



# Meanings in *Always* Sanitary Pads Advertisement

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**How to cite this paper:** Njenjere, F.K., Ireri, H.K. and Atieno, C. (2024) Meanings in *Always* Sanitary Pads Advertisement. *Open Access Library Journal*, **11**: e12149. <https://doi.org/10.4236/oalib.1112149>

**Received:** August 22, 2024

**Accepted:** September 21, 2024

**Published:** September 24, 2024

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## Abstract

Meaning, in multimodal theory, emerges through the intricate interplay and combination of different modes. This study scrutinizes the meanings of online advertisements of *Always* Sanitary Pads by Procter and Gamble. The theoretical framework comprises Multimodal Theory by Gunther Kress and Theo van Leeuwen. Employing quota sampling as the research design, the instrument was a guiding card, facilitating a nuanced exploration of the communicative intricacies within these advertisements. This research found out that *Always* Sanitary Pads advertisements contain multimodal components composed of semiotic resources that interact creatively, hence contributing in the shaping of the perceptions of feminine hygiene products. This research is important as the findings of this study are expected to add to the existing literature in the field of pragmatics and semiotics. The findings of this study help linguists learn the language since they will aid in gaining an understanding of the linguistic politeness strategies and the visual modes employed in advertising.

## Subject Areas

Public Policy

## Keywords

Meanings, Always Sanitary Pads, Advertisements, Multimodality, Social-semiotics, Linguistics, Social Sciences

## 1. Introduction

Meanings are not just limited to the content of words but encompass various dimensions of communication, including semantics, lexicogrammar, and discourse structure [1] (Halliday, 1985). While Michael Halliday's Systemic Functional Linguistics (SFL) is known for its multifaceted approach to language, one of its central

tenets is the concept of meanings [2] (Halliday, 1996). Halliday posits that language is fundamentally a system for meaning-making, and this idea is grounded in his seminal work, “Language as Social Semiotic.”

In SFL, Halliday distinguishes three broad categories of meanings: ideational, interpersonal, and textual meanings. Ideational meanings are concerned with the representation of experiences and information about the world. This includes the lexical choices made to describe actions, processes, participants, and circumstances. Interpersonal meanings relate to how language functions in the realm of social interaction. These meanings are associated with choices in language that convey speakers’ attitudes, roles, and the dynamics of conversation. Lastly, textual meanings refer to the organization and structure of language in texts, focusing on how language creates coherence and cohesion to facilitate effective communication [2] (Halliday, 1996).

Kress and van Leeuwen have made notable contributions to the field of multimodal discourse analysis by building upon the foundational work of Michael Halliday’s systemic functional linguistics, while also introducing their unique perspectives on the theory. Their work has enriched the understanding of how meaning is constructed and conveyed across various communication modes. Their collaborative efforts led to the development of the concept of semiotic modes, which serves as a significant expansion of Halliday’s framework. In their book “Reading Images: The Grammar of Visual Design,” they explore how communication involves multiple modes, including language, image, typography, and layout, each with its own distinct grammar and meaning-making potential. While Halliday primarily focused on language as a semiotic resource, Kress and van Leeuwen extended this perspective to include the analysis of visual and non-verbal modes in a multimodal context. Their approach underscores the interconnectedness of various modes in shaping the overall meaning of a text [3] (Kress & van Leeuwen, *Reading Images: The Grammar of Visual Design*, 2006).

Moreover, Kress and van Leeuwen introduced the concept of visual grammar within their multimodal framework, emphasizing the analysis of visual resources such as framing, vectors, gaze, and color. This addition extends beyond Halliday’s primary focus on linguistic grammar and allows for a more comprehensive understanding of how visual elements contribute to the interpretation of multimodal texts. Their work acknowledges that different modes, both linguistic and visual, work in tandem to create complex and layered meanings, thereby reflecting the multifaceted nature of contemporary communication. Additionally, they introduced a novel approach to understanding meaning, particularly in multimodal texts, by extending and redefining the meanings put forth by Halliday.

