

Rewinding Art: A Visual Analysis of Pakistani Clothing Brands' Fashion Campaigns

Isha Parvaiz^{*1}, Behzad Anwar², Huma Umer³

¹*M.Phil. Scholar, Department of English, University of Gujrat, Gujrat, Punjab, Pakistan.

²Associate Professor, Department of English, University of Gujrat, Gujrat, Punjab, Pakistan.

³M.Phil. Scholar, Department of English, University of Gujrat, Gujrat, Punjab, Pakistan.

Corresponding author: itsshyparvaiz@gmail.com

Keywords: Fashion

Campaigns; Rewinding Art;

Social Semiotics; Consumer

Engagement; Cultural Identity

DOI No:

<https://doi.org/10.56976/jsom.v4i4.339>

Fashion brands have consistently been instrumental in shaping consumers' perceptions. Recently, Pakistani fashion brands have increasingly embraced the concept of "rewinding art" in their fashion campaigns. This study aims to analyze the role of rewinding art in the branding strategies of Pakistani fashion campaigns, focusing on how past artistic forms are recontextualized in contemporary contexts. The study explored how visual elements in the campaigns of Pakistani brands evoke cultural identity and customer engagement. This study is qualitative in its nature, and the Pakistani clothing brands, "Hussein Rehar" and "Generations", have been selected through purposive sampling. Two campaigns of these brands are chosen to analyze the visual elements. The "Bari Eid campaign" of Generations and the "Rehar Nagar Campaign" of Hussein Rehar are selected. The preferences are given to the selected clothing campaigns because of their relevance to the research objectives. The data have been collected from Instagram posts of the clothing brands' official accounts. The images are analyzed using Kress and Leeuwen's theory of social semiotics (2006) through a content analysis approach. The findings reveal that the visual elements in the fashion campaigns of selected brands evoke cultural identity and consumer engagement. The visual components are aesthetically composed to make the posts more engaging and evoke nostalgic feelings, thereby increasing consumer engagement.

1. Introduction

In postmodern culture, fashion shines out as an essential realm of production and representation (Dar, 2025). This fashion reflects and references everyday values and traditions. The facets of fashion enable us to reflect, produce, interact with, and disseminate the cultural notions that are dominant in a given moment and culture (Nair, 2024). Fashion brands effectively convey their message to consumers by using aesthetic visuals (Oandasan, 2022). Modern-day fashion reflects several antique designs. Fashion artists are not only employing antique elements to create an image, but also contributing to the fashion industry by using their inherent styles (Oladepo-Ajagbe, 2024). Reviving vintage fashion means bringing back historical styles that evoke nostalgic feelings. In the fashion industry, nostalgia is more than just a nostalgic journey; it is a calculated tactic used by companies to engage their target market more deeply and emotionally. Reviving vintage fashion is only one aspect of this connection to the past; another is bringing back the feelings and memories connected to it. With the speed of light, trends change. The timeless appeal of vintage fashion, however, has an indisputable allure. A renewed interest in the aesthetics, styles, and designs of the past few decades has been observed. Moura (2008) proposes that the formation and expression of fashion result from interactions between evolution, culture, and technology, along with historical and economic factors that influence and are affected by social strata at all times. From technology to entertainment, fashion to interior design, we explore the causes of its enduring appeal and its significant impact on many facets of modern culture (Nair, 2024). People still like wearing traditional gowns with contemporary silhouettes and designs in Pakistan, where tradition has persisted for many years.

