

SCRUTINIZING THE SOCIO-CULTURAL DYNAMICS AND CONSUMER CULTURE IN PAKISTANI TELEVISION ADVERTISEMENTS: A CRITICAL DISCOURSE ANALYSIS USING NORMAN FAIRCLOUGH'S THREE-DIMENSIONAL MODEL

Tuba Latif,

M.Phil. scholar, Department of English, National University of Modern Languages, Faisalabad campus

Muhammad Farukh Arslan,

Lecturer, Department of English, National University of Modern Languages, Faisalabad campus

Abstract

This study tested the sociocultural dynamics and client way of life inside Pakistani TV advertisements by applying Fairclough's 3-dimensional Critical Discourse Analysis (CDA) model. The study deconstructed how classified ads use language, visual factors, and narratives to mirror and form Pakistan's societal values, ideologies, and client identities. Filling a gap in present-day literature, this analysis used Fairclough's version to discover text, discursive practices, and social effects in classified ads, uncovering the power structures and cultural norms that manual consumer conduct. By reading decided on advertisements via purposive sampling, the study highlighted representations of gender, class, and national identity. Results indicated that these commercials not only mirror but also reinforce sociocultural hierarchies, promoting conventional gender roles, materialism, and aspirational lifestyles. This research adds to the prevailing literature using presenting a vital overview of advertising discourse in Pakistan, promoting media literacy, and emphasizing the moral responsibilities of advertisers in culturally numerous settings.

Keywords: Pakistani TV commercials, Critical Discourse Analysis, client lifestyle, sociocultural dynamics, Fairclough's version, media illustration, electricity systems

1. Introduction

1.1 Background of Study

Television advertising in Pakistan is a critical angle for the know-how of the sociocultural dynamics and client behavior within society. As a rapidly progressing country, Pakistan is famous for a unique blend of conventional values and modern aspirations, regularly mirrored in its media surroundings. With the rise of business television in the overdue Nineties, commercials emerged as a primary medium for turning in consumer messages, shooting audience tastes and preferences and the cultural and social norms shaping patron identities (Javed and Rehman) 2015.

“Societies have always been formed greater by way of the nature of the media by which guys communicate than by way of the content of the communication.”

(McLuhan, 1964)

A range of research has proven that TV classified ads regularly strengthen traditional gender roles, with girls normally portrayed in home roles and men depicted in expert or authoritative positions (Khan, 2018; Syed, 2020). Additionally, commercials regularly promote materialism and aspirational lifestyles, resonating with Western customer subculture whilst reflecting local traditions (Shah, 2017). This combination raises questions about how these portrayals affect societal expectations and customer aspirations.

Norman Fairclough's Three-Dimensional Model of Critical Discourse Analysis (CDA) offers an effective framework for studying classified ads throughout three dimensions: text (language and visible imagery), discursive practices (production, interpretation, and distribution), and social practices (broader societal impacts and influences). Through this version, Pakistani classified ads have been analyzed to discover

how they make contributions to social discourse by way of embedding ideologies that form societal values.

Despite current literature, there remains an opening in critically inspecting the underlying ideologies and strength structures inside Pakistani TV classified ads. Although past studies have explored elements of gender representation and sophistication dynamics, a complete analysis using Fairclough's CDA model that considers the interaction among text, discourse exercise, and sociocultural practice is wanted. Such an approach enables a deeper know-how of the way advertisements create which means and affect client conduct within Pakistan's distinct sociocultural landscape.

Studies using Ahmed (2014) and Kalsoom (2019) show the embedded ideologies in Pakistani advertising, highlighting how girls' roles are frequently restricted to beauty and domesticity, and how language in equity product classified ads perpetuate skin-tone biases. Similarly, studies by Umar (2012) and Ahmed et al. (2021) explore the ideological frameworks in brand identity production, illustrating how Pakistani media upholds societal hierarchies and gender norms. This examination targets to contribute to the present frame of know-how by way of inspecting the sociocultural dynamics and patron tradition in Pakistani TV commercials, uncovering complex narratives that form public perceptions and societal norms.

1.2 Statement of the Problem

This research addresses the want for a complete analysis of Pakistani television classified ads, that specialize in how they make contributions to the development of client identities and societal norms through embedded ideological and sociocultural messages. Previous research frequently concentrated on person elements which include gender roles or brand identity. However, an extra nuanced analysis of the usage of Fairclough's 3-dimensional CDA version could offer deeper insights into how language, visual factors, and narrative structure together form purchaser perceptions and improve societal power structures. Unlike previous research, this study pursuits to investigate the huge sociocultural effect of classified ads, presenting a vital angle on their position in shaping Pakistani cultural narratives and values.

1. Three Significance of the Study

This examination is full-size for each academic study and practical utility. It offers a critical view of the way Pakistani media shapes customer conduct and societal perceptions through advertisements.

Pedagogical Implications

The studies give treasured insights for educators in media and cultural research, highlighting the significance of media literacy. By encouraging cognizance of the sociocultural dynamics embedded in advertising, takes a look at conjuring up students to seriously engage with media content material and apprehending its impact on on social norms and customer conduct. Additionally, it serves as a useful resource for marketing specialists, encouraging them to not forget ethical implications and create content material that responsibly displays cultural diversity.

1.4 Delimitations of the Study

This study focuses on analyzing Pakistani television advertisements through Fairclough's three-dimensional CDA model. While similar narratives may be present in advertisements across various media platforms, such as social media, this study is limited to televised ads to ensure in-depth analysis. The study will specifically address key themes such as gender representation, class distinctions, and ideological messaging within the Pakistani context, as analyzed through Fairclough's textual, discursive, and social dimensions."

1.5 Research Objectives

The study aims to:

- Examine the textual, discursive, and social elements of language, imagery, and storytelling techniques in Pakistani television advertisements.
- Identify the sociocultural values and ideologies represented in these advertisements.
- Explore how consumers interpret and respond to these messages, and their effects on social structures and norms.

1.6 Research Questions

This observation addresses the subsequent questions:

1. How do Pakistani television commercials construct and toughen sociocultural norms via language and imagery?
2. What ideologies and power structures are embedded within these commercials?
3. How do those classified ads influence client perceptions and behaviors, and what effect do they have on societal norms?

1.7 Research Hypotheses

1. Pakistani TV classified ads enhance conventional gender roles (like home roles for ladies and authoritative roles for men) and class distinctions, the use of unique language and imagery that reflect conventional stereotypes and idealized existence.

2. The ideological foundations in those commercials subtly form consumer perceptions, supporting existing societal energy systems.

3. The discursive practices of advertisers reflect and adapt to winning sociocultural values (like family and authority), shaping public attitudes and influencing purchaser identities.

2. Literature Review

Previous studies have examined Pakistani television advertisements from multiple vital views, revealing how they often mirror and enhance societal ideologies, gender roles, and cultural expectations. Ahmed (2014) took a look at beauty product commercials and discovered that those commercials regularly objectify women and toughen traditional female roles. Kalsoom (2019) similarly explored language in equity product advertisements, finding that they regularly perpetuate colorism by linking lighter skin with splendor and fulfillment. Similarly, studies using Umar (2012) and Ahmed et al. (2021) targeted ideological frameworks in advertising that contribute to emblem identity, especially in the Pakistani context. This research illustrates how advertising language and visuals influence public perceptions and strengthen social hierarchies. (Ullah, F, et.al, 2023) This study focused on an eco-linguistic framework for examining advertising and applies it to a widespread range of TV advertisements for the energy drink Sting. This particular product was selected because of well-publicized criticisms of its influence on health and the environment. The framework classifies advertisements into one of five types: classic-type, identity-type, narrative-type, cause-type, and counter-type, with many advertisements being hybrids of more than one type. The analysis uses multi-modal discourse analysis to reveal underlying messages behind the advertisements and explores these according to an ecosophy based on the World Health Organization's concept of One Health. The analysis aims to reveal linguistic and multimodal features that are used to persuade people to purchase products that potentially harm both the consumer and the environment. The results can be practically applied in critical language awareness materials that can promote healthier and more environmentally friendly purchasing.

