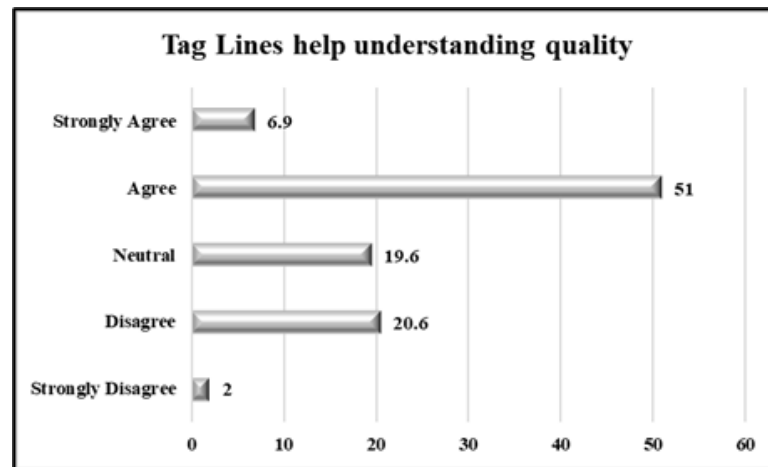


FIGURE 4.32: Linkage between Tag lines and brand quality

4.2.9.2 Metaphors Refer to the Brand's Identity

A total of 45.1% of the respondents agreed with the concept that the metaphors used in brand slogans refer to, while 15.7% disagree with the notion. At the same time, 30.4% of respondents were indifferent.

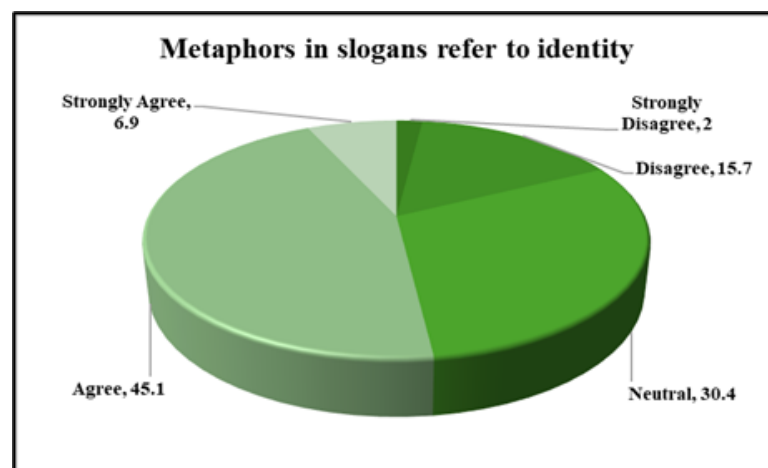


FIGURE 4.33: Metaphors refer to brand identity

4.2.9.3 Tag Lines Remind of Hidden Messages

A total of 51% of the respondents have agreed with the concept that the tag lines of brands remind them of their hidden messages, while 14.7% disagree. The percentage of respondents indifferent to this question was 26.5%.

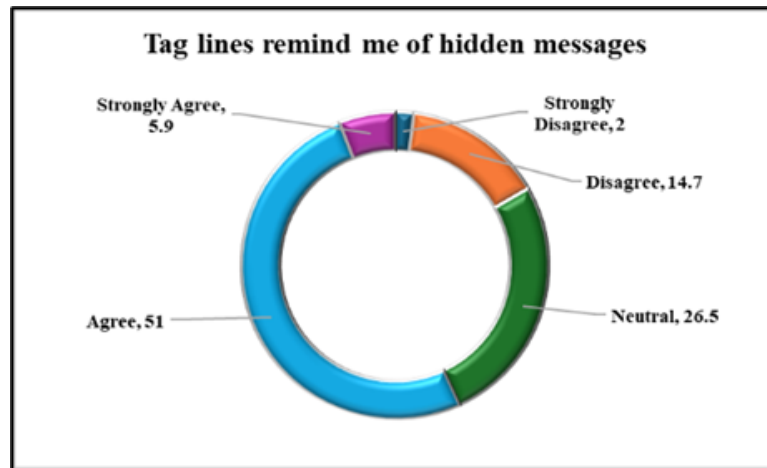


FIGURE 4.34: Tag lines remind of hidden messages

4.2.9.4 Pause Between Tag Line and Brand Name Improve Recognition

A total of 57.8% respondents agree that a brief pause between a tag line and the brand name improves recognition of the brand, while 22.5% were indifferent.

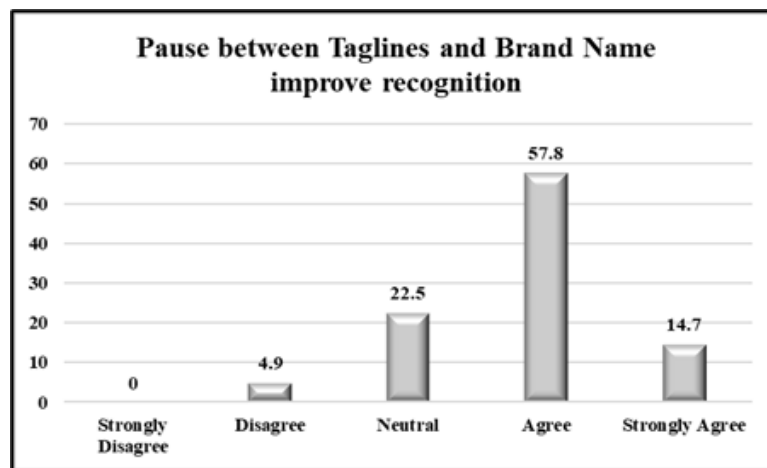


FIGURE 4.35: Pause improve recognition

4.2.10 Cognitive Impact of Visuals and Aural Elements in the TVCs

In this section, we analyze the combination of visuals and aural elements that develop a strong relationship and leave a lasting impression on the minds of viewers

in the TVCs.

4.2.10.1 Visual and Audio Effects Reflect my Perception

The data collected shows that 56.9% of the respondents agree with the notion that Visual and audio effects in the TVCs reflect their aspiration to build a strong relationship with the brand. At the same, 10.8% of the respondents disagree with the statement.

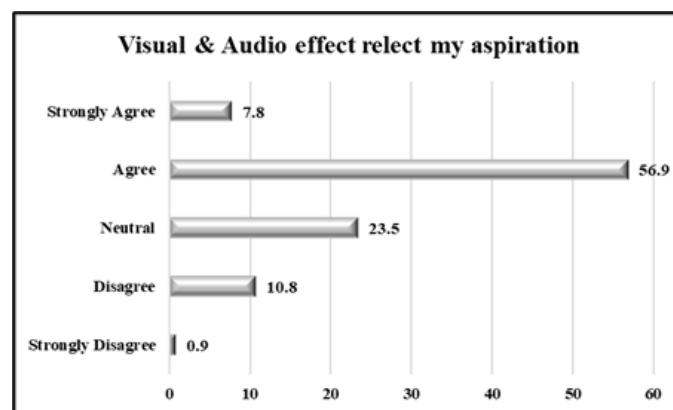


FIGURE 4.36: Visual effects result in strong brand relationship

4.2.10.2 Jingles Arouse Positive Emotions

From the data collected, a total of 52.9% agreed that jingles and music within the TVCs arouse their positive emotions and feelings of happiness. Only 9.8% respondents disagree, while 23.5% respondents neither agreed nor disagreed.

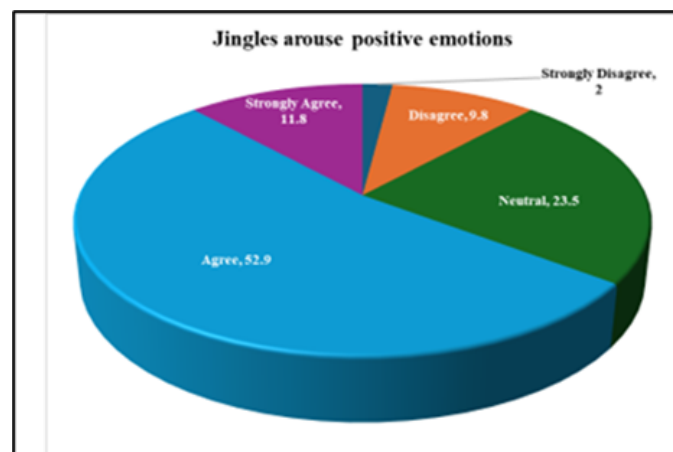


FIGURE 4.37: Jingles arouse positive emotions

4.2.10.3 Background Jingles and Music make me Nostalgic

From the data collected, a total of 50% agreed that jingles and music within the TVCs make them nostalgic. Only 16.7% respondents disagree, while 20.6% respondents neither agreed nor disagreed.

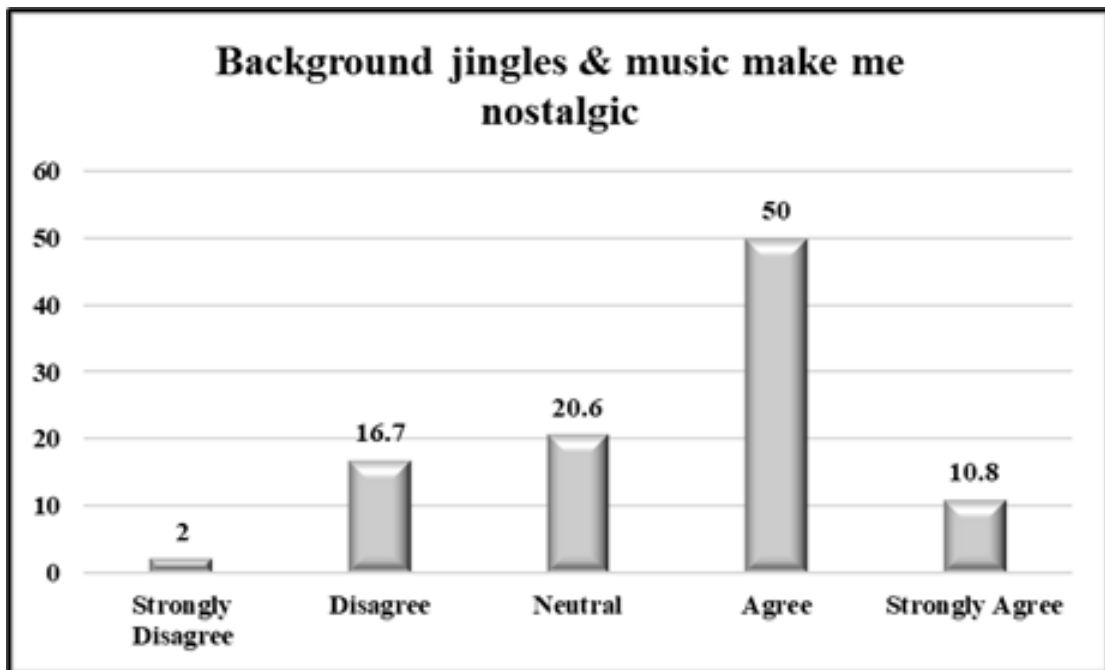


FIGURE 4.38: Linkage between music and nostalgia

4.2.11 Cognitive Impact of Gestural Elements in the TVC

The gestural mode of multimodality and its role in making the TVC impactful is examined through the respondents in the given tables.

