Journal Of the Iraqia University (75-3) February (2026)

ISSN(Print): 1813-4521 OnLine ISSN:2663-7502
Journal Of the Iraqia University
available online at
https://iasj.rdd.edu.iq/journals/journal/view/247

A Semiotic Study of Selected English TV advertisements for Baby Products

Brooj Najim Hasan Salih, Department of English
College of Languages, University of Baghdad, Baghdad, Iraq
burooj.najm2201@colang.uobaghdad.edu.iq
Asst. Prof. Ibtihal Mahdi Abdulkareem Al-Tameemi (PhD), Department of English,
College of Languages, University of Baghdad, Baghdad, Iraq
ibtihalaltameemi@colang.uobaghdad.edu.iq

دراسة علاماتية للإعلانات الإنكليزية التلفزيونية المختارة عن منتجات الأطفال

الباحثة بروج نجم حسن صالح
جامعة بغداد- كلية اللغات- قسم اللغة الإنكليزية
م. د. إبتهال مهدي عبد الكريم التميمي
جامعة بغداد-كلية اللغات- قسم اللغة الإنكليزية

Abstract

Parents or carers decide what is best for their babies. However, TV advertising plays an important role in influencing decision-making by employing appealing semiotic resources such as gestures, colours, language, numbers, and other visual aspects to elicit trust, security, and parental care. These semiotic instruments are not chosen at random; they are precisely tailored to elicit genuine responses to parents' "purchasing intentions". The purpose of examining these variables is to determine how they trigger and impact decision-making. The current study investigates how the portrayal of character participants (e.g., the mother, father, or both) in TV advertising for infant items influences purchase intention. In addition to the emotional process during advertising, symbolic representations all contributed to interpretation. This paper aims to provide Kress and van Leeuwen's (2006) interpretative framework for analysing and understanding visuals as a form of nonverbal communication. It aims to enhance readers' interpretive techniques and improve image construction and interpretation.**Key words:** Semiotics, Visual Grammar, English TV advertisements, Baby Products.

ملخص البحث

ان الآباء أو مقدمو الرعاية يختارون ما هو الأفضل لأطفالهم. ومع ذلك، تلعب الإعلانات التلفزيونية دورًا حاسمًا في التأثير على عملية اتخاذ القرار من خلال استخدام موارد سيميائية جذابة؛ مثل الإيماءات والألوان واللغة والأشكال وعناصر بصرية أخرى التي يتم توظيفها لاستحضار الثقة والأمان ورعاية الأبوية. هذه الأدوات السيمائية ليست عشوائية؛ فهي مصممة بعناية لجذب الاستجابات الفعلية لـ " نوايا الشراء"لدى الآباء والأمهات. ومن خلال دراسة هذه العناصر، فإن الهدف هو الكشف عن كيفية تحفيزها وتأثيرها على عملية اتخاذ القرار. حيث ان الدراسة الحالية تحاول توظيف كيفية تأثير الشخصيات المشاركة (مثل الأم أو الأب أو كليهما) في الإعلانات التلفزيونية لمنتجات الأطفال على الاستجابات الفعلية للتأثير على قرار الوالدين في نية الشراء. بالإضافة إلى العملية الانفعالية خلال التمثيلات الرمزية للإعلانات، كل ذلك يساعد في التفسير. إن الدافع وراء هذه الورقة البحثية هو تقديم الإطار التفسيري لاستراتيجيات كريس وفان ليوين (٢٠٠٦) لتحليل وفهم الصور المرئية كشكل مهم من أشكال التواصل غير اللفظي، لتوسيع نطاق التقنيات التفسيرية للقراء وتحسينها في بناء الصور وتفسيرها

الكلمات المفتاحية: علم السيميائية، قواعد اللغة البصرية، إعلانات التلفزيونية الإنكليزية، منتجات الأطفال

Introduction

Television advertising is a valuable tool for businesses since it draws attention to new items. It entails a non-personal marketing by a known sponsor to boost sales. The term "advertisement" refers to the use of diverse strategies such as influencers, graphics, music, and gestures to influence customer purchase decisions. This is a method of communication intended to disseminate knowledge and instil information in human minds. Television is most effective source of advertising media as its visual nature plays with imagery, colour and movement and in addition to its wide audience which is more than five hours in a day. It is this wide coverage that makes TV advertising to always record positive emotional gratifications and safety feelings thereby leading to increased consumer confidence and influencing purchasing behaviour (Shaikh, Bughio, & Kadri, 2015). Consequently, Television advertisement is not only about promoting the product, but it also creates cultural discourse and trends in the society. According to someone interested in marketing, as viewers are exposed to vivid content, they can easily consider that they are more open to receiving brand messages; an info which is often stronger than any other form of communication. Current analyses of baby product advertisements tend to focus on surface-level aspects, such as brand appeal or marketing effectiveness, without delving into how semiotic processes underpin how meaning is constructed and interpreted by viewers. It is unclear how different semiotic resources—such as symbols, gestures, colours, and language—interact to evoke trust, security, and parental care in these advertisements. Moreover, there is a gap in understanding how these semiotic elements align with the cognitive processes of viewers, particularly in shaping their perceptions of the advertised products' quality, safety, and necessity for their infants. This research seeks to address the following questions How do semiotic resources in baby product TV ads contribute to the cognitive perception of trustworthiness and care? What specific cognitive processes are triggered by the semiotic strategies used in these ads? How do these cognitive and semiotic elements interact to influence parents' actual responses and decision-making processes?

Theoretical Background

2.1 Semiology

Semiology is the study of signs, which guides the investigation and concentration on the many meanings underlying symbols within a picture (Rose, 2001). This enables the viewer to break down a picture into component parts, allowing us to comprehend how it functions in connection to its larger meaning. Semiotics, also known as 'semiology', is derived from the Greek word [semeion], meaning "sign" (Fiske, 1990, p. 51). Many semioticians provide ideas that can communicate the underlying messages of such signals to an observer. Chronologically speaking, semiotics began at the end of the nineteenth century and continued into the early twentieth century, with the emergence of two major ideas: Charles Sanders Peirce (1839-1914) in America and Ferdinand de Saussure (1857-1913) in France conceived of semiotics and semiology, respectively. Peirce's theory of semiotics is based on philosophical principles and has a triadic structure that resembles all natural events (representamen) that serve as an object (sign). Saussure's theory of semiotics is derived from linguistic fields and has a dualistic structure. These are the general conventions or rules of representation that are used to represent ideas (language) and illustrate how individuals utilize the conventions in a specific context (parole). Later on, this Saussurean concept in the language's sphere of influence expanded into the non-linguistic communication area. Three schools of semiotics have borrowed from the field of linguistics to create non-linguistic communication. The first was the Prague School's installation in the 1930s or early 1940s, which utilized the formalist approach in its construction, as a result, it had a linguistic foundation. The second was the Parisian school of the 1960s and 1970s, which took inspiration from Saussure and other linguists in the field of painting, photography, fashion, cinema and music. The third occurred during the late 1980s, as a group of Australian scientists (Threadgold, Thibault, O'Toole, Kress, and van Leeuwen) conceived of the systemic functional linguistics approach.