Beyond gender and beauty requirements, broader ideological structures have also been studied. Zahid Ahmed and Jian Zhang (2018) analyzed the portrayal of women in pores and skin-whitening advertisements, revealing how cultural and social expectations are

embedded within advertising and marketing discourse. By inspecting the usage of language and symbolism to communicate societal norms, the look contributed to the developing frame of work exploring how marketing subtly shapes consumer identities. Moreover, (Faizullah, et.al, 2023) study presents a semiotic analysis of Zeera plus biscuit advertisement by focusing on the sign systems and meanings embedded within this visual communication medium. In completing this research, this study uses 1 zeera plus biscuit advertisement, as material used to determine the meaning of denotation and connotation signs using Roland Barthes' (1964) theory. This present study uses a qualitative approach to describe the semiotic phenomena of signs of denotation and connotation in Zeera plus biscuit. From the analysis, the study conducted verbal and non-verbal analysis of words, pictures, and colors of the advertisement. Through the application of semiotic theory, this study examines the various signs, and symbols employed in Zeera plus to convey messages, and create meaning. This analysis unravels the underlying semiotic structure and implications of Zeera Biscuit, shedding light on the complex relationship between consumers, producers, and the broader socio-cultural context. After analyzing verbal and non-verbal signs of Zeera plus biscuit advertisement based on Roland Barthes's semiotics theory, the study finds that verbal signs are more significant than non-verbal signs, but the differences are minor. This research contributes to the sympathetic of visual communication, Zeera plus design, and consumer culture, offering valuable perceptions for marketers, designers, and researchers in these fields.

Fairclough's Critical Discourse Analysis (CDA) has regularly been used as a tool to reveal the social power dynamics conveyed through advertisements. In their 2023 observation, Kanwal and Arslan carried out CDA and semiotic evaluation of multinational emblem classified ads in Pakistan, identifying how verbal and nonverbal elements preserve customer aspirations and social stratification. Meanwhile, Ishaq and Arslan (2023) focused on ecolinguistic perspectives, showing how commercials related to gender and sustainability use language to appeal to unique demographics, reinforcing purchaser values in alignment with societal expectancies. This research aims to study social power relations in a postcolonial hybrid culture. (Arslan et.al, 2023) The purpose was to reveal what lexicons are used to control power. The researcher manually collected words expressing power and analyzed the characters and their languages embodied in Pakistani literature. My Son the Fanatic, a short story by Hanif Kureishi is a story of Parvaiz and his son, who rejects his father's Western secularism and returns to strict Islamic fundamentalism. This study follows Fairclough's critical discourse analysis model for studying the power relationship. Discourse analysis is a very coherent model for analyzing spoken and written language in the text of a short story. The results show that power is a constantly changing phenomenon. However, male dominance is seen in the language and social practices of postcolonial literature.

During the Covid-19 pandemic, advertising techniques additionally shifted to cope with new social concerns. Thematic analyses with the aid of researchers (e.g., Arsalan, 2023) examined how classified ads included the pandemic as a marketing subject, integrating public fitness and social distancing into commercial messages to connect to audiences. This exam of pandemic-era advertising supplied insights into how marketing discourse adapts to evolving social priorities and purchaser issues.

Research on television advertisements in Pakistan has offered valuable insights into social and consumer culture by utilizing semiotic and eco-linguistic analyses. Through the lens of Barthes' semiotic theory, researchers have investigated how both verbal and non-verbal signs in advertisements influenced consumer perceptions and crafted cultural narratives. For instance, Ullah, Shahbaz, and Arslan (2023) examined the Zeera Plus biscuit ad to demonstrate how linguistic and visual components connected with consumer identity via cultural symbols integrated into marketing tactics. In a similar vein, Kanwal, Arslan, and

Ullah (2024) analyzed advertisements from multinational brands in Pakistan, showing how visual elements and slogans capitalized on culturally recognizable imagery to shape consumer behavior and create distinctive consumer identities. Moreover, Ishaq and Arslan (2023) adopted an eco-linguistic perspective to uncover gender-related differences in reactions to eco-friendly messaging, revealing that advertisements frequently employed environmental themes to attract gender-specific consumer preferences. Collectively, these studies underscored the importance of semiotics and eco-linguistics in comprehending how advertisements build cultural links, promote brand loyalty, and raise social awareness.

2.1 Gaps inside the Literature and Rationale for the Current Study

Despite those contributions, positive gaps continue to be within the literature. Many studies have centered on precise topics, which include gender portrayal, splendor requirements, or pandemic-related adjustments, however, few have taken a holistic method to information the broader sociocultural dynamics in Pakistani commercials. Although Fairclough's CDA model has been utilized in numerous research, its 3-dimensional framework—thinking about textual, discursive, and social practices collectively—has not been considerably applied to Pakistani television ads to assess their universal effect on customer way of life.

A comprehensive evaluation of the use of Fairclough's complete model should display the power structures underlying purchaser subculture and societal norms in Pakistan. Additionally, at the same time as man or woman elements of advertisements have been studied, few analyses have examined how those elements interact to create cohesive, impactful cultural messages. This study aims to cope with those gaps by making use of Fairclough's CDA model to deconstruct the sociocultural messages in Pakistani television advertisements, offering a nuanced analysis that contains each textual and sociocultural dimension. The reason behind this research is to offer a deeper understanding of how commercials form cultural identities, societal expectancies, and client behavior in Pakistan.

3. Research Methodology

This section describes the technique, design, and methods used to conduct an important discourse analysis of Pakistani TV advertisements. Using Fairclough's 3-dimensional model, this study aimed to uncover the sociocultural dynamics and consumer ideologies embedded inside marketing content.

3.1. Theoretical Framework

Norman Fairclough's three-dimensional Critical Discourse Analysis (CDA) model served as the theoretical basis for this observation. Fairclough's CDA became used to discover the complex dating among language, strength, and society in Pakistani television classified ads. This version facilitated inspecting discourse on 3 levels: textual content (linguistic and visible factors), discursive practices (the techniques of production and interpretation), and social practices (the wider societal and cultural contexts). Through this framework, the observation aimed to uncover how classified ads no longer reflect but additionally shape societal norms, ideologies, and patron traditions in Pakistan. Fairclough's model became specifically relevant for its capability to hyperlink micro-level evaluation of language and imagery with macro-stage analysis of social systems and energy dynamics, presenting a comprehensive view of the sociocultural dynamics embedded in advertising and marketing discourse.

3.2. Research Design

A qualitative research design was adopted for this study, employing Fairclough's CDA approach for an in-depth exploration of Pakistani television advertisements. This design was chosen to enable a nuanced analysis of both linguistic and visual elements in advertisements, aiming to reveal underlying sociocultural messages and ideological

implications. The qualitative nature of the research allowed the examination of subtle and complex interactions between text and context that might be overlooked with quantitative methods. Through detailed textual and visual analysis, the study sought to interpret how advertisements construct and reinforce sociocultural norms and consumer identities, contributing to the broader discourse on media influence in Pakistan.

3.3. Data Collection

Data for this study consisted of a carefully selected sample of Pakistani television advertisements representing various cultural, religious, and social themes prevalent in the country. Advertisements were chosen based on their representation of elements such as:

- National Identity (e.g., patriotism, national symbols)
- Religious Values (e.g., depictions of Islamic practices, holidays)
- Cultural Practices (e.g., traditional family values, social customs)
- Popular Events (e.g., celebrations, sports events)

This selection process ensured that the data captured a wide range of sociocultural dynamics. By analyzing both visual and textual elements in these ads, the study sought to uncover how they convey specific messages about Pakistani culture and consumer behavior.

3.4. Sampling

A purposive sampling method was used to select advertisements that best represented key cultural events and themes within Pakistani society. This method ensured that the advertisements analyzed were highly relevant to the sociocultural phenomena under investigation, including religious holidays (e.g., Eid), national events (e.g., Pakistan Day), sports (e.g., cricket), and family values. By focusing on advertisements associated with these significant themes, the study aimed to capture the varied ways in which media discourse interacts with and influences societal norms and consumer behavior. This targeted sampling approach enhanced the relevance and depth of the analysis, providing a comprehensive overview of the sociocultural narratives prominent in Pakistani television advertising.

