

Branding in Pakistani TV Dramas: A Multimodal Analysis

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<https://doi.org/10.62345/jads.2025.14.2.61>

Abstract

This study investigates the product promotional strategies employed in recent Pakistani television dramas, looking closely at both visual and verbal ways of advertisement. Six famous dramas, including Meem Sy Mohabbat, Dil Wali Gali Main, Ishq Di Chashni, My Dear Cinderella, Chand Tara, and Suno Chanda, were chosen for a more detailed study. Every drama had three to four branded products included in the story by being shown in the scenes and mentioned by the actors. Investigating visuals and verbal elements when products or their brands are featured in dramas, this study explores how visual signs (logos, packaging, and placement) and brand mentions function as effective and natural advertising. This study aims to analyze the role commercial brands play in forming meanings about the product, its usefulness, or its part in society. Multimodal Discourse Analysis (MDA), Kress & van Leeuwen (2001, 2006), is the main framework for this study to analyze product advertisements integrated by using visuals and verbal language in TV dramas. Results show that the brands are placed with purpose, mixed into daily conversations, and even though it helps promote the products. The study shows how media forms, like entertainment, make use of various techniques to change the way consumers perceive brands in ways that connect with their culture.

Keywords: Product Promotion, Advertising, Pakistani TV Dramas, Visual and Verbal

Introduction

Advertising in Pakistan tends to reflect the worldwide trends and new developments. It has kept up with changes in the business world, advances in media, and changes in culture and ethics. Advertising has developed steadily in Pakistan as years went on. In the early days, businesses were helped by using mainly newspapers, magazines, and digests as their medium. Once new businesses were launching, competition became a lot more intense. Many multinational companies entered Pakistan and began investing in new ventures. Many overseas advertising agencies also decided to establish offices here and cooperated with existing local organizations. Influences from the people's cultural and religious beliefs continued, keeping the advertising industry confused and trapped by them. Television drama serials often feature product promotion as part of the story, which is an example of this trend. Many people bypass ads shown on television by using digital streaming, which has led advertisers to use integrated advertising strategies (Russell, 2002). These include product placement, the insertion of recognizable brands in the stories of visual media, which gently affects what and how people buy without interrupting the audience's enjoyment (Balasubramanian, 1994; Kureshi & Sood, 2010). Since dramas reach people from all walks of life and all age groups, they become the best place for gentle advertising. Pakistani dramas now include brand companies in the setup

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and in how characters interact and speak. It is shown that characters are users of these brands; they give recommendations or respond positively to someone's use of them, so that the product placement is incorporated clearly into the drama without disrupting its plot.

Even though embedded marketing is becoming more common in the Pakistani media, not much academic study addresses how such promotional materials are put together using language and various elements. Most studies so far have looked at how the audience responds to product placement or how well it works for marketing results (Gupta & Lord, 1998). But only a small number of studies have examined how the positioning of people, the use of light, setting, facial gestures, and sound shape the meaning we get from film. Since there is a gap here, the present study relies on Multimodal Discourse Analysis (MDA) as a framework for both analysis and understanding. As described by Kress and van Leeuwen (1996, 2001), MDA points out that meaning in media texts depends not just on language but also on visual elements, layout, gestures, and speech. It fits well with research on television because visuals and storytelling interact to present both enjoyment and commercials. For this study, we looked at visual snapshots from Pakistani TV dramas to see how products are advertised using both visuals and some dialogue. MDA analysis of these scenes is used by the study to find out how different resources are employed to build the promotional messages. First, the research demonstrates that visual and verbal aspects help express a brand's identity, and then it reveals the presence of cultural values and beliefs in these normal drama situations.

Background of the Study

Many brands have started using the dramatic feel of TV series to showcase their products in recent years. Viewers cannot skip embedded advertisements like a person drinking a brand's soda or using their phone on camera, so these ads catch their attention more easily and can be more persuasive than typical commercials (Balasubramanian, 1994; Russell, 2002). Marketers have turned this practice, called product placement, into a smart way to use different types of content to prompt people to buy without them realizing it (Kress & van Leeuwen, 2001). Major streaming companies now offering subscriptions and no advertisements have only increased the shift to embedded ads. Since fewer people are watching commercials, brands and producers now build promotions right into the programming (Gupta & Lord, 1998; Lehu, 2007). While studies by Wiles and Danielova (2009) and Matthes et al. (2011) examined products in films and reality TV, relatively little research has considered product placement in TV dramas by using techniques such as camera angles, actor advertisements, and scripted dialogue

Research Questions

1. How do commercial brands build meaning in the dramas about the value, product's use, or relevance to culture?
2. What multimodal tactics are applied to grab attention towards promoted brands and generate persuasive appeal?

