



RESEARCH PAPER

**Meta-function in Representation of Class Difference: A Social Semiotic Analysis of Cooking Oil Ads**

Sumra Naz<sup>1</sup> Dr. Adnan Tahir<sup>2</sup> Dr. Ayyaz Qadeer<sup>3</sup>

1. M. Phil. English Scholar, Department of English, RIPHAH International University, Faisalabad, Punjab, Pakistan
2. Associate Professor, Department of English, Govt. Emerson College, Multan, Punjab, Pakistan
3. Assistant Professor (English), Department of Management Sciences, COMSATS Institute of Information Technology, Wah Campus, Punjab, Pakistan

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**ABSTRACT**

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**Corresponding**

**Author:**

adnantahirquires  
hi@gmail.com

This article aims at analyzing the implied ideologies underlying the images of cooking oils electronic commercial advertisements. The study explores how social semiotic resources are used to broadcast capitalistic ideologies in society. To analyze the images of ads of cooking oil, the reading image model proposed by Kress and Leeuwen (2006) has been applied. The primary supposition in the present study is that the eye-catching settings of ads are used to imprint the minds of the people to draw the line of discrimination. Two electronic commercials that were watched in the span from 2014 to 2015 were downloaded from YouTube and the images were selected purposively. The result exposes that advertisers utilize social semiotic resources selectively to propagate class difference and hold the influential image of elites on the viewers' minds. The study is significant for those forthcoming researches who want to explore how various ideologies influence the common people brain, often unknowingly

**Introduction**

Advertisements perform a pivotal role for transmitting certain messages to society through different resources (verbal & nonverbal) so, social semiotic model is applied to show how the meaning of advertisement is constructed using different semiotics signs to make class discrimination. Williamson said that these electronic ads offer us to participate in ideological ways to perceive the world, and ourselves (1978). Further, he expressed his view, "the meaning of an advertisement is not made firstly; rather involve us to deal a business that's where it moves from one thing to another one" (1978, p. 19). That's way the advertisers have to choose ideas

or codes carefully from the social practice to produce an ad as per their interest to sell products as well as to spread the high class's ideology in society concealing in the meaning of an ad. To maintain their power, they divide society into two classes: the high class and the low class by using the rank of classes that depend on their status, lineage, income, and education. In the light of view, people take a class as clear criteria and the systems of organization used in society. Westergaard (1996) believes that "class realization, at the start, is a conditions in which people are placed by their status in the economic setup ... Later - the question comes how, and whether, ... it could interpret into political or quasi-political set of setting" (p. 142). Generally, the basic features of a society are occupation, income, education and lifestyle etc. that make up a rank of classes, and advertisements adhere to them to maintain class system for empowering the high-class ideology. In a study, Mayweg-Paus, Macagno and Kuhn (2016), present how the capability of interlocutor influences the employment of argumentation strategies in electronic discourse. Dyer explicated, employing image and implication, advertisements give a shape of ideology through the involvement of the external codes and symbols having in the society (1986, p.129). Marx (1845) stated that the history of common lifestyle is mutually planned, not natured. The high class of group is keen to penetrate into the minds of the low class people through supremacy and powering, that's how the economical deprived class of group is compelled to follow them to survive in the society. In connection with their influence, the commercial ads perform a great role to assist the economic ideologies on class-based system. Through this way, the powerful industrial group and the elite class hide their objects and purposes working behind these advertisements not to be noticed their agenda in society. Bignell (2002) points out that, "advertisements invite system of variations that is present in our culture by now, and that encrypt societal beliefs" (p. 34). Utilizing the Pakistani TV adverts of cooking oil images, this study has attempted to decode these concealed ideologies used via various semiotic signs (such as the eye-catching setting of ads, presenting characters in graceful dressing, and the standard of living style).

