SUBSCRIPTION OR SUBVERSION: GENDER REPRESENTATION IN PAKISTANI TELEVISION COMMERCIALS

By

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Subscription or Subversion: Gender Representation in Pakistani TV Commercials

By

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To

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THESIS AND DEFENSE APPROVAL FORM

The undersigned certify that they have read the following thesis, examined the defense, are satisfied with the overall exam performance, and recommend the thesis to the Faculty of Languages for acceptance:

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Candidate of Doctor of Philosophy at the National University of Modern Languages do hereby declare that the thesis Subscription or Subversion: Gender Representation in Pakistani TV Commercials, submitted by me in partial fulfillment of PhD degree, is my original work, and has not been submitted or published earlier.

I also solemnly declare that it shall not, in future, be submitted by me for obtaining any other degree from this or any other university or institution.

I also understand that if evidence of plagiarism is found in my thesis/dissertation at any stage, even after the award of a degree, the work may be cancelled and the degree revoked.

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**ABSTRACT**

**Title: Subscription or Subversion: Gender Representation in Pakistani TV Commercials.**

The current interdisciplinary research falls into the domains of semiotics, linguistics and cultural studies. Television commercials, having the power to (re)frame the ideology of larger audience through its visual/linguistic content and agency to pave the way to social change have become one of the most viable social institutions of disseminating information to a wider audience. In any of its forms, media construct the image of men and women differently associating with them specific traits regarding their activities, roles and position. The commercials are considered persuasive and efficient modes of representation, having strong impact on the social perception of the viewers. The current study aims to investigate the representation of gender-binary relations in the Pakistani television commercials. The study also imbues the broader socio-cultural factors which help to identify the representational and positional value of men and women. The study analyzes whether gender representation in the Pakistani television commercials subscribes to or subverts the traditional gender narratives. The researcher finds a gap in the area of research, as most of the studies have been produced on gender equality and representation in the Euro-American sphere and a few in Pakistani context, but there is a wide scope of research on gender representation with semiotic perspective. The current study draws its theoretical foundation on the theory of semiotics propounded by Dyer (1982) in her book *Advertising as Communication*. Semiotics is conceived as an appropriate tool for the critical inquiry of the television commercials because of its widely ranging acceptability and reliability in the meaning making process as suggested by Williamson (1978), Dyer (1982) and Jhally (1990). The data for the current study comprises television commercials broadcast on famous Pakistani television channels. The sampling technique is based on non-probability purposive sampling with the rationale of choosing this technique to include only those commercials which largely reflect gender representation. The study finds that the commercials present layers of meanings via semiotic modes at symbolic level where men and women are displayed in stereotypical manner, subscribing to patriarchal structures. The study recommends the change in the content of the televised material and also highlights the unexplored avenues which can be brought under considerations by the future researchers.
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<td>Advertisements</td>
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<tr>
<td>TV</td>
<td>Television</td>
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<td>PTV</td>
<td>Pakistan Television</td>
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<td>PEMRA</td>
<td>Pakistan Electronic Media Regulatory Authority</td>
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<td>GMMP</td>
<td>Global Media Monitoring Project</td>
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<tr>
<td>EFL</td>
<td>English as Foreign Language</td>
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<tr>
<td>UN</td>
<td>United Nation</td>
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<td>UNESCO</td>
<td>United Nations Educational, Scientific and Cultural Organization</td>
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<td>NGO</td>
<td>Non-government Organization</td>
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<td>KPK</td>
<td>Kyber Pakhtoon Khawa</td>
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<tr>
<td>DEO</td>
<td>District Education Officer</td>
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DEDICATION

I dedicate this thesis to my father (Nasir Mahmood Chohan), who was wise enough to guide, inspire and support me to transform this dream into reality, and my loving mother (Masooda Farhat) whose presence in this world is an assurance of home.
CHAPTER 1
INTRODUCTION

The present study aims to explore socially constructed gender-binary relations in Pakistani television commercials. It investigates the representation of gender in electronic media commercials and highlights the dominant representational mechanisms such as dominance, power-relations and gender stereo-typical roles. In any of its form, media discourse frames the ideology of the people. Media plays a vital role in representing the social roles assigned to gender and the current study examines whether or not the Pakistani television commercials are representative of traditional viewpoint of females/males. The gender treatment with regard to their role, depiction, activity and identity has been analyzed in the commercials being aired on several Pakistani broadcasting channels. The theoretical underpinning of the study is based on the theory of semiotics propounded by Dyer (1982). The study concentrates on semiotic interpretations of visuals that emphasize the gender representation which in turn imply certain ideological expectations.