While Halliday’s meanings were primarily focused on ideational, interpersonal, and textual meanings within language, Kress and van Leeuwen expanded the framework to include representational, interactive, and compositional meanings. The representational meaning replaces Halliday’s ideational meaning, concentrating on how meanings are constructed to represent experiences

and information about the world, across various semiotic modes, including visual and spatial elements. It includes narrative processes, conceptualization, and symbolism. Narrative processes can be broken down into action processes, and reactional processes, [3] (Kress & van Leeuwen, 2006). An action process is where the salient actor within the image produces gestures or vectors that originate meaning via single subject or multiple subjects. Reactional processes occur when vectors are “formed by an eye line, by the direction of the glance of one or more of the represented participants” [3] (Kress & van Leeuwen, 2006, p.67). Hence, the processes are based on the subjects’ reaction, which is actualized by the path of the glance of one of the partakers, the reactor [3]. Kress and van Leeuwen (2006) argue that considering a reaction denotes intelligence. The subject reacting must be human, or at least possess human-like qualities (in order to convey emotions). The direction or focus of this reaction (a look or gaze) follows a vector to the receiving participant or whole process, termed the phenomenon and the particular nature of this reaction is encoded in the way that the reactor is looking at the phenomenon [3] (Kress & van Leeuwen, 2006). Conceptual meaning delves into the broader concepts and socio-cultural implications associated with the represented content. For example, in a political campaign poster, the visual representation of a candidate shaking hands with diverse individuals may carry the conceptual meaning of inclusivity, unity, and a commitment to diversity. This goes beyond the literal depiction of the candidate and emphasizes the ideological stance they wish to convey.

The interactive meaning takes the place of Halliday’s interpersonal meaning, focusing on the social roles, identities, and attitudes conveyed by language and other semiotic resources. When analyzing images, it is important to distinguish between three types of participants. The first, represented participants; they are the people in the image. The second, interactive participants; these are defined as those who construct the image. Those who view the image, otherwise known as the viewer, represent the third type of participant [3] (Kress & van Leeuwen, 2006). There is a relationship between the interactive and the represented participants. Interactive participants are real people, producing images within a context for a specific purpose. These could be the marketer or any stakeholder with a vested interest in contributing to a marketing conversation or campaign. By understanding where the images are placed, where the viewer is in relation to the image, and how the constructor perceives this relationship, an insight into the roles and relationships of each person within the act of communication is revealed. This is vital for understanding advertisements images used in Always Sanitary Pads, as those producing images need to consider the context (particular site) and intended viewers when posting images of objects, subject, events or things.

According to [3] Kress and van Leeuwen (2006), the compositional meaning replaces Halliday’s textual meaning, examining how meaning is structured and organized across different modes and resources to create coherent and cohesive. It includes information value, salience and framing. Salience is the “weight” of the

image. The greater the weight of one element in relation to others in an image, the greater the salience. Therefore, salience is the degree to which an element draws attention to itself, due to its size, its place in the foreground or its overlapping of other elements, its colour, its tonal values, its sharpness or definition, and other features. Salience is left to the discretion of the viewer; it is made relevant by the viewer. Salience can also be assigned by the socio-cultural collective. If a society or a subgroup within a society agree a particular object, subject or artefact is more important than others, it is said to be salient [3] (Kress & van Leeuwen, 2006). Size, assists a subject or object to stand out; the contrast of being larger or smaller may impact its ability to stand out. Sharpness of focus, allows an element to be more easily seen, therefore making it more noticeable to the viewer. Tonal contrast, the more distinct an element is the more noticeable it will be to the viewer, for example, a black border on a white page. Colour contrast, for example, can happen when red and black are juxtaposed. Placement in the visual field or the “weight of the element” may dictate how noticeable it is and, therefore, impacts its importance to the viewer. Finally, perspective applies the fore-and-ground principle. Those elements in the foreground carry more importance than those in the background.

## 2. Theoretical Framework

This study was guided by multimodal theory. This theory is in social semiotics and its proponents are Gunther Kress and Theo van Leeuwen. They explain how visual elements, such as fonts, colors, and images, are ordered in a meaningful way to convey different ideas and beliefs in their book *Grammar of Visual Design*. In order for the visual to work as a whole system of communication, Kress and van Leeuwen (1996) [4] add that it must fulfill communicational and representational requirements, like all semiotic modes.