Literature Review

Many companies or product businesses currently view advertising as the most important tool for selling their products. We can see advertisements now when we watch T.V., listen to the radio, go online, read a newspaper or even cross the street (Cook, 2004, P.1). Basing on Goddard's (1988) definition, the word advertisement was derived from the Latin verb "advertere," and its main function is to lead customers towards the advertised item. Arens (2006) describes advertising as the planned and put-together non-personal delivery of facts, usually supported by cash and aimed at persuasion, concerning products, goods, services, and ideas by sponsors via various media. Advertisement offers a way to promote or sell products. The process covers both advertising goods and learning and noticing new things. Cook (2001)

believes that advertising is a kind of message put in the media to support offerings, services, or ideas that consumers would pay for. Advertising means bringing to the notice of people, organizations, and groups other individuals and enterprises that are already open to the public. Usually, advertisements use language to present their messages and get people interested in them. Promoters sometimes write positive statements in advertisements, aiming to enhance a good feeling about the advertised product. Various approaches are taken by advertisers to capture the buyer's attention, but this is especially the case in TV commercials, says Berger (1996). Thanks to Esslin, we can see that television commercials imitate drama by including aspects such as character and plot (Esslin 1979). Television ads borrow a lot from drama as drama can send a lot of information in many areas in just a short period, or so states Esslin (1979, p.99). A "guarantee" is an important section of an advertisement that claims in some manner why the promoted item should be popular (Schrank, 1991).

The grid lists actors, facial expressions, costumes, gestures, interactions, activities, objects, setting, voices and describes things such as intonations, inflections, articulation and sound effects, as well as the style of music, instruments used, lighting and colors, camera angles, discourse, including the narrative voice and intertextuality and phonetics, including "rhymes, alliterations, assonances, repetitions, punctuation" (Etienne & Vanbaelen 2006 p. 91). In their book, Kress and van Leeuwen claim that communication today is by definition multimodal. Hence, to evaluate product placement in media, you need to pay attention to visuals like color, framing, what characters are looking at, and positions of objects, as well as the spoken dialogue. With this method, researchers examine how products are cleverly added to TV dramas so they seem normal in everyday social life. Ghaffar and Mehmood's work (2018) shows that product placements in Pakistani dramas complement the country's special symbolism and traditions. An example is including products like Danedar Chai or Jam-e-Shirin on the table, connecting them to scenes about family and welcoming visitors, which reflects how important it is to gather around food in Iran. Branded products often seen in Pakistani dramas are important in forming the identities of the youth in the country. As Jamil points out (2019), dramas on Pakistani TV act as entertainment and also inspire the transfer of social and cultural values. They make sure their brands are seen as a match for the values shown in dramas so that their products are identified with the aspirations shown by the actors. Jilani et al. (2024) study the way extravagant living is shown in Pakistani drama series and examine its impact on how youth feel about their lives, especially if their level of satisfaction is increasing or lessening. In their study, Obaid & Hussain (2023) observe how Pakistani television ads show men in roles normally reserved for women and women in roles usually taken by men. The values and traditions shown in dramas tend to impact the way products are advertised. Shah and Ahmed (2021) claim that many ads in Pakistani media stick to traditional gender roles and give people certain expectations about women and men. Showing cleaning products held by a woman at home and beauty products used for self-grooming, both connect with traditional stereotypes of what it means to be a woman at home. Multimodal analysis is being used in different fields, new techniques have been developed, like studying television commercials (Pennock-Speck & del Saz-Rubio 2013, Wahl 2013). Although some recent works analyze TV and advertising texts through multimodal analysis, they do not pay attention to dramas (Azirah 2006, Tan 2009, Feng & Wignell 2011).

Research Methodology

Research Design

A qualitative study design is chosen based on Multimodal Discourse Analysis (MDA) to see how Pakistani television dramas convey product promotion nowadays. Since the qualitative approach lets us study in detail, it is the most suitable way to study how meaning is created in images, speech, layout, and between characters. Instead of focusing on numbers or how viewers

react, this design looks at how advertisements are “dressed” within scripts by focusing on the combination of language and images. With this structure, the researcher is able to analyze how visuals and language create persuasive and culturally shaped marketing campaigns on TV.

Data Collection

The data in this case consists of product placement scenes from selected television dramas in Pakistan shown from 2019-2025 (Meem se Muhabbat, Dil Wali Gali Main, CHAND TARA My Dear Cinderella, Suno Chanda, Ishq Di Chashni). Each example was taken from scenes in episodes where there are clear mentions or appearances of these products: Jam-e-Shirin, Meezan Oil, Danedar Chai, Sunsilk Shampoo, Wall's Ice Cream, Surf Excel, etc. The picked scenes take place in both indoor and social settings, such as during family meals, kitchen talks, beauty moments, or friendly talks that naturally involve characters using the product.