Recently, there has also been a resurgence of interest in retro fashion in Pakistan (Ghaffar et al., 2025). However, the intersection of cultural aesthetics and contemporary branding strategies in the Pakistani context remains underexplored. Different Pakistani fashion brands have increasingly embraced the concept of "rewinding" art, which is a practice of revisiting and recontextualizing historical art forms and aesthetics within contemporary frameworks (Sitoh et al., 2024). Pakistani brands utilize fashion campaigns to communicate their ideas about rewinding art (Gauhar et al., 2024). These brands rely on social media influencers to showcase their latest fashion and use different captions to provide details. In this way, they communicate their messages verbally and non-verbally (Ghaffar et al., 2025). This phenomenon prompts the examination of how visual elements in these campaigns generate meaning and affect consumers' perceptions (Nair, 2024). Through a qualitative approach, this study will investigate how visual elements support the revival of historical art in the branding strategies of Pakistani fashion brands.

This research is based on Kress and Leeuwen's theory of social semiotics (2006) as a theoretical framework. This theory offers a sophisticated comprehension of how visual components convey meaning in social circumstances.

1.1. Research Questions

1. How are the past artistic forms recontextualized in the visual elements of Pakistani fashion campaigns?

2. In what ways do Pakistani fashion brands use rewinding art as a visual resource to construct narratives of cultural identity and consumer engagement?

2. Literature Review

This section gives an overview of the existing literature focusing on fashion brands. The literature review explains the visual communication that helps to understand the concept of cultural identity, nostalgia, and consumer engagement. The brands are communicating their messages through visual communication. Brand communication is capable of influencing the consumer's brand choices (Fan & Zhou, 2020). The general trend is to concentrate on the various platforms that are employed for brand communication (Liu, 2016). Due to the developments in modern media, the following three categories, fashion events, online media, and offline activities (direct interaction between branding specialists and consumers), may be utilized for organizing fashion brands' communication networks. These three communication techniques listed above may help develop relationships with consumers (Islam & Khan, 2013).

The integration of art in fashion branding has been extensively examined within marketing, visual culture, and semiotics (Somia, Anwar & Fajar, 2024). There is currently no well-established literature about branding semiotics related to the general field of semiotics, i.e., the study of signs. Surprisingly, the first study on the possible use of semiotics within branding, and specifically in consumer research, was published in a major advertising journal around the same period that branding started to gain momentum as a major advertising topic (Mick, 1986). Floch (2001) created a remarkable application of semiotics in advertising and communication. The study group of authors expanded on the work by examining particular signs, publics, and situations. However, the authors discovered the importance of the Peircean semiotic cultural heritage when they included the reference to the sign (Peirce, 1958). The authors' common Portuguese language introduced them to Brazilian authors from São Paulo's Peircean school, and they conducted an important study on the use of semiotics in branding. One of the primary goals of this semiotic study of the brand notion has been to create a theoretically solid model that unifies various branding ideas. Semprini (2010) indicates that a brand's semiotics is correlated with its capacity to develop and spread meanings that are organized in narratives, such as those found in advertising campaigns.

Pakistani advertisements highlight different characteristics (Kayani, Mangrio & Anwar, 2022; Anwar, 2024). Khan et al. (2023) analyzed different adverts of Pakistani media through semiotic analysis to examine how gender advertising creates various cultural meanings and ideas. Rehman et al. (2024) analyzed Pakistani clothing brands and revealed that advertisements reflected Pakistani society culturally. This study intends to perform a semiotic analysis of the advertisements for clothing brands to reveal the usage of signs to communicate deeper meanings. Basically, brands are conveying their messages through visual communication. This study aims to analyze the role of rewinding art in the branding strategies of Pakistani fashion campaigns, focusing on how visual features in these campaigns evoke cultural identity. The visual components are analyzed with the help of Kress and Leeuwen's social semiotics (2006).

Nonetheless, a deficiency exists in the research that precisely examines the semiotic tactics utilized in the recontextualization of art within these campaigns. Although fashion

branding has received considerable scholarly attention, the intersection of heritage aesthetics and contemporary branding strategies in the Pakistani context remains underexplored. Furthermore, there is a noticeable gap in the critical discourse and multimodal analysis of how fashion campaigns deploy visual resources to reconstruct cultural identity. This study aims to address that gap by employing Kress and Leeuwen's social semiotics (2006) to investigate the visuals used in Pakistani fashion advertising.