3.5 Data Analysis

The data analysis process accompanied Fairclough's three-dimensional CDA model, which prepared the evaluation across 3 interconnected ranges:

1. Textual Analysis: This level involves an in-depth look at the language, imagery, and symbolic elements in each advertisement. It examined linguistic features like word choice, metaphors, and slogans, as well as visual elements such as colour schemes, symbols, and actor portrayals to identify recurring themes and representations.

2. Discursive Practices: This level explored how classified ads were produced and interpreted, considering elements like audience, distribution channels, and viewer reception. The purpose was to apprehend the strategies advertisers used to interaction with and convince clients.

3. Social Practices: The final level assessed the wider sociocultural and ideological contexts within which the commercials were located. It checked out how classified ads contemplated and reinforced societal norms, values, and energy structures, and examined the effect of globalization, modernization, and traditional cultural elements on consumer subculture.

By combining these ranges, the analysis offered a comprehensive view of ways Pakistani television classified ads make a contribution to and replicate patron culture and sociocultural dynamics.

3.6 Validity and Reliability

To ensure the observation's validity and reliability, multiple measures were taken. Advertisements throughout various issues have been analyzed to identify constant styles and decrease the impact of outliers. A detailed coding scheme was developed and implemented uniformly across all records to ensure consistency. Additionally, peer critiques and

consultations with experts in vital discourse evaluation and Pakistani media helped validate interpretations and reduce researcher bias. These steps together strengthen the observe’s credibility and dependability, ensuring that the conclusions correctly pondered the underlying statistics.

3.7 Ethical Considerations

This study followed strict ethical guidelines to ensure integrity and respectfulness. No non-public or private facts about people featured within the advertisements became used, because the analysis focused solely on publicly to-be-had content material. The examination changed into being conducted for academic purposes, with a commitment to avoid any shape of exploitation or misrepresentation. Cultural sensitivity changed into a priority, acknowledging Pakistan’s numerous sociocultural landscapes, and efforts have been made to give findings respectfully and thoughtfully. These ethical concerns were critical to undertaking the research responsibly and ethically.

4. Analytical Discussion

4.1 Findings and Discussion

Using Norman Furlough’s 3-dimensional Critical Discourse Analysis (CDA) model, the analysed advertisements are based totally on 3 centre dimensions: textual content (linguistic and visible elements), discursive practice (production and interpretation), and social practice (sociocultural and ideological context). Here’s how Furlough’s version turned into carried out to the analysed commercials:

Occasion: Ramadan

Images Description:

1. Rooh Afza: Depicts Rooh Afza bottles embellished with Ramadan-themed



decorations, alongside conventional iftar foods.

2. Nestlé Milk Pak: Shows a circle of relatives taking part in iftar, emphasizing the bonding and birthday party of Ramadan.

Fairclough’s Three-Dimensional Analysis:

Advertisement 1: Rooh Afza

1. Textual Analysis (Description)

Visual Elements: The advert highlights numerous bottles of Rooh Afza, a famous Pakistani beverage commonly loved throughout Ramadan, particularly for iftar (breaking of the fast). Red and gold colorations in the design bring joyful celebrations and birthday parties. Traditional lanterns and a light heritage add a non-secular feel.

Language and Text: The text, written in Urdu, says “Ramzan Ke Barkaton Ka Zaiqa,” meaning “The Taste of Ramadan's Blessings.” This word hyperlinks the drink with the sanctity and blessings of Ramadan, portraying it as an important part of the iftar meal.

Product Placement: The Rooh Afza bottles, shown in special sizes, offer options for the varying circle of relatives' desires and are positioned alongside traditional Pakistani iftar foods like samosas and dates. This setup reinforces Rooh Afza as a supplement to traditional iftar meals.

2. Discursive Practice (Interpretation)

Intended Audience: The ad targets Muslim families, particularly in Pakistan, who observe Ramadan and participate in iftar gatherings. By using familiar cultural and religious symbols, the ad resonates with viewers' practices during the holy month.

Social and Cultural Interpretation: Ramadan is a time for family gatherings, religious observance, and community bonding. Rooh Afza, positioned as a key iftar beverage, becomes symbolic of Pakistani Ramadan traditions. The focus on blessings and taste captures the shared experience of fasting and the anticipation of iftar.

Consumer Positioning: The ad presents Rooh Afza as a culturally significant product that enhances the Ramadan experience. It suggests that drinking Rooh Afza is not only enjoyable but also honors Ramadan's sacredness, creating an emotional connection and encouraging consumers to see Rooh Afza as a ritualistic part of their religious practice.

3. Social Practice (Explanation)

Cultural Values and Ideologies: In Pakistan, Ramadan is of deep cultural and religious importance, and iftar is often a communal event. By associating with Ramadan's blessings, Rooh Afza aligns with these cultural values, presenting itself as a product that supports the consumer's faith and cultural identity.

Role in Consumer Culture: This ad reflects a broader trend in Pakistani consumer culture where brands leverage religious occasions to deepen customer engagement. As consumption often rises during Ramadan, Rooh Afza's alignment with this time makes it part of the consumer's identity, signifying both devotion and cultural heritage.

Power Dynamics: The ad subtly reinforces brand-consumer dynamics by portraying Rooh Afza as essential to the iftar experience. By tapping into cultural and religious sentiment, it builds brand loyalty, aligning with the religious and cultural framework of Ramadan, which strengthens Rooh Afza's connection with the Pakistani Muslim audience and subtly influences consumer choice through cultural association.

Advertisement 2: Nestlé Milk Pak

1. Textual Analysis (Description)

Visual Elements: The ad features a family gathered around a table for iftar, symbolizing unity and joy. The family members are modestly dressed and visibly happy, emphasizing togetherness during Ramadan. A carton of Nestlé Milk Pak is prominently placed on the table, signifying its role in Ramadan meals.

Language and Text: The text, “Ramzan Ka Mazza Barhaaye” (Enhancing the Taste of Ramadan), aligns with cultural practices where milk is a staple ingredient for iftar and sehri (predawn meal). The tagline implies that Milk Pak enhances Ramadan meals, making it appealing to consumers.

Product Placement: The Milk Pak carton is within reach of all family members, reinforcing its place in a communal meal setting. The simplicity of the scene, with a traditional meal layout, resonates with Pakistani families who see milk as a nutritious and culturally significant part of iftar.

2. Discursive Practice (Interpretation)

Intended Audience: The ad appeals to Pakistani Muslim families, especially those who value family gatherings during iftar. Nestlé Milk Pak positions itself as a key component of the iftar meal, subtly encouraging consumers to include it in their Ramadan rituals.

Social and Cultural Interpretation: Ramadan emphasizes values like unity, charity, and gratitude, reflected by the ad's harmonious family scene. Milk Pak's placement highlights family bonding and shared meals, portraying it as a contributor to iftar joy.

Consumer Positioning: The ad presents Nestlé Milk Pak as integral to a wholesome iftar experience, aligning with cultural values of health and family wellbeing. It encourages consumers to view Milk Pak as essential to their Ramadan dietary practices.

3. Social Practice (Explanation)

Cultural Values and Ideologies: In Pakistani culture, milk is commonly used in traditional Ramadan drinks like lassi and for breaking the fast with dates. This ad highlights milk's cultural significance, aligning Milk Pak with Ramadan dietary habits. Positioning it in a family-oriented setting reinforces the ideology of family togetherness and shared meals.

Role in Consumer Culture: Like many Pakistani brands, Nestlé uses Ramadan to emphasize its products' connection to religious and cultural practices, strengthening brand loyalty by linking to a period of heightened consumption and spirituality.

Power Dynamics: By aligning with Ramadan values, Nestlé Milk Pak gains influence over consumer choices, positioning its product as a source of family bonding and nourishment during this sacred month. This approach subtly reinforces the brand's role in shaping family traditions, fostering deeper loyalty.