2.2 The concept of advertisements

For an understanding of TV advertisements, it appears necessary to clarify what advertising is. The term "advertising" refers to a larger process that includes marketing and promotion. While "advertisement" (commonly abbreviated as ad) refers to specific instances of advertisements, such as television commercials. Ads are presented through advertising discourse, which provides a captivating and concise message and has a direct relationship to the advertising product. This conflict is mirrored in both terms' semantic preferences and prosodies (Myoung Ha, 2023, p. 1). However, advertisements have always followed major technical advances, passing through newspapers, billboards, radio, television, and, more recently, the web

and email (Ferdinando, Rosi, Lent, Manzalini, & Zambonelli, 2009). This implies that everything appears to us.

> "Advertising is a widely used marketing communication tool that aims to promote products, services, brands or ideas by conveying information and building an image. It is a form of paid communication that is disseminated through various media such as television, radio, press, internet, and social media." (Winciorek, 2024, p.1)

The word "advertising" refers to a sophisticated kind of communication that uses aims and methods to influence customer ideas, feelings, and behaviours (Wells et al., 2006), in order to elicit a positive customer reaction (for example, attitude, brand awareness, and recall).Mentally, advertising is well-known for its long-lasting influence on viewers' minds due to its widespread exposure (Katke, 2007). Although advertising is sometimes used interchangeably with promotion. In reality, it is regarded a subset of the promotional mix, which is one of the marketing's four Ps: product, price, location, and promotion. As a promotional technique, advertising is an important instrument in increasing product awareness in the mind of a potential buyer before making a purchase decision (Al-Attar, 2017). Marketing professionals can use mass communication tactics such as advertising, sales promotion, and public relations. Various scholars discuss and define advertising according to various opinions. For example, Harris and Seldon define advertising as a sales-driven, informative instrument, stating that (1962, quoted in Vestergaard&Schroder, 1985, p.2), advertising is defined as a public notice "designed to spread information with a view to promoting the sales of marketable goods and services." From this perspective, advertising occurs "to help sell things" (White, 2000, p. 5), which is confined to providing utilitarian information about the product with the goal of enlightening the buyer about the necessity and importance of the promoted item. Marketers can use mass communication tactics such as advertising, sales promotion, and public relations. Various scholars discuss and define advertising based on their respective viewpoints. As an illustration, Harris and Seldon define advertising as a sales-driven, informative instrument, stating that (1962 quoted in Vestergaard&Schroder, 1985, p.2), advertising is defined as a public notice "designed to spread information with a view to promoting the sales of marketable goods and services." From this perspective, advertising occurs "to help sell things" (White, 2000, p. 5), which is confined to providing utilitarian information about the product with the goal of enlightening the buyer about the necessity and importance of the item marketed. Nicosia describes advertising as a persuasive, semiotic technique that creates cultural meanings, stating that it should 'give notice', 'inform', 'notify', or 'make known'. Then he suggests that a good advertisement should have 'information, reasoning, and emphasis'. Advertisers must convey product information while also inspiring thinking and curiosity by creating new interpretations of the promoted goods. Thus, advertising uses pictures, verbal communication, or symbols to connect buyers with the product's benefits and significance in their daily lives (1974 via Sheehan,2004, pp.2-3). Indeed, according to Goddard (1998), an advertising discourse is "spoken interaction in a face-to-face personal communication" (p. 28). That is, whether an addressee reads or sees an advertisement, the communication between the addresser (sender) and the addressee (target audience or viewer) is deemed visual. Rose (2001, p. 137) also argued that advertising is considered a "visual discourse". Where it is useful to describe the qualities and attributes of a product in a graphic format so that the buyer may readily grasp it.

2.3 Marketing Strategy Designed in Baby products Advertisements

Parents make biassed infant product selections based on value, with safety, comfort, and practicality at the forefront of their decision-making. Television marketing strategies use emotive storytelling as well as dry facts to shape parental decisions. Based on the benefits of unique infant goods, the advertising succeeds in instilling confidence and faith in the minds of parents. Furthermore, images of happiness in product use by families can elicit a particular emotional reaction, so parents may be drawn to items that reflect their aspirations and priorities for their children. Baby goods advertising that uses emotive tales often touch on parents' aspirations and fears. These ads seek to elicit a strong emotional attachment from the spectator by showing actions of care and concern for the child's well-being. Such infection with parents' aims and values is likely to have a significant impact on the things they purchase for their children (Rizvi, Khan, & Farooq, 2020). Baby-product selections are rarely anything other than a combination of love and consideration, with an element of personal preference tossed in. Sandy Jones (2001) suggests that your purchase should be functional and safe. Parents are extremely careful when purchasing infant supplies, therefore captivating TV marketing has a huge influence on influencing purchase decisions. Persuasive advertising serves as the foundation for strong marketing strategies, strengthening critical relationships between brands and their target consumers. Organisations may convert prospective purchasers into enthusiastic customers and develop long-term connections by engaging their emotional and

intellectual minds. This method aims to improve customer interactions and increase marketing returns. Persuasive advertising targets consumers who are typically aware of the product but suspicious of its advantages over competitors. Appealing ads can be seen on several media channels: These media outlets include television, radio, cinema, print media such as magazines and newspapers, and websites (Ilze Bezuidenhout, 1998). According to Bolen (1984), the objective of persuasive advertisements is to engage certain target audiences and compel them to respond via media outreach. A good advertising is designed to persuade potential buyers that purchasing the new product is a wise decision. Persuasive advertising, in addition to driving product sales, focusses on transferring services, values, standards, and concepts in order to convince customers. The values conveyed to a specific audience have a significant impact on their thoughts and decisions. When advertisers understand how a product or service represents a customer's ideas and tastes, they may construct a story that encourages customers to make purchasing choices.

Research Methodology

3.1 Date Selection and Sampling

The current study aims to investigate how the influence of visual mechanisms (such as, factual replies process from the parents' interaction and their baby's part while using the advertised brand 'product') in purchasing intention. As a result, Kress and Van Leeuwen's (2006) theoretical framework for visual grammar was used to obtain insight into the meaning of visual representations seen in English TV ads for baby products and how they impact parental purchasing through emotional involvement to successfully communicate messages to their target audience and elicit favourable responses. The sample of the current study consist of three brief TV advertising for English-speaking firms (UK, USA, and Australia) gathered mostly from iSpot.tv. The selection criterion for these advertisements focusses on selecting distinct brand connotations like (Pampers, Enfamil, Once Upon a Farm). They have chosen for their high popularity, recency, and have the most recent release dates with high public ratings from parents themselves. They have selected due to their unique attributes and distinguished performance in commercials on TV compared to other brands in the similar items. For providing the guaranteed quality to families' the most need for their babies.