Data Sampling

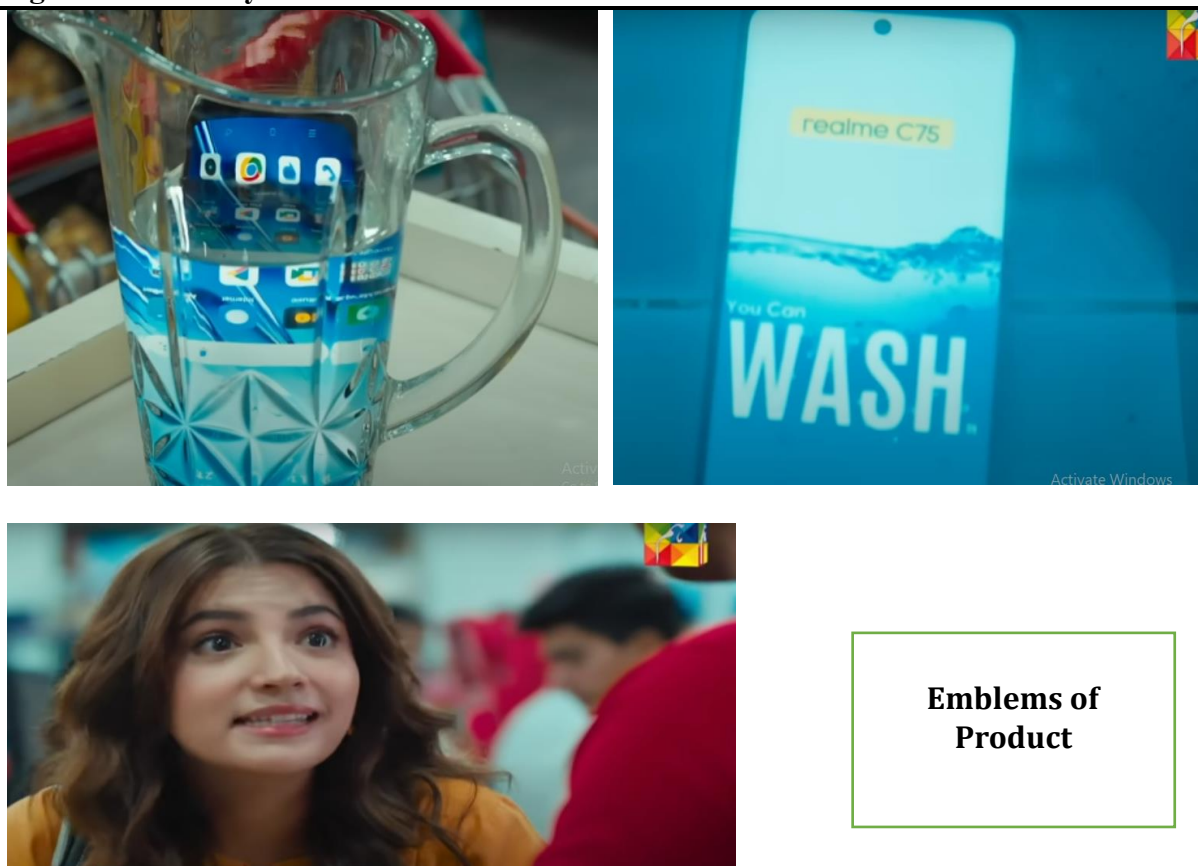
For this study, data were sampled purposefully, which is a non-random way of choosing what to include based on what is important for the study. Here, the standards were: Displays of branded products that grab attention, Scenes featuring people mentioning or talking positively about the product. If the object is used for its function (e.g., preparing food, cleaning, drinking from it, and so on) in each drama, there were 2–3 screenshots gathered to include changes in camera view, cast members, and different methods of promotion. The screenshots were gathered at times when the item was in the center of the shot or emphasized by what is said.

Theoretical Framework

Multimodal Discourse Analysis (MDA), Kress and van Leeuwen (2001, 2006) is the main framework driving this study on how product advertisements are integrated using visuals and verbal language in TV dramas. This approach allows you to see how different semiotic styles, like visuals and language, mix to form meaning. The research uses Kress and van Leeuwen's “Visual Grammar” to break down the screenshots from the dramas. This model uses three main metafunctions to describe visual communication: representing things (like characters or actions), interacting with the audience (through the use of gaze, angles, and distance), and organizing things (through placement, colors, use of backgrounds, etc.). It is important to analyze how the visuals and the words back each other up, contradict each other or add value to each other, since these play a role in how the audience understands the film. In this way, having a shot of a smartphone and people highlighting its functions is more convincing than just one or the other. Structured analysis is done in this study using a two-step strategy: (micro-level) examination of individual product placements and single scenes for the connection between images and language, and (meso-level) studying patterns like repeated connections between products and certain characters on a show. Applying this framework will help discover the multimodal tactics in advertising, allowing researchers to understand how TV dramas can alter consumers' behavior while keeping the story coherent. This way of thinking improves the study of MDA in media and gives useful suggestions to people creating or funding advertising content.

Data Analysis

The data consists of product placement scenes from selected television dramas in Pakistan shown from 2019-2025 (Meem se Muhabbat, Dil Wali Gali Main, CHAND TARA, My Dear Cinderella, Suno Chanda, Ishq Di Chashni). Each example was taken from scenes in episodes where there are clear mentions or appearances of these products.