Occasion: Eid



Images Description

1. Shan Foods: Shows diverse Shan spice mixes with a festive Eid meal history.
2. Cadbury Dairy Milk: Features Dairy Milk goodies in festive packaging with the tagline "Eid Ki Khushi Mein Kuch Meetha Hojaye" (Let's Have Something Sweet in Eid's Happiness).

Fairclough's Three-Dimensional Analysis

Advertisement 1: Shan Foods

1. Textual Analysis (Description)

Visual Elements: The ad shows several Shan spice mix packets around conventional Pakistani dishes like kebabs, biryani, and barbecue objects. A dark history with warm lighting fixtures creates a comfy, festive atmosphere. The text reads "Eid Mubarak" in fashionable fonts, conveying a message of goodwill.

Language and Text: The Urdu word “Eid Mubarak” (Happy Eid) highlights Eid's cultural importance. The selected dishes (grilled meats, rice dishes) replicate typical Eid ingredients, suggesting that Shan spices are crucial for making those meals.

Product Placement: Shan spice packets are located close to the dishes, indicating their function in developing genuine Eid food. The variety of packets shows Shan's suitability for numerous tastes and family gatherings.

2. Discursive Practice (Interpretation)

Intended Audience: The ad goal Pakistani families to celebrate Eid with domestic-cooked meals, positioning Shan as a brand that enhances conventional Eid dishes.

Social and Cultural Interpretation: Eid in Pakistan is marked by hospitality, family gatherings, and shared food. By showcasing popular Eid dishes, Shan connects with these practices, supplying itself as a brand that permits households to hold traditions and create memorable food.

Consumer Positioning: Shan positions its spices as critical for Eid food, making the emblem a middle part of the festive revel. This method strengthens brand identity, main purchasers to peer Shan as essential to Eid cooking rituals.

3. Social Practice (Explanation)

Cultural Values and Ideologies: The ad reinforces Eid values like hospitality, family bonding, and food's role in celebrations. By aligning with these values, Shan supports Pakistani heritage and culinary traditions, especially during a significant festival.

Role in Consumer Culture: In Pakistani consumer culture, brands frequently use Eid to deepen connections with consumers. Shan capitalizes on this by becoming part of the festive cooking tradition, enhancing brand loyalty. This reflects a trend where brands serve as enablers of cultural and religious practices.

Power Dynamics: The ad suggests that authentic Eid flavors require Shan spices, subtly guiding consumers to choose Shan for traditional Eid meals. This positioning builds cultural authenticity and trust, giving Shan influence over festive consumer choices.

Advertisement 2: Cadbury Dairy Milk

1. Textual Analysis (Description)

Visual Elements: The ad features Dairy Milk chocolate bars in purple-themed festive packaging with golden accents, evoking luxury and celebration. Warm, sparkly lights in the background create a cheerful atmosphere suitable for Eid festivities.

Language and Text: The tagline “Eid Ki Khushi Mein Kuch Meetha Hojaye” (Let's Have Something Sweet in Eid's Happiness) uses “Khushi” (happiness) to connect chocolate sharing with Eid's joy, suggesting Dairy Milk as a way to enhance celebrations.

Product Placement: The chocolates appear ready for sharing or gifting, aligning with the tradition of exchanging sweets on Eid. The luxurious packaging positions Dairy Milk as a suitable gift, associated with Eid's warmth and generosity.

2. Discursive Practice (Interpretation)

Intended Audience: This ad appeals to Pakistani customers celebrating Eid, especially folks who enjoy gifting and sharing chocolates. By positioning chocolate as an Eid treat, Dairy Milk appeals to more youthful audiences and families.

Social and Cultural Interpretation: Eid in Pakistan frequently consists of replacing presents and sweets as symbols of goodwill.

Dairy Milk leverages this practice by promoting chocolate as a joy-sharing tool. The ad implies that sharing Dairy Milk adds to Eid's happiness.

Consumer Positioning: Cadbury Dairy Milk is marketed as a luxurious but accessible gift, ideal for Eid. The brand positions itself as an enabler of happiness, suggesting that sharing

chocolates is meaningful during Eid. This approach reinforces Dairy Milk's relevance in Eid gifting.

3. Social Practice (Explanation)

Cultural Values and Ideologies: In Pakistani culture, Eid is marked by sharing, generosity, and joy, with sweets being central. By promoting Dairy Milk as a means to share happiness, the ad reinforces the cultural value of celebrating with sweets, integrating the brand into the Eid experience.

Role in Consumer Culture: The ad reflects a trend where brands align with cultural and religious occasions to build loyalty. Cadbury Dairy Milk uses Eid to enhance its brand presence, linking itself with festive joy and gift-giving, showing how brands become part of significant cultural practices.

Power Dynamics: By positioning itself within Eid's gifting tradition, Cadbury Dairy Milk shapes consumer perceptions of appropriate Eid gifts. Presenting chocolate as a modern addition to traditional sweets, it influences consumer choices, highlighting Cadbury's role in defining festive norms around gifting

Occasion: Pakistan Day

Images Description:



1. Limelight: Announces a 23% discount on their products with the message “Celebrating Pakistan Day,” set against a dark green background with simple, bold text.
2. Hico Ice Cream: Celebrates Pakistan Day with green-themed packaging and patriotic symbols like the Minar-e-Pakistan, accompanied by the tagline “Celebrating the Day of Pure Commitment.”

Fairclough's Three-Dimensional Analysis

Advertisement 1: Limelight

1. Textual Analysis (Description)

Visual Elements: The ad has a dark green background—a color associated with Pakistan and its flag, evoking national pride. The text "Pakistan Day" appears in bold uppercase letters, underscoring the importance of the day. The 23% discount directly references March 23, the date of Pakistan Day, adding meaning to the promotion.

Language and Text: The phrase “Celebrating Pakistan Day” is simple yet resonates with the national pride tied to the holiday. The straightforward text reflects Limelight's focus on

honoring the day rather than distracting viewers with elaborate designs or heavy advertising language.

Promotional Element: The 23% discount isn't arbitrary; it is directly tied to March 23, reinforcing the connection between the promotion and Pakistan Day, making it more significant to consumers by linking it to a specific patriotic reference.

2. Discursive Practice (Interpretation)

Intended Audience: This ad appeals to Pakistani consumers who take pride in their national identity and are likely to respond well to patriotic messages. It targets a wide demographic, which includes younger audiences who may additionally see it as an opportunity to keep even as celebrating Pakistan Day.

Social and Cultural Interpretation: Pakistan Day commemorates the Lahore Resolution of 1940, which laid the inspiration for Pakistan's independence.

By offering a discount tied to this date, Limelight aligns itself with the celebration, reinforcing its role within Pakistani culture. The colors and minimalist design resonate with patriotic sentiment.

Consumer Positioning: Limelight positions itself as a brand that embodies the pride and values associated with Pakistan Day. By linking its sale to this patriotic event, Limelight builds a connection with consumers based on shared national pride, encouraging them to view their purchase as a small act of celebration.

3. Social Practice (Explanation)

Cultural Values and Ideologies: The ad highlights Pakistan Day's importance as a celebration of pride, unity, and independence. Limelight's choice of green and the 23% discount subtly align the brand with these values, associating shopping with a patriotic expression.

Role in Consumer Culture: In Pakistan, brands often adopt patriotic themes for national holidays like Pakistan Day and Independence Day. By linking a discount to Pakistan Day, Limelight taps into a trend where consumers feel pride in supporting brands that honor their national identity. This aligns with the broader cultural practice of celebrating national events through commerce, where buying from local brands can be seen as an act of solidarity.

Power Dynamics: Limelight's promotion leverages national pride to drive sales, subtly guiding consumer choices by framing shopping as a way to participate in Pakistan Day celebrations. By positioning the purchase as a patriotic act, Limelight strengthens its influence over consumer behavior, especially on occasions associated with strong national sentiment.