Table 1: The sampled TV ads

IO.	rand's name	he production year	d Airing Period
	ampers (Cruisers 360)	)24	30 Sec
	Enfamil (Neuro-pro)	)23	15 Sec
	ustela	)24	0.30 Sec

3.3 Kress and Van Leeuwen's Visual Grammer

Van Leeuwen (2009, p. 6) describes the social semiotics method as it pertains to the development of meaning from social actions and settings during the process of meaning making. Kress and Van Leeuwen employed social semiotics to describe multimedia texts, "they instead used the term 'mode' as technology developed." (Prior, 2014) Given the importance of modes in multimodality, Kress (2013) states that "modes define our encounter with the world and the means we use to make the world better in any semiotic form" (p. 46). Modes are composed of "semiotic tools for providing meaning that are employed in a culture, such as images, written words, gestures, looks, postures" (p. 1). In actuality, the "visual grammar" approach of Kress and Van Leeuwen (2006) is a beneficial tool for studying complex texts with multiple modes. Their method of visual communication is characterized by three primary functions that represent the three main types of media: representational, interactive, and composing. Their approach is derived from Halliday's systemic functional linguistics (SFL), which believes that language is a communication system that possesses three functions: the ideational function, the interpersonal function, and the textual function (Halliday, 1985). The significance of visual grammar is primarily derived from society, its approach to communication begins with the social aspects (Kress & Van Leeuwen, 2006, p. 20). Contrastingly, Halliday advocated the removal of visual modes, Kress and Van Leeuwen (1996, 2006) maintained that visual communication, like language, employs the same mechanisms to construct meaning. That is to say, various visual components (like colours and patterns) are incorporated into the design in order to communicate a message. As such, they broadened their perspective to

include visual depictions in several terms: representational, interactive, interpersonal, and compositional functions (Rizvi et al., 2020).

Representational Meaning This dimension corresponds to Halliday's ideational meta-function, which is realised by participants (such as people, objects, or any other visually depicted properties) forming a visual structure of a given image by relating those participants to each other and establishing relationships between things in the world. At this level, two representational processes are critical: narrative and conceptual (Kress and van Leeuwen, 2006, p. 79).

Narrative Process Kress and Van Leeuwen (2006) describe it as having "undeciding actions and occurrences, change processes, and temporary configurations of space." The narrative is expressed through action verbs, which are illustrated by vector- classified components that represent actions. In visual representation, a vector is considered to be an angled line that is composed of arrows, instruments, or any other body part that connects people and indicates that actions or occurrences will continue. The participant in action processes is denoted as 'a Main Actor,' the source of the vector, and 'Goal,' the receiver of the vector's direction. In processes with reactional participants, the participants are distinguished by their reaction or interaction with the reactor, which is attained via the direction of one of the participants, the reactor. Because all reactions are inherently associated with the life of an organism, the reactor should be human or a human-like animal. The focal point of this response (a look or gaze) follows a path to the receiving participant or entire process, indicated by the phenomena, and the specific way this is accomplished is documented in the direction in which the reactor is looking at it. This type of process is dedicated to the emotional or perceptual responses of characters in the visual story (Kress and van Leeuwen, 2006, p.63-75).

Conceptual Process

Kress and van Leeuwen (2006) define attendant participants as serving 'in terms of their class, structure, or meaning; in other words, in terms of their generalised and more or less stable and timeless essence.' As a result, the conceptual representation categorises individuals according to their class, structure, or importance. It focusses on a concept or idea expressed graphically by the participants. Within [tree structure], it might be classified, analytical, or symbolic.

I. Classification process unites distinct people or things within a visual environment by distributing them evenly throughout the space to establish their membership within the same group (Jewitt & Oyama, 2001, p.144).

II. Analytical processes connect participants in terms of a part–whole structure. They require two kinds of participants: one Carrier (the whole) and any number of Possessive Attributes (the parts) (Kress&van Leeuwen, 2006, p. 104).

III. Symbolic processes are those that involve the participant's actions or words. Either there are two participants: the first is the participant whose meaning or identity is determined by the relationship, the Carrier, and the second is the participant that represents the meaning or identity itself, the Symbolic Attribute. Alternatively, there is only one participant, the Carrier, and in this case the symbolic meaning is determined by another means, the Symbolic Suggested.

Interactive Meaning

This dimension corresponds to Halliday's interpersonal meta-function, which is realised through the interaction of the scene's producer and viewer. According to Kress and van Leeuwen (2006), there are two types of participants while watching a visual: participated in the discussion and interactive with others. The former concerns the actual content of a visual (perhaps the people, places, and objects exhibited), while the latter represents the participant who exchanges messages with each other via visual means (for example, the photographer and the viewer). (Kress and van Leeuwen, 2006, p. 114). The category of interaction contains three specific subtypes; gaze contact, social distance, and attitude (an objective or subjectively-based image).

A. **Contact/Gaze**Producers visually embed social meanings into images by directing the attention of the portrayed participant. Visual resources build and sustain contact between the picture and the spectator, which is concerned with how images directly 'demand' or indirectly 'offer' to their viewers (Kress & van Leeuwen, 2006).

B. **Social Distance** The picture producer modifies the frame size to define the distance between the portrayed participant and the viewer. An intimate relationship is thus realised by varying the 'size of frame' through the use of close shots (viewing the subject's head and shoulders), close-up medium shots (displaying the body of

the represented participant approximately down to the knees), and long shots (the whole figure occupies about half the height of the frame). (Hu &Luo, 2016, pp. 160-161).

C. **Visual Modality** Modality refers to the assessment of the actuality or trustworthiness of assertions that are accepted as true. It is represented in spoken language using nurturing word phrases in advertisements such as "gentle," "safe," "for your baby's best," and "Live Wild and Free," which are tailored to specific business commercials. As a result, it is important in society because it enables language users to form organisations with shared values that can work effectively. It also allows people to disregard the reality of others while keeping all potential concerns. According to Kress and van Leeuwen (2006), modality assessments are 'social and depending on what is regarded real in a social group for whom the representation is primarily designed' (p.156), and as a result, they see modality as interactive rather than representational. The study looks on modality in visual discourses, focussing on high, medium, and low degrees of believability. It investigates these modality indications through colour, contextualisation, representation, and so on, emphasising their influence on the credibility of visual narrative (Kress & Van Leeuwen 2006, pp.160-163):

1. Colour over saturation, a scale that ranges from full colour over to the lack of colour; this is, essentially, black and white.
2. Colour differentiation, which is characterized by a spectrum that extends from the most diverse of colours to a monochromatic state.'
3. Colour alteration, a spectrum that ranges from fully altered colour... to basic, unaltered colour.'
4. Contextualization, which is a scale that ranges from the lack of context to the most fully detailed and articulated background. This type of scale moves from “Full contextualization to simple, unaltered background”. One misconception away from "complete context", individuals can deduce environments that are neglectful of various levels. This produces a sort of ethereal radiance due to the loss of specific details through over-exposure or cloudy inactivity due to under-exposure, or the lack of visual presentation.
5. The term representation is used to describe a spectrum that ranges from extreme abstraction to maximum graphical fidelity. The representation method is a naturalistic approach that reaches from the most abstracted representation to the most detailed representation of symbolic features. Images can show features like hairlines, wrinkles, skin pores, and tree foliage. Techniques for representing information include to the most detailed level. The texture can be altered or decreased using lines that follow the pattern of fabric folds. Also, the texture can be misaligned, the participant being represented by lines that follow their shape. The contour can be altered to different degrees, with the head becoming a circle, the eyes becoming two points, and the mouth becoming a short, linear figure (Kress&Van Leeuwen, 2006, p.162).
6. Depth is a numerical system that ranges from 0 to a maximum depth of perception. According to the conventional naturalist's principles, the central perspective has the greatest degree of difficulty, followed by "angular-isometric perspective, followed by frontal-isometric perspective, followed by the depth created by only-overlapping" (Kress&Van Leeuwen, 2006, p.162).
7. illumination, a scale that goes from the most detailed description of the interaction between light and shadow to their absence. Kress and Van Leeuwen believe that naturalistic depictions include individuals who are derived from a particular source of illumination.
8. Brightness is a scale that has a maximum of 10 distinct brightness levels, followed by a minimum of two, such as black and white or dark Gray and light Gray. In one painting, the contrast "Between the darkest and the lightest areas may be greatly disparate (deep blacks, bright whites), in another, the difference is minimal, which results in a hazy effect.

