

MULTIMODAL DISCOURSE ANALYSIS OF GENDER DECEPTIONS MALE AND FEMALE IN WASHING POWDER ADVERTISEMENTS IN PAKISTAN

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ABSTRACT

The present study utilized comprehensive multimodal discourse analysis of the language employed in Pakistani advertisements. Advertisements are the instrument of commerce, and perform a perilous part in the development of a business. The present research aims to explore how Pakistani washing powder advertisements influence people, and how these advertisements bring intellectual revolution in the society. This study examines Pakistani laundry detergents and their slogans to attract consumers. The present research utilized a qualitative approach, primarily utilizing the Multimodal Discourse Analysis framework developed by Kress and Leeuwen in 1996. This framework enables a thorough examination of visual elements in the selected materials, deciphering three fundamental meanings: representational, interactional, and compositional. The research unveils the significant impact of Pakistani Washing Powder advertisements on shaping consumers' perceptions and behaviors. It exposes the intricate strategies employed by Washing Powder advertisers to promote their products and engage with their target viewers.

Keywords: Multimodal Discourse Analysis, Gender Deceptions, Male and Female, Washing Powder Advertisements

INTRODUCTION

In this modern age, language is not only an instrument of communication but it has changed into a commodity for generating revenue. Within the business world, it stands as the most compelling instrument for publicity due to its innate allure. Language play is part of the essence of advertisements. A multimodal discourse analysis of gender in Pakistani washing powder advertisements would involve analyzing various modes—images, text, colors, and sounds—to reveal how men and women are portrayed and how these portrayals construct and reinforce gender stereotypes, which typically show women in domestic roles and men in outdoor or powerful positions, though recent trends may challenge these traditional norms. This kind of study

often uses frameworks like Kress and van Leeuwen's Visual Grammar and Fairclough's Critical Discourse Analysis (CDA) to understand how visual and linguistic elements work together to create meaning and influence consumer perceptions and attitudes about gender. Firstly, a multimodal discourse analysis would examine how men and women are positioned, their gestures, and the overall aesthetic of the advertisement. It will analyze the use of specific colors (e.g., bright colors to attract, or dark colors to convey professionalism) to create meaning and appeal to different genders. It will analyze the use of icons, product packaging, and other symbols to represent gender roles and aspirations. Secondly, it will catch phrases, slogans,

and pronouns used to describe men and women and their activities and the use of scientific evidence, celebrity endorsements, and emotional appeals to influence consumer behavior. Lastly, how broader societal and cultural influences are integrated into the advertisements' messages. How companies use advertising to either uphold or challenge traditional gender ideologies to target specific consumer segments. The study would likely highlight how these multimodal messages are designed to control or influence the minds of consumers, especially women, by appealing to their desire for a certain lifestyle or image.

Literature Review

“Review of the literature summarize and evaluate the text of writing of the definite theme, and provide frame work to think about the possible consequence of innovative study” (Ahmad et al., 2023, p,2). “A review of literature may only be a clear overview of the sources, in an organizational pattern, and its function is to estimate and summarize the previous writings linked to current topic” (Ahmad et al., 2024, p,3). Literature review is a written overview of major writings and other sources on a selected topic. Sources covered in the review may include scholarly journal articles, books, and websites. The purpose of literature review is to gain an understanding of the existing research and debates relevant to a particular research topic (Arshad, Mehmood & Ahmad, 2025; Yousaf et al., 2025). Language is an instrument for categorizing the phenomena of human experience; it is not merely a mirror reflecting reality. Instead, it helps to shape our perceptions. Language has the incredible ability to fascinate, persuade, and affect public behavior. Its profound utilization is most pronounced in the domains of promotion and advertising. It holds utmost significance that the use of language bears the most influential impact on the minds of consumers. The design of an advertisement and the visual composition therein wield immense influence over customers. It wouldn't be far-fetched to state that advertisers engage in a form of psychological manipulation with buyers, often without their conscious awareness of the tactics deployed by marketers introduces the concept of technologies of power, highlighting how language serves the powerful in manipulating it for their purposes. Language influences on both individual lives and communal dynamics where advertising phrases can infiltrate everyday discourse. He revealed strategies used by advertising agencies to

enhance product sales and highlighted the symbiotic relationship between written text and visuals, impacting societal culture.