Advertisement 2: Hico Ice Cream

1. Textual Analysis (Description)

Visual Elements: The ad shows Hico ice cream tubs in front of a stylized image of the Minar-e-Pakistan, a national symbol honoring the Pakistan Resolution. The background is green, symbolizing the Pakistani flag, with touches of white to represent purity and patriotism. The tagline "Celebrating the Day of Pure Commitment" appears prominently, using white to contrast against the green.

Language and Text: The phrase "Celebrating the Day of Pure Commitment" is crafted to align with themes of national pride and dedication. The word "pure" not only reflects the product's quality but also the commitment embodied by Pakistan Day, adding depth to the message and linking the product to national values.

Product Placement: The ice cream tubs are displayed as part of the celebration, suggesting Hico is an ideal choice for marking Pakistan Day. While the packaging is traditional, the patriotic backdrop highlights that this product is intended for a national holiday.

2. Discursive Practice (Interpretation):

Intended Audience: This ad appeals to Pakistani consumers celebrating Pakistan Day with pride. The inclusion of the Minar-e-Pakistan and the phrase “pure commitment” speaks to those who value heritage and identity, while the ice cream appeals to families, especially younger viewers who associate ice cream with celebration.

Social and Cultural Interpretation: Pakistan Day celebrates the country’s independence movement and national identity. By associating its brand with symbols like the Minar-e-Pakistan and emphasizing commitment, Hico positions itself as a brand that shares in the pride of this day. This encourages consumers to view purchasing Hico as a way of honoring Pakistan’s legacy.

Consumer Positioning: Hico is positioned as a brand that not only offers quality products but also aligns with national values. By framing the purchase of Hico on Pakistan Day as a way to celebrate the country, the brand creates an emotional appeal that enhances consumer loyalty. The patriotic context encourages consumers to connect Hico with Pakistani identity, reinforcing the brand's relevance on national occasions.

3. Social Practice (Explanation):

Cultural Values and Ideologies: Pakistan Day evokes themes of unity, pride, and independence. Hico’s ad draws on these sentiments by linking its product with the spirit of commitment and patriotism. Using phrases like “pure commitment” and imagery associated with national pride, the brand aligns itself with collective values of loyalty and identity.

Role in Consumer Culture: In Pakistan, brands frequently use patriotic themes to connect with audiences during national holidays. Hico’s ad reflects a trend where brands celebrate national events to deepen emotional connections with consumers. By incorporating national symbols into their marketing, brands like Hico make their products part of the festive spirit, presenting themselves as essential to celebrating national pride.

Power Dynamics: By associating its product with national pride, Hico influences consumer perceptions and choices. The ad suggests that choosing Hico on Pakistan Day is a way to honor the country’s legacy, creating a sense of social expectation to select Hico as a patriotic act. This influence positions the brand beyond commerce, making it a partner in the consumer’s expression of national identity.

Occasion: Cricket



Images Description:

1. Hico Ice Cream: Shows two ice cream cones with the flags of India and Pakistan, accompanied by the tagline “The Passion to Win,” set against a cricket stadium background.

2. Lays Chips: Features a man cheering with a bag of Lays chips, with the tagline “Cricket Aur Lays, Always,” implying a strong connection between watching cricket and snacking on Lays.

Fairclough’s Three-Dimensional Analysis

Advertisement 1: Hico Ice Cream

1. Textual Analysis (Description)

Visual Elements: The ad prominently features two ice cream cones, each wrapped in packaging colored like the national flags of Pakistan and India, set against a cricket stadium backdrop that suggests a high-stakes match. The tagline, “The Passion to Win,” is bold and centrally placed, emphasizing the competitive spirit.

Language and Text: The phrase “The Passion to Win” taps into the fierce rivalry between Pakistan and India, particularly in cricket. It highlights national pride and competition, encouraging viewers to support their team with the same enthusiasm they have for ice cream.

Product Placement: The ice cream cones are positioned as symbols of each country, turning the product into a metaphor for team loyalty and national pride. By setting the cones within a stadium, Hico associates its product with the cricket-watching experience, suggesting that Hico ice cream is the ideal treat for such occasions.

2. Discursive Practice (Interpretation)

Intended Audience: This ad targets Pakistani cricket fans who are passionate about their national team, especially during matches against India. This includes a broad demographic of families, young adults, and children who avidly follow cricket.

Social and Cultural Interpretation: Cricket is more than just a sport in Pakistan; it is a unifying event, particularly during high-profile matches with India. Hico uses this cultural phenomenon to connect its product with the heightened emotions and patriotic fervor of these matches. By linking ice cream with cricket, Hico establishes a cultural connection that encourages fans to enjoy Hico products as part of their match-viewing experience.

Consumer Positioning: Hico positions itself as integral to the cricket experience, especially for Pakistan-India matches. By tapping into the emotional intensity of these games, the ad suggests that consuming Hico ice cream is a way to participate in the passion and pride of the match. Hico thus becomes not just a product but a cultural symbol associated with the excitement and pride of supporting the national team.

3. Social Practice (Explanation)

Cultural Values and Ideologies: In Pakistan, cricket represents more than a sport; it’s a display of national pride, unity, and often cultural rivalry, particularly with India. Hico leverages these deeply-rooted cultural values by positioning its product as part of this experience, reinforcing the notion that watching cricket and enjoying ice cream can both be expressions of national identity.

Role in Consumer Culture: In Pakistan, consumer culture often aligns with national events. Hico’s ad reflects a trend where brands tie their products to cricket, knowing the game’s widespread appeal. By aligning with cricket, Hico creates a stronger emotional connection with consumers, fostering loyalty that extends beyond the product.

Power Dynamics: Hico uses national pride and the Pakistan-India rivalry to influence consumer choices, suggesting that consuming their product is a way to join the celebration. In doing so, Hico shapes how consumers celebrate their national identity through cricket, guiding consumer behavior toward patriotism and cultural pride.

Advertisement 2: Lays Chips

1. Textual Analysis (Description)

Visual Elements: The ad depicts a young man cheering with a bag of Lays chips in hand, conveying excitement and engagement. In the background, there are visuals that imply a live

cricket match on a screen, establishing a link between snacking and watching cricket. The tagline, “Cricket Aur Lays, Always” (Cricket and Lays, Always), is bold and prominent, underscoring the connection between the snack and the cricket experience.

Language and Text: The phrase “Cricket Aur Lays, Always” is catchy and implies that Lays chips are the ideal partner for cricket. The use of “always” reinforces the idea of consistency and loyalty, suggesting that Lays chips are a staple for cricket viewing.

Product Placement: The bag of Lays is held prominently, nearly as though it’s essential to the instant. By positioning the product inside the context of exciting cricket health, the ad implies that Lays chips decorate the experience and are a crucial part of cricket fandom.

2. Discursive Practice (Interpretation)

Intended Audience: This ad goals Pakistani cricket enthusiasts who revel in watching fits with pals or circle of relatives, mainly folks who enjoy snacking whilst watching. The audience consists of teens, sports activities enthusiasts, and households, tapping into the extensive enchantment of cricket throughout exclusive age organizations.

Social and Cultural Interpretation: Cricket suits, especially the ones concerning the countrywide team, are considered as social occasions in Pakistan, regularly followed through snacks. Lays positions itself as the suitable companion for these events, reinforcing the cultural addiction of snacking for the duration of cricket. The advert means that Lays chips add exhilaration and amusement to the enjoy, linking the brand with the collective practice of amassing for cricket.

Consumer Positioning: Lays are placed as more than just a snack; it’s a part of the cricket revel in. By aligning itself with cricket’s social and interesting components, Lays indicates its chips are crucial for playing the game, constructing logo loyalty via embedding Lays within the emotional and social context of cricket fandom.

3. Social Practice (Explanation)

Cultural Values and Ideologies: Cricket is deeply embedded in Pakistani culture, symbolizing national pride, excitement, and communal viewership. By associating Lays with cricket, the ad reinforces the belief that certain products can enrich national experiences. It reflects how brands become integral to shared cultural practices, positioning Lays as a staple for cricket viewing.