D. Attitude Kress and van Leeuwen (2006) define two types of visuals: objective and subjective. They conduct in-depth research on subjective qualities of pictures, categorising them into two potential simultaneous options known as degrees of engagement and power. As a result, a third component that depicts relationships between depicted actors and the observer is the angle or 'point of view'. In this vein, they discuss two approaches:

A. Horizontal Angle It is a result of the relationship between the frontal plane of the interactive participant (the image maker or viewer) and the frontal plane of the depicted participants. The picture might be either frontal, indicating participation, or oblique, indicating separation.

B. Vertical Angle It is related to superiority, inferiority and equality towards the represented participant are perceived through the high angle, low angle and eye-level angle, respectively (Yao &Zhuo, 2018, p. 127).

Compositional Meaning Kress and van Leeuwen, at this level, analyse visual composition and its influence on meaning, emphasizing information value and salience to link representational and interactive images.

A. Information value The position of elements (the participants that connect them to each other and the viewer) grants them information that is associated with the different "zones" of the image: the left side is associated with Ideal structures, the right side is associated with Real structures, the top side is associated with Centre and Margin structures, and the bottom side is associated with Ideal and Real structures. (Adham, 2012, p. 32-33; Harrison, 2003, p.56-57).

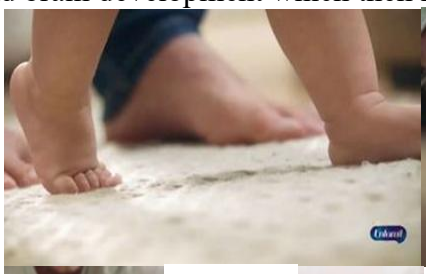
B. Salience Salience is produced by multimodal features created to attract the viewer's attention to varying degrees, as evaluated by such aspects as position in the forefront or background, colour contrasts, relative size, sharpness variances, etc.In turn, below (Fig. 1), which represents an analytical framework of the categories that are selected for the analysis of the current research:

O.	ategory	ub-category	inor Sub-category	
	Representational Meaning	arrative	ction	ctor
				oal/ No Goal
			eaction	eactor
				henomenon/ No henomenon
		onceptual	nalytical Carrier&Possessive Attribute]	
			ymbolic Carrier&Symbolic Attribute]	
	Interactional Meaning	aze (Contact)	ffer	
			emand	
		ocial Distance	lose shot	
			edium shot	
			ong shot	
		Modality	aturalistic Hight or Low]	
			cientific High or Low]	
		Attitude	orizontal Angle Frontal Angle or Oblique Angle]	
			ertical Angle High or Eye-level]	
	Compositional Meaning	formational-Value	Left/ Right	
			op/ Bottom	
			entre/ Margine	
		Salience	Foreground / Background	
			olour	

Sample Ad no.1: Enfamil Neuro Pro 'Starting Life'

This ad for "The baby formula brand" says that its constituents, such as MFGM and DHA, help to build an infant's brain. This is the result of significant study into your baby's birth, not a formula. It has been shown that MFGM, which was previously solely found in breast milk, can help overcome the cognitive development gap between

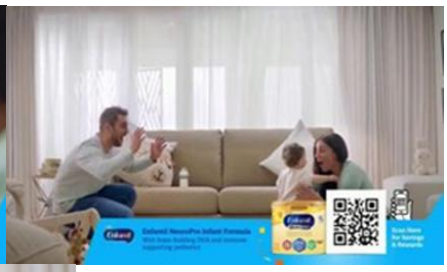
formula-fed and breastfed newborns. According to Enfamil, giving a kid the best start in life prepares them for a life of wonder. The entire family appears in this ad, with the father appearing to assist his tiny baby son as he takes his first steps towards his mother. The ad concludes that the 'Neuro-Pro Infant Formula' supports immune health and brain development which then helps the baby to take his first walk.



Shot 1

Shot 2

Shot 3



Shot 4

Shot 5

Shot 6

Visual Grammar Analysis

Representational Meaning of Visual Shots The visual representational structure in this ad consists of three represented participants (the father, the baby boy, and the mother) sitting in the living room participant. The main actor is the baby whose tiny feet (i.e. doing the action) (shots 1&2) represents as a vector. In the shots (1&2) non-transactional action processes are used in their representation, because the baby's stepping forms subtle vector leading down to his feet (i.e. doing of the action) yet without obviously a goal. These lines direct the viewer's gaze downward, highlighting the physical stance and the action of earlier walking steps. As the narrative process representation, the sequencing of the baby's next steps in the foreground and the father's foot in the background tell 'us' a story of development of the baby's mentality. But in the following shots (4,5, and 6) The baby's movement to the parent by the vector shows the exchange of messages (transactional process) as they interact with each other. The child seems to be learning to walk, which tells a story of the child's growth and the parents guiding them, while the represented objects (living setting) in advert encompasses by (a mattress, a sofa, a baby bottle, some of cushions, and white curtains). As conceptual patterns, the advert represents an instance of symbolic process in which the parents are Carrier in relation to their Symbolic Attributes (a sofa, a baby bottle, some of cushions, and white curtains) that identify them as a nurturing family. The relationship between parents and child functions as a symbolic attributive process, with the connected hands together, identifying the moment of holding as a productive meaning.