The world of today is a technology-grounded global village, where we encounter advertisements on a daily basis. While browsing internet, driving on road, reading newspaper, playing with cell phones, watching television, and in short in every daily affair, we come across advertisements. Naturally, the influential spectrum of the advertisements has got widened to almost all social spheres of life. Commercials incorporate diverse semiotic codes which help advertisers to convey their message effectively. Semiotic analysis of the advertisements, due to its in-depth range, opens new horizons for a linguist or media researcher to investigate the meanings which are implicitly encoded. These visuals/signs exhibit the ideological assumptions within a socio-cultural context.

In general, media plays a significant role in portraying culturally dominated binary narrative where the television commercials being one of the popular media frame the attitude of people. According to Cook (2005), media advertisements as one of the significant social institutions are prominent in all contemporary societies. While talking about the services and products provided in the advertisements, the commercials develop a secondary discourse about socially framed gender power relations. The image
of male/female in the commercials is linked to the understanding of their social interaction, power and social practices. That is why, the advertisements posit ideology through signs that reflect existing cultural norms in a society. The construction of masculinity and femininity is promoted through social practices incorporated in the commercials.

Commercials are taken as representatives of cultural text which include human subjects to promote the advertised products/objects. These commercials incorporate gender as cultural text which signify prevalent dominant power structures at symbolic level. The ideology propagated in the commercials serves to maintain the hegemony of a socially constituted gender order. Roy (1998) claims that the commercials not only provide information about the appearance, manner and activity of human subjects but they also serve to explain culturally defined gender roles at symbolic level. Commercials embody cultural norms that are perceived as a key agent in reinforcing social constructs through visuals.

The relationship between advertising and gender is inseparable as the advertisements communicate social and cultural needs of the consumers. Advertisers incorporate human subjects to promote a product. The association of male/female character with the advertised product in the commercial symbolically unveils the socially constructed roles and domain of gender activity. Alvesson and Billing (1997) argue that advertisers incorporate notions of masculinity and femininity through visual presentation of gender in accordance with the existing social norms. The present study investigates the correlation between the gender representation and electronic media to analyze the prevalent gender narrative in developing countries such as Pakistan.

Cook (1992) asserts that advertising is an ever expanding field which has acquired rapid popularity on account of its persuasiveness. It primarily not only tends to develop maximum consumerism by persuading people but also presents socially constructed gender identities. Williamson (1978) informs that the advertisements do not create meaning rather they invite viewers to draw insights as to what and how has the product been presented and what possible meanings can be deciphered through the semiotic codes within socio-cultural sphere. In the same manner, Dyer (1988) argues that the advertisements signify socially constructed meanings and they also generate ideology through social practices as displayed in the commercials. Ideology is a socially
fabricated term which refers to a system of beliefs and values that are mutually shared by a community or social class. Barthes and Heath (1977) further elaborate a photograph as a material that refers to mythological system where signifier, signified and sign function to generate ideological interpretations.

Television advertising has become an interesting area of research. Gallup (2010) report highlights that 68% of the advertising budget is invested on television due to its persuasive powers that contains running visuals as well as oral text. Television advertising has become a potentially vibrant genre of media because of its extensive viewership. This quality has made the television advertising a potential area of research inquiry that has also compelled researchers to inquire gender binary relation in the commercials. Televised content includes various programs such as talk shows, morning shows, drama serials and the commercials where each program entails human representation. Unfortunately, there is a deficiency of critical research in the field of advertising and gender representation which is what makes this study important from a research perspective.

Pakistan can be regarded one of the developing countries with different demographic value. It has developed a huge consumer market round the globe which has grabbed the attention of investors. According to Pakistan Ministry of Finance report (2011-2012), Pakistan has been ranked as the sixth largest state across the world with an estimate of 180 million population increasing by the rate of 2.03% yearly. The growing number of masses and the consumer market has captivated the eye of national as well as international advertising industry. According to an estimated quota of World Fact book, Inc, (2011), the existing population ratio of the males and females in Pakistan is almost equal with an average of 1.06%. Past gender studies conducted in west such as Coltrane and Adams (1997), McDaniel and Kinney (1998) and Peirce and McBride (1999) investigated that traditionally women are expected to stay at home in order to accomplish domestic role of housekeeping. However, this study attempts to determine whether the gender patterns in Pakistani context affirm the traditional representation of gender as proposed in western studies or there exists any change in media treatment of gender.