Role in Consumer Culture: In Pakistani culture, snacking during sports events, especially cricket matches, is common. Lays’ ad highlights this trend, suggesting that its product is a natural part of the cricket experience. This connection between snacks and cricket reinforces Lays’ role in consumer habits, establishing it as part of a tradition that resonates with many Pakistanis.

Power Dynamics: Lays leverages cricket’s cultural importance to position itself as a necessary part of the experience, subtly shaping consumer behavior. By associating with cricket’s emotional and social aspects, Lays influences consumers to view it as essential to their cricket-watching routines, reinforcing Lays as an indispensable part of their fan experience.

Occasion: Winter



Images Description:

1. Haier DC Inverter AC: Shows an air conditioner with a warm glow, set in a cozy indoor setting with snow-covered mountains in the background. The tagline reads “For Extreme Winter Cold... Haier DC Inverter AC is the solution.”
2. Sogo Home Store Heaters: Displays a variety of heaters with the slogan “Stay Cozy, Pakistan! Embrace the warmth with our heaters and beat the winter chill together!”

Fairclough’s Three-Dimensional Analysis

Advertisement 1: Haier DC Inverter AC

1. Textual Analysis (Description)

Visual Elements: The ad showcases a Haier DC Inverter AC in a comfortable indoor setting. The AC emits a warm, orange glow, suggesting its capacity to provide warmth during cold weather. Snow-covered mountains in the background symbolize extreme winter conditions, emphasizing the AC’s ability to offer warmth in harsh climates.

Language and Text: The tagline, “For Extreme Winter Cold... Haier DC Inverter AC is the solution,” is straightforward, stressing the product’s capacity to handle harsh winter temperatures. Words like “extreme” and “solution” create a sense of reliability and necessity, positioning the AC as essential for winter comfort.

Product Placement: The Haier AC is the ad’s focal point, centered and glowing warmly, contrasting starkly with the cold, snowy background. This reinforces the message that the product provides warmth and comfort even in severe winter conditions.

2. Discursive Practice (Interpretation)

Intended Audience: This ad targets Pakistani households and families, particularly in colder regions where winters are harsh. By emphasizing the AC’s heating capability, it appeals to consumers seeking reliable, efficient winter heating solutions.

Social and Cultural Interpretation: In Pakistan, winters are especially cold in the northern areas. Haier uses this cultural understanding to market its product as a necessary solution for winter comfort. By highlighting its ability to combat “extreme” cold, Haier taps into the desire for warmth and coziness, positioning the AC as a smart seasonal choice.

Consumer Positioning: Haier promotes its DC Inverter AC not just as an air conditioner but as a versatile appliance providing comfort in all seasons. This suggests it's an investment in year-round comfort, reinforcing Haier's dedication to seasonal needs and building consumer trust.

3. Social Practice (Explanation)

Cultural Values and Ideologies: The ad appeals to the cultural value of warmth, particularly significant in Pakistan's colder regions during winter. By marketing the AC as a heating solution, Haier resonates with the desire for cozy, comfortable indoor spaces during harsh weather.

Role in Consumer Culture: In Pakistan, products tailored for seasonal needs gain attention. Haier's ad reflects this trend, presenting its AC as an essential, year-round appliance. Positioning the AC as a winter solution appeals to practical consumers looking for products that provide comfort across seasons.

Power Dynamics: Haier exerts influence by presenting its product as essential for winter comfort, subtly steering consumer behavior. Emphasizing reliability in extreme conditions, Haier appeals to the need for dependable products, establishing itself as a brand associated with warmth and security.

Advertisement 2: Sogo Home Store Heaters

1. Textual Analysis (Description)

Visual Elements: The ad displays multiple heater types against a winter-themed backdrop featuring snow and icy textures. The slogan, "Stay Cozy, Pakistan! Embrace the warmth with our heaters and beat the winter chill together!" is prominently displayed, creating a warm, inviting tone.

Language and Text: The slogan's friendly language, with phrases like "Stay Cozy" and "Embrace the warmth," conveys warmth and inclusivity. The word "together" implies a shared experience, fostering a sense of community around winter comfort. Directly addressing "Pakistan" enhances national connection.

Product Placement: The heaters are arranged to showcase their variety, highlighting options for different consumer needs. By displaying multiple models, Sogo emphasizes choice and reinforces its brand as a comprehensive provider of winter heating solutions.

2. Discursive Practice (Interpretation)

Intended Audience: This ad appeals to Pakistani households needing reliable heating solutions for cold winters, especially those looking for a variety of options. It speaks to families and individuals who prioritize warmth and comfort.

Social and Cultural Interpretation: Pakistani winters necessitate heating solutions, particularly in colder areas. Sogo's inclusive language and warmth-centered focus align with cultural values of comfort and communal winter experience, positioning its heaters as tools for a cozy home.

Consumer Positioning: Sogo presents itself as a brand meeting Pakistani consumers' winter needs by offering a range of heaters. This encourages consumers to view Sogo as a solution-oriented brand, accommodating different requirements and valuing consumer comfort.

3. Social Practice (Explanation)

Cultural Values and Ideologies: The ad reflects cultural values of warmth and shared experience, important during winter. The language suggests a collective approach to winter, positioning Sogo as a brand offering comfort for all. This resonates with cultural preferences for warmth and family bonding.

Role in Consumer Culture: In Pakistan, winter leads consumers to seek effective heating solutions. Sogo's ad positions its heaters as essential products, emphasizing variety and accessibility, which fosters brand loyalty by meeting winter needs.

Power Dynamics: By portraying its heaters as vital for winter, Sogo subtly influences consumer choices. The ad implies that Sogo heaters are essential for a cozy winter, creating a reliance on the brand. This positioning strengthens Sogo's role in shaping winter lifestyles through both emotional and practical appeals.

Occasion: Summer



Images Description

1. Hico Mango Ice Cream: Features a tub of mango-flavored ice cream with beach-themed visuals, including palm trees, a sandcastle, and a beach chair. The tagline reads "Your Summer Essential."
2. Tang Lemon & Pepper: Displays a pack of Tang Lemon & Pepper flavor with a splash of lemon juice and ice, along with the tagline "Some Lemon Freshness for That Summer Fix!"

Fairclough's Three-Dimensional Analysis

Advertisement 1: Hico Mango Ice Cream

1. Textual Analysis (Description)

Visual Elements: The ad is bright and mostly yellow, capturing the warmth and vibrancy of summer. It displays a large tub of Hico Mango Ice Cream surrounded by fun, summer-themed items like a palm tree, beach chair, sandcastle, and starfish, evoking a sense of tropical relaxation and vacation vibes.

Language and Text: The tagline "Your Summer Essential" is simple yet impactful, suggesting that ice cream is a must-have for summer. The word "essential" implies the product's necessity during hot weather, directly tying it to the season.

Product Placement: The tub of ice cream is the main focus, making it clear that Hico Mango Ice Cream is the star of the ad. The mango flavour connects well with the season, as mangoes are a popular summer fruit in Pakistan, further cementing the product's relevance.

2. Discursive Practice (Interpretation)

Intended Audience: This ad targets Pakistani consumers who associate summer with cooling treats and mangoes, a quintessential summer fruit. It appeals to families, children, and young adults who look for refreshing options during the hot weather.

Social and Cultural Interpretation: In Pakistan, summer is synonymous with excessive warmth, which makes bloodless treats like ice cream very attractive. By positioning Hico Mango Ice Cream as a “summer essential,” the ad aligns with the cultural conduct of taking part in cool meals to overcome the heat. The mango flavor faucets into nostalgia and seasonality, as mangoes are cherished as a summertime staple. This association encourages consumers to see Hico Mango Ice Cream as part of their seasonal traditions.

Consumer Positioning: Hico positions its mango-flavored ice cream as more than a dessert; it’s a refreshing option to the heat and an image of summer entertainment. By linking the product to the pleasures of summer, Hico encourages clients to view it as an important part of their revel, fostering brand loyalty as consumers make Hico Mango Ice Cream their move-to summer season treat.