Interactional meaning of Visual Shots With reference to the interactive meanings, the advert might be constituted as an 'offering image' where by the family offers themselves to the viewer as items of information

or “objects of contemplation” that can be observed by the viewer, because their gazes are depicted away from the viewer. Concerning the social distance, the close-up shot is made (shots 1&2) which the frame closing at the infant’s feet while he is stepping, creating intimacy with the infant’s effort.in shots (3,4, and 6) medium shots are created in which the body of the baby boy and parents are photographed approximately from the knees up. The medium shots convey personal attachment to the subjects; this allows the viewer to feel emotionally connected to the personal moment while still maintaining a distance that is appropriate for the interaction between the subject and the viewer. While in shot 5 a long shot is documented because their entire figures are apparent with some extra space around them. As regards the visual modality, its vivid depiction is considered a naturalistic mode from the first milestone. Throughout the detailed description of each depicted participant, the natural lighting in the house is employed to create realistic shadows and volumes, the depth is achieved through the use of naturalistic furniture, and the colouring of the depicted participants is realistic and appropriate for a domestic setting. concords with the common daily experiences of viewers, thus making the emotional bond between parent and child feel more genuine than it would if it were constructed artificially. This lighting style is classified as having a "sensory coding orientation" - it focuses on the emotional and sensory components of the interaction while still maintaining an adequate amount of naturalistic detail that will allow recognition and identification, which will enhance the persuasive power of the image while making its emotional content feel genuine and relevant to the viewer. From the horizontal perspective, the represented participants are depicted at the height of two people (shots1,2), which suggests that 'us' is an effective observer of compassion. Vertically, the participant represented here is at the same eye level as the viewer, this indicates that the viewer and the participant have an equal relationship. While in shot 4, the camera takes a front-oriented position, this position allows the viewer to fully integrate into the scene, the entire represented participants are positioned at the same vertical degree as the viewer, this promotes a friendly relationship. As observed in view point (shot 6), the vertical angle that shows the mother holding her infant up in the air is indicative of the woman's eyes that are looking towards the baby's direction, this is an example of the typical power dynamic that occurs in society, where adults are positioned higher than children. This composition choice is cantered on the importance of the infant in the mother's world.

Compositional Meaning of Visual Shots In term of compositional aspects, the left/right informational organization establishes the framework for shots 1,2,3, and 5. The background foot demonstrates its representational meaning as support for the baby before the father’s identity has been revealed. Through this visual arrangement the father's protective dimensions are illustrated while the visual elements achieve equilibrium in the photograph. The placement of foot near the baby generates a feeling of stability which reinforces the natural bond between the father and the child in the scene. The infant uses his little steps in the forefront to send an interpretation to the viewer revealing the upcoming developmental path of the child's advancement by using the ad’s product ‘Enfamil’ The brand logo ‘Enfamil’ (the adverted product) appears in shots 1&2 to finish the advert’s message because viewers first connect on an emotional level before they purchase to obtain the same experience for their children. In the following shots (in shot 3,4,5, and 6), the informational system which the vector creating by the baby’s hand (in the left side) is considered as the value of information so that the focus is on what the baby is doing and the father’s hand who establishes the emotional context first. The ‘informational punchline’ (in the right side) about the product name with and tagline (Nour Pro Infant Formula) and QR code whereby the viewer can scan there for check all the instructions (e.g. recipes & nutrition) characterize as new evidence. The repletion of punchline in the following three shots makes the viewer to trust the product and make the action to call them for purchasing. As for salience, a bright golden and blue packaging line contrasts with the neutral living room tones (e.g. soft Beige) and with blue jeans requires particular attention. For something to be ‘new’ means that it is presented as something not yet known and not yet already agreed upon by the viewer or reader, hence as something to which the viewer or reader must pay special attention. The ‘new’ is therefore problematic, contestable, the information ‘at issue’, while the ‘given’ is presented as commonsensical and self-evident. Again, this is a meaning potential which will get more specific contours in the context of specific images. In term of salience component, the depicted participant’s hands and feet are sharply detailed against a softly blurred background. The soft lighting (from the background) brings up the baby’s skin tone, making it the most salience ones. The dark shadow parts in the backdrop remain subdued compared to other elements of the image. Through this contrast the viewer becomes fascinated by the pure first steps of the baby because they demonstrate the delicate nature of this early childhood stage. The careful balance of external light with the scene's shadows deepens its emotional impact by producing gentle tenderness. The

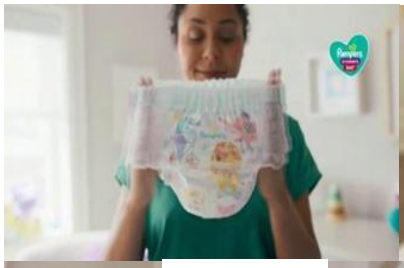
depicted figure stands primary in the lower half of the image space as she occupies the dominant positions to create a backdrop that remains empty. Thus, the scene demonstrates safety while presenting the developmental stage as the main component. Natural lighting together with detailed skin texture of the participant makes shot 1 both high-modal (indexical) and function as authentic proof of real walking abilities. The actual happening is authenticated through these shots. The sequence has an ideal-real structure since shot 6 appears. The upper portion in the composition displays the baby who symbolizes emotional aspiration above the lower portion where real product information resides. The displayed participants in the front stand out relative to the broader staff members described previously as the background elements that make up the entire scene. Psychological prominence emerges from the vectors produced by happy faces of maternal and child figures which rapidly seize viewers' attention. The bright blue product banner at the bottom stands out with its visual contrast to improve the visibility of the advert information.

Sample Ad no.2 Pampers Cruisers 360 'Wild Child' In this ad shows the mother and toddlers. As she does change the baby's diaper easily in his first stages. Until it is not going easy any more so that Pampers Cruisers 360 are tailored for active infants, featuring a stretchy 360-degree waistband for your baby's wild movements. It prioritizes comfort and protection for younger infants. The idea of the advert is designed for easy diaper changing as baby infants move and grow, so nothing in the way of this.

Shot 1

Shot 2

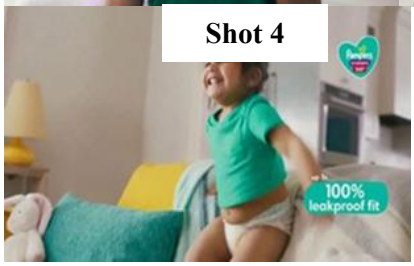
Shot 3



Shot 4

Shot 5

Shot 6



Representational Meaning of Visual Shots The represented participants in the visual representation of this ad consist of the mother and the toddler. In the first shot (the toddler boy) who looks as if he is leaning upon a settee, with his mother, who is partially observable. A bunny toy that is held by the mother is an example of a represented object. The toddler's hand in which he attempts to expose his diaper in front of his mother seemingly represents a vector (main action). While the mother here represents a goal, paying attention to his baby. There is another vector from the mother's eyes which appears somehow looking at the baby's action, which leads the viewer to see this kind of interaction. Therefore, a transactional action process is used in its representation because the eye line formed is a vector emanating from the boy to his mother. While in shot 3 the mother whose hands serve as a vector, making the