Figure 1: Meem Sy Muhabbat

In Episode 03 of Meem Se Mohabbat (aired 19th Dec 2024), a clear technique to promote Arche is when the character Ayat accidentally drops her phone in a water jug at the shop. A phone named Realme C75 is shown still working inside water, as the screen is able to remain on even while being submerged. Once the shopkeeper is worried, Ayat replies sensibly, saying, “This is my Realme C75, nothing else is wrong.” Different semiotic modes, like images and spoken words, are brought together to tell a story to promote the brand. The picture of the phone in water lets the viewer understand the feature, and the words during the conversation point out the brand and explain that it won’t be damaged. This indicates that Pakistani media are increasingly letting advertisements use several channels to appeal to viewers.

Figure 2: The Result of Visual Analysis

Product	Description
	In this episode, Meem Se Mohabbat shows the Glow & Lovely cream coming in its original red and white package, with the main slogan “Women Glow, Women Grow.”



New packaging has soft pink tones, rose imagery, and “HYDRAGLOW” written clearly, highlighting freshness, hydration, and contemporary skincare

In Meem Se Mohabbat, the advertising for Glow & Lovely is carefully done using only visuals in episodes 15, 26, and 27. In episode 15, the cream is put on a counter and then applied in silence by the actor, showing how users use the product in their day-to-day life. Episode 26 takes the actor to a salon, where she smooths on the new Hydra glow variant while peaceful music plays, thus connecting the product to grooming and a relaxed feeling. These sequences have no dialogue, but they depend on how the camera follows people, how actors interact, and the environments (home, salon, store) to add credibility and reinforce the brand. In this episode, Meem Se Mohabbat shows the Glow & Lovely cream coming in its original red and white package, with the main slogan “Women Glow, Women Grow.” Maximum visibility of the logo and slogan is planned by placing the branding to help identify the product. Differently, episode 26 presents the same product in a salon setting. New packaging has soft pink tones, rose imagery, and “HYDRAGLOW” written clearly, highlighting freshness, hydration, and contemporary skincare.

Figure 2(a): Dil Wali Gali Main

Product	Description
	Sajal Ali has a large following, and the episode highlights how the product fits in with the plot and her daily life.
	Sunsilk is presented as a companion that is essential in every woman's daily, traveling, and self-care habits.

Episodes 24 and 28 of Dil Wali Gali Mein show Sunsilk shampoo by putting it in frame and having characters discuss it in their conversations. Sajal Ali has a large following, and the episode highlights how the product fits in with the plot and her daily life. She addresses her on-screen husband as Mujji and asks him if she needs anything, and she replies, “Please bring me my Black Shine Sunsilk shampoo.” Mentioning the exact product name to someone in a chit-chat conversation is a way to endorse it. Not only does it mention the brand name, but it also tells us which product it is: Black Shine, so as to draw attention to what sets it apart: its shine associated with hair beauty and care. The conversation seems natural, and this makes the product seem like a common part of women’s daily lives. Sajal’s siblings reach into her bag, and her sister sees that she has two bottles of Sunsilk, which is shown clearly. Brands are easily visible, and a strong focus is on the bottles on TV. Also, Sunsilk fits with personal grooming and planning ahead, which is why the character travels with more than one bottle when staying for an extended period. Sunilk is presented as a companion that is essential in every woman’s daily, traveling, and self-care habits. Because of this approach, the brand is present in the plot as more than just something in the background.

Figure 2(b): Dil Wali Gali Main

Product	Description
	In adding Vim bar products to Dil Wali Gali and by putting them in various scenes, the brand recognition and trust of viewers grow through natural placement.
	

In adding Vim bar products to Dil Wali Gali and by putting them in various scenes, the brand recognition and trust of viewers grow through natural placement. Seeing the used dishes in the kitchen, the mother tells her daughter, “Chalo beta, tmhari bari,” meaning her daughter should

wash them now. To her daughter's worry, the mother confidently responds: "But I've bought a new Vim!" Through this very deliberate exchange, the Vim brand becomes associated with clean homes, trust, and the typical routine. Following this, a shot of the daughter opening and cutting the Vim bar's wrapper on screen is shown, and then she starts washing the dishes.

Figure 3(a): Ishq Di Chashni

Product



Description

The logo, bottle, and label are displayed enough so that the brand is recognizable even without dialogue.

The drama *Ishq Di Chashni* includes Meezan Oil in a cooking contest scene with Sehar Khan that happens in episode 14. Silent branding is used by focusing on images and the environment, so the brand is remembered without using words. Meezan Oil is displayed on-screen several times, even if no lines mention the brand. The camera zooms in on the Meezan Oil bottle while it is used as an ingredient in cooking. Light music in the background helps the scene stay relaxed and the product's important details stay at the forefront. The logo, bottle, and label are displayed enough so that the brand is recognizable even without dialogue. Meezan Oil seems to receive a prompting indirect endorsement as it is shown being used by expert chefs in a cooking contest. Therefore, Meezan Oil becomes a distinguished, reliable, and culturally fit cooking oil in people's minds, mainly due to context, repeated messages, and being easy to see.

Figure 3(b): Ishq Di Chashni

Product





In Episode 33, the scene shows a waiter bringing tea to a customer, and the camera is on the cup, which bears the brand's logo. The scene is held for a moment to let the brand name be visible and highlighted. At this point, the women are shown enjoying the tea, making an additional connection between the brand and enjoying moments. Because TV series have no sounds from the outside world, the importance is placed on decor, product commercials, and the actors' actions. It places the product carefully and clearly in the background, still highlighting the company's brand strongly.