4.2.11.1 Gestures Increase Memorability

From the data collected, a total of 57.8% agreed that gestures in TVCs increase their brand memorability. Around 11% respondents disagree, while around 20% respondents neither agreed nor disagreed.

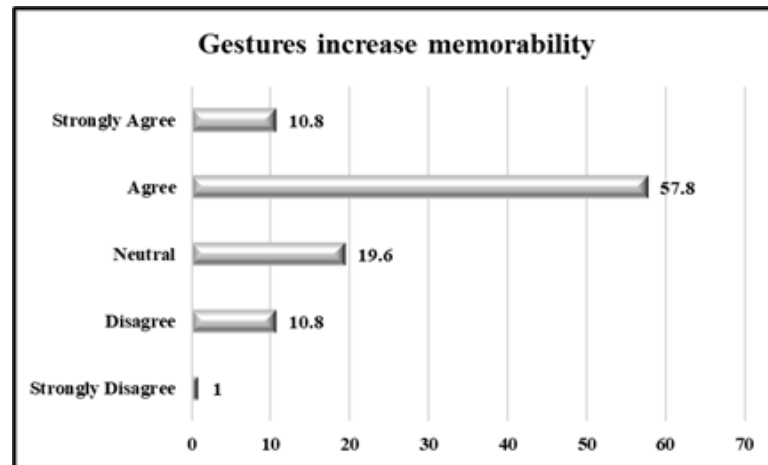


FIGURE 4.39: Gestures increases memorability

4.2.11.2 Gestures Seek More Attention than Speech

From the data collected, a total of 50% were focusing more on gestures than spoken words. Around 11% disagreed with the concept, while around 19% respondents remained neutral.

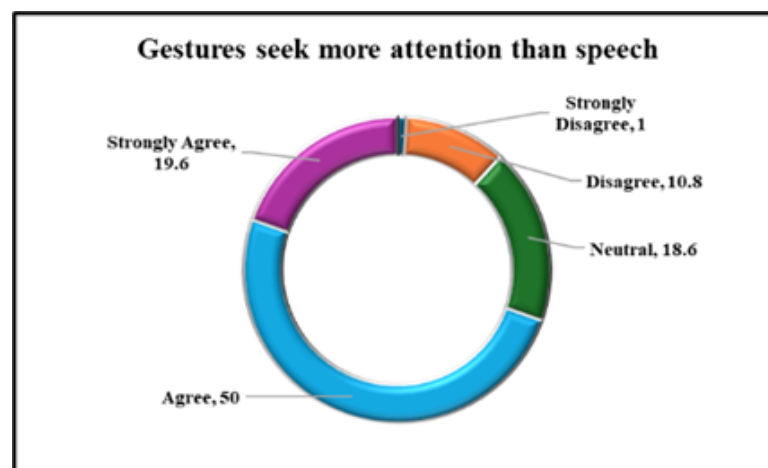


FIGURE 4.40: Gestures seek more attention than spoken words

4.2.12 Cognitive Impact of Spatial Elements in the TVCs

The use of camera and technology in making the setting and arrangements of the objects create a unique cognitive impact. The results given below are driven by the respondents about this section.

4.2.12.1 Augmented Reality Engage my Attention

As per the collected data, 58.8% of the respondents believed that the use of 3D/augmented reality engaged their attention, while 12.7% strongly believed in the concept. Only 17.6% respondents remained neutral.

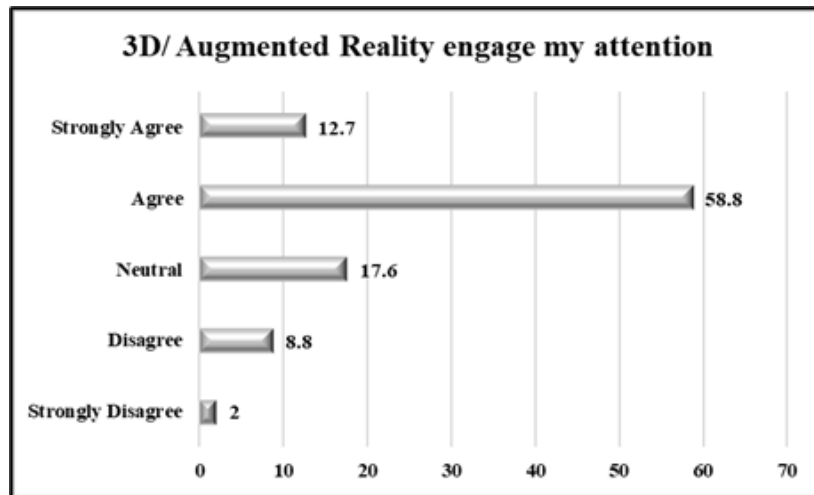


FIGURE 4.41: 3D engages my attention

4.2.12.2 Spatial Arrangement Influence my Mindset

On the concept of influence on the viewer mindset through spatial arrangement of objects and characters, a total of 58.8% of the respondents agreed, while 11.8% did not. 20.6% of the respondents were neutral to the question.

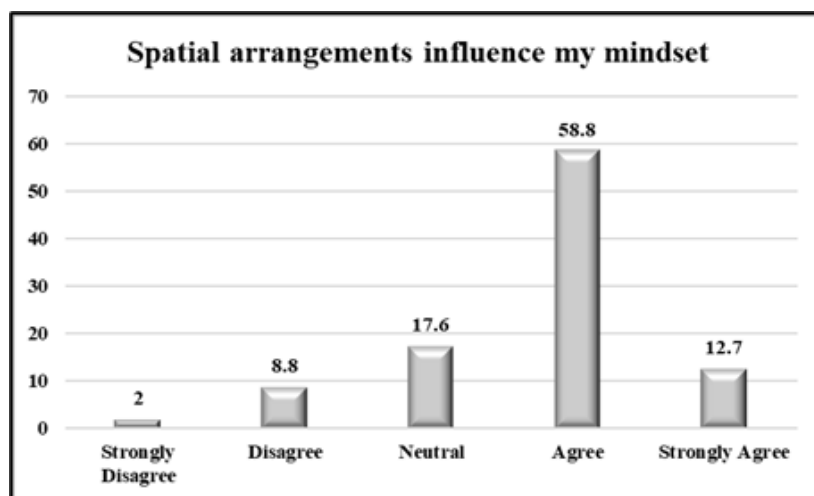


FIGURE 4.42: Spatial arrangements influence my mindset

4.2.12.3 Multimodal Elements Elevate my Self-Identity

On the concept of multimodal elements elevating the sense of self-identity, a total of 50% of the respondents agreed to have an elevation, while 14.7% did not. 22.5% of the respondents remained neutral to the question.

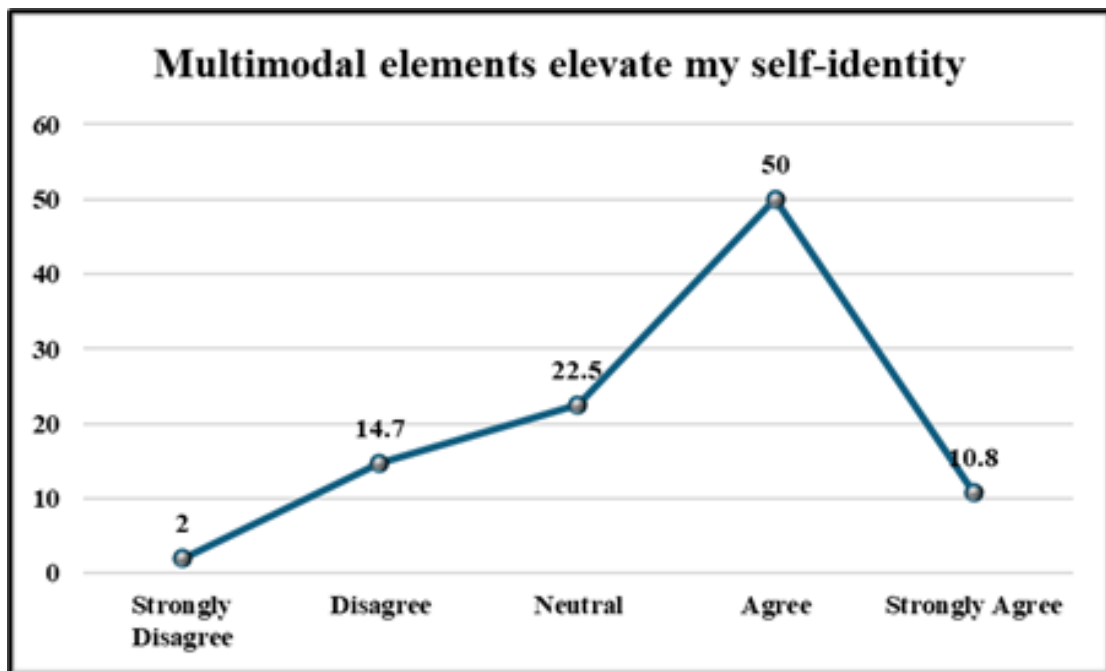


FIGURE 4.43: Multimodal elements elevate my self-identity

4.3 Content Analysis of Selected Pakistani TVCs

4.3.1 TVC of Nishat Linen

4.3.1.1 TVC Identifiers

URL	https://www.youtube.com/watch?v=k019PZD22Ss
Year	2022
Theme	Nishat, Wife, Mom, Boss - nishat linen aap sub kay lye
Duration	75 Seconds



FIGURE 4.44: TVC of Nishat Linen

4.3.1.2 Multimodal Analysis

TABLE 4.1: Multimodal Analysis of TVC

Multimodal elements	Analysis
Linguistics Mode	<p>In the TVC, there is a complete depiction of a working woman's everyday routine. This woman is a multitasking person, which is depicted by the words 'mom', 'wife' and 'boss'. The narration has code switching between two languages, i.e. Urdu & English.</p> <p>This switching is both inter-sententional and intra-sentenstional which is quite common in regular speech of a Pakistani working women. The selection of the words is huge collection of vocabulary. For example, the English words included 'gracefully', 'strength', 'super woman', 'career', 'perfect', 'balance', 'inspiration', 'free spirit', 'create', 'ideal atmosphere', 'family', 'let's celebrate', 'strong', 'passionate' and 'unstoppable woman'. On the other hand, the Urdu words being used included 'zindagi' and 'khushiyan'. Each word of Urdu or English has its own facade making the message eloquent and impeccable to influence the viewers.</p>
Visual Mode	<p>The sunshine of early morning crossing the thick leaves of trees in summer signifies the start of the day. The character is shown waking up early at dawn and doing chores for the whole day around. The colors were a combination of light and bright, sometimes similar, while at other times contrasting the background, symbolizing that each day has its own specific challenges to deal with.</p>

Table 4.1 continued from previous page

Multimodal elements	Analysis
Aural Mode	<p>The rooms shown were spacious, airy and full of light, having contemporary furniture, signifying that the character is living in the present and not the past. The abstract paintings hung on the white painted walls were of bright colors creating unique aesthetics. The fashion model changes formal dress of various colors with subtle make up and light jewelry look confident and energetic in each frame.</p> <p>The day starts with the alarm clock, chirping of birds, whistling of kettle in the kitchen while making breakfast, sounding exactly how beautiful and bright morning sounds. There is light music playing in the background, while in some frames the music tends to get louder. This represents the mood of the character, from managing home chores, to working in the office. The complete narration in English is played when the lady is working in the office, showing professionalism. The music changes pitch frequently harmonizing with the role of the model being displayed.</p>
Gestural Mode	<p>The lady is very expressive in her facial expressions and gestures. She nods her head with a smile to show her choice of dress. In the kitchen, while using both hands making breakfast, wipes her sweat with her wrist depicting she is an ordinary home maker. Right in the next frame, she changes her role from wife and mom to the boss, getting ready to go to her work after packing lunch for her husband and kid. While running upstairs to her office, she keeps looking at her watch representing punctuality and organization.</p> <p>While supervising her subordinates, delivering presentations in a conference room and typing on her PC, she is using her hand gestures to show her confidence and progress. At home, she plays hide and seek with her kid and serves dinner to her family with a smile on her face. A happy couple with good understanding is displayed, while watching TV and relaxing after a daylong routine work.</p>
Spatial Mode	<p>The layouts displayed in the TVC are largely spacious, showing a minimalist life. Each object within the various rooms are either placed in unison with other objects. In most of the frames, people are not very close to each other, which again supports the spacious environment. The camera pans either from top to bottom or bottom to top in most of the frames, focusing largely on the prints and colors of the dress.</p>

Table 4.1 continued from previous page

Multimodal elements	Analysis
	The entire TVC has a peculiar hierarchy, depicting the three roles, i.e., Mom, Wife, & Boss.