3. Methodology

Guba and Lincoln (1994) defined a paradigm as an essential collection of ideas or a worldview that directs a study or research investigation. The paradigm establishes a researcher's philosophical stance, which has considerable implications for all decisions made during the research process, even in the selection of methodology. This research is qualitative as the data is not in numerical form, and the social constructivist paradigm is appropriate for this study. The main objective of this study is to investigate how visuals construct meanings. The researchers analyzed it by using a content analysis approach. Qualitative content analysis examines meanings and themes within texts, rather than extracting objective content. It enables researchers to analyze the social context subjectively. The procedure of qualitative content analysis usually begins in the initial stages of data gathering. Miles and Huberman (1994) describe that this engagement in the initial stages allows for simpler transitions between concept creation and data collection, resulting in more relevant sources for answering research questions. To ensure accurate and reliable results, qualitative content analysis relies on accurate framing techniques.

3.1. Sampling and Data Collection

Samples for this type of qualitative analysis typically include texts that are purposively selected to provide insight into the research objectives. The sample is selected using a purposive sampling technique. Purposive sampling is a non-probability sampling technique where data are chosen by the researchers. It is commonly used in qualitative research (Patton, 2002). The purpose of this research is to investigate how visual features evoke cultural identity, nostalgia, and consumer engagement. The researchers have analyzed the fashion campaigns of Pakistani clothing brands to investigate the purpose of this study. Pakistani Brands, Hussein Rehar, and Generations have been selected as samples. Different campaigns of these brands are chosen to analyze the visual elements. The "Bari Eid campaign" of Generations and the "Rehar Nagar Campaign" of Hussein Rehar are selected. The preferences are given to the selected clothing campaigns because of their relevance to the research objectives. A luxurious collection of five dresses is selected. The data collection process of this qualitative research involves a content analysis of 8 Instagram posts from the clothing brands' official accounts. The posts are screenshotted and then pasted in the analysis to make the analysis more comprehensive.

3.2. Theoretical Framework

Kress and Leeuwen (2006) explain that pictures use visual features to convey meaning. The interplay of visual features produces meaning. They proposed three types of meanings and these meanings facilitate how meaning is introduced or generated through visuals.

Compositional meaning is comprised of content value, the presentation of elements, and the relevance of visual components to make an illustration meaningful. The interactive meanings help to understand the meaning of the eye contact of a represented participant, the social distance between the producer and the mannequin, the outlook, and the authenticity (colors, luminosity, or context) of the illustration. The three main components of representational meaning are participants, processes, and circumstances. The participants are interactive and represent participants. The processes of representational meanings are further branched into narrative processes and conceptual processes. Circumstances are locative circumstances and circumstances of means. This framework offers a comprehensive approach for examining the semiotic processes involved in the recontextualization of art within fashion branding.

4. Data Analysis

The analysis centers around the visual elements of Pakistani clothing campaigns: “Rehar Nagar” and “Bari Eid collections”. The findings of the analysis have been discussed in the next section.

4.1. Hussein Rehar

The researchers selected Hussein Rehar’s campaign, “Rehar Nagar”. In this campaign, the designs of the outfits reflect the old tradition of the subcontinent. This brand rewinds antique art through its clothing campaign, “Rehar Nagar”. Each dress is an icon of grace, style, artistry, and craftsmanship. The artist named the dresses “Zarqoon”, “Sawara”, and “Mushq”.