Figure 4(a): My Dear Cinderella (Jam-e-Shirin by Qarshi)

Product



Description

Jugan Kazim is seen at her house as she makes the drink, and the camera shows all the steps.



Jam-e-Shirin by Qarshi is promoted with both visuals and dialogue in Episode 27 of My Dear Cinderella. Jugan Kazim is seen at her house as she makes the drink, and the camera shows all the steps, with the Can Do label on the bottle featured. She brings it to the guest and shares,

"This is called Qarshi Jam-e-Shirin and it is sure to refresh you right away". After getting the drink, the guest drinks it, and the action demonstrates the claim that has been made.

Figure 4(b): My dear Cinderella (Walls Donut)

Product	Description
	The ice cream manufacturer, Walls Donut, is promoted in episode 27 of My Dear Cinderella by showing their ice cream without any voice-over.
	
	

The ice cream manufacturer, Walls Donut, is promoted in episode 27 of My Dear Cinderella by showing their ice cream without any voice-over or description. The woman in the shot points the product right at the camera to ensure that the branding is well seen. She next opens it and starts eating it, with no dialogue or any emphasis on what she's thinking. Because there is no text, images show the product in a way that makes it seem natural in the environment. Her facial expression, the shot, and her not talking allow the product to be promoted in a quiet way that doesn't feel forced. Here, being seen on screen takes the place of actors talking about the product, in an attempt to make people remember the company.

Figure 4 (c): My dear Cinderella (Mango & Cream ice cream)

Product

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In “episode 25 of My Dear Cinderella”, Walls Mango & Cream ice cream is brought up in the story and is also clearly shown. She anchors the campaign with the phrase (“Ye len aa gayi sabki favourite walls”), which draws a link between the product and pleasant memories with family. A further highlight of the branding happens when the other main character tries Walls' ice cream and comments, “Bhaisahab, Walls ke bagair, Eid na-mukammal hai,” once again bringing the product to mind when people think about Eid. The brand is presented by reinforcing what Cornetto ice cream is known for and integrating it nicely without disrupting the story's flow. The product is introduced organically during a playful chat, and ice cream is used to highlight how the main characters share their feelings.

Figure 4(d): My Dear Cinderella, Walls ice cream, particularly the Choc Bar and Feast



In episode 23 of My Dear Cinderella, Walls ice cream, particularly the Choc Bar and Feast varieties, gets advertised through product placement. You can see the main actor open the fridge to show the packs of branded ice cream. She keeps the narrative smooth by handing the

Choc Bar to another character and adding compassionately, “Now, you might find this easier to make a choice.” After that, she opens her Feast ice cream for herself, with the camera focused on the packaging, so the brand is easy to spot. We see both characters eating the brands, which is an intentional way to highlight them. Having dialogue, displaying the product, and focusing on consumption link the brand to moments when people need help and make choices, elevating it past a typical snack.

Table 5(a) : Surf excel

Product	Description
	Surf Excel is recommended by the salesman, and the husband likes its modern and improved packaging, saying it is “good” and “awesome,” which leads to its purchase.

Episode 26 includes product placement through discussion: Juggun Kazim and her husband are shopping, and she asks how to pick the most effective detergent. Surf Excel is recommended by the salesman, and the husband likes its modern and improved packaging, saying it is “good” and “awesome,” which leads to its purchase. The brand exposure is highlighted as the camera looks at the Surf Excel pack. These two Surf Excel episodes use different tactics to present the product, which makes the ad more effective and unforced.

Table 5(b): Surf excel



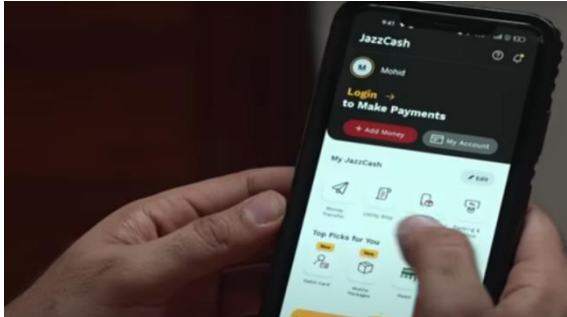
Episode 22 has no dialogue; the main character is featured while using Surf Excel to wash their clothes. Silently showing the product makes people trust it, as the product is presented simply as something useful for their regular chores.