This study has applied social semiotic model to gain a deep insight of the role of advertisement to unveil the covert denotation of images of advertisements. Bignell (2002) defines, "semiotics is a very powerful and prominent process to get to know about media". Moreover, it discovers the covered connotations of the images presented in the commercial ads and the way these images construct the special type of social frames related to the class discrimination in the society (Meinhof, 2004). The previous studies (e.g., Wyllie, 2001; Schultz, 1991) have split up this subject into several sections. In the analysis of advertisements, it is ever so helpful to study the concealed meaning of images through which the consumers know about the language of advertisements as well as the high class's ideologies underlying them; however, it has been discussed that advertisements are developed and designed in local cultural scenarios to convince the consumer. It is explicated that advertisements can be discussed in two ways: the individual way and the social way. According to Thurlow (2016), the socio-economic class system is also

prompted by the elitist discourse and shapes the nature of privileged position or status in the society. Pakistani advertisements have many researchable signs and symbols, but this study has interested in securitizing the advertisements of cooking oil in the wake of full of meaning, delineating the class difference as their hidden agenda, furthermore, cooking oil advertisements are related with everyday grocery items and related to every person's daily experience. By showing glamorous, attractive and fascinating setting of cooking oil's advertisements, they not only capture the attention of viewers to persuade to sell their certain products, but also promote the ideology of class difference in society.

The study sets its purpose to figure out the depiction of class discrimination in advertisements. Related to this, the present analysis attempts to assess the impact of advertisements in the framework of social mindset and recognize various strategies and methods utilized in ads. The main question that has motivated the present study is to find out how the cooking oil ads signify the financial distinction among classes in Pakistani society. The selection of required data, analytical framework, and semiotic and discursive analysis in the study is in fact an endeavor to reach the findings of this question.

## **Theoretical Framework**

### **Visual Representations and Social Semiotics**

In this study, visual representations have been analyzed in 'the Grammar of Visual Design' proposed by Kress and Leeuwen (2006) to discover the hidden meaning of advertisements of cooking oil in Pakistan. Kress & Leeuwen (2006) presented social semiotics model (grammar of visual design) to study the sign in social and cultural context. They pointed out that "visual structure, like verbal structure, expresses specific explanations of social practices" (Kress and Van Leeuwen, 2006, p. 2). Hence, Barthes (1964/1977) firstly adopted visual representations and implications embedded in any given society to interpret the signs in society. He applied verbal structure to study non-verbal structure, and sectioned the non-verbal representation at two sections: connotation and denotation. Connotation gives the meaning of a visual representation in form of the representative or ideological ways while denotation in the form of literal meaning of a visual one. However, Leeuwen (2001) explained distinction between connotation and denotation, in his view, semiology dissects the text whereas iconography assimilates contextual analysis with help of inter textual contrasting and with the past study too. They describe that the image, like whole semiotic forms, is to assist various representational and transmission demand to work as an entire organization of transmission (Kress and van Leeuwen, 2006, p. 41). There is a connection between social semiotics and the social meaning created by the whole scope of semiotic modes, semiotic texts and semiotic practices (Hodge and Kress, 1988, p. 261). Namely, social semiotics explains the meanings of different manners fabricated by dint of verbal, non-verbal images, comics and TV etc. That's to say, a little form of semiotic which having concrete existence in social semiotics is the

'message'. It is social semiotics that tries to clarify and make out how people in particular social environments create meaning under the situation. Hodge and Kress claim, that the message has a direction, an origin, an objective, a societal context and function (1988, p. 5). Visual representations play a role in the social and cultural practices to create meaning and the function of social semiotics is to focus the verbal relations with non-verbal structures for analyzing of visual signification and elucidate meaning-making as a social practice.

The current study is concerned with the visual representations captured in the cooking oil advertisements, which present the particular messages and draw a line of class difference in Pakistani society. The main focus of this study was to analyze the images of advertisements because signs are essential features of semiotics to explore the techniques underlying the advertisements to make classes' polarization. In Pakistan, Majority of people are below the average of middle class, they are especially targeted by the influence of high class and to suppress them, and they use conspicuous attitude and behavior to pretend the follower of the society through which they portray a dreamy world to arrest their conscious.