4.1.1. Zarqoon

One of the costumes is titled “Zarqoon”. The main motive is the decorative stitching of metallic shine all over the dress. That’s why Hussein Rehar gives the name of Zarqoon to this attire. It is a three-piece suit comprised of a Choli (shirt), lehenga, and dupatta. The overall shade of this dress is pine green. This image is analyzed based on its representational, interactive, and compositional meanings. The analysis reveals that the represented participant appears as a young female influencer. This is the sole individual who is featured in this post. The narrative process is involved in this illustration. The lady is staring at the consumers with a straight face. The staring action of a woman establishes a vector. Keeping with the idea put out by Kress and Leeuwen (2006), the influencer is foregrounded in front of the visual props. In the background of this picture, there are a lot of things that resemble antique culture. The model sits in front of a large table. The table is decorated with different ornaments. The brass items are furnished with fruits. Making the move to brass items is a great way to maintain good health. As Mughal emperors took great care of their health, they preferred brass crockery more than non-brass crockery. Pomegranates and grapes are placed in the brass bowls, which also remind us of the Mughal times. The pomegranate in the fruit basket symbolizes wealth. It is frequently linked to blessings. Bharadwaj (2015) explains how the Pomegranate represented wealth and growth in the Mughal era. Also, the grapes played a significant role in the Mughal era, as the seedless black grapes are used to manufacture fresh wine. The Mughals are loyal consumers of wine, mainly the Mughal emperor Akbar. The candles and the brass candle holder give the vibe of royalty. The candles are green in color, and the green color is considered an icon of peace. The sun, moon, and stars on the candle holder emblem the light and hope. Based

on the representation, all these things give us an aesthetic vibe. The gaze and the neutral face of the model develop an interaction between represented and interactive participants.

Figure No 1: Zarqoon



The interactive meanings help to comprehend different elements. The gaze of the actor is considered one of the elements that requires the concentration of the consumers. The other element is the frame, and the producer prefers a master shot that captures the whole decorative background. The angle of this post is a frontal one because it helps to engage the consumers. The lehenga (sparked by Mughal tradition) of this outfit is rich in colors, and the choli (shirt) is emerald in dark green color with embellishment of golden metallic shimmer twinkle on sleeves. The well-known shades in the lehenga are Jade and pine green. This lehenga is also ornamented with Zardozi embroidery.

The Dupatta of this attire is in a pine green color and embellished with Zardozi stitching. During the reign of the Mughals, Jahanara Begum adopted her pir's usage of the term "dupatta" (Aslam, 1992). Traditional jewelry is used with this Zarqoon attire. The model adorns herself with a traditional tikka and kundan chokkar. She wears a rani haar. The Mughal empresses wore rani haars that were made up of stones. Here, the jhumkas that she wears give us a touch of South Asian jewelry. In South Asia, women use large jhumkas made up of gold. These large jumkas remind us of antiquity. In the ruling period of the Mughal empire, the wives of Mughal emperors always wore jewelry and got ready for their husbands. In this illustration, the style influencer wears a lot of hair accessories, including the shishphool in her hair. Hence, we observe a lot of traditional jewelry trends in Pakistan and India. This is the maximum detail

of the represented participant that connects the consumer with this piece. The authenticity and credibility of this illustration make it more seductive for the consumers.

This meaning is all about the composition of the visual components. The model is illustrated in the middle of the illustration to make it more captivating. The represented participant is foregrounded because it needs more scrutiny. The model is considered the salient component because she is carrying “Zarqoon” (the name of the dress in the post) to allure the consumers. The producer uses the model to put his attire on display. When it comes to the framing of this picture, the visual components are aesthetically composite to make this post illuminating.

4.1.2. Sawara

The neighboring costume is titled “Sawara”. The custom-made embroidery of floral patterns and the use of golden tilla all over the dress make it more attractive. The color of this fit is Ivory. A creamy white color that represents serenity.