The theory of multimodality will help the researcher explore how different modes work together to create meaning in these advertisements and consequently help us understand how semiotic resources are combined in multimodal text as we analyze the advertisements. The terms representational, interactive, and compositional are used by Kress and van Leeuwen (2006) [3] to explore what an image means in visual communication. According to social semiotic theory, an image’s creator selects its features based on the Goal that needs to be accomplished in a specific scenario (Kress and van Leeuwen 2006) [3]. This study will utilize the multimodal theory in identifying and discussing the meanings brought out by images used in *Always* Sanitary Pads advertisements. These meanings will be compositional, interactive and representational.

## 3. Methodology

A descriptive research design was used for the current study. The aim is to recognize and examine the semiotic elements employed for meaning derivation in advertisements for *Always* Sanitary Pads. The chosen research approach was

qualitative in nature, as it does not depend on numerical data. All advertisements for *Always* Sanitary Pads on the Procter and Gamble website [1] (Always, 2024) were incorporated into the study's population. The images on the website were selected by the researcher not just for their high-quality resolution that ensures easy readability with clear and bold elements, like logos, but also as instances of display-style advertisements. The current study used purposive sampling to identify *Always* Sanitary Pads advertisements to be studied for meaning. The rationale for the non-probability/purpose sampling is that the sampled advertisements provided the required information and were also representative of the whole population [5] (Mugenda & Mugenda, 2003).

The instrument used for the study is a guiding card, which ensures that the data collected was relevant to the research. The guiding card provided the researcher with a useful tool for gathering targeted data that contained various semiotic resources to derive meaning.

To collect the data, the researcher began by obtaining a research permit from the university and an introduction letter from the National Commission for Science, Technology, and Innovation (NACOSTI). Research ethical considerations were followed. The researcher then used the Procter and Gamble website as a source for the advertisements. After accessing and downloading the data, it was transcribed by re-writing relevant representational, interactive and compositional meaning.

## 4. Meanings in Always Sanitary Pads

Kress and van Leeuwen (2006) [3] provide three metafunctions in static images and they are representational meaning, Interactive meaning and compositional meaning. The researcher analyzed how these three meanings are utilized in the advertisement of Always Sanitary Pads. They are discussed below.

### 4.1. Representational Meaning

Representational meaning is broken down into three main perspectives, which include, narrative, conceptual and symbolism [3] (Kress & van Leeuwen, 2006).

#### 4.1.1. Narrative

Narrative processes, “serve to present unfolding actions and events, processes of change, transitory spatial arrangements” [4] (Kress & van Leeuwen, 1996, p. 56). In other words, a narrative process looks at actions and events and not specifically at the image structure.

A narrative is present in **Advertisement #1(a)**. The advert represents aspects of the world by depicting women as active agents. Additionally, these women are of different social statuses. The represented participants are in a class setup. There are actions (students writing, the teacher smiling); actors (The two students and a teacher); gestures and facial expression (smiling and working). The teacher seems to be sensitizing the students about normalizing menstruation. Her smile tells that she is happy about the “3000 pads campaign” being ran by Always Sanitary Pads as her students will not miss school anymore because they lack pads. This is seen through

the display of the two Always Sanitary Pads which serve as a participant. The phrase “we are committed to making menstruation a normal fact of life” is made salient.



Advertisement #1(a)

Advertisement #1(b)