### **Semiotic Uncovering of Ideological Propaganda**

The aim of this study is to display covert ideology and propaganda underlying advertisements of cooking oil through signs, symbols, and codes in images of ads. Although ideology is 'a system of ideas', yet semiotics is the study of sign system provides a platform to study signs of ideologies in a given society. According to Voloshinov, there is no ideology without signs (1930, p. 9). To maintain high class's power and hold in society, it is sign through which the advertisers manipulate ideological propaganda of the high class to supports them in the form of values and norms of society. Although, ideology is a system of false ideas that promotes the interest of only a 'one class' showing to have interest in society as a whole, yet it points out the merely one class's consciousness (the high class). The study of ideology in this wide view is a study of signs and sign systems because outside the social communication of understanding there is no meaning. In Bakhtin and Medvede's view, "Social communication is the source in which the ideological phenomenon obtains in the first place its particular presence, its ideological implication, its semiotic nature' (1928,p. 8-9). Mainstream organizations in society work using the principles and concepts of the world to maintain the power of ideology, and the way of distributing facts and thoughts induce others to accede them in their life is a propaganda. Branston and Stafford (1996) stated, "Propaganda is a system having comparability to the advertising. As economic programs, today, ideology is employed to support international products and to do this, propaganda plays a role in the shape of advertising to promote the ideologies of dominant class. Ideology and propaganda work together in Pakistani advertisements to sustain elites' influence over people. They not only practice various devices to sell products but also create class difference between privileged and less privileged groups through advertisements. The similar study has been conducted by Dash, Patnaik and Suar (2016) applying selected tools from Kress and

Leeuwen inter-semiotic framework to explore how TV commercials reshape the cultural third space creating new discursive forms and identities. Likewise, in a critical discourse study, Toolan (2016) has explored how newspaper media constructs the different socio-economic social identities. Keeping ideology and propaganda of advertisements into consideration, the study exposes strategies, techniques and devices employed in ads to uphold power and influence of the capitalistic class in Pakistani society.

## **Material and Methods**

The study has described the procedure of collecting data sources and methods of investigating the visual representations of electronic advertisements of cooking oils. This study is qualitative approach in nature, and purposes of it were to point out the ideology underlying the visual signs of cooking oils ads that drew a line of discrimination in classes. This study has applied Gunther Kress and Theo Van Leeuwen's Social Semiotics model 'Reading Images': The Grammar of Visual Design (2006) to analyze visual images of cooking oils ads.

## **Procedure of Data Gathering and Data Sources**

The data was gathered from the electronic advertisements of cooking oil in Pakistan to defend the research question. These advertisements of cooking oil were broadcasted in the year 2014-15. Internet was the sources of this data collection and what these ads are watched in Pakistan have been taken from YouTube.com. The researchers' main focus was on visuals and pictorial pictures of the chosen advertisements rather than verbal text, for images are utilized to take the viewers' instant attention. Qualitative interpretive approach was applied to analyze the primary data whereas the scrutinization of the research was conducted by social semiotics model to justify the research question. Given the study requirement, articles, journals, books and internet were used as secondary sources.

## **Sample**

The sampling of this study has been acquired from the advertisement of cooking oil(2014-15) of Pakistan and there after selected two electronic ads, which show class division, and then six images were taken out from those selected advertisements. The sample was purposively selected with the view to obtaining the representative data or images. The scenes or images which were not signifying the ideology so meaningfully were not discussed in this study. The study has adopted certain delimitations for data collection: 1) The results of this study are grounded on the data analyzed and collected from the two selected cooking oil ads (2014) of Pakistan; 2) The research is grounded on the data collected from YouTube.com; 3) The research has given attention on those visual pictures which display the class difference.

### **Selection of Model of Analysis**

In 1996, Kress and Leeuwen's work is remarkable work in analyzing of visual communication; they considered visual structures intercourse like verbal structures. They adopted the main idea of Halliday's 'Systemic Functional Linguistics' and elaborated it to the contemporary visual signs of codes. They had interest to get know about the purposes and ideologies behind a visual communication. They published a book entitled *Reading Images: The Grammar of Visual Design* which being regarded as noteworthy in the field of visual study. Kress and van Leeuwen (2006) explained:

"most accounts of visual semiotics have concentrated on what might be regarded as the equivalent of words – what linguists call 'lexis' rather than 'grammar', and then on the 'denotative' and 'connotative', the 'iconographical' and 'iconological' significance of the elements in images, the individual people, places and things (including abstract 'things') depicted there". (P. 1).