Figure No 2: Sawara



This image is analyzed based on three meanings: representational meanings, interactive meanings, and compositional meanings. The analysis uncovers that the represented participant is portrayed as a young female influencer. This is a sole actor who is featured in this post. The lady is sitting on a horse. Here, she represents the role of a rider may be that is the reason to call it with a name of Sawar. She is staring downward with a straight face. Her back is more visible because she has her back towards the consumers. Her sitting posture illustrates that the design of the backside is the center of attention. This action of a woman establishes a vector. Keeping with the idea put out by Kress and Leeuwen (2006), the model is foregrounded. In the background of this picture, there are a lot of things that resemble modernity. The model sits on a horse in front of a fashionable background. This shows the blending of an ancient culture with the modern era. The horse was considered a rich transport in the bygone ages. The patterns on the floor mirror the old architecture. While the lights on the roof and mirror doors showcase the latest trends. This highlights the pure rewinding of an art in this trendy era. Based on the representation, all these things give us an aesthetic vibe and appeal to us as an audience.

The lehenga and Choli of this outfit are adorned with different colors. The actor is not directly staring towards the audience; instead, her stare is downward. So, this illustration embraces an offer image. Also, it's a master shot that is taken from a rear angle. In this master shot, the audience can see the floral hand embroidery of Tila all over the dress, making it more picturesque. The well-known shade in a lehenga is ivory. Ivory is the creamy white color. The lehenga is ornamented with Zardozi embroidery. The custom-made embroidery on clothes with the silver and golden Tila (type of thread) is called the Zardozi work. This appliqué was very popular in cultural syncretism, and that was the ruling time of Akbar the Great in the realm.

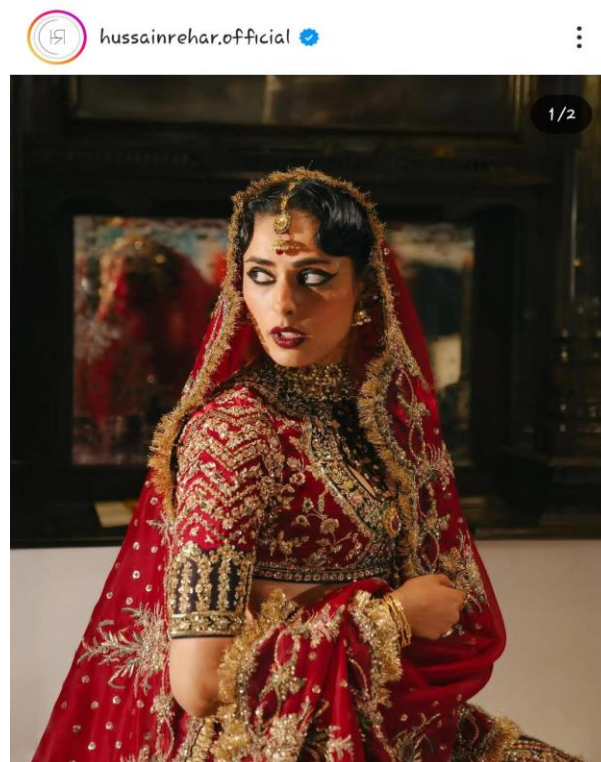
Traditional jewelry is used with this attire. The model adorns herself with a traditional gold tikka. She also wears a rani haar. The haar is made up of Jam stones. The Mughal empresses wore rani haar that was made up of stones. Here, the jhumkas that she wears give us a touch of South Asian jewelry. In South Asia, women wear large jhumkas made up of gold, and that gold jewelry reminds us of antiquity.

This is all about the composition of the visual components in this illustration. The model is sitting on a horse wearing a modern dress with hand-made embroidery. The name of this dress is Sawara. In Urdu, the word Sawar is used for the rider. Here, the model is the Sawar of a horse, wearing a modern design with old handiwork, making this post more captivating. The represented participant is foregrounded while the background gives us a trendy touch. When it comes to the framing of this picture, the visual components are aesthetically composite to make this post illuminating.

4.1.3. Mushq

This dichromatic outfit is titled “Mushq”. The dress is comprised of embroidered velvet lehenga and the raw silk shirt (choli) paired with an organza dupatta. This handcrafted dress displays the colors of bold red, green, and purple. This post is exhibited on 20th September 2024.