In **Advertisement #1(b)** the represented participants are seen in an exciting setting. This is an advertisement that explores the essence of vector, Goal and actor to formally communicate the intended message to the target audience. Kress and van Leeuwen (2006) [3] describe visual syntactic patterns as having the function of relating participants to each other in meaningful ways. The narrative representations that relate participants in terms of “doings” and “happenings” of the unfolding of actions, events or processes of change are aptly employed in this advertisement. They add that when a narrative visual proposition has two participants, one is the Actor, the other Goal. The Goal is the participant at whom the vector is directed; hence, it is also the participant to whom the action is aimed (Ibid, 1996:62). In the advertisement, there are two represented participants in the image given. Here, the vector is formed by the strong diagonal eye line of the older lady (in a hat, presumably, mother) and the girl is the Goal of her gaze. The older lady is gesturing the direction the girl can cycle her bicycle. The message the image narrates is the fact that there is happiness depicted by the smiles on the participants’ faces. The caption accompanying the images is about Always Pads not bunching up even when cycling. The mother’s direct gaze on the girl implies that there are good things she can now teach her young daughter, even when menstruating. The smile on their faces depicts a presumed gratitude to Always Sanitary Pads for promoting close-knitness in families even during women’s most private days due to periods.

#### 4.1.2. Conceptual

Kress and van Leeuwen (2006) [3] conceptual meaning is a crucial aspect of communication, working in tandem with representational meaning. Conceptual meaning refers to the underlying ideas, values, or ideologies conveyed in a visual or multimodal message. Always Sanitary Pads often leverage conceptual meaning

to address societal attitudes towards menstruation and challenge stereotypes associated with it. For instance, **Advertisements #1(a) and #1b** above are portraying women confidently pursuing various activities during their period, emphasizing the conceptual message of empowerment and breaking free from societal taboos surrounding menstruation. Also, the use of vibrant and positive colors, imagery, and language in both **Advertisements #1(a) and #1(b)** above signify a departure from the traditionally discreet or muted tones associated with feminine hygiene products, reinforcing the conceptual message of embracing menstruation as a natural and positive aspect of women's lives. The use of language in slogans for **Advertisement #1(a)** for instance, is playing a crucial role in shaping conceptual meaning. The tagline "join the menstrual movement" not only represents the product's functionality (representational meaning) but also communicates the broader conceptual idea of resilience and empowerment during menstruation.

#### 4.1.3. Symbolic

Symbolic meaning is the practice of representing things or ideas via the use of a sign [6] (Jewitt, 2009). They are produced via consensus between social members and are learnt by members of that community [6] (Jewitt, 2009). Symbolism, according to Kress and van Leeuwen (2006) [3] can be segmented into symbolic processes and attributes. Symbolic processes are; about what a participant means or is. Either there are two participants-the participant whose meaning or identity is established in relations, the Carrier, and the participant which represent the meaning or identity itself, the Symbolic Attribute - or there is only one participant, the Carrier, and in that case, the symbolic meaning is established in another way. The former type of process we will call Symbolic Attribute; the latter, Symbolic Suggestive [3] (Kress & van Leeuwen, 2006).

Symbolic attributes are made salient within the images [3] (Kress & van Leeuwen, 2006). This can occur by placing them in the foreground, altering their size, shape, or tone in order to emphasize or highlight a particular nuance. Marketers often use symbolism to enhance the importance of a particular element within the image creatively, as can be seen in **Advertisement #2**. The Always label is symbolic. It is made salient due to its fore-grounded placement and how the contrasting colours allow it to be clearly visible. This symbolic status highlights the Always Sanitary Pad as being softer and more flexible.



Symbolic attribute: Always label

Advertisement #2

## 4.2. Interactive Meaning

Interactive meaning allows for the determination of how participants within an image relate to each other and how they relate to the viewer [3] (Kress & van Leeuwen, 2006). Interactive meaning is revealed via analyzing contact, social distance and attitude. Each element of interactive meaning will be discussed below, beginning with contact.

### 4.2.1. Contact

Contact is formed by the image act and gaze. The image act refers to function of the interaction between represented participants and the viewer [3] (Kress & van Leeuwen, 2006). According to Kress and van Leeuwen (2006) [3], image acts are represented by eye contact. It plays an integral role in determining the difference between offer and demand. Offers are often used as “items of information, objects of contemplation” [3] (Kress & van Leeuwen 2006, p.118). An offer of information is akin to a request. In this instance, the viewer is not overly acknowledged. An offer in a visual sense occurs when the represented participant is looking at another represented participant in the image or whose view does not establish a direct eyeline with the viewer, as in **Advertisement #3(a)**.