Multimodality in Advertising

Multimodality in detergent advertising involves strategically combining various semiotic resources such as visuals, language, sound, and gesture to create persuasive and engaging messages that influence consumer perception and behavior. By integrating these different modes, advertisers construct rich narratives, evoke specific emotions, and highlight product benefits to effectively promote laundry detergents and attract their target audience (Mahmood et al., 2022; ,MahalAyub & Hassan, 2025).

Multimodality in Pakistani advertising involves the combined use of various modes like visuals, language, gestures, and sound to create meaning and influence consumers, often reinforcing traditional cultural values, gender roles, and social narratives. Research highlights how these elements work together to construct messages about family, class consciousness, and lifestyle in print, digital, and television media, leading to a deep emotional connection with consumers, according to studies on children's clothing, housing projects, and laundry detergent advertisements. In the different years the researchers like (Martin, 2006; Wahyudi, 2015; Nekongo, 2017; Mahmood et al., 2022; West & McAllister, 2023; Zubair, Bilal & Rehman, 2023; Rahman, 2024; MahalAyub, and Hassan, 2025) linguistic analyses of different type of advertisements by using different approaches. But there is no single research in which washing powder advertisements are analyzed by using multimodal approach. To fill this gap the researchers used following methodology.

Research Methodology

“The research methodology is the procedure which is used by the researchers to gather data for resolving problems of investigation and design of the research comprises of the whole procedure which is conducted research” (Ahmad et al., 2022).The qualitative method is used in this research paper. For this research, Multimodal Discourse Analysis by Kress and Leeuwen (1996) has been used. In this research, four Pakistani Washing Powder advertisements Bright, Surf Excel, Bonus and Areil are taken as sample which is collected from different Pakistani from social media platform.

These advertisements are analyzed by employing Multimodal Discourse Analysis. Each sample was analyzed separately using three Meta functions of Kress & Leeuwen (1996). The multimodal communication method mainly refers to the analysis

of various modalities by analyzing various symbol resources such as sound, symbols, images, and colors. It seems to be dispensable, because in some advertisements, we can also understand its theme without language.



Data Analysis

Figure: 01

Visual Analysis of Ariel Detergent

Source: <https://www.google.com>

The USA washing powder "Ariel". The commercial features famous former Pakistani cricket player Waseem Akram and some other people. When the commercial starts, people are talking about clothes that when there are so many clothes, detergent will also take more. Then, a girl comes who holds unknown detergent in her hands and says that "it will take three packets of 10 rupees". Then, the door opens and Waseem Akram says "now it will take only one of 20 rupees". After that, sound comes from background that it has powder of three packets and saving of ten rupees. Then, all the participants in this commercial say that "one would be better than three".

Representational Meaning: Pictorial features Waseem Akram, wearing a content smile, implying his satisfaction with the endorsed "Ariel" detergent. His portrayal serves as a representational element, emphasizing the product's effectiveness. The gentleman assumes the central role as the primary participant, representing the action process, while "Ariel" detergent is the object of focus. The phrase "Teen Se Behtareen, Aik Ariel Bees (20 rupees)" on the left highlights the product's superiority over

three other detergents. The man's clean attire demonstrates the detergent's efficacy, and the accompanying text elaborates on its attributes. Collectively, participants and visual elements convey the message that "Ariel" is the prime choice for clothing cleanliness.

Interactional Meaning: The captivating gentleman, marked by his engaging smile and direct gaze, effectively captures the audience's attention through a form of direct contact. The main participant's unwavering eye contact creates a compelling connection beyond the image. The lady's assertive gaze further heightens the impact, implying a desire for the viewers to trust in the product's effectiveness. The combination of eye contact and an appealing smile collectively steers the viewers toward perceiving the product's cost-effective clothing cleaning capabilities compared to other options. The central placement of the gentleman's image between the product and accompanying text strategically enhances audience engagement, while the choice of Waseem Akram as the advertising figure reinforces the product's superiority, much like the celebrity stands out in his field. The color scheme of green

and white, reminiscent of the Pakistani flag, creates an environment that resonates with national identity. In summary, this visual exhibits high modality through a genuine gaze that connects with the audience, compelling their attention and invoking a sense of significance.