Gender is perceived as an axis of social order where the narrative of masculinity and femininity is purely a social construct. These constructs are materialized through
various social institutions like print/electronic/social media, academia and sports. Similarly, Sutherland, Gilbert, and Taylor (1992) and Goldman (1992) claim that advertising has gradually become a very significant institution where it represents the masculine and feminine voices at symbolic level in the commercials. The television commercials not only endorse socially constructed gender beliefs but they also make us accept whatever content is presented in the form of running visuals. The current study interprets the said gender notions that are promoted through television commercials which we come across in everyday life.

The phenomenon of gender disparity has been a debated issue in various fields of inquiry, such as, media, sports, academia and professional domains since 1970’s. Although, researches have increased awareness among people about equality of gender in modern era, yet the stereo-typical portrayal of gender still prevails in different contexts. The Dakar Framework of Action 2000 (UNESCO, 2002) is an initiative to reduce such gender discriminations and attempts have been made to eradicate the existing gender differences in the social interaction. However, in the Pakistani context, there is a need to conduct studies on existing gender imbalances in different dimensions to overcome such gender discriminations.

The words “subscription” and “subversion” mentioned in the title imply whether gender representation in the Pakistani television commercials subscribe to existing patriarchal gender narrative as indicated by previous studies or it subverts the traditional portrayal of gender. The term subscription simply refers to acceptance of predetermined dominant notions of patriarchal structures. On the other hand, subversion refers to challenging the existing gender narrative and presenting a contradictory perspective to existing knowledge.

The theoretical underpinning of the current study is based on the theory of semiotics. Semiotics is a field of study that primarily focuses on the signs and symbols referring to a system of signification. According to Dyer (1982), these signs employed by advertisers in the commercials or magazine advertisements imply meanings denotatively as well as connotatively. The connotative interpretation of the signs serves to promote certain underlying ideology within a socio-cultural domain.
1.1 Background and Context of the Study

The context of the current study is Pakistan that is considered second most Muslim populated country with an average of 97% Muslims across the country (Ullah, 2013). There exists a strong influence of religious and cultural norms in public/private spheres of life. According to Khan (2010), radio and television are regarded two significant institutions to disseminate news at national level. In 1964, the Pakistan Television Cooperation was established and initially, it was under the direct control of government. Afterwards, in General Zia-ul-Haq’s regime strict rules with regard to gender representation were drawn. However, women were not allowed to appear on television unless they have worn cultural dress, having ‘Dupatta’ to veil their head. In 1990’s, two more private television channels were introduced for marketing purpose to share the burden of the only (PTV) broadcasting agency. Later in 21st century, the liberalization and privatization of media has led to diminish the hegemony of PTV (Pakistan Television Corporation) and 87 new private channels were also established.

In view of the electronic media growth, Pakistan Electronic Media Regulatory Authority (PEMRA) was also established to monitor the moral and ethical conduct of the newly established private television channels. The rules drawn by Pakistan Electronic Media Regulatory Authority clearly indicate and uphold the collective moral and Islamic norms. The report of PEMRA (2009) proceedings state that standards of morality and ethics in Pakistan are either based on Islamic values or well-grounded in traditional/conventional societal norms.

The advancement and rapid progress in the field of technology has transformed the world into a global village where television, radio, social media and internet play central role in the propagation of content across the globe. Apart from that, multinational and some local companies prefer to contact advertising agencies to develop a culture of consumerism through the commercials. In this regard, television has gained wide range of popularity due to satellite and cable networking system and most of the people rely on television as an informational source. Since, the purpose of the commercials (advertising) is to persuade the intended audience for developing consumer culture, the commercials develop a secondary discourse of those; who transform the performance of advertised product into reality. Thus, studying their
mutual relation within a commercial gives an insight into the existing socially constructed gender position and roles.

Since 1970’s, studies have examined the relationship between gender representation and advertising. Most of the previous studies such as Courtney and Whipple (1983) postulated the fact that men and women have been traditionally and stereotypically displayed in the advertisements. Gender has been dealt stereotypically, presenting the men superior and powerful in comparison to their female counterparts. The element of the same stereotyping with regard to gender has also been traced in the studies conducted on children’s advertisements such as Smith (1994) and Maker and Child’s (2003).