Advertisement #3(a)

Advertisement #3(b)

A demand of attention takes place when the represented participant is looking directly at the viewer, as seen in the backgrounded participant in **Advertisement #3(b)**. The represented participant is looking at the viewer, vectors are formed between the participant and viewer, connecting both parties at an imaginary level. These images make “demands”. The participant’s gaze demands something from the viewer, demands that the viewer enter into some kind of imaginary relation with him or her. This imaginary relationship is an attempt to directly engage with the viewer and make him/her part of the activities in the image.

### 4.2.2. Gaze

Gaze is represented along a continuum. At one end, direct gaze, whilst at the other, indirect gaze [3] (Kress & van Leeuwen, 2006). Direct gaze, is where the represented participant looks directly at the viewer and attempts to deepen the

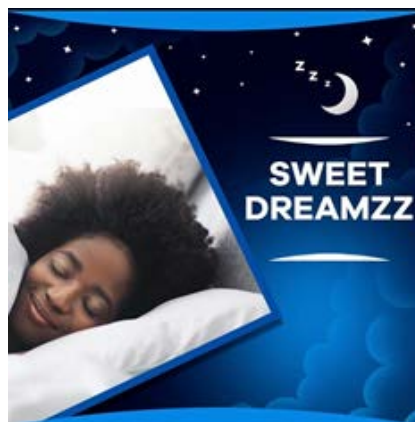
connection between the two as in **Advertisement #4**. Indirect gaze, is said to be experienced when the represented participant does not acknowledge the viewer and does not consider them part of their world. Predominately, direct gaze is aligned with demand and indirect gaze aligned with offer.



Advertisement #4

#### 4.2.3. Social Distance/Size of Frame

According to Kress and van Leeuwen (2006) [3] close framed shots are divided into extreme close ups and close ups. They are typically revealed when the frame is less than the head and shoulder of the represented subject. These frames reveal a high level of intimacy between the viewer and the subject in the image. Extreme close up, reveal extreme intimacy, whilst the close up, identified by the head and shoulders of the subject, reveals a close personal relationship between participants (represented, interactive and/or viewer).



Advertisement #5(a)



Advertisement #5(b)

In **Advertisement #5(a)**, the image has the head of the represented participant, who seems to be smiling as she sleeps. It is an extreme close-up image showing a high level of intimacy between participants. The represented participant depicted in the advertisement is one of intimate distance derived from the close-up shot nature of the image. The image provides the viewer with an interactive meaning making proposition. To see people close up is to see them in the way we would only see people with whom we are more or less intimately acquainted, as Jewitt and Oyama (1990) [7] assert, it is when every detail of their face and their expression is visible. In this advertisement, this aspect of interaction makes the viewers (women) identify with the represented participant, making them feel that if they use Always Sanitary Pads they will sleep peacefully during their menstruation without any worry on ruining their bedding. **Advertisement #5(b)** is an example of a close up shot as the head and the shoulders of the represented participants are visible. This depicts a close personal relationship between participants. The represented participants seem to hug, a sign of love. Always as a brand want to make their consumers feel that they are considered as close members of the company who are cared and loved by the company.

Medium social distance frames reveal a social relationship between the viewer and the represented participants. A medium close shot, exemplified by **Advertisement #6(a)**, is where the frame cuts the subject off at the waist, this indicative of a social relationship, where the subject is seen to be part of the group viewing them. A medium shot cuts off the subject at approximately knee level, indicating familiarity between participants, for instance, in **Advertisement #6(b)**. The medium long shot is realized via the full figure shot; this indicates a general social relationship between represented and interactive participants and the viewer.

Finally, the long shot, shown by **Advertisement #7(a)**, reveals an impersonal connection between the represented participant and the viewer. The long shot, displays the represented subject to fill half the image height. This indicates a public situation. The very long shot is where the represented participant makes up less than half the height of the image. This indicates little or no social connection between the represented participant and the viewer, as shown by **Advertisement #7(b)**.