So, Kress and Leeuwen take visual representation equally with textual and consider that a message can be conveyed by visually or textually in some circumstances. They believe that visual grammar is a must to understand visual representation and its messages. If in the field of verbal something is described through words and semantic structure, in visual intercourse something may be described through different choice of color or different compositional structures of the picture" (2006, p. 2). Hence, they divided their visual grammar into three meta-functions of communication: ideational, interpersonal and textual (Goodnow, 2010). In accordance with their visual grammar, the ideational meta-function is connected with the represented participants (e.g., place, people, & other objects) showed in an image to depict the real world whereas the interpersonal meta-function create a relation between the signs, the creator of the signs and the viewer. Third meta-function is compositional/textual structure that is the composition of the whole. Kress and van Leeuwen (2006) put forward composition meaning in this context, "the way in which the representational and interactive elements are made to relate to each other, the way they are integrated into a meaningful whole" (p.176). Two distinguished patterns narrative and conceptual lie in ideational meta-function which perform respective their role in the image to communicate the message. The narrative pattern describes the story of the image to the viewer through the 'vector' that represents each represented participants of the image in an act of 'doing something' or 'something is happening'. However, the conceptual pattern illumines the arrangement of the represented participants of the image. In this way, it explains, examine and arrange a group of people, places or objects into definite groups or types. Besides signifying an occurrence, there is also lied a capacity in images to interrelate and construct some sort of connection with its viewers. So, an image at this point connects with a viewer at the interactive level through which an image affects assess of the viewer in the process of understanding what is being revealed. As per visual social semiotics viewpoint, the recognition of

this meaning has three important structures: distance, interaction and perspective (Jewitt & Oyama, 2001).

The composition of these three structures constructs a multifaceted but fine connection between the photo and the viewer. For instance, the participant in an image is displayed looking directly to a viewer, through this, an image tries to make the viewer involve with a visual. According to Kress and Leeuwen's view, "images which is having this type of relation may be presented a visual demand in their gaze that addresses the viewer and demands the viewers to do something" (2006, p. 118). The relation is signified by facial expression and body gesture to explain the 'desire' of the image. The images that don't make such a relation with the viewer, in Kress and Leeuwen's view, are 'offer images' which offer something or some sort of information of item to the viewer (2006, PP. 119-120). Meanwhile, compositional/textual meta-function conveys a particular message to the viewer by means of positioning, saliency and framing of the components in a visual arrangement. Kress and van Leeuwen point out that each these three components signify its own distinctive implications and connoting its own specific ideologies. All in all the combination of these three meta-functions: representation, interaction, and composition ultimately transmit the ideologies to the viewer through the images.

## **Results and Discussion**

For this study, social semiotics theory has been applied to examine the advertisements of cooking oil in Pakistan to come to light the high class's agenda by the way of advertisements that create greatly class division to support the high class's superiority on the less privileged classes. Mainly, the study has focused on the images of cooking oil electronic ads to explore the ideological propaganda behind the images of these ads. To do so, the researchers have applied ideational meta-function, interpersonal meta-function, composition meta-function to connote class difference in the images of cooking oil advertisements. However, for analyzing of the images of ads, each metafunction rather than three meta-functions, is applied on each image of ads to acquire the answer of the entire advertisement.

### **Advertisement # 1 A Selected Image from *Dalda* Cooking Oil Advertisement**



### Representational/Ideational meta-function

As it can be seen in the above selected image children are skating in image. Obviously, there is the image containing simply a game of skating of the children but in perspective it is depicting class discrimination through this visual representation. The image is narrative as a vector emanates the action process being presented by four main characters. The forefront of the image has been captured in casual way to make it attractive and conspicuous; on the other hand, it also reflects the rich class children through psychological salience. In narrative process, the actors (participants) are doing an action whereas the whole process of action is transactional, for they are in action (skating). Taking the viewer's attention to the specific action is a goal of the image that shows children (participants) are not from the common class, rather from the elite class. By a view of specific presence like their accessories (dresses, skating shoes, helmets, protective padding), self-assured and very well skilled in skating signify their specific identity as compared to the lower class children. Kress and Leeuwen (2006) argue, "Visual representations do not just copy the structure of 'reality'; conversely, they make image of reality which are certain up with the interests of the societal organizations (p. 47). The creator of this ad has strived to make a difference between the well-off and the low class children by the virtue of a particular game. That is to say, class and status are together related to the pursuit of material interests. The locative circumstance in the image is a footpath alongside canal in a large park. However, their outfits, skating shoes, helmets, and defensive stuffing, in the symbolic term, are symbolic attributes that are definitely delineating the tale of the rich. The producer of the image has put 'elite class children' away from the common ones (the kids of less privileged class) and kept them on the extraordinary position by using the material of specific sport that's how he has implied the ideology of privileged class to support the supremacy and position on the common people. Their appearance in the image advocates that they are not from the poor background; rather they are from distinctive rank' *the high lineage*' that keeps on their distinctiveness from others.