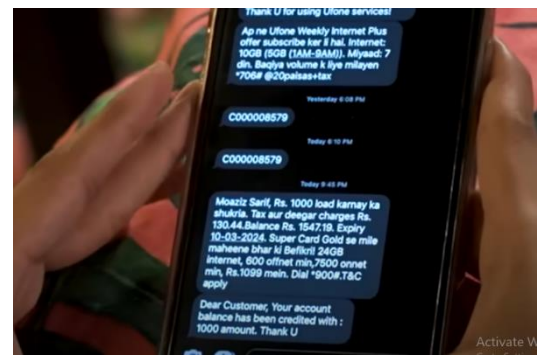
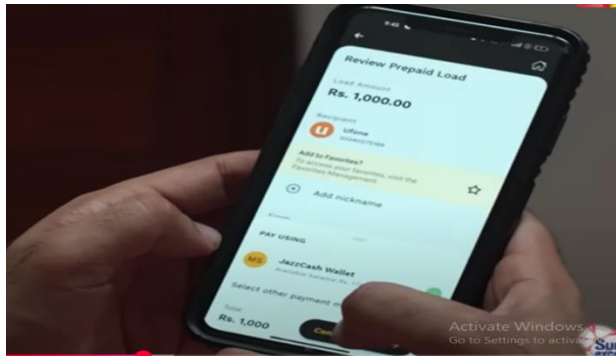
Table 6: Chand Tara

Product	Description
	While making tea, the actress gives prominence to the ‘Ultra Rich Meezan Chai’ packaging in the first scene of this episode.
	
	

While making tea, the actress gives prominence to the ‘Ultra Rich Meezan Chai’ packaging in the first scene of this episode, highlighting the drink without too much promotion. In contrast, both flow and dialogue play a larger role in how the series finishes in the last episode. For the next scene, the same actress makes tea inside a family situation where someone proposes marriage. He adds that his wife is making tea, which helps portray an easygoing and welcoming mood. There is a funny response, as the suitor tells the character, “I cannot stop drinking tea, but I can drink less than before.” Another member says, “You ought to have a tea garden for your tea habit,” indicating the brand as something hospitable, bonding, and meaningful to him personally. Everyone chats about and jokes with the product, helping it to be part of daily life in any home. Marketing relies on the characters, is easy-going, and matches the series’ sense of humor, keeping the brand from being intrusive.

Table 7: Jazz cash

Product	Description
	Jazz Cash is mentioned in a natural way by the main characters interacting. The use of visuals and words, along with the story, shows the app is dependable and simple to use.



In this episode, Jazz Cash is mentioned in a natural and lighthearted way by the main characters interacting. “Mere paas balance nahi hai is waqt, kahaan se karun” states the girl, and before she can even finish, the boy says “Main abhi Jazz Cash kar raha hoon” and sends her Rs. 1000. The transaction is easily seen by directly showing the JazzCash app interface and the amount in it. Soon after making the payment, the girl gets a message on her phone, thanking her for making the Rs. 1000 load transaction. The character saying “Wow, that was fast” naturally shows how efficient the restaurant service is. It points out how services such as Jazz Cash let young adults fulfill their daily financial requirements fast. The use of visuals and words, along with the story, shows the app is dependable and simple to use, boosting its role from mere branding to helping move the plot, as many use apps and handle finances these days.

Table 8: Meezan

Product	Description
	The oil can is positioned to display the brand label as oil goes into the pan, ensuring it is easily noticed.

Chand Tara episodes 17 and 22 prominently include images of Meezan Cooking Oil, but there is no dialogue about it. In Episode 17, an actor cooks using Meezan oil in his special way, whereas by Episode 22, they switch to a new packaging, as displayed in the photo (Meezan Royal Cooking Oil). The oil can is positioned to display the brand label as oil goes into the pan, ensuring it is easily noticed.

Table 9(a): Cola

Product	Description
	Cola Next appears as a main product in Episode 21 of the show around the 32-minute point.
	
	

Cola Next appears as a main product in Episode 21 of the show around the 32-minute point. At the start, Cola Next is seen as a popular drink among friends, as a male character asks for the drink while socializing at a café. After that, the female character appears by herself in a food court, looking unhappy and uninterested. She is, however, immediately transformed from having a withdrawn face and appearance into a smile and more at ease as she drinks the Cola Next (as is shown in the pictures). At this point, Cola Next encourages a brightening of mood by linking the product to alleviating stress through refreshment. My takeaway is that Cola Next stands for new beginnings in the scene and is meant to help the group find comfort, distraction, and support. Replacing discomfort with happiness after someone enjoys Cola Next reminds the consumer why Cola Next is needed in their lives. The fact that drinking can be a group or one-person experience means the drink is valued on various occasions and by many.

Table 9(b): Cola



Table 10: Suno Chanda Season 1

Product	Description
	Initially, the store's exterior signage is shown, and later the cameras focus on the interior, clearly decorated with purple and white.

In the last but one episode of Suno Chanda Season 1, we see DJ go into a Sabroso fast food outlet. Initially, the store's exterior signage is shown, and later the cameras focus on the interior, clearly decorated with purple and white. There are several times when the Sabroso logo is clearly shown on the fridges, on the walls, and on the packaging, even though the brand is never talked about in the show. This is an example of inserting a brand into a scene, mainly through images, without talking about it specifically in the story. If we study media discourse, it appears that including the product this way tries to make it regular and common for the beloved character. DJ's decision to buy Sabroso casually supports the idea that many people already trust it as a brand, which can affect viewers' views and encourage them to add it to their shopping list. It is less bothersome to customers, who are drawn in by seeing the brand's images, so it becomes an effective marketing strategy.