4.3.1.3 Relationships and Outcomes of Different Modes

TABLE 4.2: Relationships and Outcomes of Different Modes

Combination of Modes	Interdependencies
Visual & Linguistic	Linguistic and visual modes have a synergy, and they are complimenting each other in this TVC. Considering the roles prompted verbally, they have been shown visually as well. At the same time, the changing dresses also have a strong connection with the words being said i.e. the narration of a multitasking woman is displayed with the images of her, doing the house chores and looking after her family along with her role of a boss, who supervises her subordinates and delivers oral presentation actively at workplace.
Visual & Aural	The ad starts with a sunrise, supported by the sound of an alarm clock. All the chores the model was doing has distinct related sounds in the background, establishing a connection between the visual and aural modes.
Linguistics & Aural	Each word in English or Urdu is supported by related sounds, which also create a coordination between both the modes i.e. ‘ <i>I am a strong woman, ju apnay career aur ghar ku perfectly balance kerna janti hai</i> ’ is shown with the light background music and a confident voice tone.
Linguistics & Gestural	The gestures played a key part in the TVC, representing the various moods/ roles of the model. The alignment of these gestures with fine details being shown is a key feature of this TVC, that is catching for the viewer i.e. “My free spirits keep me moving on to become an inspiration to every woman” is well portrayed by the model climbing up the stairs, holding documents and bag, dresses of different colors basically signifies that each day she is progressing more and performing her roles with dedication.
Spatial & Visual	Spatial mode is represented by large spaces and a minimalist lifestyle.

Table 4.2 continued from previous page

Combination of Modes	Interdependencies
	The visuals linked with these spaces actually show no clutter or stocking of things within the office or the home i.e. in her office table, there are just a PC on which she is typing and a diary, two pen holders and two tiny vases are used to show the moderate lifestyle.

4.3.2 TVC of J.

4.3.2.1 TVC Identifiers

URL	https://www.youtube.com/watch?v=c7WUwvsnJbE
Year	2019
Theme	J. Festive Collection
Duration	60 seconds

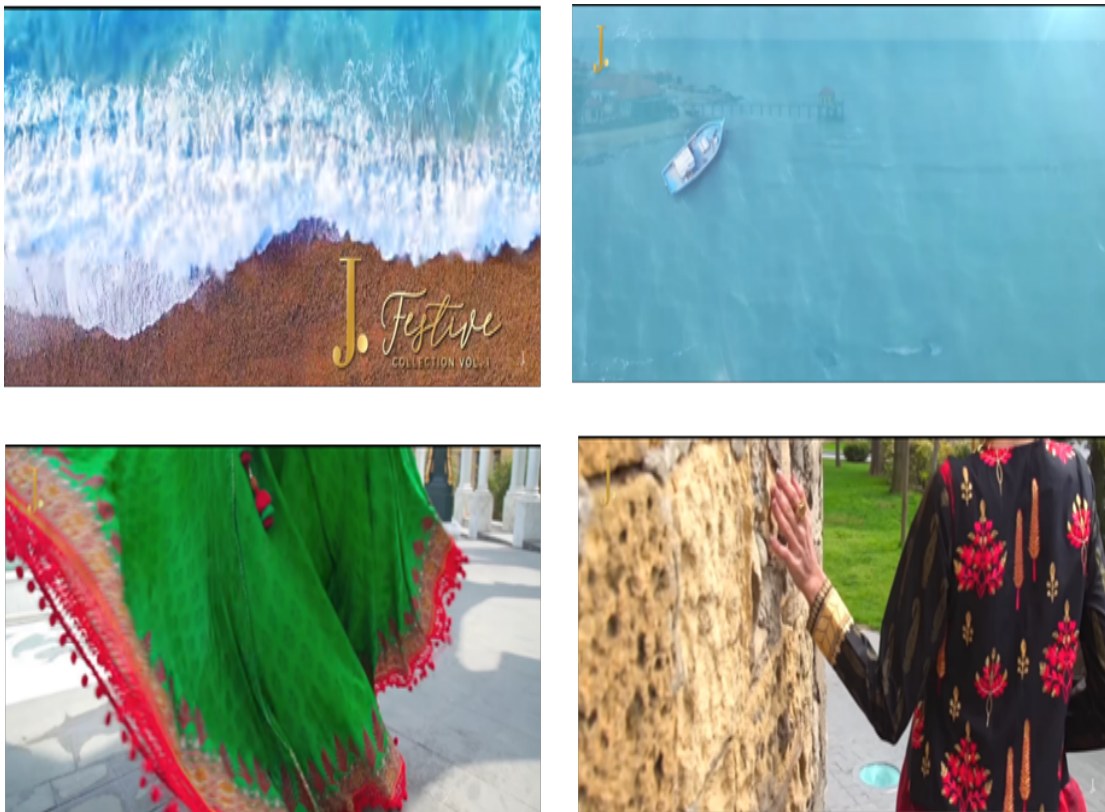


FIGURE 4.45: TVC of J.

4.3.2.2 Multimodal Analysis

TABLE 4.3: Multimodal Analysis of J.

Multimodal elements	Analysis
Linguistic mode	<p>The TVC depicts an Urdu Ghazal with the usage of cliches.</p> <p>The ghazal narrates the fantasy for the beloved, and the viewer sees that love exists in everything. The linguistic mode is clearly visible in each of the other modes separately. The tag line ‘winter festive’ represents the celebration of cold season with elegance and glamour.</p>
Visual Mode	<p>The impact of winter arrival is uniquely displayed with vibrant colors and images i.e. turquoise color sea water, sun rays crossing the thick leaves of trees making a bright sunny day, a huge architecture of white palace, girls dressed in big frocks with heavy ornaments and high heels, blue sky with scattered small pieces of clouds altogether create the picture of royalty and vastness.</p>
Aural Mode	<p>Chirping of birds, hissing of air, splashing of water against the sea rocks, tapping of feet, soft melodic added with depth, an old historic fort evoke the emotions of freedom in the viewer.</p>
Gestural Mode	<p>The TVC is full of gestures: tall girls, rubbing their hands gently over the fabric, fort walls, and sideways of the stairs, holding the dress with one hand, swirling their frocks in an open space to show wideness and power.</p>
Spatial Mode	<p>The TVC depicts a beach site with huts, and a fountain right in the middle of the front yard of the palace. White marble stairs, tall pillars of palace, rock placed at the beach, a pathway leading to a huge platform in the middle of a blue pond under the open sky.</p>

4.3.2.3 Relationships and Outcomes of Different Modes

TABLE 4.4: Relationships and outcomes of different modes

Combination of Modes	Interdependencies
Linguistic + Visual + Aural	<p>Aural and visual modes together are well supporting the linguistic mode in this TVC.</p>

Table 4.4 continued from previous page

Combination of Modes	Interdependencies
	<p>However, linguistic element is dominant throughout the Ad in the form of poetry e.g. <i>jis simt bhi dekhon, nazar ata hai k tum hu</i> is well portrayed as the vastness of sea, a magnificent palace and fort, huge garden and tall trees create the sentiment of serenity coupled with power. The scene overall feels surreal and calm. The impact of these linguistics and visuals is further enhanced with the repetition of aural (sounds) i.e. hissing of air, chirping of birds and splashing of sea water. Each verbal word of the poetry is well aligned with the images and audio that develop a feeling of limitlessness, legacy, grandeur and majesty.</p>
Linguistic Spatial	<p>+ Looking at the Linguistic and Spatial modes in symmetry, we gather that each key word from poetry is shown in the settings within this TVC. The verse is <i>deed ki sa'at mein kai rang hain larzan; mein hu koi aur hai dunya hai ke tum ho</i> is explained through showing relative spaces and structures, that directly relate to the meaning of the verse and make it easy for the viewer to grasp.</p>
Linguistic Gestural	<p>+ The TVC displays the spoken words with three gestures: 1. swirling; 2. strolling; & 3. pacing. These gestures rhyme effortlessly with the words being spoken in the background. <i>Jis simt bhi dekhon nazar aata hai ke tum ho</i> resonates with the model swirling and looking around.</p>

4.3.3 TVC of Gul Ahmed

4.3.3.1 TVC Identifiers

URL	https://www.youtube.com/watch?v=y8k0U2sUAA4
Year	2019
Theme	GulAhmed- tehzeeb wohe, andaaz naya
Duration	45 seconds