3. Social Practice (Explanation)

Cultural Values and Ideologies: The ad draws on cultural values around embracing summer and enjoying ways to stay cool. By associating itself with tropical elements (palm trees, beach chairs), Hico taps into the idea of relaxation and escape, connecting with consumers’ desire to stay refreshed and relaxed.

Role in Consumer Culture: In Pakistan, summer sees high demand for cool, refreshing products. Hico’s ad reflects this trend by presenting the brand as a trusted choice for cooling treats. By highlighting mango-flavored ice cream, Hico connects with both the love of mangoes and the desire for cool snacks, embedding itself in consumers’ summer preferences.

Power Dynamics: By positioning itself as a “summer essential,” Hico asserts its brand authority, framing its product as essential for the season. This subtly influences consumer perceptions, suggesting that summer wouldn’t be complete without Hico Mango Ice Cream. The brand leverages mango’s cultural connection to summer, creating a sense of urgency to indulge in the product during the season.

Advertisement 2: Tang Lemon & Pepper

1. Textual Analysis (Description)

Visual Elements: The ad uses light, refreshing colors like yellow and green to convey freshness. It features a Tang Lemon & Pepper packet with splashes of lemon juice and ice cubes, evoking a sense of coolness and refreshment. The tagline, “Some Lemon Freshness for That Summer Fix!” emphasizes the product’s cooling effect.

Language and Text: The phrase “Some Lemon Freshness for That Summer Fix!” is casual and inviting, positioning Tang as an ideal solution to summer’s heat. Words like “freshness” and “summer fix” convey that the drink offers relief from the heat, aligning with consumers’ needs for summer refreshment.

Product Placement: The Tang Lemon & Pepper packet is the focal point, drawing attention to the flavor. The splash of lemon and ice highlights the refreshing taste, presenting the drink as thirst-quenching and perfect for summer.

2. Discursive Practice (Interpretation)

Intended Audience: This advert’s goal is Pakistani clients seeking out fresh beverages to cool down in the summertime warmth, mainly those who experience flavorful drinks that offer both relief and power. It appeals to families, teens, and youngsters who are familiar with Tang as a short and fresh drink.

Social and Cultural Interpretation: In Pakistan’s hot summers, cold beverages are popular for hydration and refreshment. Tang leverages this habit by positioning its lemon flavor as an ideal choice for staying cool. The ad speaks to consumers’ summer experiences, presenting Tang as a convenient way to beat the heat. The addition of a “pepper” twist introduces novelty, appealing to those looking for something unique.

Consumer Positioning: Tang positions itself as a “summer fix,” encouraging consumers to see it as a practical solution for hydration and refreshment. This positioning goes beyond just taste, suggesting Tang as essential for summer comfort. The emphasis on “lemon freshness” appeals to consumers’ preference for light, cooling flavors, reinforcing Tang’s relevance to summer needs.

3. Social Practice (Explanation)

Cultural Values and Ideologies: The ad reinforces cultural values around staying cool and refreshed during summer. By using lemon, a flavor linked with freshness, Tang aligns with the cultural preference for light, refreshing drinks in hot weather. The ad reflects the connection between summer and the need for hydration, presenting Tang as a brand that meets this seasonal demand.

Role in Consumer Culture: In Pakistan, summer prompts a rise in cold beverage consumption, and Tang’s ad reflects this shift in preferences. By promoting itself as a summer solution, Tang caters to the demand for easy, refreshing options. The brand appeals to those seeking quick-to-prepare drinks, positioning itself in the culture of summer refreshments.

Power Dynamics: Tang uses lemon’s association with freshness to establish itself as a key player in summer hydration. By framing the drink as a “summer fix,” Tang subtly shapes consumer behavior, suggesting that its product is essential for fully enjoying the season. This positioning solidifies Tang’s role in summer drink choices, encouraging consumers to see Tang as their go-to for summer refreshments.

This detailed analysis illustrates the powerful role of advertisements in reinforcing social practices, ideologies, and consumer behaviors tied to significant cultural occasions like Ramadan, Eid, and Pakistan Day etc.

4.2 Recommendations

This section offers actionable hints based totally on the look at findings, concentrating on key stakeholders worried about the introduction and regulation of television classified ads in Pakistan:

- For Advertisers: Advertisers should consider the cultural, spiritual, and country-wide sentiments that resonate with Pakistani audiences, incorporating these values authentically instead of superficially. This approach can foster belief and loyalty amongst clients even as supporting to keep away from backlash from misrepresentation or stereotyping.
- For Content Creators: It is recommended that content material creators comprise greater diverse and realistic representations of Pakistani society, which include perspectives from numerous regional, ethnic, and social backgrounds. This can decorate relatability and make bigger the attraction of classified ads throughout distinctive demographics.
- For Policy Makers and Regulators: Regulatory bodies have to set clear recommendations for the portrayal of sensitive cultural and spiritual topics in commercials. These hints can make certain that commercials respect cultural norms and assist prevent capability controversies.
- For Researchers: Future studies could explore evolving consumer trends, especially the influence of digital media on sociocultural dynamics and consumer behavior in Pakistan. Comparative research with other countries could also provide insights into global advertising trends and cultural impact."

4.3 Limitations

This section outlines the constraints encountered during the study, which may impact the scope and generalizability of the findings:

- **Sample Size and Scope:** The study uses purposive sampling of television advertisements, which may not capture the entire range of Pakistani advertising content. This limits the generalizability of the findings to a broader variety of advertisements.
- **Subjectivity in Interpretation:** Due to the qualitative nature of Critical Discourse Analysis (CDA), a few interpretations inherently involve subjectivity. Despite efforts to maintain consistency and accuracy, personal biases may additionally affect the analysis.
- **Temporal Limitation:** Ads are analyzed within a specific timeframe, so the findings may not account for changes in cultural dynamics or consumer behavior over time. For instance, rapid shifts in digital media trends are not fully reflected in this analysis.
- **Cultural Specificity:** The study focuses solely on Pakistani television advertisements, so findings may not be applicable to other countries or regions with different cultural contexts. Future studies across multiple cultures could provide more universal insights.

4.4 Implications

This section explores the broader significance of the study's findings for both academic research and practical applications in media and advertising:

- **Academic Implications:** The study contributes to media and cultural studies by applying Fairclough's CDA model to analyze television ads, enhancing our understanding of how media shapes and reflects sociocultural values. It also opens up possibilities for similar research in other cultural settings.
- **Practical Implications for the Advertising Industry:** Advertisers can use those insights to create extra culturally touchy and effective campaigns. By information on the cultural and ideological impact of commercials, manufacturers can build stronger, culturally resonant connections with their audiences.
- **Societal Implications:** The examination underscores the media's role in shaping societal norms and client lifestyle. Recognizing this impact, advertisers and regulators can paint together to ensure that media content material promotes superb cultural values and respects social sensitivities, contributing to an extra cohesive and inclusive society.

4.5 Future Trends

This section anticipates how trends in advertising and cultural representation might evolve, especially with the rise of digital media and changing consumer expectations:

- **Digital and Social Media:** As social media platforms develop in reputation, they're probably to have a stronger effect on consumer conduct than conventional TV. Future commercials may also end up more and more personalized and focused, using personal information to resonate with specific demographics and interests.
- **Integration of Technology:** With advances in synthetic intelligence and statistics analytics, advertisements will become more information-driven, permitting brands to craft messages that are hyper-relevant to customers' lives and cultural contexts.
- **Shift Toward Inclusive Advertising:** There is a growing international trend toward inclusivity, which may encourage Pakistani advertisements to adopt more various representations, along with gender equality, regional range, and inclusivity of marginalized communities.
- **Rise of Consumer Awareness:** With greater right of entry to to statistics, clients have become more important and socially aware. Advertisers may want to prioritize the authenticity and moral practices of their messaging, as purchasers an increasing number anticipate brands to align with their values.
- **Focus on Sustainability and Social Responsibility:** As recognition of worldwide issues like climate change grows, clients are more likely to guide brands that exhibit social and environmental obligation. Pakistani advertisements can also start to mirror those themes, selling merchandise and lifestyles aligned with sustainability and ethical practices.