packaging brand 'Pampers' as a goal. The packaging material stands directly towards the centre in order to represent the solution the toddler seeks to solve their discomfort (i.e. potty training). As the mother stands behind the packaging, she walks toward it through bodily movement that extends from her upper knee thus defining the box as a target object. From the setting the depicted participants sit in two palaces: in the first shot they position in living room while for the following shots they sit in baby's place from the baby's furniture (encompasses by a sofa with a bed visible on left, and the other visible toys around the box). Through their representations the creators examine a process of transactional action. The mother creates the product which embodies the diaper component that provides babies with feelings of security. Here, the ad displays a conceptual process through symbolic interpretation. In this representation the mother (represented participant) displays a carrier role with the diaper (symbolic attribute) to show how it provides care and conforms to babies' needs. Through its creative execution the advert demonstrates how diapers function as crucial elements which offer complete peace of mind to parents and their babies. This visual representation in shot 5 reflects real representation of all mother's life. This shot uses an analytical process. Thus, the participant (the young girl) is a carrier in relation to her Possessive Attribute (the diaper), which creates visual concepts as she looks like the wild child where the ad product fits for such a child. The final shot 6 within the representational visual structure illustrates the smiling toddler girl wearing a green T-shirt and diaper as the main subject while featuring the settee, blanket, green cushion, yellow lamp and bunny toy during this natural setting. The toddler wears a smiling expression and maintains a positive posture while illustrating through these signals a favourable acceptance of her new diaper leading to enhanced wellness. The diaper becomes her desired outcome by way of a transactional action process which depicts her as the leading actor expressing her grin through vectors towards the diaper. As a result, this shot 5 uses transactional action processes in its representation. The depicted participant is seen as Major Actor whose arm creates a vector connecting her with her diaper, thus making it Goal. Consequently, it can be transcoded as the diaper 'Pampers Cruisers 360' gives a feeling of safety and credibility to every mother who has such a wild child and worry about her/his. This visual representation reflects real representation of all mother's life. Thus, the participant (the young girl) is a carrier in relation to his Possessive Attribute (the diaper), which creates visual concepts as she looks wild child (shots1,2,3,4,5)

Interactional Meaning of Visual Shots The closer look at the video advert shows lack of direct gazes at the interactive participants forming what Kress and Van Leeuwen (2006) call an "offer contact", which means that the viewer is addressed indirectly. This shot offers the viewer to watch the show participants and not to identify themselves. This model inspires people to examine the detail of their relationship, providing a supposed understanding and recognition of each person's storytelling. The viewers are asked to consider their own interaction and the simplistic understated moments that can be such struggling case (i.e. for the wild child). This shot works to strengthen the story context which creates better comprehension of how the characters connect with each other. In shot 4, the mother directs her sight toward the diaper to show the product to viewers (providing an item of information for examination). The main focus of her attention rests on the diaper which enlarges in her hands while she conveys the premium-class qualities of the product to the viewer through her actions. The advert encourages viewer participation between the maternal caregiving actions and the highlighted product which establishes feelings of closeness and connection. Through her actions the advert demonstrates the premium quality of the brand by building confidence among viewers. Her expression indicates serenity while she presents to the viewer that she trusts this product completely. Correspondingly, screenshots taken from video reveal that the participants (mainly the woman with her toddler) are mostly framed using medium-close shots to create a social relationship with the viewer, with the occasional appearance of close-ups to establish a friendly relationship with them. These frames also allow 'us' to see their gladness facial expressions and feel their delight, which demonstrate how they are happy toward the product. 'Pampers Cruisers 360' employs visual design credibility, use of vibrant and modulated colours such as a turquoise, bright white, yellow, red, light purple, white with teal patterned diaper, warm brown skin tone, the wooden ground with a detailed background increased modality. As a matter of fact, these bright colours induced a sense authentic representation and joy with clear brand identification, especially the predominant turquoise of the product's box and other components like the mother shirt and some of toys surrounding environment. As for the social distance, the represented participants are photographed at oblique angles (in shot 1,2,3,6); indicating viewers observe the process of product function. As the result, the advert producer primarily adheres to the frontal angle, which expresses the viewer's involvement in the world of the represented participants. Whereas an eye-level angle is the most commonly used vertical angle to indicate a neutral effect on the viewer, with the occasional

appearance of high-angle shots when the viewer looks at 'wild child' to demonstrate how irritated she is with their endless actions. But later on, the producer in the last shot uses the child only looks like jumping on the sofa without her mother indicating the state of satisfaction with no interruptions after using the product. **Compositional Meaning of Visual Shots** Two important principles contributed to the composition's semantic meaning in the advertisement: the information value, and the salience. About the informative value, the video's creator primarily followed the centre/margin system. The wild child is present in the centres of many shots, while the mother (in shot 1) is placed in the margin. This is intended to demonstrate to the viewer that the toddler is the focal point. As regards the salience aspect, the placement of the subjects suggests that the mother is positioned behind the brand name 'Pampers', this represents the ideal situation. Other aspects of salience are represented by the crib, the toys, and the mother, all of which orbit around the product's perspective on using diapers in the child's room. Conversely, elements with a "pampers box" placed on the table in the lower portion of the composition are the "Real". As a result, the lower section of the report contains the actual details of the child. The brand's logo is located at the top of the right-hand side (in shots 3,4,5,6), which implies that the "Ideal" is the priority of the advert. The bold Pampers logo and the yellow heart symbol also have a significant impact on the viewer, immediately highlighting the brand's name. Additionally, the statement "100%" leakproof is appropriate under the logo, the viewer is thereby guided to it by the visual design in a considerate manner. Regarding the colouring of the packaging, the bright turquoise colour of the packaging with the mother's T-shirt (Turquoise-coloured) focuses on the contrasts between the natural and the background, making the box the most significant component that stands out in passionate opposition to the softly lit room's decoration. The contrast between colours is prominent, which establishes the brand as a respected brand. The advert's compositional meaning is successful in delivering confidence and quality messages via its strategic approach to packaging. Along with its warm lighting style, the product possesses an inviting nature that is essential to the space dedicated to the care and nurturing of plants.

Sample Ad no.3: Mustela new 'Detangling &Nourishing Cream Shampoo' Mustela ad introduces a new shampoo, the Detangling&Nourishing Cream Shampoo, geared for hair types 2A-4C. It can contain a variety of hair types, including wavy, curly, and coiled hair. It has a creamy texture, but once washed, it cleanses, moisturises, and straightens the hair. This shampoo will leave your hair smooth, lustrous, and bouncy without irritating your scalp or weighing it down. Furthermore, measures were done to restructure the packaging so that it is less plastic-intensive and more ecologically friendly.

Shot 1

Shot 2

Shot 3



Shot 4 Shot 5 Shot 6

Representational Meaning of Visual Shots

In the TV ad under study, there are five represented participants: the parents and three toddlers. The represented participants are shown doing actions such as washing her hair (shots 2&3), brushing her hair, doing hair styling. On these grounds, it is possible to argue that the process in this video advertisement is a transactional narrative, with vectors emanating from participants as they move and carry out actions. The shots (2&3) the partial parent's hands form a vector who washing the baby's hair 'gently cleaning' where her facial expression represents a goal; hence, suggesting excitement or playfulness, typical of bath time with the new product without any noise, while in the following shots (4,5,6) the parent's hands who putting the creamy texture in their toddlers, creating hair nourishing and detangling. As a narrative shot, the setting appears to be a bathroom counter with sufficient details to create credibility and care routines. In term of conceptual process, it appears to be an instance of a symbolic process. The represented participant (the parents' hands) using product (Mustela brand) on their children, presenting as a carrier in relation to some of attributes (natural ingredients on the packaging, wooden comb, towel, plant, and bathing setting), identifying them as implicit meaning of childcare activities.