Table 10(b): Suno Chanda Season 2

	
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The promotion in Season 2, Episode 22 is woven into the plot, now with both clear and repeated references to Sabroso. Meena's cheerful preparation of Sabroso chicken donuts and presenting them to Mitthu while naming the brand indicates a switch from less noticeable product placement (as shown last season) to clear mentioning of Sabroso. When DJ returns to Sabroso this time with his friends, he can connect with them especially well, since food and cookery are pretty central to Pakistani individuals.

Table 11: Alkaram studio

Product	Description
 	In episodes 25 and 27, the brand Alkaram Studio is present throughout the dialogue and pictures, hinting at the practice of product placement meant to influence the way the audience perceives products. 

In episodes 25 and 27, the brand Alkaram Studio is present throughout the dialogue and pictures, hinting at the practice of product placement meant to influence the way the audience perceives products. Episode 27 shows the Alkaram Studio store outside and includes close-ups of the store’s logo as Kinza is approaching. The way the store is visually set up helps create the brand image and fits with the aim for an impressive shopping experience. Kinza’s reactions and gestures are given full attention since there is no speech in the scene. The character responds with joy after putting on a store’s dress, and this reaction works as a form of endorsement that everyone watching can relate to the brand. Jalal hands Billo an Alkaram packet. Jalal makes it clear by saying—“Ye jora Alkaram ka phen ky jb khwateen ky samny aen gi to ye jal bhun ky mar jaen gi.”—that the outfit is attractive and indicates a raised social status. Alkaram is used in the story to reinforce that their products help people look good and be part of high society. The way characters speak, act, and scenes are filmed makes the brand’s message appear effortless yet effective. The adds realistic emotion, along with promoting what Alkaram represents: style, desirability, and feelings.

Table 12: Oppo phone

Product	Description
	In the part centered on a promotion for the Oppo phone, both seeing the product and directly mentioning it during the conversation are used.

In the part centered on a promotion for the Oppo phone, both seeing the product and directly mentioning it during the conversation are used. Seeing the actor taking a photo of Billo encourages her to find out what the phone is. He stresses the powerful camera and features and notes the price (1 lac 35,000) to show that it's an expensive phone. How shocked Billo looks highlights that the phone is very special, encouraging viewers to see it as something desirable. Integrated as part of the script, the dialogue stealthily guides people's opinion about the brand.

Table 13(a): Suno Chanda Season 2

Product



Description

The drama shows Oppo mobile phones in several scenes and has some characters talk about the brand and its features to build its image during the series.

The drama shows Oppo mobile phones in several scenes and has some characters talk about the brand and its features to build its image during the series. In this episode, the character DJ uses an Oppo smartphone to shoot hidden videos, and its red color and logo are clearly shown. His comment, "I'm going to be a journalist with my cheap Oppo A1k, which has a long-lasting battery," shows how the phone is suitable for work and valued for its features. The text portrays the phone as useful for productive and original people and stresses that it is accessible to anybody, both practical and eye-catching.

Table 13(b): Suno Chanda Season 2



In Episode 12, Sherry asks about the Oppo F11 Pro at an Oppo store, which reflects a more common type of advertising interaction. The salesperson hands Sherry two phone models and asks, "Aapko ye phone kis kly lena hai?" ("What is the purpose of buying this phone for you?") and Sherry answers, "I need it for my wife. After that, the sales representative explains all the features of the phone, such as its pixels and the size of the screen. It looks and feels like a real trip to the market and acts as an informative commercial in the drama.

Table 13(c): Suno Chanda Season 2



In episode 15, Sherry snaps pictures on the Oppo phone to make the brand logo easily visible to everyone. Around episode 13, he surprises his wife with the same phone and comments, “Ye lo tumhare liye khoobsurat sa phone” (“Here, a wonderful phone for you”), to which she replies, “It’s beautiful!”. In addition, Sherry says, “Therefore, we should use this amazing phone to save all the valuable memories of our life.” The conversations between Kinza and Sherry show that Oppo stands for style, usefulness, and value to the user. Having similar features such as lasting battery, great cameras, low cost, and quality low-light pictures helps form a powerful brand image.

Table 14: Suno Chanda

Product	Description
	The subject is a man with candy-colored attire, who is grasping a decorated tray holding Candyland’s “Candy Up” chocolates with the logo clearly shown.

The second season’s episode 14 of Suno Chanda, which was broadcast on HUM TV on May 20, 2019, includes product placement at the 13-minute point. The subject is a man with candy-colored attire, who is grasping a decorated tray holding Candyland’s “Candy Up” chocolates with the logo clearly shown. The tray is adorned with a red and gold cloth, which is what people

in South Asian culture often use for festive occasions. It seems that the scene is set at a gathering like a wedding or a festival, which gives the moment more feeling and importance. Even though no character directly praises the product, the marketing campaign achieves its goals by putting the chocolates both close to the camera and at the center of every scene. Associating the product with happiness, rituals, and friendly feelings, the drama suggests that people could start using ‘Candy Up’ instead of traditional sweets at special gatherings. This changes traditional rules and makes sure the product is suitable and appreciated as a special occasion choice. The beautiful scenery and the lively mood increase the perceived quality of the product, so that the placement doesn’t disrupt the narrative in any way.