Figure 3: Mushq



The solo participant is displayed in this post. If participants appear solo in a particular visual illustration, then they are considered as actors (Kress and Leeuwen, 2006). The analysis uncovers that the actor in this illustration is a young muse. She is staring towards her right side with a straight face. She is standing in front of a mirror. The background is quite blurry to highlight the central thing. According to Kress and Leeuwen's (2006) concept of circumstance, the model showcases herself ahead of a mirror. The model is foregrounded, and in the background, the mirror with a wooden frame hangs on a wall. The model is gazing towards her right side, and her straight face is functioning as a means of conveying circumstances that help to communicate with the audience.

The actor is not directly staring towards the audience; instead, the model is staring to her right side. This illustration embraces an offer image rather than a demand one. Also, it's a close shot of a shirt (choli). The shot is taken from a frontal angle. In this shot, analysis reveals the golden embroidery all over the choli. The embroidery on this dress is done by hand. That feature makes it more nostalgic. The jewelry makes her look more aesthetic. The model is fully loaded with jewelry. In the Mughal times, the wives of Mughal emperors always wore a lot of jewelry and got ready to make themselves more royal. The designer constantly draws inspiration for the hairstyle of the muse from antique sculptures. The model's hairs are styled with a high bun and curls on the frontal bone. According to Pandhari Jucker, an Indian hairstylist with almost 70 years of Bollywood experience, designers take inspiration from antique paintings. The rimmed eyeliner, the kohl, and the darker shade of lipstick are all considerations that help to attract the audience because of aesthetic appeal.

The model is portrayed in the center of the imagery. The portrayed participant takes up nearly all of the visible area to make it more attractive. The actor is foregrounded, and the background is quite blurry. In line with Kress and Leeuwen's (2006) concept, the valuable details are displayed in the middle of the illustration. So, the represented participant considers it more valuable. The visual components are beautifully blended to make this outfit more captivating. This attractiveness helps to engage the consumers.

4.2. Generations

This is the Generation's collection of Bari Eid 2023. The collection promotes simplicity and comfort, using soft materials and simple yet elegant embroidery for an idyllic appearance. The elegant embroidery on the fits is used to revisit the embroidered work from the Mughal generation. The artist named the dresses "Meenakari 3-Piece Suit", "Beguiling Grace Collection", and "Metallic Muse Collection".

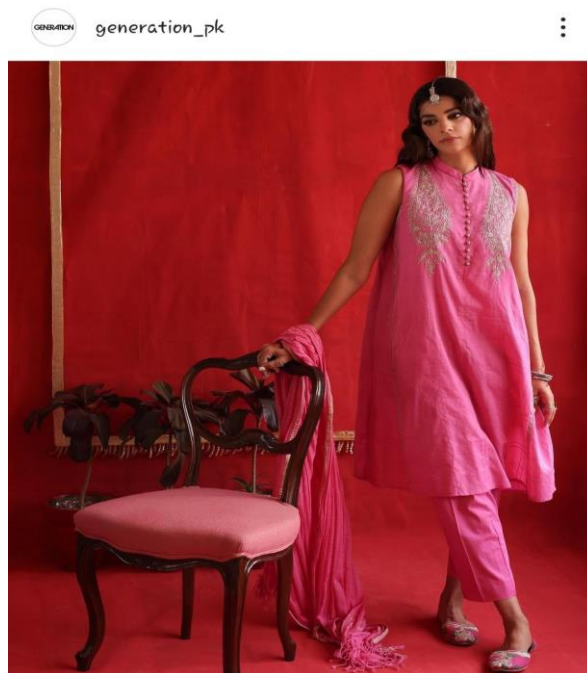
4.2.1. Meenakari 3-Piece Suit

A represented participant is displaying this three-piece pink outfit. Only one actor is involved in this illustration. The actor is not looking directly towards the interactive participants. For Kress and Leeuwen (2006), not making eye contact with the consumers makes an image offer. So, the image is snapped as an offer image. The participant is foregrounded while the background is fairly simple. A red rug is hanging on a wall. She is looking down soothingly. A vector is formed by her way of staring. The non-transactional process is involved because the looking action of the represented participant shows that the participant is highlighting themselves in a neutral manner rather than communicating directly to the consumers. has a specific goal.