Interactional meaning of visual shots

With reference to interactional meaning, Mustela new advertisement classifies two kinds of contact: "offer contact" and "demand contact" are used equally. In the opening scene in which it invites viewer to engage with the advertisement's story (focus on the product). The second use, when the baby smiled at the camera, showed that she had a good vibe. The advertiser used medium- to-close shots to create a social relationship between the children's models and the viewer. Taking perspective into account, the use of the frontal angle in most of the scenes to frame the toddlers show their involvement with the viewer to encourage them to try the product, while the oblique angle shows the detachment of the husband from the viewer. The eye-level angle is used in the vertical angle to indicate the equal relationship between participants. In terms of visual design credibility, it appears that the use of vibrant and modulated colours such as soft pink, green, pure white, orange, and yellow, combined with the detailed background, increased modality. These bright colours persuaded a sense of joy, especially the predominant soft pink hue, which indexes happiness.

Compositional meaning of visual shots In connection with the compositional organization of elements, left/right structure(given/new) and centre structures are used. The young children are placed mostly in the centre position, indicating that they are the most important components in which the viewer should pay attention to, while the parents' participants (their hands) appear mostly in the right position as new information. The most dominant participants in this advertisement are the young children in which their hair appear the most and is placed in the centre. Furthermore, they are framed through the frontal angle in most of the shots, which make them occupy a relatively large space compared to the whole image. Moreover, the colour she was wearing (shot 4) also contributed to her salience, particularly the yellow colour of the top. Overall, the compositional meta- function analysis of ad confirms that the toddlers who are doing their hair without any noises, giving such an interpretation in which this new product has two functions in one product. First shots suggesting that it has a good cleaning and has a creamy texture which moistening and detangling the hair easily.

Findings and Discussion

The data clearly shows that advertisers frequently feature mother models as the primary parent, which represents the largest proportion. The baby boy arrives next, followed by the newborn girl. The father holds the lowest

share. The data show that the majority of these advertisements depict average parents rather than celebrities, indicating that advertisers want their target population to feel something, as viewers are influenced by their emotions. Therefore, they may connect to the advertisement and have already encountered such a situation. This type of marketing depends on viewers engaging with and recognising a celebrity. When viewers see typical parents in advertisements, they find these depictions more memorable because they relate to their own experiences. To respond to the research questions:

The employment of appropriate semiotic components such as soothing hues and infant-related images in baby goods TV commercials elicits subconscious drives that create favourable emotional reactions in parents, such as trust and caring, leading to a purchase decision. Furthermore, the use of language signals such as caring terms and repeating phrases (e.g., "stating life," "wild child," and "Detangling&Nourishing Cream Shampoo") activates cognitive frameworks associated with security and reliability, hence increasing product trust. Furthermore, symbols are effective advertising tools because they can compress complex concepts and emotions into visual pictures or phrases. In baby product advertisements, for example, the inclusion of symbolic representations of parent-child connection (e.g., smiling newborns, family contact) is more successful in eliciting emotional resonance and affecting decision intention than those that focus only on product characteristics. As a result, the producers exploit these cognitive processes, which include attention, perception, emotion, and memory, to affect parents' real responses and decision-making.Table 2 below lists the percentage of ad with mothers, fathers and as well as those with the baby's gender (masculine and feminine) imagery.

Table 2: The distribution of frequency and percentage of gender representation in each visual shot.

Type of Genders	Frequencies	Percentages
Father	7	23.3%
Mother	8	26.6 %
Baby boy	9	30 %
Baby girl	6	20 %
Total	30	100 %

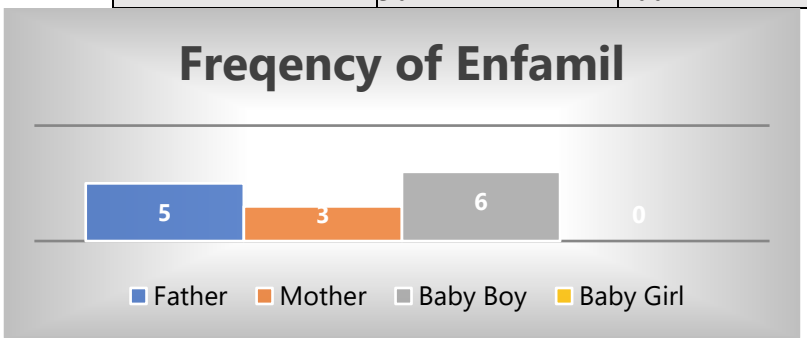


Figure 1

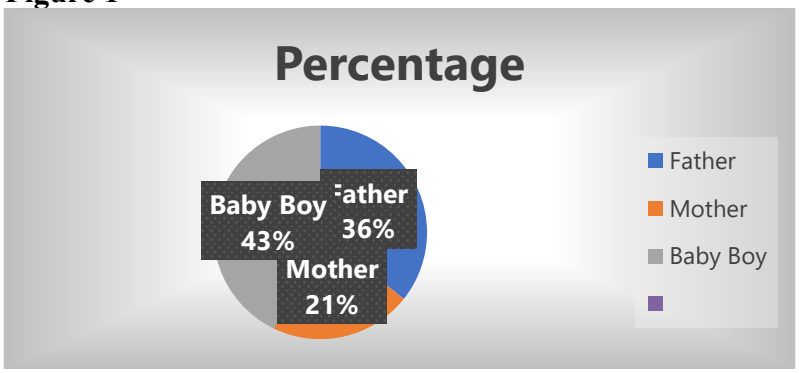


Figure 2

Figure 1&2 illustrate the frequencies and percentages of the parents' appearance with their gender stereotypes (whether a baby boy or a baby girl) in the selected data. Concerning the quantitative analysis of the selected data it shows that advertisers regularly show father model the highest proportion (36%) who appeared (5) times in selected screenshots, the mother model who viewed about (3) times in a total percentage of (21%). As for the gender stereotypes, the baby boy who represents in 'Enfamil Neuro Pro' ad seemed (6) times in a total percentage of (43%). None of the baby girl appeared in this ad.

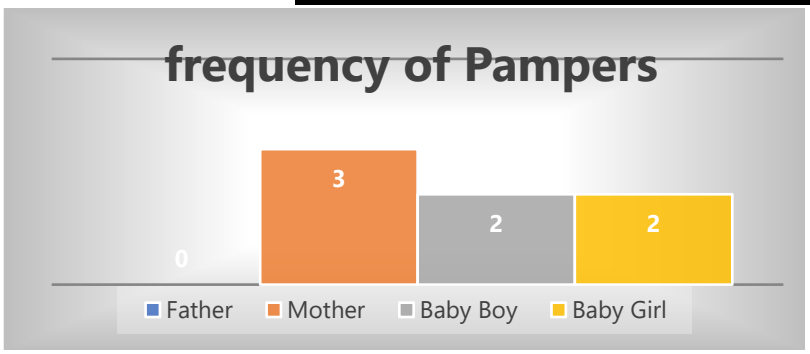


Figure 3

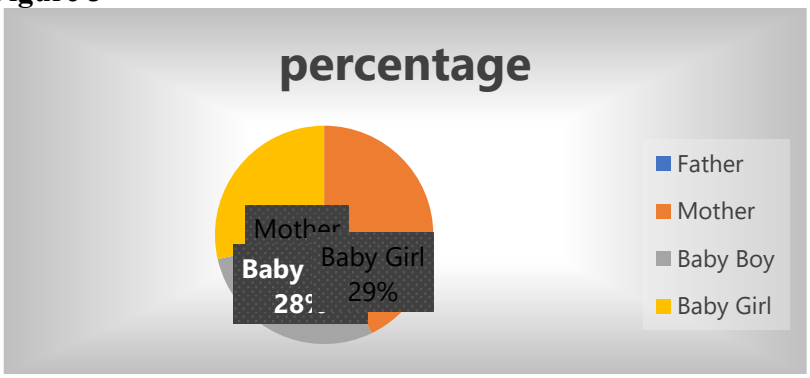


Figure 4

Figure 3&4 illustrate the frequencies and percentages of the parents' appearance with their gender stereotypes (whether a baby boy or a baby girl) in the selected data. Concerning the quantitative analysis of the selected data it seems that advertisers regularly show mother model here the highest percentage (43%) who appeared (3) times in selected screenshots, whereas the father model did not view in pampers advertisement. As for the gender stereotypes, the baby boy revealed (2) times in a total percentage of (28%) and the baby girl discovered (2) times in percentage about (29%).