Table 15: Alkaram Studio

Product



Description

Alkaram Studio, a famous Pakistani clothing brand, is clearly shown in another case of product placement in Season 2 of *Suno Chanda*.



Alkaram Studio, a famous Pakistani clothing brand, is clearly shown in another case of product placement in Season 2 of *Suno Chanda*. The scene opens by showing the Alkaram Studio logo positioned clearly behind the reception desk, so it catches your attention quickly. Next, the screen cuts to two female actresses happily leaving the store carrying numerous shopping bags with branded clothing. The commercial suggests that both people are satisfied with what they bought from Alkaram, and this hints at the store’s value, prestige, and modern offerings. The drama links the brand Alkaram with contemporary styles, sophistication from society, and what many feel is an inspirational way to live by showing recognizable characters from the show buying Alkaram items.

Findings and Discussion

Using a close look at scenes and dialogue from *Meem Say Mohabbat*, *Dil Wali Gali Main*, *Ishq Di Chashni*, *My Dear Cinderella*, *Suno Chanda*, and *Chand Tara*, this research investigated how product promotion and production are presented in common Pakistani TV dramas. The

incorporation of several modes, such as the conversation, background settings, body language, and placement of sponsored goods, results in careful commercialization of products that does not disrupt the program's development. In *Suno Chanda*, chocolates from Candyland and Alkaram Studio's logos were seen multiple times, oftentimes by the characters, but advertising messages were not spoken during the drama. Visual illustrations do a lot of the advertising because they are silent. For example, in *Chand Tara*, using "Please bring me some cola to make my mind cool" brought attention to the brand by making it part of the comedy and making it memorable to viewers. It illustrates that including brands in different parts of a production (Kress & van Leeuwen, 2006) can help attract viewers in advertising. Brands were often introduced during significant scenes like parties, gatherings with family, sports, or scenes that made people laugh. Meezan Oil was associated with victory during the cooking competition in *Ishq Di Chashni*. In *My Dear Cinderella*, taking care of your appearance with makeup was linked to becoming more confident, and using beauty products was linked to change. They apply emotional strategies to link the feelings of joy, success, or love with the product a person uses. This also lines up with Machin and Thornborrow (2003), stating that stories connect with customers better than set marketing efforts used to. Many of the products advertised were connected to home, looks, or serving others, which pointed to traditional roles for women. Often, women characters would be shown shopping for fashion (Alkaram), cooking using branded oils, or making food with particular kitchen products (such as Vim bar and Subroso). This helped promote feminine behavior and the need to spend money on different products. At the same time, male actors were seen in product scenes for electronics, mobile phones, or energy drinks, which matches typical masculine spending. It became clear that product advertising in TV dramas is not neutral, but instead closely linked with cultural and gender themes (Fairclough, 1995). In dramas, products can also be seen in the background, such as in *Meem Say Mohabbat*, unlike shows like *Suno Chanda* or *Dil Wali Gali Main*. Sometimes, the script includes comments about the product (for example, "Drink a Cola Next to cool your mind," in *Chand Tara*). This sort of advertisement (with both visuals and verbal information) helps people remember the product and feel comfortable with its brand. Shot here, such products appear during scenes like weddings, preparation for Eid, sporting events, or on romantic occasions. In this way, brands add to cultural trends that people can relate to, feel good about, and share with someone else. Advertising also reinforces traditional gender roles by showing women with beauty and shopping products, and men with drinks and doing activities like sports. By matching product utility to set consumer identities, this technique empowers the ad to be more persuasive; however, sometimes *Chand Tara* and *Suno Chanda* would mention the product in their dialogue to make the promotion more noticeable. From these findings, we can see that semiotic modes may not overlap in exact ways, but they do cooperate to ensure the product shows up in many cognitive domains (Jewitt, 2009). Dramas now function as both a story and as vehicles for promoting products and partnerships made with brands. By adding products into their movies, production houses help advertisers and, at the same time, change movies into spaces where culture and commerce combine. Instead of typical ads, businesses cast their products in everyday life, which positions the product as suitable for their audience's lifestyle.

Conclusion

The research explored how product promotion are integrated into Pakistani TV dramas with the help of multimodal analysis. The research built on analyzing selected scenes from *Meem Say Mohabbat*, *Dil Wali Gali Main*, *Ishq Di Chashni*, *My Dear Cinderella*, *Suno Chanda*, and *Chand Tara*, uncovering how many elements of drama such as spoken lines, visuals, character interactions, and background music, join to promote products discreetly yet effectively. The investigation discovered that product placements are tied to the cultures and genders of

different societies, often displaying what is valued by people and encouraging people to shop. A logo, the way a product is packaged, and the expressions and movements of characters, mixed with speaking or no dialogue, send important messages to the viewers. It was noted that in modern Pakistani dramas, storytelling and marketing blend, using several approaches to make products part of everyday life. For this reason, they act as powerful tools for getting consumers to try products that go further than traditional advertising.

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