Advertisement #6(a)

Advertisement #6(b)



Advertisement #7(a)



Advertisement #7(b)

#### 4.2.4. Attitude

Attitude attempts to analyze how those represented in the image and viewing the advertisement are connected [3] (Kress & van Leeuwen, 2006). Always Sanitary Pads advertisements can utilize angles to establish mood. They are important as they provide insight to the type of relationship shared between those producing/viewing the image and those represented in them. Angles can also provide insight to the relationships shared between represented participants within the image. Horizontal angle allows for the determination of involvement. It provides insights into what relationship the constructor of the images is trying to convey or construct. This also assists in determining the role the constructor wishes to place both the interactive and represented participants involved in the communication [3] (Kress & van Leeuwen, 2006). In **Advertisement #8(a)**, the horizontal angle determines the degree of detachment and involvement between the image and the viewer. The represented participant is captured in a frontal angle, which denotes a higher level of involvement between the represented participant and the viewer than an oblique angle. The frontal angle depicts the viewer is part of the connection; the viewer is part of the image represented world. The oblique, example **Advertisement #8(b)**, indicates the viewer observes the world and is not directly part of it. This shows a level of detachment is experienced between viewer and those represented within the image.



Advertisement #8(a)



Advertisement #8(b)

Vertical angle suggests relations of power between represented participants and interactive participants. If the represented participant is set lower than the interactive participant or the viewer, they are said to be in a position of low power. If the subject within the image is positioned above the interactive participant or the viewer, they are said to occupy a high level of power [3] (Kress & van Leeuwen, 2006). This means the subject which occupies the elevated position, has authority over the subject in the subordinate position. However, if each participant is at eye level, the theory argues each participant's shares equal power, where no singular participant is said to be subordinate. This is exemplified in **Advertisement #9** where there is an equal eye line between the represented participant and the viewer to mean power is shared equally.



Advertisement #9

### 4.3. Compositional Meaning

Compositional meaning is ascertained by determining how meaning is derived based on its composition or structure of an image. Compositional meaning is segmented into three elements [3] (Kress & van Leeuwen, 2006). They include where elements are placed (information value), what is considered most central/important (saliency) and how they are framed (framing). The discussion below details the three perspectives and their accompanying segments.

#### 4.3.1. Information Value

Kress and van Leeuwen (2006) [3], influenced by Halliday (1996) [2] developed information value. It is believed images present informational values through three coded structures: Given/New; Ideal/Real and Centre/Margin. Given/New, theorizes that the left-hand side of the image will present something the viewer is familiar with, while the right-hand side, presents the viewer with a new piece of information, building on the previous understood visual sign. The top of the image represents the idealised notions within the image, whilst the bottom section is

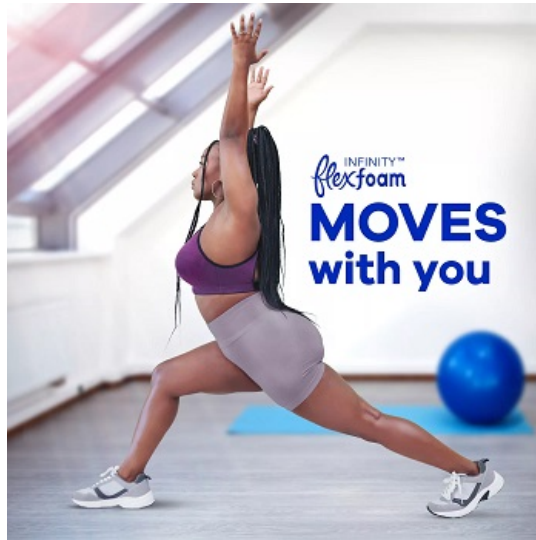
reserved for existing or “real” elements. Centre/Margin refers to the gestalt of the image. The central element is determined by importance, not by location. In **Advertisement #10**, the word “Always” is on the left in the image, providing the viewer with information they already know, and “pure cotton with flexfoam” is on the right, providing them with new information about this Always Sanitary Pad. The advertiser believes that the words “pads free of dyes, fragrances, and chlorine bleaching” at the top of the image are what the viewer wants to hear. This information is idealized. The product’s real specifications can be found at the bottom section, where you can also find the number of pads (22 total) and size (size 3) that it provides or comes in. The advertised pad’s structure is visible in the image’s center. It stands out from the rest of the picture thanks to its white color, drawing the viewer’s attention to it.