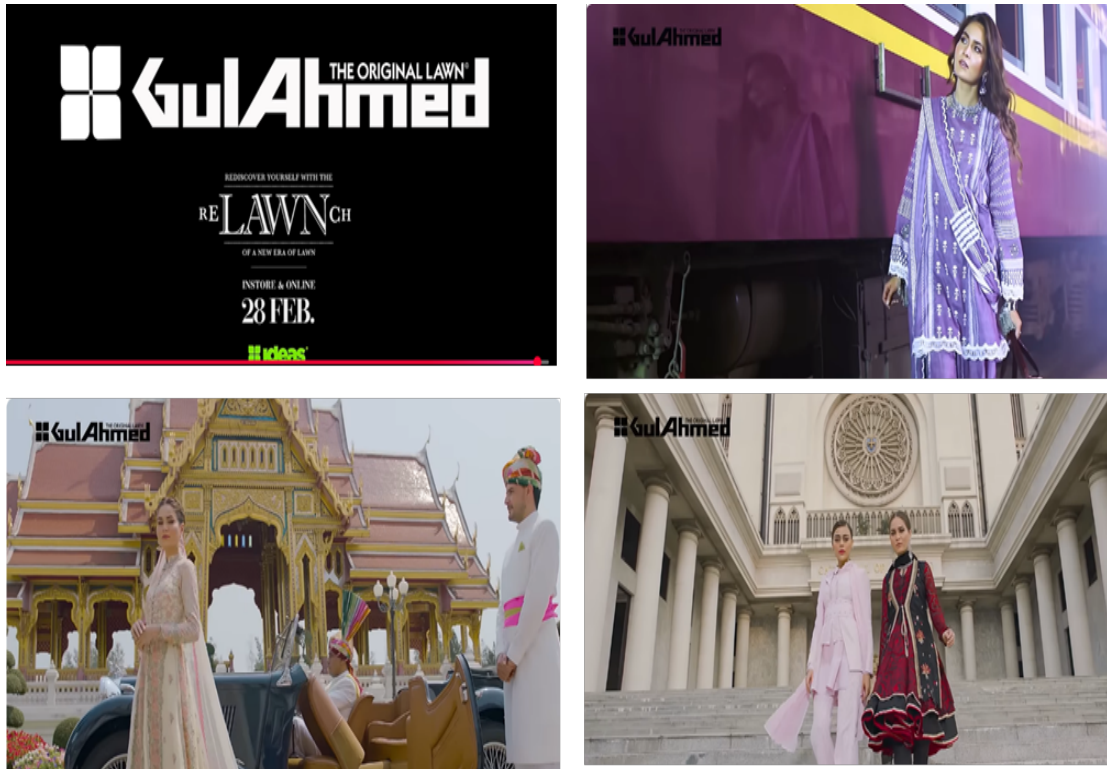


FIGURE 4.46: TVC of Gul Ahmed

4.3.3.2 Multimodal Analysis

TABLE 4.5: Multimodal Analysis

Multimodal elements	Analysis
Linguistic mode	There is an English song played in the background with the lyrics i.e. “Hold my hands, let’s dance. Take me far away. hold me close, you will. Right after one stanza of English song, the music switched to an Urdu ghazal with modern music. This switching of language represents the change of dress codes of two fashion models in various environments. Gul Ahmed introduced a new word ‘reLAWNch’ which is basically a coined word. It’s the combination of relaunch with the spelling of lawn, indicating the the launch of new collection of lawn again.
Visual Mode	The ad contains two distinct themes: <ul style="list-style-type: none"> a. modern theme depicting a sports car; paved road with modern landscaping; a marina with boats parked, and b. traditional setup depicting traditional styles, tall pillars, wide court-yards, a locomotive and a classic car.

Table 4.5 continued from previous page

Multimodal elements	Analysis
	In the context of the product, the modern theme presented dresses that were chic, while the traditional theme presented dresses that were modest and elegant. The ad transitioned into the theme from traditional to modern. This leaves the impression of two distinct lifestyles and a subtle transition. The entire theme of the ad represented upper segment of society.
Aural Mode	The Ad has the same dual toned music styles, i.e. the modern pop style music with lyrics in English, and semi-classical local music with lyrics in Urdu. The aural mode also depicts the transition as well as joining of the two cultures from traditional to modern.
Gestural Mode	The gestures shown in the ad predominately depict joy and happiness. On a few shots, the models were shown as intrigued about something, as if she was trying to figure out the meaning of something.
Spatial Mode	The entire Ad depicted only one order i.e the tall green trees, boats on the marina and the girls dancing in the courtyard were symmetrical.

4.3.3.3 Relationships and Outcomes of Different Modes

TABLE 4.6: Relationships and outcomes of different modes

Combination of Modes	Interdependencies
Linguistic + Visual	The words of the songs complement the themes in the visual modes appropriately. In the modern theme, the music and song played back was in English, while in the traditional theme, the music and song was more folk. The songs in two languages English and Urdu well support the modern and tradition visuals in this Ad.
Visual + Aural + Gestural	The visuals used in this TVC indicate coordination with the aural and gestural elements i.e. the girl in modern and western outfit driving a sports car with a pop song played in the background, whereas, the girl in tradition outfit dancing on a classical music in the front yard of a palace. The diverse lifestyle is well displayed with the change of music genre and its beat. The rhythm of the playback song enhances the effect of grandeur and wideness of palace.

4.3.4 TVC of Al - Karam

4.3.4.1 TVC Identifiers

URL	https://www.youtube.com/watch?v=-9ZnNuVsRcg
Year	2025
Theme	Alkaram - chotay chotay lamhay: winter ready to stitch-2025
Duration	60 seconds



FIGURE 4.47: TVC of Al - Karam

4.3.4.2 Multimodal Analysis

TABLE 4.7: Multimodal Analysis

Multimodal elements	Analysis
Linguistics Mode	The ad depicts the poetical narration with verses in Urdu language that talks about rain, happiness, rhyming it in a subtle way to pass on the message (tag line) "Present Yourself".

Table 4.7 continued from previous page

Multimodal elements	Analysis
Visual Mode	This ad depicts symmetric alignment of visuals with words i.e. the crystal drops of rain, antique furniture in the backyard, scattered paint color, an easel on which the girl is drawing, the sunshine brightening the room, the benches and luggage lying on a railway station, a family delightfully leaving for vacations, a girl with camera taking photo of another young girl and mother on a rushy road when the signal is red.
Aural Mode	The melodious guitar strings played with a soft and soothing female voice in the background throughout the ad evokes emotions and nostalgia. Aural mode also defines the relationship with the visual and linguistic modes.
Gestural Mode	The smiling faces of all the characters, affection, love and care. The gestures are quite common in our routine and well support the remaining modes in the Ad.
Spatial Mode	The concept of freedom, independence, closeness with friends and family, contentment and harmony are well depicted through the setting and arrangement of various objects i.e. the outdoor setting for the rainfall, the floral shop on the roadside, roam for a painting artist, the objects at certain distance at the railway station.

4.3.4.3 Relationships and Outcomes of Different Modes

TABLE 4.8: Relationships and outcomes of different modes

Combination of Modes		Interdependencies
Visual & Linguistic	&	The combination of Visual and Linguistic mode is complementary to each other, as Images give immediate emotional and sensory meaning, while language give explicit, conceptual information. In this TVC, these two modes are depicted to represent 'pleasure' and 'comfort' as well as the Tag line "Present Yourself". Combined together, these two modes represent 'confidence'.
Visual & Aural	&	The combination of these two modes is again complementary, as moving images and music form 'atmosphere' and 'mood', while the sound direct attention and frames what we feel about what we see. As a result, these two modes provide the sense of 'calmness' and 'nostalgia'.

Table 4.8 continued from previous page

Combination of Modes		Interdependencies
Linguistics & Aural		Spoken words gain meaning from the tone, pace, and pitch, while music supports the message. Combining these two modes creates emotional depth and enhances elegance.
Gestural & Visual		In the TVC, movement, posture, & facial expressions animate the visuals. It guides the interpretation of intentions, attitudes and personality by the viewer. Smiling models in the rain shows confidence, while joy is communicated non-verbally. This reinforces clothing as part of the lifestyle.
Spatial & Visual		Positioning, framing, and layout guide the viewer about: what is important; what to focus on; & how elements relate in time & space. The relationship of these two variables depicts detail and intimacy, while it also represents context & fashion in daily life.
Linguistic & Spatial		This combination represents the placement of text affecting visibility and interpretation. It results in High recall positioning and signals ownership of the visual scene.
Aural & Gestural		This combination represents the music and sound effects being mirror movement, while gestures are timed with beats and rhythm. This combination of modes creates flow, elegance, and naturalness.

4.3.5 TVC of Generations

4.3.5.1 TVC Identifiers

URL	www.tiktok.com/video/7473553711126613266
Year	2025
Theme	Angry Young Woman
Duration	40 seconds

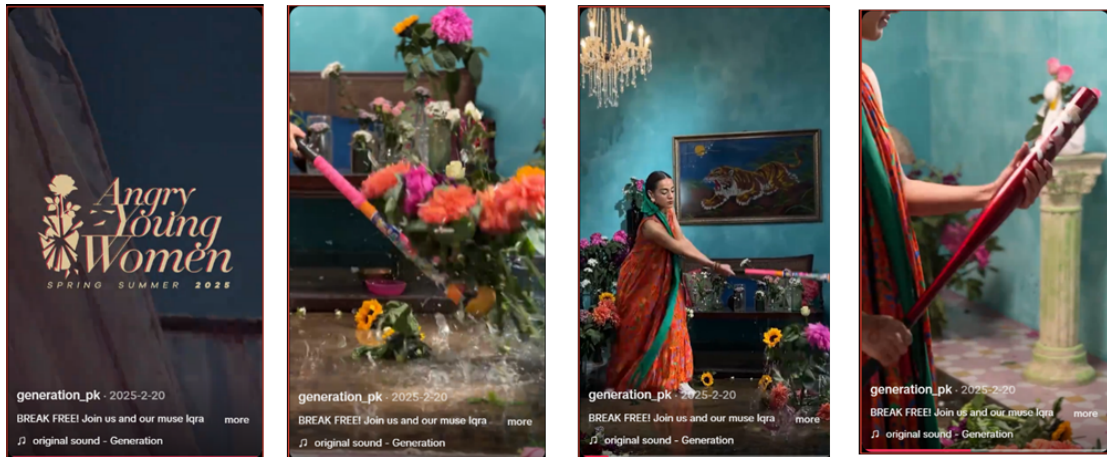


FIGURE 4.48: TVC of Generations

4.3.6 Multimodal Analysis

TABLE 4.9: Multimodal analysis

Multimodal elements	Analysis
Linguistic Element	<p>The English song sung by the music band ‘Queen’ from the album ‘The Works’ in early 80s, best convey the theme of the brand ‘Generation’. First stanza of the song are taken to express the freedom of women in a male dominating society i.e.</p> <p>I want to break free I want to break free I want to break free from your lies You’re so self-satisfied I don’t need you I’ve got to break free God knows, God knows I want to break free</p> <p>The message conveyed in between these lines portray the image of women unconventionally. It focuses on breaking the social stereotypes and cultural boundaries. The men are so self-centered and self-obsessed that they don’t value the existence of women, now have to face rejection by women. The time of pain and sufferings of women has finally come to an end. The woman announces her independence and celebrates the feeling of being in love with herself. She has finally recognized herself and realizes her inner strength. She is no longer dependent on anyone, nor will she become the victim of misery by society.</p>

Table 4.9 continued from previous page

Multimodal elements		Analysis
		She has become self-made and knows her reality.
Visual element	Element	The ad starts showing a big glass with two cracks on it, as if someone tried to break it. The use of floral prints on vibrant and light colors appeals to the young generation of our society, they are the ones who love to wear something different than the traditional prints, solid colors and designs offered by other clothing brands. Moreover, the floral prints are the representation of spring, girls love to wear lawn fabric having such designs as they are also in the bloom of their youth just like fresh flowers. The web made on glass clearly shows that she has succeeded in getting what she wanted.
Aural element	Element	The selection of an old song is well aligned with the brand's message. The upbeat rock music is played in the background which intensifies the anger of woman.
Gestural element	Element	The model is presented as one who appears arrogant yet had a firm looking face indicating she was the one responsible for breaking that glass. She appears confident, not a mere rebel but a revolutionary girl who is ready to break the norms and stereotypes of society and culture. In the end, the expression of pride on her face represents the sign of victory.
Spatial element	Element	The Ad starts with a ray of light in the background of model standing in the dark. She is holding a hammer tightly in her hand to break the solid objects, whatever comes in her way. In the backdrop, the painting on the wall has the picture of a roaring lion. The spotlight throws on her face in the dark to highlight her facial expressions. The animated places are used to show the changes in her personality.