Compositional meaning: The central positioning of the main participant, former cricketer Waseem Akram, between the detergent product and accompanying text is noteworthy. His immaculate attire further reinforces the notion of tangible results, lending authenticity to the information presented. The placement of the "Ariel" product on the right-hand side of the celebrity's image serves to emphasize its significance, aligning with the typical role products play in advertising, often epitomizing

ideals. Conversely, Waseem Akram's statement "Teen Se Behtareen, Aik Ariel Bees (20 rupees)" on the left side introduces new information about the product, highlighting its potential for both financial and energy savings. The essence of Ariel's advertisement centers on the notion of superior cleanliness, which consequently translates to potential savings in terms of time, money, electricity, and energy. Unlike other detergents that might require multiple wash cycles to achieve similar results, Ariel's effectiveness allows users to wash twice as much in the same time span. Although using other detergents might necessitate more rounds of washing, Ariel's efficiency allows users to achieve comparable cleanliness at a reduced cost. This principle extends to energy and electricity usage as well.



Figure: 02
Visual Analysis of Bright Detergent

Source: <https://www.google.com>

This commercial advertises a type of a washing powder called Bright which is an USA brand. Bright is a leading detergent in Pakistan. The commercial features male and female represented participants in a domestic setting: a Pakistani husband and his wife. Her name is Ushna Shah who is a famous actress of Pakistan. The inclusion of the celebrity (Ushna Shah) in the advertisement serves the purpose of enhancing the product's appeal and popularity. The prominent presence of this charming actress conveys the message that she personally endorses and utilizes this particular laundry detergent in her own household, thereby leaving a powerful imprint on

the customers' perceptions. The husband seems to be a business man and his wife seems to be a house wife. Husband comes out from the elevator of his office and woman accidentally spills her tea on his white shirt. She says "such a deep stain (itna gahra daag)". Another woman near to him says "Don't worry he will right everything (Wo sab right kardega)". Then he passes by a restaurant and the cook of this restaurant comes out and says "he will delight the mood (Wo mood ko delight kardega)". After that, some children pass by him and laugh at him. A woman with those children says "he will alright the dirty (Wo dirty ko alright kardega)". Then

he reaches home and asks from his “wife who is it that will right everything (Ye kon hai jo sab right kardega)”. His wife replies “which will turn blue to blue and white to white (Jo blue ko blue or white ko white kardega)”. After that, he says “but who (Lakin kon) and she replies Bright will right everything (Bright sab right kardega)”. Then, a voice comes from behind “yes, definitely, stubborn to stubborn, Bright will right everything (Ziddi se ziddi daag bhi fight kardega, Brite Sab Right Kardega!)”. Then, the husband says “hey! Stain was on the left side? (Arey! Daag left side pay tha na?)”. His wife says “yes, then, make it right from Bright (Han to, Bright se right kardiye)”. After that, a voice again comes from behind that “Bright Sab Right Kardega!”

Representational Meaning: The visual narrative unfolds with a man deeply absorbed in his mobile device. Suddenly, as he exits the lift, a woman spills her tea on his white shirt. The man's immediate reaction is one of anxiety, prompting him to conceal the tea stain. This man is the central participant within the image, and the action process centers around his feelings of nervousness. Simultaneously, the spotlight shines on the advertised laundry detergent from the "Bright" brand, which assumes the role of his focal point. Throughout his homeward journey, he encounters a spectrum of individuals who gesture towards the same detergent, each accompanied by distinct slogans. These encounters serve to magnify his underlying unease. Upon his arrival home, he turns to his wife, posing the question, "Who can rectify this situation?" To which she responds with assurance, "Bright has the power to make everything right." This exchange magnifies the product's efficacy, leaving an indelible imprint. Implied beneath the surface is the notion that only the endorsed "Bright" product possesses the ability to efficaciously eradicate such stubborn

stains. This narrative embodies a facet of the representational meaning encapsulated within the visual representation.