The elegant lehenga and choli of this silk outfit exhibit blue colors. The represented participant is not directly looking towards the consumers, and that's why this illustration embraces an offer image. The relationship between the represented participant and the interactive participant is not only formal but also impersonal.

A long shot is used to capture the model. And, the image is taken from a frontal angle. According to Kress and Leeuwen (2006), the application of this sort of angle signifies a relationship between interactive and represented participants. It requires that interactive participants participate in the visual characterization. A completely diverse selection of colors is used to make this illustration more attractive. The represented participant adorned herself with a three-piece dress. The elegant mini frok and shalwar of this fit showcase pink color. In this illustration, the golden Tila embellishment on the frok makes it more attractive. It makes the advertising campaign more attractive for interactive participants. The foregrounded participant is easier to focus on when the background is basic as well. So, this illustration displays a fair degree of modality. These details support connecting with the consumers.

Figure No 4: Meenakari 3-Piece Suit



4.2.2. Pan Banaras Collection

Figure No 5: Pan Banaras Angarkha



The only valuable visual information in each of the campaigns under analysis is the represented participants. The represented model poses elegantly and is adorned in a lovely embroidered outfit. Each visible component seems to be put together in one frame. The standing posture, the diverse selection of colors, the modality, and the framing of this illustration make it more attractive for consumers.

The vectors are formed by the participants. For Kress and Leeuwen (2006), participants are typically known as actors in visual representation. In this illustration, a solo actor is involved. The actor is seated on the sofa in a calm position, facing sideways. The actor is displaying herself on the couch, creating a sense of ease, casualness, and intimacy. The sense of intimacy shows how comfy and easy the dress is. She is not looking directly at the consumers. So, the non-transactional process is involved. Because the solo actor as reactor is not directly engaging with the phenomena. Here, the consumers are labelled as phenomena. The participant is foregrounded in front of a simple wall. A frame hangs on a light pink painted wall. Inside, the frame features colorful flowers created via needle embroidery. The flowers made with needle embroidery serve to highlight the intrinsic worth of the hand embroidery. This helps the consumers to obsess over this illustration.

The model is showcasing the elegant Angharkha style. The Angarkha is tied at the side like in China, different from the Persian gown, which closed down the top part and fit easily (Mathur, 1994). The model, as a represented participant, is not directly looking towards the consumers by wearing an Angarkha. That's why the emphasis is on the outfit, not on the communication with the interactive participant. This illustration embraces an offer process. The entire figure and the background are clearly visible. Hence, the relationship between the represented participant and the interactive participant is formal.

The image is captured from a frontal angle. The frontal angle suggests engagement, not detachment (Kress and Leeuwen, 2006). The completely modulated colors are used for attractiveness. A diverse selection of colors is used to make this illustration more attractive. The represented participant is representing herself as a model wearing an Angarkha. She adorns herself with jewelry. they decorated themselves with jewelry from head to toe and donned exquisite and expensive clothing that was handmade from the highest quality materials.

According to Naravane (1999), the Mughal empresses adorned themselves with jewelry. They decorated themselves with jewelry from head to toe and donned exquisite and expensive clothing that was handmade from the highest quality materials. Not only are the Mughal emperors also obsessed with jewelry. When Jean de Thévenot went to India in 1666, he saw that ruler Jahangir had even more diamonds and gems compared to his father. In addition, he had rings on each finger (Appadurai, 1986).

The maximum details of the represented participants remind the timeless fashion. It evokes a sense of nostalgia that helps consumers stay connected with the brand. For Kress and Leeuwen (2006), the information that is present in the center is more pertinent than that situated on the margins in visual illustration. To maximize the information value, the represented participant is foregrounded and portrayed in the focal position of the image.