4.3.6.1 Relationships and Outcomes of Different Modes

TABLE 4.10: Relationships and outcomes of different modes

Combination of Modes	Interdependencies
Linguistics + Visual	The theme of 'Generation' is smoothly represented by the combination of songs' lyrics on the images, colors and graphics, i.e. 'I want to break free' is shown by the girl breaking the vases with hammer

Table 4.10 continued from previous page

Combination of Modes	of	Interdependencies
	+	to free the flowers of all light and bright colors placed on the bench and on the floor. In another line, “I want to break free from your lies” is displayed with the girl wearing traditional jewelry and glittery make up still wearing eastern shalwar qameez, actually bring the new concept of carrying forward the social values but in her own free style and modern way.
Linguistics	+	The lyrics of the song ‘I want to break free’ themselves serve for the gestural mode of Ad, i.e. she is walking in the sun, under a clear blue sky, which is the expression of her freedom - freedom of thought and desires.
Gestural		
Visual	+	The use of colors is aligned with the theme i.e. a combination of light, dark, bright or vibrant colors depict the bold personality of a model’s thoughts, her facial expression, antique ornaments and glittery makeup enhance the effect of spring & summer energy. The body language and confidence in her eyes reflect that she is the one who can take the initiative. She is walking in the sun, under a clear blue sky, which is the expression of her freedom - freedom of thoughts and desires.
+ Gestural		
Linguistic	+	The line ‘You’re so self-satisfied, I don’t need you’ are shown through the hammer in model’s hand, the painting of a roaring lion are synonymous with her bravery and the will to break free, one who has the courage to bring about a change, think out of box and go out of the old traditions.
Spatial		

Chapter 5

Discussion

Gunther Kress and Theo van Leeuwen's Social Semiotics Framework ([Kress and Van Leeuwen, 2001](#)) views communication as a multimodal process, emphasizing that “meaning is constructed through the interplay of various semiotic modes within specific social and cultural contexts”.

Multimodality remains a key part of this framework, offering opportunities to understand a subject from the different underlying components of multimodality ([Jewitt, 2017](#)). Multimodality comprises of five elements, i.e. Language, Visual, Aural, Gestural and Spatial, primarily distributed into verbal and non-verbal elements ([Kress and Van Leeuwen, 2001](#)). Whenever a subject is being reviewed and interpreted, the non-verbal elements, i.e. Visual, Aural, Gestural and Spatial have an equal contribution in the work as well as interpreting the hidden meaning, acting prominently to support the language ([Forceville, 2009](#)).

TV Commercials (TVC) offer a unique blend of combination of all the modes described in the multimodality construct. Marketing firms, advertizing agencies, brand builders, and creative studios use multimodality in their work to convince the population to purchase the products advertised ([Machin, 2007](#)). TVCs have both verbal and non-verbal modes within them, ensuring that the message from the brands is passed on to the target market ([Cook, 2001](#)). There is a lot of research involved in the creation of these TVCs, where in-depth understanding of

the target market is necessary (Hackley, 2010). There is a wide variety of TVCs for the female clothing brands in Pakistan (Ahmed and Muneer, 2014). Different brands and campaigns target different segments of society (Liechty, 2003). To assess the existence and interaction of multimodal elements within the TVCs, we selected a sample of TVCs and analyzed the multimodal elements within each. The summary of this analysis is as follows:

The researcher has made analysis of TVCs of five top local clothing brands of Pakistani i.e. Nishat, J., Al-Karam, Generations and GulAhmed since 2019-2025. It has been observed, that the TVCs are not limited just to promote the brand but now it's conveying the message to women to be strong and multitasking, brave and bold enough to bring a social revolution. We also noticed, TVCs convey the message that the females are diverse to make transition of tradition and conventions to modern trends keeping the civilization alive, caring and helpful to support the people in their surroundings, elegant and modest to show the classic style. In many of the TVCs, the underlying meaning is to make the women pride of their identity, present and love their selves, get wings to fly high and to be independent in every walk of life.

The way these TVCs display the tag lines with the unique use of visuals i.e. '*Al-Karam – present yourself*', '*GulAhmed – tehzeeb wohe, andaaz naya*', '*Nishat – wife, mom and boss – Nishat sub k lye*', '*Ethnic – shine in every shade*' etc. not only increase the customers interest to buy the product but also enhances dignity and grace of women.

5.1 Distinct Multimodal Elements within Pakistani TVCs

This study is particularly about examining the role of multimodality in Pakistani TVCs of females' local clothing brands. We have specifically narrowed our research into the middle-income segment of Karachi. Pakistani TVCs are usually

very colorful and innovative, and they deliver the brand's message to the target customers using multimodal elements. Pakistani female clothes are nowadays an amalgamation of tradition, culture and modern designs. Compared with the traditional TVCs of yester years, the current TVCs bring a revolution in society through their obvious and hidden messages.

The response of the survey concluded that the role of multimodal elements in Pakistani TVCs of females' local clothing brand is quite dominant. Almost all of the TVCs have specific themes and stories. These themes and stories are elaborated through verbal and non-verbal multimodal elements all around. Our analysis of the survey responses revealed that 74.5% of the respondents believe that the 'visual elements' i.e. color, images and designs in the TVCs, are the most prominent and dominant features. Whereas, the other visual elements such as logos and slogans have a personal connection with the girls, as it is evident that 40.2% of the respondents agree with it.

The second important element of multimodality is proven to be gestural i.e. the characters in the TVCs, their facial expressions, gestures, body movement, postures and eye contact. The research revealed that 38.2% of the respondents agree that the fashion models shown in TVCs look attractive to them and their gestures fascinate them.

5.2 Dominant Aspirations among Young Female Population

Brands have now become a status symbol in our society. The study has revealed that 56.8% of our respondents prefer branded clothes. It shows their interest in the brands despite their lower purchasing power. They feel the urge to uplift their living standards, as well as seeking fame, respect, and honor from the people. By watching TVCs of these brands, their inspiration becomes their aspiration. 72.5% of the respondents that follow the brand's TVCs believe that TVCs enhance their

inclination towards the product. There are multiple reasons that drive their desire to buy brands.

The survey has also shed light on the fact that 41.1% of respondents find similarity with the characters shown in the TVCs. Majority of our target population was undergraduate girls, which apparently is the reason that 60.8% of them agree that the fashion models of brands' TVC are portraying the role of college/ university students. For them, these TVC characters appear real due to their age, educational background and common interests. Thus, such factors are related to the respondents. They get inspiration from these characters and imagine themselves to be admired and praised like the characters. Their young brains get easily fascinated by the style, posture, body language, facial expression, gestures and looks of fashion models. They imagine to be elegant, graceful and impressive just like the characters.

Furthermore, the settings and arrangements of objects in the TVCs play another important role in making their aspirations strong. The movement of the camera increases the space between the objects and widens the place e.g. the scene in the front yard of palace, a yacht swirling on the blue water of sea and big pillars of the palace etc. are captured from a drone view. 53.9% of the respondents agree that the spatial elements boost their attention.

Moreover, though the target population is from the middle-income segment, yet their passion to wear branded clothes is elevated by watching power dynamics, hierarchy, and intimacy in the TVCs, as agreed by 55% of the respondents. The luxurious furniture, upscale lifestyle, modern & classic vehicles, and latest devices shown on the TVCs appeal to the viewers. The young girls imagine themselves to be free and independent, elite and generative just as the TVCs promote these concepts. It is therefore concluded that 54.9% of the respondents agree that the use of space and setting in the TVCs represents the concepts of freedom, luxury, and innovation.

Lastly, the research has also shown that 56.9% of the respondents agree with the perceived impact from the visual and aural elements in the TVCs that evoke

their aspiration to create a strong connection with the brand. Hence, the linkage of visuals being the topmost attraction in the TVCs and becoming a source of aspiration to the young girls is apparent. This could be another reason for the visuals being smoothly aligned with words help interpreting the hidden message with more clarity.

With the evaluation of the collected data from the respondents, it appears that young girls develop their aspirations from the multimodal elements present in the TVCs and aim to follow this aspiration in their lives.

5.3 Linguistic Elements in Pakistani Tvcs Impacting Remembrance

Language remains the topmost component in multimodality and its importance in TVCs is undeniable. TVCs often use metaphors, alliteration and rhyming words to increase the market value of their customers. Ad agencies employ short and simple sentences which is also called promotional language in marketing, they tend to pursue customers to seek their attention.

Another aspect of the analysis of TVCs and its impact on the selected population is the understanding of the use of cognitive metaphors. Lakoff & Johnson pioneered the Cognitive Metaphor Theory, conceptualizing that “Language and thought are interconnected through conceptual metaphors, where abstract ideas are understood in terms of embodied experiences”. This impacts cognition by shaping reasoning and decision-making.

Considering various linguistic features, metaphors and slogans remain dominant, which is why Cognitive Metaphor Theory has been used to assess the TVCs of local brands. The survey is conducted in Karachi where 86.3% respondents speak Urdu which is their local language as well. Hence, 38.2% prefer watching TVCs in their local language over other regional, target and international languages and

52% agree that the TVCs are made in local language (Urdu). They find a personal connection with the brand due to their familiarity with the local language.

Language works to elevate the brand's eligibility is agreed by 51% of our target segment. Words and phrases shape/ give name to their imaginations and make strong bond with the viewers as per our survey reveals this fact that 44.1% respondents agree with this opinion.

In addition, figurative devices, i.e. metaphors, alliteration, similes and rhyming words in brands' TVCs influence their memory. It is proven that 45.6% respondents accept the importance of figure of speech in TVCs. These devices particularly decorate the language with their purposive utilization and are integral part of TVCs. It indicates that selection of words or figurative devices

Brands' TVCs mostly avail metaphors in their tag lines and slogans e.g. Nishat – 'ourh lu her lamha, ourh lu her khushi'. This creates an indelible conviction in the memory of customers and 41.2% of our target population agree with this statement. It is evident that the metaphors fascinate the customers and attract them to buy the product, these fancy words actually embellish the product's quality.

Furthermore, jingles and background music of brands' TVCs also prompt and excite the cognitive impact as it is clearly approved by 52.9% of our respondents. The TVCs jingles frequently use metaphors, hyperbole and personification. It is observed that each brand has a specific style of narrating the story in prose or poetical way, i.e. GulAhmed prefers *Ghazal* in the background to show the traditional look.

Moreover, jingles have their own charisma which often evokes the feeling of nostalgia in viewers, and 50% of respondents agree with this idea. They go into flashbacks and their memories get refreshed by listening to particular music, sounds and words. Certain memories and time are associated to jingles, and these keep changing with trends and interests of the viewers.