A Selected Image from *Dalda* Cooking Oil Advertisement



### **Interpersonal Meta-function**

The participants in above image seem to offer something to the viewer in terms of interactive meaning as none of actors make any kind of relation with the viewer directly. It is clear that they are not demanding the interactive participants to contact with them. The advertiser of this ad has captured a caption of a rich family in transitional process but this image may be considered as a non-transactional because no one of participant have any clear contact with the viewer so, in this way, he tried to present the represented participants as a subject of contemplation to the viewer. To offer something not for demanding is just a way to display the lifestyle of the high class since this image is reflecting only high lifestyle and individuality of the high class which easily imprint class difference in society. According to Kress and van Leeuwen (1996) the image deals with the viewer as "an invisible onlooker" (p.124) that invites the viewer to think of what the image has to offer. The well-off class brands individuality by way of imposing their particular living style and stretches their influential over the less privileged class so as to carry on their dominance for good. In Marxist's view, "individuals are presented as the control of state by the outcome of societal relations" (Lapsley & Westlake, 1988, p.7). Also, the image was captured from a public distance which constructs invisible boundaries between the represented participants and the interactive participants (viewer). Kress and Leeuwen (2006) described, "The choice of distance can suggest different relations between represented participants and viewers. Far social distance interaction conducted at this distance has a more formal and impersonal character than in the close phase" (pp. 124-125). This distance makes sure that RPs neither belong to the interactive participants nor to the likewise society, but this distances implies class polarization. To make proximity between represented participants and viewers to some degree, the RPs is captured at frontal angle in image.



A Selected Image from *Dalda* Cooking Oil Advertisement

### **Compositional/Textual meta-function**

Selected image from *Dalda* cooking oil portrayed 'Given' on the left in the image means that viewer already knows about it while something 'New' is depicted on the right that is not yet known by the viewer. The advertiser featured 'given' and

'new' ideas along with the center and margin to illustrate overall meaning of the ad. On the left, vector is formed by the eating boy that leads the viewer's attention to on the right where a shield is behind the boy informs value and information of cooking oil to the audience on the other hand; the little boy has been captured to the viewer as a member of the high class. Interestingly, the advertiser, in the sense of give, has made prominent existence of the privileged class in the center of the image and margined its surrounding items, and conferred the information regarding cooking oil in the sense of new. Kress and Leeuwen (2006) referred, "center is exhibited as the nucleus while margins are subordinates" (p. 196). So, the depended components (surrounding items in the image) connected with the center (boy) give a glance of the class discrimination, Featherstone (1991) put emphasis on it that daily items including edible items are no longer used as basic usefulness, but to be employed as 'correspondents' to portray and illustrate discrete taste and lifestyle. The present study analyzed how the meaning of the image is affected by salience of the participants, such as the image highlights the health shield and boy more than the background. The advertiser denotes class discrimination through the materialistic things, pointing out the value of cooking oil and its impact on the participant (boy). Thus, he has spotlighted the center of the image to depict the classes division by the same token marginalized the surrounding elements to transfer the worldly outlook.