Interactional Meaning:

Ushna Shah, a famous Pakistani actress, signifying that she personally uses this bright washing powder at home. Ushna Shah's tempting smile reinforces the idea that the product is highly effective at stain removal and ensuring clean clothes. In this ad, Ushna Shah's positioning is nearly central, and her endorsement, accompanied by the slogan "Bright will Right everything" (Bright Sab Right Kardega!), adds to the advertisement's prominence and attraction. This strategic placement brings the message closer to the audience, making it more impactful and attractive from a business perspective. The slogan underscores the significance of the detergent and implies its superiority. The advertiser's selection of Ushna Shah implies that this detergent outperforms its competitors, much like the celebrity herself stands out in her field. The clever use of diverse background color combinations creates an environment that is both ideal and dreamy, as colors have a powerful impact on our perceptions. In sum, this visual presentation represents a high level of modality, encapsulating a captivating narrative that effectively engages the audience.

Compositional Meaning:

Pakistani superstar Ushna Shah in this advertise product shown as ideal in the Bright washing powder. She claims "Bright will right everything (Bright Sab Right Kardega!)," is more believable owing to her fame as a Pakistani actress. Celebrities' strategic posture lends trustworthiness to the material. The celebrity says the remark to emphasize the washing powder have capability to eliminate tough stains and to grab the audience's attention, particularly her admirers.



Figure: 03
Visual Analysis of Bonus Detergent

Source: <https://www.google.com>

This advertisement promotes the American washing powder “Bonus Tristar”. The commercial features mainly three males and three females represented participants. The first is a Pakistani actress “Minal Khan” who is serving tea to those who have come to see the girl for marriage. Then, the girl’s mother asks what the boy does. The boy replies what to do, I have so many lands. Then, the father of girl asks how much. The boys replies by expanding his hands “so much” and suddenly his hand touches the cup of tea and the tea falls on his clothes. He shouts with worry “Ami jee”. His mother says that there are too many strains. The girl replies that “my bonus of ten rupees for many strains (Zyada Daaghon k liye mera 10 wala Bonus)”. Then, the mother of boy asks in surprise “Bonus”. She replies” yes more powder for only ten rupees (jee hain, 10 rupees main zyada sara powder)”. She adds more that “which creates more foam and removes more strains (Jo Banaey Jhaag Zyada, Nikalay Daagh Zyada)”. Then, music starts from background and the boy’s mother feels the pleasant smell of clothes and says “will keep her happy”. The girl asks “how much”. Then, the boys replies again by expanding his hands “so much”. At the end of advertisement, girl (Minal Khan) says “Wah Kia Baat Hai, Bonus Ki”.

Representational Meaning:

The visual portrays a graceful young model (Minal Khan) adorned with a radiant smile, suggesting her satisfaction with the endorsed product. This serves as a representational aspect. Positioned as the

central figure, she is the key participant, with her smile symbolizing the main action. The featured product, "Bonus Tristar" detergent, becomes the object of her endorsement, underscoring its effectiveness in tackling tough stains. This notion emphasizes that the product excels in addressing challenging cleaning needs. Furthermore, another layer of representation emerges through accompanying text on the girl's right side: "Wah Kaya Baat Hai, Bonus Ki." This text delineates the product's features and qualities, signifying not only the girl's satisfaction but also her endorsement of the product's efficacy. This interplay between image and text underscores the product's value and the Minal Khan 's endorsement.

Interactional Meaning:

The captivating presence of Minal Khan, highlighted by her charming smile and content expression, effectively captures the audience's attention. The direct gaze of the alluring young lady possesses a compelling quality, almost urging viewers to trust in the product's effectiveness (Bonus Tristar). Her expression of satisfaction, coupled with her smile, subtly guides the audience towards the notion that the product is adept at tackling stubborn stains. This advertisement is recorded under the open sky in the yard of old houses of Pakistani culture which makes the environment ideal. The background music plays which is a Punjabi song that is heartwarming and attract the viewer’s towards this advertisement. In this advertisement, different

slogans are used to attract and persuade audience towards their product like “Zyada Daaghon k liye mera 10 wala Bonus”, “Jo Banaey Jhaag Zyada, Nikalay Daagh Zyada”, “Wah Kia Baat Hai, Bonus Ki”.

Compositional Meaning:

The visual features the renowned Pakistani actress (Minal Khan) positioned prominently on the left side, occupying a substantial portion of the image. This purposeful positioning emphasises the

importance of the primary participant. The detergent, on the other hand, is placed on the right side of the main participant (Minal Khan), successfully advertising the product—a key goal of the advertiser. The large tagline positioned atop the product boosts its exposure even more. Notably, the detergent box emphasises the "Extra Powder" feature, which promises ample foam and improved stain removal. This combination of features makes the advertisement incredibly intriguing.