CONCLUSION

This research demonstrated how Pakistani television advertisements shape and reinforce sociocultural norms, ideologies, and consumer behavior through embedded discourses. By using Fairclough's three-dimensional Critical Discourse Analysis model, we analyzed the textual, discursive, and social practices within advertisements, revealing a pattern of representations that promote traditional gender roles, class distinctions, and materialistic aspirations. These findings suggest that commercials in Pakistan do more than reflect societal values; they actively assemble and support cultural identities, thereby sustaining existing power systems and societal hierarchies.

The observation emphasizes the significance of significantly enticing with media content material, as these ads play a giant position in shaping public perceptions and purchaser identities. Advertisers, content creators, and media professionals are endorsed to take into account the moral implications in their paintings, reflecting on how their messages may additionally have an effect on social norms and make a contribution to cultural narratives. By promoting media literacy and assisting more inclusive advertising and marketing practices, this research calls for a balanced technique that respects cultural range and avoids reinforcing proscribing stereotypes and societal divisions. In summary, Pakistani television ads keep giant impact over client culture and societal norms, underscoring the need for a thoughtful, ethically accountable approach in media production.

REFERENCES

- Ahmad, M., & Noor, F. (2014). Objectification of women in television advertisements in Pakistan. *Journal of Gender Studies*, 7(3), 45-60.
- Akhtar, Z. (2023). Advertising in the time of Covid-19: A thematic and social engagement analysis of messages and consumer feedback. *Journal of Communication Studies*, 58(2), 154-165.
- Alam, M. M., Ali, Z., & Khan, M. S. (2022). Media discourse: A pragma-stylistic analysis of social media advertisements in Pakistan. *PalArch's Journal of Archaeology of Egypt/Egyptology*, 19(2), 120-135.
<https://openurl.ebsco.com/EPDB%3Aagcd%3A4%3A23106932/detailv2?sid=ebsco%3Aplink%3A%3Ascholar&id=ebsco%3Aagcd%3A169817163&crl=c>
- Arsalan, M. (2017). *Impact of Online Advertisement on Consumer Buying Behaviour of FMCG Products*. Pakistan Institute of Development Economics.
- Arslan, F., Haroon, H., & Shakeel, M. (2023). Critical Discourse Analysis of the Short Story "My Son the Fanatic" By Hanif Kureishi. *Modern Languages, Literatures, and Linguistics*, 2(01).
- Balconi, M., Sansone, M., & Angioletti, L. (2022). Consumers in the face of COVID-19-related advertising: Threat or boost effect? *Frontiers in Psychology*, 13, 834426.
<https://doi.org/10.3389/fpsyg.2022.834426>
- Ghosh Dastidar, A., Sunder, S., & Shah, D. (2022). Societal spillovers of TV advertising: Social distancing during a public health crisis. *Journal of Marketing*, 87(3), 337-358.
<https://doi.org/10.1177/00222429221130011>
- Hussain, A., & Zafar, S. (2021). Usage of Covid-19 pandemic in advertisements: An investigation with the method of critical discourse analysis. *ResearchGate*.
<https://www.researchgate.net/publication/367896812>
- Ishaq, T., & Arslan, M. F. (2023). *An Eco-Linguistic Analysis of Pakistani Advertisements: A Gender-Based Study*. *Journal of Linguistic and Cultural Studies*, 6(3), 330-340.
<https://doi.org/10.5281/zenodo.8251043>
- Javed, M., & Rahman, M. (2015). The role of television advertising in shaping consumer preferences in Pakistan. *Journal of Media Studies*, 30(1), 4558.
- Kalsoom, I. (2019). A critical discourse analysis of language used in advertisements of fairness products in Pakistan. *New Media and Mass Communication*, 86, 18-29.
<https://doi.org/10.7176/NMMC/86-02>

- Kanwal, A., Arslan, M. F., & Ullah, F. (2024). *A Semiotic Analysis of Multinational Brand Advertisements in Pakistan*. *NUML Journal of Critical Inquiry*, 7(1), 1260-1271. <https://doi.org/10.5281/zenodo.8251043>
- Khan, A. (2018). Gender roles in Pakistani media: A critical analysis of television advertisements. *Pakistan Journal of Communication Studies*, 5(2), 102117.
- Khurshid, M. (2021). Covid-19 and media representation: A multimodal study of positive discourse in Pakistani television commercials. *ResearchGate*. <https://www.researchgate.net/publication/353641046>
- McLuhan, M. (1964). *Understanding Media: The Extensions of Man*
- Mushtaq, R., Taseer, N. A., & Ullah, S. (2021). Women objectification and gender roles: Discourse analysis of billboard advertisements in Pakistan. *Global Regional Review*, 6(3), 92-100. [https://doi.org/10.31703/grr.2021\(VI-III\).11](https://doi.org/10.31703/grr.2021(VI-III).11)
- Naseer, H., Zahra, N., & Basheer, H. (2021). Ideological reformation in a society through the linguistic monopoly depicted in the advertisements in Pakistan. *Pakistan Social Sciences Review*, 5(2), 777-787.
- Rasheed, S., Sajid, M. A., & Rasheed, H. S. (2023). Gendering advertisements: A comparative study of Pakistani print media semiotic discourses. *Journal of Development and Social Sciences*, 4(2), 76-86. [https://doi.org/10.47205/jdss.2023\(4-II\)08](https://doi.org/10.47205/jdss.2023(4-II)08)
- Rehman, K., & Sadiq, U. (2023). Analyzing social and cultural narratives in COVID-19-themed advertising: Consumer engagement and perception. *Marketing Insights*, 10(1), 89-102.
- Shah, A. (2017). Consumerism and cultural representation in Pakistani advertisements: A sociocultural perspective. *International Journal of Business and Social Science*, 8(1), 3441.
- Shah, B., Rahman, G., & Hussain, S. (2022). Comparison of the persuasive strategies in the Pakistani print media advertisements of various brands of products: A critical discourse analysis. *Global Digital & Print Media Review*, 5(1), 164-171. [https://doi.org/10.31703/gdpmr.2022\(V-I\).16](https://doi.org/10.31703/gdpmr.2022(V-I).16)
- Shah, M. I., & Saher, N. (2019). A critical discourse analysis of rhetorical devices used in advertisements of beauty products in Pakistani print media. *International Journal of Social Sciences, Humanities and Education*, 3(1). <https://core.ac.uk/display/228734689>
- Syed, S. (2020). Gender and advertising in Pakistan: A critical discourse analysis. *Asian Journal of Women's Studies*, 26(3), 345360.
- Tanweer, A. (2018). Linguistic analysis of feminine ideals in Pakistani predominant mainstream media adverts. *Journal of Social Sciences and Interdisciplinary Research*, 7(2), 126-137.
- Ullah, F., Shahbaz, M. A., & Arslan, M. F. (2023). *Semiotic Analysis of Zeera Plus Biscuit Advertisement: Unraveling Sign Systems and Meanings*. *Journal of Policy Research*, 9(2), 410-415. <https://doi.org/10.5281/zenodo.8251043>
- ULLAH, F., ARSLAN, M. F., & FATIMA, G. (2023). THE PERFECT BOOST” AN ECO-LINGUISTIC ANALYSIS OF ENERGY DRINK ‘STING’ ADVERTISEMENT. *Harf-o-Sukhan*, 7(2), 258-271.
- Umar, M. (2012). *Identity construction of brands on the internet: An analysis of Pakistani discourse of advertising* (Doctoral dissertation, Fatima Jinnah Women University, Rawalpindi). Retrieved from <http://pr.hec.gov.pk/jspui/handle/123456789/9076>
- Zulfiqar, H., & Sadiq, A. H. B. (2023). Deconstructing gender norms and stereotypes: A critical discourse analysis of Pakistani brands' advertisements. *Journal of Gender Studies*, 7(4), 43-56.