Subsequently, gestures also play a major role in respondents' remembrance. 57.8% of girls believe that the gestures of characters shown in TVCs remain in their memory and keep reminding them of the brand. It indicates that the characters' gestures become an exclusivity of the brand and once it becomes a part of viewers' memory, they retain this for ages. It can be easily interpreted that one picture worth a thousand words (F. R. Barnard) as proven by 50% of our respondents pay more attention to the gestures.

In this digital era, technology has made its own space and 58.8% of our respondents are fascinated by the TVCs, seeing these 3D effects or augmented reality. The use of latest technology, cameras and other devices become an attraction for them, and it successfully engages the attention of the viewers. The young generation, especially Gen Z, are more inclined to the augmented reality. The movement of cameras or aerial views are easily preserved in their memory. They remember the TVCs due to the use of technology with various other factors.

Chapter 6

Conclusion and Recommendations

6.1 Conclusion

The research work is derived from attaining the results for the research objectives, which are reproduced as follows:

6.1.1 Examining the Role of Multimodality in Analyzing Selected Pakistani Tvcs of Females' Local Clothing Brands

The survey and collected data have provided the distinct multimodal elements within the TVCs of local female clothing brands, which in turn provides in-depth understanding on the use of such elements within the construct of the TVCs. Based on the data collected as well as the analysis, the researcher concludes that the Visual representation (mode) plays the most dominant role in the presentation of a product through TVCs. The data also represents that the visual characteristics, when expanded, also have an impact on other ambitions and behavior of the viewers as well. Similarly, the content analysis performed by the researcher also

concluded that out of all the modes used in the TVCs, Visual mode has the most dominant effect. This is no surprise, because TV as a medium utilizes Visuals as the primary delivery capability to the viewers.

Another reason for the Visuals to be the most dominant mode is the connection of Visuals with all the other modes and have a separate function to play with each of the modes. TV is meant to capture the viewers, which apparently is the likely reason for majority of the respondents to select Visuals as the most fascinating mode of all.

6.1.2 Identifying Young Female Perceptions for Dressing and Personal Presentation from the Target Segment in Karachi

Exploring the inner desires and dreams of the participants was done through specific questions that made the respondents provide their thoughts in a subtle manner, without feeling offended. The study has revealed that over half of our respondents prefer branded clothes, which reflects their interest in brands. From the responses, it is gathered that they feel the urge to uplift their living standards, as well as seeking fame, respect, and honor from the people. It is also evident from the responses that through TVCs of clothing brands, their passion drives their ambition, as evident from a larger affirmative response that TVCs enhance their inclination towards the product. In addition, close to half of respondents find similarity with the characters shown in the TVCs. Considering their ages and educational backgrounds, the TVC characters appear real to them. The respondents imagine themselves to be elegant, graceful and impressive just like the characters. The research has also shown that over half of the respondents agree with the perceived impact from the visual and aural elements in the TVCs that evoke their desire to create a strong connection with the brand. The researcher therefore concluded that the respondents got inspiration from the characters presented in the TVCs and imagine themselves to be admired and praised like the characters. The conclusion is based on evaluation of the collected data from the

respondents that shows that young girls develop their aspirations from the multimodal elements present in the TVCs and aim to follow this perception in their lives.

6.1.3 Assessing the Relationship Based on Linguistics Between Pakistani Tvcs and the Remembrance of the Subjects

The objective was to identify the factors through which cognitive impact occurs within the respondents resulting in remembrance of the subject. Figurative devices, i.e. metaphors, alliteration, similes and rhyming words in brand TVCs influence the respondent's memory. The use of metaphors in the TVCs creates an indelible conviction in the memory of customers. In the survey, around half of the target population agree with this statement. From this conviction, it is evident that the metaphors fascinate the customers and attract them to buy the product, these fancy words actually embellish the product's quality. Furthermore, jingles and background music of brands' TVCs also prompt and excite the cognitive impact as agreed by over half of the respondents. The TVCs jingles frequently use metaphors, hyperbole and personification. It is observed that each brand has a specific style of narrating the story in prose or poetical way. Moreover, jingles have their own charisma which often evokes the feeling of nostalgia in viewers, which half of the respondents agree with. Additionally, gestures also play a major role in respondents' remembrance. Over half of the respondents believe that the gestures of characters shown in TVCs remain in their memory and keep reminding them of the brand. This indicates that the characters' gestures become exclusive to the brand and once it becomes a part of viewers' memory, it is retained for ages. As like the famous saying: "one picture is worth a thousand words", it is agreed by half of the respondents who pay more attention to the gestures. In this digital era, technology has made its own space and 58.8% of our respondents are fascinated by the TVCs, seeing these 3D effects or augmented reality. The use of latest technology, cameras and other devices has become an attraction for them,

and it successfully engaged the attention of the viewers. The young generation, especially Gen-Z, are more inclined to the augmented reality. The movement of cameras or aerial views are easily preserved in their memory. They remember the TVCs due to the use of technology with various other factors.

The researcher concludes that different modes are used in Pakistani TVCs of female clothing brands, with Visuals being the most dominant one. The dominance of Visual mode is primarily due to the medium through which these ads are presented, i.e. on Television. In addition, there is a large presence of Linguistic mode in the TVCs as well in the form of Metaphor (Figurative Devices). The metaphors decorate the language, besides lessening the complexity of the message. Moreover, the use of Metaphors in taglines, slogans, and narrations played in the TVC background serves to evoke emotions and become a gamechanger. In addition, the researcher also concludes that the viewers get inspiration from the characters presented in the TVCs. Specifically, young female views imagine themselves as the model played in the TVCs and hope to be admired and praised like the models. Finally, the researcher concludes that Linguistic elements in the TVCs do have a positive impact on the remembrance of the viewers, as they retain the themes, models, songs, and slogans for a longer period of time.

6.2 Recommendations for Future Work

Given that the TVCs play a significant role in inspiring young girls, advertising agencies should emphasize more towards Linguistic mode in order to reduce the dominance of Visuals in the TVCs. Inclusion of Linguistic mode would result in an increase of vocabulary and grammar. Linguistic mode can be added using dialogues for the models besides background narration. This will have a positive impact on the young generation, who are distant from literary devices, and would keep language alive. This would have its positive impact in improving comprehension, enhancing critical thinking, increasing empathy and perspective, and eventually helping in academic excellence.

The exiting work in the review of Linguistic Mode is limited to Visuals and Gestures. There is no significant work in Pakistan undertaken purely on the Linguistic Mode in combination with cognitive impact at an academic or professional level. Accordingly, for future research work, there is ample room available to focus on the linguistic mode while analyzing multimodality in TVCs. This future work would result in enhanced understanding of Communications and Meaning. At the same time, there are practical applications available for such work in Education. Last but not least, such work would be helpful in enhancing personal and cognitive development.

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Appendix A - Survey

Questionnaire

03/11/2025, 21:37

Assessing the cognitive impact of Pakistani TV Commercials of females' local clothing brands: A Multimodal Analysis

Assessing the cognitive impact of Pakistani TV Commercials of females' local clothing brands: A Multimodal Analysis

Respondent's consent

I am Tehreem Shahid, an MS English Linguistics scholar at the Capital University of Science & Technology, Islamabad. This questionnaire is designed for data collection relating to Pakistani TV Commercials of females' local clothing brands from the young girls of Karachi to assess cognitive impact. You have been selected to contribute in this study by filling this questionnaire. Confidentiality and anonymity are ensured through the use of coded data and secure storage, with access limited to the researcher only.

Please answer all the statements at your earliest convenience. This questionnaire will take hardly 10 - 15 minutes to be completed. Select one option from the given choices under each statement or select all that apply. Feel free to ask me if any query.

* Indicates required question

1. Email *

A. Personal Profile

2. Name *

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Assessing the cognitive impact of Pakistani TV Commercials of females' local clothing brands: A Multimodal Analysis

3. Age Group *

Mark only one oval.

- 18 - 20
- 21 - 23
- 24 - 26
- 27 - 28
- 29 - 30

4. The highest level of education I have completed is: *

Mark only one oval.

- Matric/ O-Levels
- Intermediate/A- Levels
- Undergraduates
- Graduate
- Post Graduate

5. The area (or nearby locality) of Karachi, I am currently residing is: *

Mark only one oval.

- Gulistan-e-Johar
- PECHS
- Federal B
- Gulshan-e-Iqbal
- Nazimabad

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Assessing the cognitive impact of Pakistani TV Commercials of females' local clothing brands: A Multimodal Analysis

6. My monthly household income bracket is: *

Mark only one oval.

- Less than 25k
- 25k - 50k
- 51k - 75k
- 76k - 100k
- Over 100k

7. The ethnicity population group, I belong to is: *

Mark only one oval.

- Urdu
- Sindhi/ Lari/ Lasi/ Thareli
- Punjabi/ Saraiki/ Hindku
- Pashtu/ Balti
- Balochi

Pakistani TVCs of Females' Local Clothing Brands

8. I follow Pakistani TV Commercials of females' leading local clothing brands: *

Mark only one oval.

- Never
- Rare
- Sometimes
- Often
- Always

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Assessing the cognitive impact of Pakistani TV Commercials of females' local clothing brands: A Multimodal Analysis

9. In my opinion, the ideal length (in seconds) of branded clothes' TVCs should be: *

Mark only one oval.

- 10 - 20 seconds
- 21 - 30 seconds
- 31 - 40 seconds
- 41 - 50 seconds
- 51 - 60 seconds

10. My most favourite local clothing brand is: *

Mark only one oval.

- nishat
- J.
- Al Karam
- Bonanza Satrangi
- Khaadi

11. I purchase these females' local clothing brands: *

Mark only one oval.

- Never
- Rarely
- Sometimes
- Often
- Always

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Assessing the cognitive impact of Pakistani TV Commercials of females' local clothing brands: A Multimodal Analysis

12. When I don't purchase any of these clothing brands, the most appropriate reason is: *

Mark only one oval.

- These brands are not affordable to me
- My size is usually not available
- I don't like the colour or prints
- I don't have any branded shop in nearby market
- I wear abaya, so don't feel the need to look for brands

13. My favourite clothing brand's TVC is mostly played during: *

Mark only one oval.

- Morning Time
- Mid Day Time
- Evening Time
- Prime Time
- Midnight Time

Multimodality

Multimodal Elements in TVCs of Females' Local Clothing Brands

14. The element in the TVCs of branded clothes which fascinates me the most is: *

Mark only one oval.

- Linguistics (spoken or written words)
- Visuals (images/ videos/ colours/ graphics)
- Aural (music/ sound effects)
- Gestures (non-verbal expressions)
- Spatial (arrangements of objects)

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Language Elements in TVCs

15. The language I prefer while watching TVCs is: *

Mark only one oval.

- Local language
- Regional language
- Mother tongue
- Target/second language
- International language

16. In my opinion, the percentage of the TVCs that contains my selected language is: *

Mark only one oval.

- 01 - 20
- 21 - 40
- 41 - 60
- 61 - 80
- 81 - 100

17. The language used in TVCs clearly defines the brand's desirability. *

Mark only one oval.

- Strongly disagree
- Disagree
- Neutral
- Agree
- Strongly agree

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18. I find a connection between certain words or phrases in TVCs with my imagination. *

Mark only one oval.

- Strongly disagree
- Disagree
- Neutral
- Agree
- Strong agree

Combination of Visual and Aural elements in TVCs

19. The colour scheme, images and music in the TVCs relate to my ethnic and cultural perspective: *

Mark only one oval.