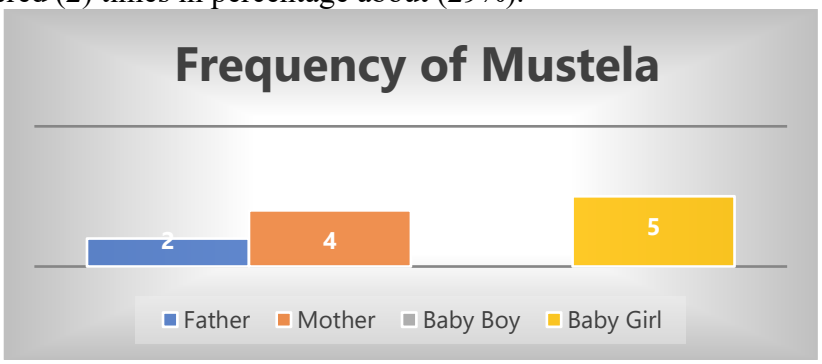


Figure 5

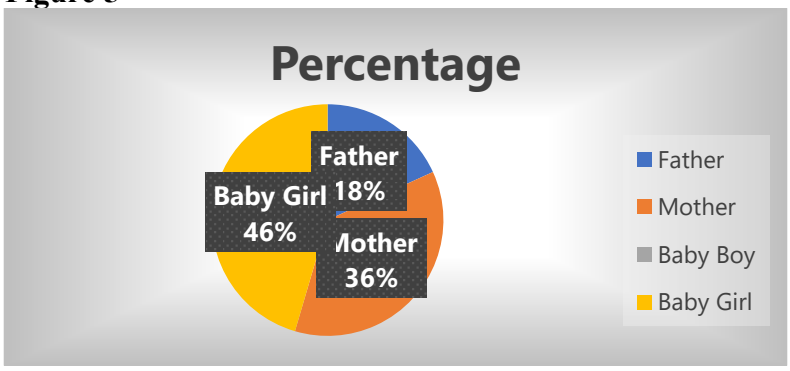


Figure 6

Figure 5&6 illustrate the frequencies and percentages of the parents' appearance with their gender stereotypes (whether a baby boy or a baby girl) in the selected data.

Concerning the quantitative analysis of the selected data it is obvious that advertisers regularly show the baby girl exhibited (5) times in Mustela advertisement in percentage of (46%) of the video. Whereas the baby boys

did not appear in this time. As for the parents' appearance, the father appears twice in a total percentage of (18%). While the mother reveals (4) times in a total percentage of (36%)

Conclusion

The present paper examined three English advertisements for infant items using Kress and Van Leeuwen's (2006) Multimodal Discourse Analysis paradigm, highlighting fundamental disparities in semiotic resources for assessing and comprehending pictures as an essential type of nonverbal communication. In the quantitative-qualitative study, the 'Enfamil Neuro Pro' advertisement indicated that the father model consistently appeared higher than the mother in screenshots. The image of a newborn boy (male infant) stands out as the most prominent visual representation, perhaps reinforcing gender stereotypes associated with baby items, whereas the mother model featured the most in the second commercial, 'Pampers'. The physical appearances of the babies (boy and girl) are balanced in the ad, which helps to maintain traditional gender stereotypes. Finally, the newborn girl appeared prominently in Mustela's advertisement. The mother stood out the most in terms of looks among the parents. In general, the study found that English TV advertising frequently displays mothers' appearances in higher proportions than fathers' models, followed by newborn males before baby girls. These stereotypes were created using several visual approaches. Indeed, these TV commercials used an appropriate approach to depict the active role that mother models play in most video advertising for baby products, since they typically confine moms to domestic roles who care for infants, regardless of product type.

References

Al-Attar, M. (2017). A multimodal analysis of print and online promotional discourse in the UK [Doctoral dissertation, University of Leicester].

Barthes, R. (1977). Image, music, text. New York: Hill&Wang.

Beig, F. A., & Nika, F. A. (2019). Brand experience and brand equity. Vision,23 (4), 410–417. https://doi.org/10.1177/0972262919860963.

Belch, George, E., and Belch, Michael A. (2004), Advertising and promotion, 6th edition, McGraw Hill, NY.

Bignell, J. (2003) Media Semiotics: an introduction. Manchester. Manchester University Press.

Burn, A. and Parker, R. (2003) Analysing Media Texts. London. Paladin.

Chandler, D. (2007). Semiotics: The basics (2nd ed.). New York: Routledge.

Cook, G. (2001). The Discourse of Advertising. Routledge.

Fairclough, N. (1989). Language and Power. London: Longman.

Fiske, J. (1990). Introduction to communication studies. London: Routledge.

Fiske, J., & Hartley, J. (1978). Reading television. London: Methuen.

Hu, C., & Luo, M. (2016). A Multimodal Discourse Analysis of Tmall's Double Eleven Advertisement. English Language Teaching, 9, 156. Retrieved from https://doi.org/10.5539/elt.v9n8p156.

Jewitt, C., Henriksen, B. (2017). Social Semiotic Multimodality. In: Klug, N-M, Stöckl, H. (eds) Handbuch Sprache im Multimodalen Kontext (Handbook of Language in Multimodal Contexts). Berlin: Mouton De Gruyter Sebeok, T. A. (2001). Signs: An Introduction to Semiotics. University of Toronto Press.

Kress, G.,&Van Leeuwen, T. (2006). Reading Images: The Grammar of Visual Design. London/ New York: Routledge.

Rizvi, S. Z., Khan, N. W.,&Farooq, M. (2020). A multimodal discourse analysis of e-advertisement visuals. International Journal of Psychosocial Rehabilitation, 24(10), 4473–4485.

Shaikh, M., Bughio, F. A., & Kadri, S. A. (2015). The representation of men and women in advertisements: A critical discourse analysis. The Women-Annual Research Journal of Gender Studies, 7(7), 108–141. https://sujo.usindh.edu.pk/index.php/THEWOMEN/article/view/634.

Torres, G. (2015). 'Reading' World Link: A Visual Social Semiotic Analysis of an EFL Textbook. International Journal of English Language Education, 3(1), 239253.http://dx.doi.org/10.5296/ijele.v3i1.7200.