#### Advertisement # 2



A Selected Image from Meezan Cooking Oil Advertisement

#### Representational /Ideational meta-function

The image that captured a wedding event forms vector through a woman's gaze towards a groom in the reactional process as her glance and the angle of right hand takes from her to the tasting man. According to Kress and Leeuwen's view, "the vector is formed by an eye line, by the direction of glance of one or more of the participants" (2006, p. 67). As a woman in image is seen looking at a groom tasting a sweets dish with delight here the groom becomes the phenomenon in the process of a reactional structure in which the woman is reactor. In narrative process, the

man is actor enjoying the sweet dish in the image whereas the goal of this action is to lead the viewer's attention from him to the quality of cooking oil. By the wedding event in certain culture, the advertiser of this ad has denoted the well-off class, their status and hold to make them individual from the rest of others classes. In the image, the setting like captivating decoration and expansive piece of furniture can be observed in the process of locative circumstances that point out a view of the high class and their lifestyle. Weber claims, "Stuffs control confer the most effective motives for the dominance of a society or system by an elite" (1924] 1978, p. 935). As far as symbolic attributives process is concerned, their trendy outfits, girl's stylish jewelry, and well embellished room are utilized as supportive evidence to stand for the high class standard of living such as they belong to the rich but not to subordinated group of people. The advertiser fabricated particular lifestyle of the dominated class through environment of the place. Even, the participants have been exhibited by following the contemporary traditional values but as the matter of fact the underlying ideologies and the idea of class awareness are featured by the tradition to accentuate the class polarization. Cook (2001) argues, images are frequently the essential of the interaction such as they produce attitude, inform information, convey and make assertions so powerfully (42). Nevertheless, the advertisers keeping in mind cope with several traditional favorites and expectations, several beliefs to meet in order to produce an ad work.



A Selected Image from *Meezan* Cooking Oil Advertisement

### **Interpersonal meta-function**

The image was captured in the process of actional transacted but the represented participants' gaze in the image seems to offer something of observation to the viewer as none of actors develop any kind of relation with the viewer in the process of interactive meaning. As the items or pieces of stuff of the house in image are presented to interactive participant just to determine class consciousness between the upper and the lower classes such as less privileged class cannot afford such sorts of expenditure. In the lower medium shot, the frame of the image captures girls to give the effect of far individual distance having less proximity with the audience. By using the close social distance, the advertiser has kept the



interactive participant from the represented participants to make somewhat closeness. Kress and Leeuwen (2006) explained, "close social distance begins just outside this range and is the distance at which impersonal business occurs" (p. 124). Though this distance he has imparted individuality of the high class, and what's more he's tried to support the dominance of this class over the rest of social classes. Seeing, the advertiser knows very well if the most of Pakistanis are below than average of middle-class, leading their lives to manage their expenditures, he has endeavored to make balance between two classes (the and the poor) by means of wedding event, and highlight snobbery of one class. In addition, interior decoration of the house, flowered stair case and their outfits has been captured by medium long shot to focus the class dimension. Edward Hall (1966: 110-20) described that "we carry with us a set of invisible boundaries beyond which we allow only certain kind of people to come. The location of these invisible boundaries is determined by configurations of sensory potentialities - by whether or not a certain distance allows us to smell or touch the other person" (cited in Kress & Leeuwen, 2006, p. 124). In this way, the viewer's psyche is controlled to arise the feeling of inferiority complexity regarding the status awareness by getting the viewer's attention on the product.

To present the participants' objectivity with the audience, oblique angle is taken to shot the image in this ad. In Kress & Leeuwen's view, "what we understand our world, in the oblique angle, is actually not the part of ours as we are not asked to involve in it; this is their world" (2006, p.136). So, oblique angle is shot to sustain the peculiarity between privileged and less privileged groups for representing high group in a distinct spot. The participants could be seen in a low angle in which the participants are given power over the interactive participant. According to Martin (1968: 37-8), "low angles generally give an impression of superiority, exaltation and triumph ..... high angles tend to diminish the individual, to flatten him morally by reducing him to ground level, to render him as