- Strongly disagree
- Disagree
- Neutral
- Agree
- Strongly agree

20. The slogans, logos and jingles of TVCs are relevant to my cultural and personal values: *

Mark only one oval.

- Strongly disagree
- Disagree
- Neutral
- Agree
- Strongly agree

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21. I feel a personal connection with the clothing brand when I see its logo in the TVC. *

Mark only one oval.

- Strongly disagree
- Disagree
- Neutral
- Agree
- Strongly Agree

22. The objective, I feel when I watch the logo in TVC is: *

Mark only one oval.

- Increases interest
- Future purchase
- Remembering the TVC's message
- Sharing the meaning to friends
- Any other: _____

Gestural Elements in TVCs

23. In my opinion, the characters in the TVCs appear real: *

Mark only one oval.

- Strongly disagree
- Disagree
- Neutral
- Agree
- Strongly Agree

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Assessing the cognitive impact of Pakistani TV Commercials of females' local clothing brands: A Multimodal Analysis

24. The roles which is/are shown in the TVCs: *

Mark only one oval.

- Office worker
- Teacher
- Medicine professionals
- Flight attendants
- College/ University students

25. Out of my selected role above, the role played more in the TVCs is of: *

Mark only one oval.

- Office worker
- Teacher
- Medicine professionals
- Flight attendants
- College/ University students

26. The percentage of my selected role displayed in the TVCs is: *

Mark only one oval.

- 1-20
- 21-40
- 41-60
- 61-80
- 81-100

Spatial Elements in TVCs

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Assessing the cognitive impact of Pakistani TV Commercials of females' local clothing brands: A Multimodal Analysis

27. The background and setting in TVCs influenced my impression of the product's quality. *

Mark only one oval.

- Strongly disagree
- Disagree
- Neutral
- Agree
- Strongly Agree

28. The movement of camera helped me understand the space better. *

Mark only one oval.

- Strongly disagree
- Disagree
- Neutral
- Agree
- Strongly agree

29. I find a strong relationship between the objects' arrangement(spatial) and the story i.e power dynamics, hierarchy and intimacy. *

Mark only one oval.

- Strongly disagree
- Disagree
- Neutral
- Agree
- Strongly agree

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Assessing the cognitive impact of Pakistani TV Commercials of females' local clothing brands: A Multimodal Analysis

30. The use of space and setting in TVCs represent the concepts such as freedom, luxury and innovation. *

Mark only one oval.

- Strongly disagree
- Disagree
- Neutral
- Agree
- Strongly Agree

Cognitive Impact of Clothing Brands' TVCs

Cognitive impact of Language in TVCs

31. The figure of speech i.e rhyming, similes and metaphors used in slogans and jingles e.g "Gulabo ka dress, hai kesa stress? Khaadi pe likha hai, sab ka success" impact on my remembrance. *

Mark only one oval.

- Strongly disagree
- Disagree
- Neutral
- Agree
- Strongly Agree

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Assessing the cognitive impact of Pakistani TV Commercials of females' local clothing brands: A Multimodal Analysis

32. The percentage of how much the figure of speech in slogans and jingles improve my vocabulary is: *

Mark only one oval.

- 01 - 20
 21 - 40
 41 - 60
 61 - 80
 81 - 100

33. The metaphors in brands' TVCs (e.g. *Nishat: aurh lu har lamha, ourh lu har khushi*) make the consumers' choices easy. *

Mark only one oval.

- Strongly disagree
 Disagree
 Neutral
 Agree
 Strongly Agree

Untitled Section

Understanding and remembrance of Tag-lines of brands in TVCs

03/11/2025, 21:37

Assessing the cognitive impact of Pakistani TV Commercials of females' local clothing brands: A Multimodal Analysis

34. Tag lines of brands e.g GulAhmed "Threads of Perfection" shown in TVCs help me understand the quality of the brand easily. *

Mark only one oval.

- Strongly disagree
- Disagree
- Neutral
- Agree
- Strongly Agree

35. Different metaphors used in brands' slogans (e.g. Khaadi: 'wear yourself'; Alkaram- 'present yourself') actually refer to : *

Mark only one oval.

- Strongly disagree
- Disagree
- Neutral
- Agree
- Strongly Agree

36. While watching TVCs of branded clothes, the tag lines of these brands keep reminding me of its hidden message. *

Mark only one oval.

- Strongly disagree
- Disagree
- Neutral
- Agree
- Strongly agree

03/11/2025, 21:37

Assessing the cognitive impact of Pakistani TV Commercials of females' local clothing brands: A Multimodal Analysis

37. A brief pause between a tag line and the brand name i.e GulAhmed 'Essence of Tradition' also improves recognition of the brand. *

Mark only one oval.

- Strongly disagree
- Disagree
- Neutral
- Agree
- Strongly agree

Cognitive impact of visual and aural elements in the TVCs

38. Visual and audio affects in the TVCs reflect my aspiration to build a strong relationship with the brand. *

Mark only one oval.

- Strongly disagree
- Disagree
- Neutral
- Agree
- Strongly Agree

39. Brand's jingles or background music played in the TVCs arouse my positive emotions and feeling of happiness. *

Mark only one oval.

- Strongly disagree
- Disagree
- Neutral
- Agree
- Strongly Agree

03/11/2025, 21:37

Assessing the cognitive impact of Pakistani TV Commercials of females' local clothing brands: A Multimodal Analysis

40. The background music and jingles of TVCs make me feel nostalgic. *

Mark only one oval.

- Strongly disagree
- Disagree
- Neutral
- Agree
- Strongly Agree

Cognitive Impact of Gestural Element in TVCs

41. The gestures of different characters in TVCs increase my memorability of the brand. *

Mark only one oval.

- Strongly Disagree
- Disagree
- Neutral
- Agree
- Strongly Agree

42. Gestures of characters seek my attention more than the spoken words. *

Mark only one oval.

- Strongly disagree
- Disagree
- Neutral
- Agree
- Strongly Agree

Cognitive Impact of Spatial Element in TVCs

03/11/2025, 21:37

Assessing the cognitive impact of Pakistani TV Commercials of females' local clothing brands: A Multimodal Analysis

43. The use of 3D/augmented reality in TVCs engage my attention. *

Mark only one oval.

- Strongly disagree
- Disagree
- Neutral
- Agree
- Strongly Agree

44. The spatial arrangement of objects and characters in TVCs influence my mindset. *

Mark only one oval.

- Strongly disagree
- Disagree
- Neutral
- Agree
- Strongly agree

45. Multimodal elements i.e language, visuals, audio, gestures and space elevates my sense of self identity. *

Mark only one oval.

- Strongly disagree
- Disagree
- Neutral
- Agree
- Strongly Agree

Appendix B - Collected Survey

Data Tables

Age Group

Age Groups	Frequency	Percentage
18 - 20	24	23.5
21 - 23	35	34.3
24 - 26	9	8.8
27 - 28	11	10.8
29 - 30	23	22.5
Total	102	100

Level of Education

Education	Frequency	Percentage
Matric/ O-Levels	0	0
Intermediate/ A-Levels	27	26.5
Undergraduate	33	32.4
Graduate	28	27.5
Postgraduate	14	13.7
Total	102	100

Locality

Locality	Frequency	Percentage
Federal B Area	21	20.6
Gulistan-e-Johar	25	24.5
Gulshan-e-Iqbal	19	18.6
Nazimabad	21	20.6

Table 3 continued from previous page

Locality	Frequency	Percentage
PECHS	16	15.7
Total	102	100

Monthly Household Income

Monthly Income	Frequency	Percentage
Less than 25k	19	18.6
25k - 50k	10	9.8
51k - 75k	15	14.7
76k - 100k	20	19.6
Over 100k	38	37.3
Total	102	100

Ethnicity

First Language	Frequency	Percentage
Urdu	88	86.3
Sindhi/ Lari/ Lasi/ Thareli	4	3.9
Punjabi/ Saraiki/ Hindku	6	5.9
Pashtu/ Balti	1	1
Balochi	3	2.9
Total	102	100

Frequency of TVC following

Values	Frequency	Percentage
Never	16	15.7
Rare	12	11.8
Sometimes	44	42.2
Often	24	23.5
Always	7	6.9
Total	102	100

Ideal duration of TVC

Values	Frequency	Percentage
10 - 20 seconds	53	52.0

Table 7 continued from previous page

Values	Frequency	Percentage
21 - 30 seconds	32	31.4
31 - 40 seconds	10	9.8
41 - 50 seconds	5	4.9
51 - 60 seconds	2	2.0
Total	102	100.0

Favorite Clothing Brand

Values	Frequency	Percentage
Nishat	15	14.7
J.	25	24.5
Al Karam	7	6.9
Bonanza Satrangi	16	15.7
Khaadi	39	38.2
Total	102	100.0

Preferred Clothing Brand

Values	Frequency	Percentage
Never	4	3.9
Rarely	14	13.7
Sometimes	26	25.5
Often	40	39.2
Always	18	17.6
Total	102	100.0

Reason for not purchasing clothing brands

Values	Frequency	Percentage
These brands are not affordable to me	12	11.8
My size is usually not available	32	31.4
I don't like the color or prints	40	39.2
I don't have a branded shop in nearby market	6	5.9
I wear abaya, don't feel the need for brands	12	11.8
Total	102	100.0

TVC airtime opinion

Values	Frequency	Percentage
Morning Time	5	4.9
Mid-Day Time	23	22.5
Evening Time	45	44.1
Prime Time	26	25.5
Midnight Time	3	2.9
Total	102	100.0

Most liked element

Values	Frequency	Percentage
Linguistics (spoken or written words)	9	8.8
Visuals (images/ videos/ colors/ graphics)	76	74.5
Aural (music/ sound effects)	4	3.9
Gestures (non-verbal expressions)	10	9.8
Spatial (arrangements of objects)	3	2.9
Total	102	100.0

Preferred language

Values	Frequency	Percentage
Local language	39	38.2
Regional language	5	4.9
Mother tongue	33	32.4
Target/second language	8	7.8
International language	17	16.7
Total	102	100.0

Percentage of preferred language TVCs

Values	Frequency	Percentage
01 – 20	31	30.1
21 – 40	22	21.4
41 – 60	15	14.6
61 – 80	17	16.5
81 – 100	18	17.5
Total	102	100.0

Brand desirability through language

Values	Frequency	Percentage
Strongly Disagree	1	1.0
Disagree	5	4.9
Neutral	27	26.2
Agree	52	51.0
Strongly Agree	17	16.5
Total	102	100.0

Connection of words with imagination

Values	Frequency	Percentage
Strongly Disagree	0	0
Disagree	10	9.8
Neutral	37	36.3
Agree	45	44.1
Strongly Agree	10	9.8
Total	102	100.0

Linkage of visual & aural elements with ethnicity and culture

Values	Frequency	Percentage
Strongly Disagree	2	2.0
Disagree	9	8.8
Neutral	28	27.5
Agree	54	52.9
Strongly Agree	9	8.8
Total	102	100.0