Advertisement #10

#### 4.3.2. Saliience

According to Kress and van Leeuwen (2006) [3], the six major elements that potentially combine to signify an object or subject as salient include size, sharpness, tonal contrast; colour contrast; placement, and perspective. By determining what is important, the purpose of the communication can be assessed. In doing so, meaning is made more achievable, as in **Advertisement #11**.



Advertisement #11

The primary character in this image, who appears to be stretching, is highlighted by her contrast with her surroundings, her placement, and the sharpness of her focus in relation to the background. The picture emphasizes how human movement is, particularly when exercising. The ideal information at the right hand of the advertisement is also salient in the interplay between image and word inscriptions. The inscriptions “moves with you” are made more salient to imply that this is really what Always Sanitary Pads want the consumers to get. The advertisement intends to appeal to more consumers and would be consumers to feel secure in the use of Always Sanitary Pads and not to worry about period leak even when doing exercises. The viewer is drawn to the Always Sanitary Pad’s ability to stay in place no matter how one moves by emphasizing the significance of the main character and the activities she is engaged in.

#### 4.3.3. Framing

Framing is the presence or absence of framing devices realized by elements that create a dividing line, or by actual frame lines [3] (Kress & van Leeuwen, 2006). Frames disconnect or connect elements of an image, signifying they belong or do not belong together in some sense. Kress and van Leeuwen proclaim that without framing, meaning could not exist. A strong frame is anything that segregates units of information. The manner in which this occurs is context specific. **Advertisement #12(a)** depicts how Always Sanitary Pads utilize framing.

This **Advertisement #12(a)**, employs strategic framing in its advertising to emphasize on two Always products. One offers a bikini coverage, while the other brief coverage. This carefully crafted visual has framed its products as essential companions for daily freshness, comfort and extra protection. This showcases the specific frames within a typical user post and how frames are used to separate the different fields of meaning within the post. Framing allows what is being represented to be seen, who is involved in the representations, their relationship and

roles as well as how the material is constructed. **Advertisement #12(b)** shows an absence of framing. In this image, there is connectedness, which is revealed in images by vectors.



Advertisement #12(a)

Advertisement #12(b)

When all three metafunctions and their subsections are combined, a comprehensive framework is developed. Each metafunction contributes its unique viewpoint of an image and, when combined, allows for a comprehensive ability to analyse images used in Always Sanitary Pads advertisements.

## 5. Summary of the Findings

Within the context of Always Sanitary pads advertisements, this study delved into the interplay of compositional, representational, and interactive meanings. Compositional analysis scrutinized how individual words and visual elements were strategically combined to convey messages about the product. The researcher explored the syntactic and semantic choices made in crafting the advertising language, highlighting how linguistic composition influences perceptions of comfort, reliability, and overall product efficacy.

The study then shifted its focus to representational meaning, dissecting how language in Always Sanitary pads advertisements mirrors and shapes perceptions of feminine hygiene. It scrutinized the imagery and words used to portray the product, shedding light on how these representations contribute to societal views on women's health. The nuanced analysis revealed the intentional construction of a positive, empowering narrative surrounding menstrual hygiene, aimed at reshaping societal attitudes and promoting a stigma-free discourse.

Finally, the investigation explored interactive meanings within the advertisements, analysing how language facilitates a connection with the target audience. This facet delved into the tone, narrative style, and inclusivity in messaging to understand how Always Sanitary Pads engages and resonates with consumers. By unravelling the social dynamics embedded in the advertisements, the study offered insights into how language plays a pivotal role in fostering a sense of

community and understanding among individuals discussing feminine hygiene.

## 6. Conclusion

The meticulous crafting of representational images, interactive elements, and compositional strategies within Always Sanitary Pads advertisements significantly influences consumer perceptions and attitudes towards feminine hygiene products. To enhance campaign effectiveness, advertisers should strategically align these elements to resonate with diverse audiences, fostering a more inclusive and empowering narrative surrounding menstrual care.

## Conflicts of Interest

The authors declare no conflicts of interest.

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