A Selected Image from Meezan Cooking Oil Advertisement

### **Compositional/Textual meta-function**

In composition structure, the relation of each element is integrated to relate to each other to give the whole meaning. The wedding couple is the most salient, the most eye-catching in the above image, for the sharp focus is given on them and they gain high amount of light in the foreground whereas the other characters are placed in the background, they are less focused. The left side of the image is 'Given' which means the viewer is already familiar with it as the idea of 'given' is featured in the background characters' gaze what is placed on the right in the idea of 'New'. They are gazing in the direction of new where a newly wedding couple is dancing among the guests in their wedding that receive sense of new. The image-producer's made the idea of new to seize the viewer's thoughts for the particular action of the groom and bridal in cultural form. Kress and Leeuwen argued, "the distinction between high and low forms is everywhere in crisis, and new ways of maintaining cultural hegemony are required, for instance the development of different and differently valued ways of talking about forms which themselves are no longer differentiated in the old ways" (2006, p. 179). Thus, in Pakistan, the common class people do not consider this sort of thing accurate that looks awkward; therefore, the rich do such kinds of things to be more individual than the low class, that's how they heighten their status and rank in society to uphold their control. In particular, the advertiser has also used their attitude and behavior to attract the viewer's attention for maintaining influence over social classes. In transactional process, their dance is filmed in the idea of new while the salience is generated by medium and long shots to indicate the status of significance to the viewer. Through the act of dance, the wedding couple acquires the viewer's more attention than the represented participants, in the background, involving least watchers' involvement in the narrative process. In the image, tonal contrast is used to give prominence the newlywed couple as compared to the rest of characters. To spread the high class's ideologies, the advertiser has adhered to particular standards and customs of just one class (privileged class) in conventional way. The act of dance of wedding couple is captured to make them separate from the other characters in the image, marking off the individual from others.

### **Conclusion**

The signs in two advertisements are too ambiguous to get the true meaning. Beasley and Danesi (2002) elucidated, "semiotics let us filter the indirect connotations advertisement pictures that throng and run via us daily, immunizing us against to be inactive sufferers of a position. The position is altered by considering the pictures, and we can be active explainers of signs (p. 31). In advertisement, the advertiser has an important role in filming ads in social structural context. In Pakistani context, the most of advertisements are controlled directly or indirectly by the capitalist class. The current study was regarding semiotics analysis of electronic advertisements of cooking oil in Pakistan having focus on exploring the elite class's ideological representation underlying the advertisements of cooking oil to control the viewer's thoughts. The main concern of

the research paper was to divulge class polarization in advertisements and to figure out how the advertising companies materialize visual representation in the advertisements to make class discrimination. As in 'Dalda' ad, the participants of the high class are utilized to reflect snobbery and viewpoint of the high class. It could be seen class division throughout the ad. Similarly, in Meezan cooking oil advertisement, the function of wedding is applied to publicize one grope (capitalistic) and their wealth and high lifestyle. In particular, the high class is captured to form class division consciously.

To do so, the advertisers employed different elements (representational meta-function, impersonal meta-function, compositional meta-function and their subcategories e.g., conceptual and narrative processes, the image act and the gaze, size of frame and choice of distance, vertical and horizontal angles, information values and salience) proposed by Gunther Kress and Theo Van Leeuwen (2006). These features were applied to create class discrimination by filming the ads; in fact, these ads look very simple and fair but ideologies of the high class working in them covertly to propagate their agenda. Although, these social semiotics structures e.g., representational meta-function, impersonal meta-function and compositional meta-function have been captured in these ads in a very simple way that nobody can observe them easily. Two essential features (actor & goal) of social semiotic were used in these advertisements such as actors are utilized as participants in the images, the second one (goal) is adopted to attract the audiences' attention towards materialistic pieces of stuff of the high class and along with to sell the product. Furthermore, the advertisers knew how the consumer is put down as a subordinated class by appealing and striking signs in these ads. To acquire the expected result, they used action and reaction process through the characters to grasp the perception of the viewer and even, images gaze were represented as superior, cocky and persuaded the viewer in these advertisements. In these advertisements, the advertisers applied the size of the frame as per the requirements and needs of the sponsors to produce far or close distance between the actors and the viewers. Low angle, new and given ideas, and foreground and background processes are employed in these advertisements. According to the study, the researchers have applied social semiotic approach to mention the relation between privileged and less privileged classes in these advertisements.

The study remained significant in analyzing the cooking oil advertisements and discovering how the advertisers apply functions of ideational/representational meta-function, impersonal meta-function, textual/compositional meta-function, as supportive tools. The study also suggests the future researchers take the similar data in different semiotic contexts and study how the commercial advertisers use the tools and techniques of these functions for conveying and constructing various ideological agendas in the society.

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