*Figure: 04
 Visual Analysis of Surf Excel Detergent*

Source: <https://www.google.com>

This commercial advertises the American washing detergent “Surf Excel”. The commercial features two children who are siblings and their mom. The little girl says “we are getting bored”. Then, her mother says should I ask a riddle. Children say “yes”. She asks that “what is that which is hard as Surf Excel and also full of softness as it”. Children surprisingly say “both”. Mother says “yes”. After that, music starts from background and the kids go into the garage to find that thing. At garage, the little boy wipes his dirty hands with his shirt. Then, they both come to kitchen and the girl opens the fridge and

the clothes become dirty from the side of the girl’s hand. Then, they go to their mother with the watermelon in their hands. Boy carries the whole watermelon while the girl carries a small piece of it and says hard and soft. After that, the girl says “my favourite shirt” by pointing dirty strains on her shirt. Then, the mother says now the new Surf Excel removed hard strains away and made full of softness with it soft pearl technology. At the end, the mother says “hard strains away and full of softness (Sakht Daagh door, Narmi Bharpoor!”)

Representational Meaning:

The visual prominently features images of a mother and her two children, who serve as the central figures within the composition. The mother wears a captivating smile and exudes a sense of confidence. Through her dialogue, "Sakht Daagh door, Narmi Bharpoor!" while pointing towards the "Surf Excel" detergent, she employs a gesture that forms the core of the action, with the detergent itself as the focus. The slogan she uses implies that "Surf Excel" not only removes tough and stubborn stains but also maintains the softness of clothes. All participants in the visual collectively contribute to the advertisement's effectiveness by engaging in the process of conveying its intended meaning.

Interactional Meaning:

The mother and her children are focal points in the image, making direct eye contact with viewers. Their expressive faces and warm smiles engage the audience. The mother's gaze appears to be directed at the audience, creating a compelling atmosphere. It's as if they are looking beyond the image, connecting with the viewer's themselves. The visual narrative deliberately depicts a family, including children, aiming to convey that their product is the best choice for children among similar options. The words used in the advertisement were carefully selected to enhance its impact. The mother's slogan, "Sakht Daagh door, Narmi Bharpoor!", effectively draws and persuades viewers toward the product showcased in the visual.

Compositional Meaning:

The visual conveys information effectively through strategic placement of its elements. The central participants, namely the mother and her children, occupy a prominent position in the image, spanning nearly 60% of its space. This placement inherently signifies the authenticity of the conveyed information, substantiated by their captivating smiles and evident satisfaction with the product. Designed to captivate family audiences, particularly children, the advertisement fosters a belief that the featured product is the finest choice. Notably, the placement of the "Surf Excel" product is situated at the right forefront of the participants' image. This positioning underscores the product's role as an ideal solution, a common characteristic in advertising. The mother's proclamation, "Sakht Daagh door, Narmi Bharpoor!", positioned at the forefront of the participants, introduces novel

information about "Surf Excel." It conveys the message that the product excels in removing tough stains while ensuring fabric softness. This encapsulates the compositional significance of the image.

Conclusion

The present study investigated into an in depth search of Pakistani washing powder advertisements, employing the lens of Kress & Leeuwen's Meta functions (1996) encompassing representational, interactional, and compositional meanings. This analytical approach facilitated a comprehensive comprehension of the nuanced interplay between diverse modes and language within the contextual framework. This analysis has enabled a comprehensive comprehension of the intricate interplay between diverse modes and language within the contextual framework. It is evident that the realm of advertisements employs a multifaceted approach, integrating elements such as images, colors, background music, technical jargon, and impactful slogans, all aimed at capturing the attention of the audience. The research unveiled the intricate amalgamation of language and multimodal modes, underscoring their role in captivating potential buyers. It also shows the pivotal role of visual elements in the effectiveness of laundry washing powder advertisements, with imagery, colors, and celebrity endorsements interweaving to craft compelling narratives. Lastly, it led to the revelation of strategic discursive approaches embedded within these advertisements, revealing the subtleties of persuasive communication. This investigation sheds light on the nuanced dynamics at play within these advertisements, providing insights into how these multimodal strategies are harnessed to effectively engage and influence potential consumers in Pakistan.

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