Linkage of slogans etc. with culture

Values	Frequency	Percentage
Strongly Disagree	2	2.0
Disagree	11	10.8
Neutral	27	26.5
Agree	54	52.9
Strongly Agree	8	7.8
Total	102	100.0

Linkage of Logo and personal connection

Values	Frequency	Percentage
Strongly Disagree	4	3.9
Disagree	14	13.7
Neutral	30	29.4
Agree	41	40.2
Strongly Agree	13	12.7
Total	102	100.0

Objective of the Logo

Values	Frequency	Percentage
Increases interest	45	44.1
Future purchase	35	34.3
Remembering the TVC's message	13	12.7
Sharing the meaning to friends	2	2.0
Any other	7	6.9
Total	102	100.0

Reality of characters

Values	Frequency	Percentage
Strongly Disagree	3	2.9
Disagree	28	27.5
Neutral	27	26.5
Agree	39	38.2
Strongly Agree	5	4.9
Total	102	100.0

Selection of the roles shown in TVCs

Values	Frequency	Percentage
Office worker	34	33.3
Teacher	2	2.0
Medicine professionals	3	2.9
Flight attendants	1	1.0
College/ University students	62	60.8
Total	102	100.0

Highest number of roles played in TVCs

Values	Frequency	Percentage
Office worker	38	37.3
Teacher	6	5.9
Medicine professionals	5	4.9
Flight attendants	4	3.9
College/ University students	49	48.0
Total	102	100.0

Frequency of the selected roles

Values	Frequency	Percentage
1 – 20	27	26.2
21 – 40	33	32.0
41 – 60	22	21.4
61 – 80	16	16.5
81 - 100	4	3.9
Total	102	100.0

Linkage of background settings and product quality

Values	Frequency	Percentage
Strongly Disagree	1	1.0
Disagree	8	7.8
Neutral	24	23.5
Agree	52	51.0
Strongly Agree	17	16.7
Total	102	100.0

Relationship between camera movement and space understanding

Values	Frequency	Percentage
Strongly Disagree	2	2.0
Disagree	10	9.8
Neutral	24	23.5
Agree	55	53.9
Strongly Agree	11	10.8
Total	102	100.0

Relationship between arrangement and story

Values	Frequency	Percentage
Strongly Disagree	1	1.0
Disagree	6	5.9
Neutral	39	38.2
Agree	49	48.0
Strongly Agree	7	6.9
Total	102	100.0

Linkage of space with freedom etc.

Values	Frequency	Percentage
Strongly Disagree	0	0.0
Disagree	3	2.9
Neutral	29	28.4
Agree	56	54.9
Strongly Agree	14	13.7
Total	102	100.0

Linkage between rhyming and remembrance

Values	Frequency	Percentage
Strongly Disagree	3	2.9
Disagree	17	16.5
Neutral	19	18.4
Agree	47	45.6
Strongly Agree	17	16.5
Total	102	100.0

Linkage between speech and vocabulary

Values	Frequency	Percentage
1 - 20	37	35.9
21 - 40	21	20.4
41 - 60	25	24.3
61 - 80	17	16.5
81 - 100	3	2.9
Total	102	100.0

Linkage between metaphors and consumer choice

Values	Frequency	Percentage
Strongly Disagree	2	2.0
Disagree	24	23.5
Neutral	27	26.5
Agree	42	41.2
Strongly Agree	7	6.9
Total	102	100.0

Linkage between Tag Lines and brand quality

Values	Frequency	Percentage
Strongly Disagree	2	2.0
Disagree	21	20.6
Neutral	20	19.6
Agree	52	51.0
Strongly Agree	7	6.9
Total	102	100.0

Linkage between metaphors and brand identity

Values	Frequency	Percentage
Strongly Disagree	2	2.0
Disagree	16	15.7
Neutral	31	30.4
Agree	46	45.1
Strongly Agree	7	6.9
Total	102	100.0

Linkage between Tag lines and hidden messages

Values	Frequency	Percentage
Strongly Disagree	2	2.0
Disagree	15	14.7
Neutral	27	26.5
Agree	52	51.0
Strongly Agree	6	5.9
Total	102	100.0

Linkage between Tag line and brand recognition

Values	Frequency	Percentage
Strongly Disagree	0	0.0
Disagree	5	4.9
Neutral	23	22.5
Agree	59	57.8
Strongly Agree	15	14.7
Total	102	100.0

Relationship between visual & audio effects and brand

Values	Frequency	Percentage
Strongly Disagree	1	0.9
Disagree	11	10.8
Neutral	24	23.5
Agree	58	56.9
Strongly Agree	8	7.8
Total	102	100.0

Relationship between background music and positive emotions

Values	Frequency	Percentage
Strongly Disagree	2	2.0
Disagree	10	9.8
Neutral	24	23.5
Agree	54	52.9
Strongly Agree	12	11.8
Total	102	100.0

Relationship between background music and nostalgia

Values	Frequency	Percentage
Strongly Disagree	2	2.0
Disagree	17	16.7
Neutral	21	20.6
Agree	51	50.0
Strongly Agree	11	10.8
Total	102	100.0

Relationship between gestures and memorability

Values	Frequency	Percentage
Strongly Disagree	1	1.0
Disagree	11	10.8
Neutral	20	19.6
Agree	59	57.8
Strongly Agree	11	10.8

Comparison between gestures and words

Values	Frequency	Percentage
Strongly Disagree	1	1.0
Disagree	11	10.8
Neutral	19	18.6
Agree	51	50.0
Strongly Agree	20	19.6
Total	102	100.0

Relationship between 3D/ augmented reality and viewer attention

Values	Frequency	Percentage
Strongly Disagree	2	2.0
Disagree	9	8.8
Neutral	18	17.6
Agree	60	58.8
Strongly Agree	13	12.7
Total	102	100.0

Relationship between spatial arrangements and mindset

Values	Frequency	Percentage
Strongly Disagree	2	2.0
Disagree	12	11.8
Neutral	21	20.6
Agree	60	58.8
Strongly Agree	7	6.9
Total	102	100.0

Relationship between multimodal elements and self-identity

Values	Frequency	Percentage
Strongly Disagree	2	2.0
Disagree	15	14.7
Neutral	23	22.5
Agree	51	50.0
Strongly Agree	11	10.8
Total	102	100.0

Appendix C - Descriptive Statistical Analysis

Descriptive statistical analysis acts as the foundation of quantitative research by systematically organizing, summarizing, and presenting data in a meaningful way. It enables researchers to describe the basic features of a dataset through numerical measures, as well as through visual representations. Descriptive statistics provide an initial understanding of the variables under study and highlight key characteristics of the population.

Descriptive Statistical Analysis

Question	N	Min	Max	Mean	Std.
	Population				Derivation
The language used in TVCs clearly defines the brand's desirability.	102	1	5	3.77	0.819
I find a connection between certain words or phrases in TVCs with my imagination.	102	2	5	3.54	0.804
The colour scheme, images and music in the TVCs relate to my ethnic and cultural perspective:	102	1	5	3.58	0.849
The slogans, logos and jingles of TVCs are relevant to my cultural and personal values:	102	1	5	3.54	0.864
I feel a personal connection with the clothing brand when I see its logo in the TVC.	102	1	5	3.44	1.011

Table 44 continued from previous page

Question	N	Min	Max	Mean	Std.
	Population				Derivation
In my opinion, the characters in the TVCs appear real:	102	1	5	3.15	0.979
The background and setting in TVCs influenced my impression of the product's quality.	102	1	5	3.75	0.864
The movement of camera helped me understand the space better.	102	1	5	3.62	0.879
I find a strong relationship between the objects' arrangement (spatial) and the story i.e. power dynamics, hierarchy and intimacy.	102	1	5	3.54	0.753
The use of space and setting in TVCs represents concepts such as freedom, luxury and innovation.	102	2	5	3.79	0.708
The figure of speech i.e rhyming, similes and metaphors used in slogans and jingles e.g. "Gulabo ka dress, hai kesa stress? Khaadi pe likha hai, sab ka success" impact on my remembrance.	102	1	5	3.58	1.038
The metaphors in brands TVCs (e.g. Nishat: aurh lu har lamha, ourh lu har khushi) make the consumer's choices easy.	102	1	5	3.27	0.966
Tag lines of brands e.g. GulAhmed "Threads of Perfection" shown in TVCs help me understand the quality of the brand easily.	102	1	5	3.4	0.957
Different metaphors used in brands slogans (e.g. Khaadi: wear yourself; Alkaram- present yourself actually refer to:	102	1	5	3.39	0.903
While watching TVCs of branded clothes, the tag lines of these brands keep reminding me of their hidden message.	102	1	5	3.44	0.885

Table 44 continued from previous page

Question	N	Min	Max	Mean	Std.
	Population				Derivation
A brief pause between a tag line and the brand name i.e. GulAhmed - Essence of Tradition also improves recognition of the brand.	102	2	5	3.82	0.737
Visual and audio affect in the TVCs reflect my aspiration to build a strong relationship with the brand.	102	1	5	3.62	0.809
Brands jingles or background music played in the TVCs arouse my positive emotions and feeling of happiness.	102	1	5	3.63	0.889
The background music and jingles of TVCs make me feel nostalgic.	102	1	5	3.51	0.962
The gestures of different characters in TVCs increase my memorability of the brand.	102	1	5	3.67	0.848
Gestures of characters seek my attention more than the spoken words.	102	1	5	3.76	0.925
The use of 3D/augmented reality in TVCs engaged my attention.	102	1	5	3.72	0.872
The spatial arrangement of objects and characters in TVCs influence my mind-set.	102	1	5	3.57	0.862
Multimodal elements, i.e. language, visuals, audio, gestures and space elevate my sense of self identity.	102	1	5	3.53	0.941
Valid N (listwise)	102				

Descriptive statistical analysis was conducted for the 24 questions to examine respondents' overall perceptions. The mean scores for individual items ranged from 3.15 to 3.82, with an overall mean of 3.57, indicating a generally positive level of agreement across the scale. The relatively narrow range of mean values, i.e. 0.67, suggests consistency in respondents' evaluations of the measured construct.

The dispersion of responses was assessed using standard deviation values. The average standard deviation was 0.88, with individual item values ranging from 0.71 to 1.04. These results indicate an acceptable level of variability in responses, suggesting that while participants generally agreed with the statements, some differences in individual perceptions were present. Most items exhibited standard deviation values below 1.0, reflecting stable and reliable response patterns.

Further examination revealed that the highest mean score was observed for Survey question 16, where Mean was 3.82, while Standard Deviation was 0.74, followed by Survey question 10, where Mean was 3.79, while Standard Deviation was 0.71. This indicates strong and consistent agreement among respondents. In contrast, Survey question 6 having a mean value of 3.15 with Standard Deviation of 0.98 recorded the lowest mean score, suggesting comparatively weaker agreement and greater variability. A small number of items (e.g., Survey question 11 with Standard Deviation of 1.04, and Survey question 5 with Standard deviation of 1.01) showed higher dispersion, reflecting more diverse respondent views.

Overall, the close alignment between the mean and median values, approximately 3.58 indicates a largely symmetrical distribution of responses. Collectively, these findings demonstrate a moderate-to-high level of agreement across all items and suggest that the measurement scale exhibits satisfactory descriptive stability, making it suitable for further inferential or reliability analyses.