The only valuable visual information in each of the campaigns under analysis is the represented participants. The represented model exhibits herself on the couch in a very relaxed position, poses elegantly, and is adorned in a lovely embroidered outfit. Each visible component seems to be put together in one frame. The sitting posture, the modality, and the framing of this illustration are all factors that make it more attractive for consumers.

4.2.3. Beguiling Grace Collection

Analysis reveals that different vibrant colors and patterns are used to make these fits. In this illustration, two actors are involved as represented participants. This illustration displays represented participants with offering expressions, who are not making eye contact with the consumers. The participants are not looking directly at the interactive participants.

Figure No 6: Beguiling Grace Collection



According to Kress and Leeuwen (2006), both demand and offer expressions are the ways that impact consumers' behavior. Their staring action appears as a vector. The non-transactional process is involved as it allows the interactive participants to focus on the product. It seems like the participants are engaged with their own thinking. Both of them are seated on the chairs. The sitting postures of represented participants create a warm atmosphere by engaging the consumers in their personal space and establishing a feeling of connection. The spotlight is weaker in the background while the actors are foregrounded. Their gazing actions function as a means of communication through which the message is communicated to the consumers. The outfits exhibit vibrant blue and green colors. The represented participants are not directly looking towards the consumers, and that's why this illustration embraces an offer

image. The relationship between the represented participant and interactive participant is impersonal because the entire figures of models are clearly visible to the consumers.

The image is taken from a frontal angle. This vertical angle indicates the engagement of the producer and consumers. For Kress and Leeuwen (2006), the angle of the image signifies a relationship between interactive and represented participants. It requires that interactive participants participate in the visual characterization. The context is quite absent, and the maximum scale of brightness is used to make it more attractive. The level of modality is moderate because of the absence of context. A diverse range of colors is used to make this illustration more visually appealing. The details about the represented participants included as they adorned themselves with golden Tila embroidered elegant dresses and jewelry. One of the models is adorning herself with a foot ornament that gives royal vibes. According to the sixteen items are used to beautify an empress and adorning the feet with jewelry is one of them. The details of this image help to convey the specific information to the consumers.

As we know, the represented participants are foregrounded. It means that the models are illustrated in the middle of the illustration. They are considered as the salient components because they are used to display the branded clothes. When it comes to the framing of this image, apparently, the visual components like the gazing posture and the modality are aesthetically composite to make this post illuminating.

5. Conclusion

The findings of this research uncover that the represented participants are perceived as female influencers. Mostly, the solo actors are featured in the posts. The gazing action of these actors establishes a vector. Keeping with the idea put out by Kress and Leeuwen (2006), the actors are foregrounded. In the background of the pictures, there are a lot of things that are the perfect blend of antiquity and modernity. As in one of the posts, the model sits on a horse in front of a fashionable background. This shows the blending of an ancient culture with the modern era. The horse was considered a rich means of transport in the bygone ages. The patterns on the floor mirror the old architecture. This highlights the pure rewinding of an art in this trendy era. The postures of the model establish a connection with consumers. In most of the pictures, the represented participants are not looking directly at the consumers. For Kress and Leeuwen (2006), not making eye contact with the consumers makes an image offer, and both demand and offer processes are the ways that impact consumers' behavior. The custom-made embroidery on clothes with the silver and golden Tila (type of thread) is called the Zardozi work. This appliqué was very popular in cultural syncretism, and that was the ruling time of Akbar the Great in the realm. the models are wearing modern designs with old handiwork, making the pictures more captivating. Mostly, the pictures are captured from a frontal angle. According to Kress and Leeuwen (2006), the application of this sort of angle signifies a relationship between interactive and represented participants. It requires that interactive participants participate in the visual characterization. A completely diverse selection of colors is used in the posts. Therefore, the visual components are aesthetically composed to make the posts more engaging and become the reason for consumer interaction.

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