The manifestation of gender varies from country to country and its representational mechanism is context dependent, making gender research a purely social construct. Though past studies conducted in gender studies have delineated correlational value of gender and advertising explicitly, yet there are certain areas which still remained unexplored. According to Furnham and Bitar (1993), the focus of previous studies remained on developed English speaking countries but there has been deficiency of a critical gender research in third world developing countries like Pakistan. With an aim to address this gap, the current study examines the gender structures in Pakistani television commercials and analyzes what underlying ideological assumptions these commercials promote.

1.2 Statement of the Problem

The representation of gender in various genres of media has remained an area of great concern for the scholars across the world. Most of the researches in the West have examined the portrayal of gender and reported the stereotypical representation of women, such as, Vestergaard and Schroder (1985). Since 1970’s, studies have examined the relationship between gender representation and advertising. Most of the previous studies such as Courtney and Whipple (1983) indicated that men and women have been traditionally and stereotypically displayed in the advertisements. Gender has been dealt stereotypically, considering men superior and powerful in comparison to their female counterparts. Apart from studies conducted in the West, a few gender related researches have also been carried out in the Pakistani context, exploring the representation of gender in print and electronic media such as Ullah (2014). Studies in
Pakistan have only focused representation of women as marginalized gender, whereas, male representation has been neglected, just as, Rasul (2000) and Shahwar (2013) have only analyzed female victimization in Pakistani electronic media discourse. These studies have also shown women as a marginalized gender in different domains of social interaction. On the other hand, this research investigates the socially constructed representational value of both men and women in the Pakistani televised content. However, there is lack of research in Pakistani context, exploring the gender representation from semiotic perspective by providing in-depth analysis of visual and linguistic modes; being incorporated in the commercials. The current study intends to explore whether the existing gender patterns in electronic media discourse subscribe to or subvert the traditional gender narrative in Pakistani context.

1.3 Research Objectives

The objectives guiding the present study are summarized below:

- To investigate the semiotic representation of gender-binary relations in Pakistani television advertisements
- To analyze the roles assigned to men/women in the light of broader socio-cultural factors in Pakistani television commercials
- To examine whether gender representation in the selected television commercials subscribes to or subverts the traditional gender narrative

1.4 Research Questions

The questions posed in the present research are following:

1. How are gender-binary relations represented in Pakistani television commercials?
2. What semiotic interpretations are linked with particular roles assigned to genders in Pakistani television advertisements?
3. How far does gender representation in the selected television commercials subscribe to or subvert the traditional gender narrative?
1.5 Significance of the Study

The current study provides an understanding of the existing gender narrative with regard to male and female representation in Pakistani television commercials. This is done by highlighting the way gender identity is represented in the advertisements keeping social and cultural factors in view. According to Roy (1998), there is deficiency of a critical research regarding gender representation in developing countries such as Pakistan, India and Bangladesh. That is why, the current research explores that how Pakistani electronic media commercials (re)present gender relations through visuals and symbols at symbolic level. The study provides an insight into prevalent gender representational mechanisms in the Pakistani commercials context which substantially contribute to the existing body of knowledge.

The study is also significant because it employs a new method of analyzing the commercials, that is, semiotics. It suggests a new perspective to researchers in order to examine gender representation by adopting semiotics as an effective and in-depth tool of research inquiry. The study incorporates ‘semiotics’ which deals with signs, symbols and aims to analyze an advertisement, considering it a complete system of signification. The significance of this study lies in its focus on how semiotic in-depth interpretations unfold gender portrayal in the Pakistani televised advertisements.

The research appears important in a way that it signifies a complete system of the existing gender representational status which helps to identify the position of the men and women in Pakistani societies. It also seeks to analyze the powerful, dominant and hegemonic masculine/feminine voices, (re)producing cultural myths in the commercials.

The study may be helpful for policy makers while devising strategies to empower socially constructed status of the women and bring about a balance in the role of men/women in various domains like education, sports and occupational settings. This research may also provide help to educators who can benefit themselves by implementing the same strategies in pedagogical activities to develop literary media skills among the students. As, Dyer (1982) claims that we come across the advertisements wherever we move and these advertisements unconsciously (re)frame our ideology. This is an inter-disciplinary study that ventures into domain of linguistics, gender and cultural studies. Moreover, the study may also be valuable for the academic
practitioners, at university level, in order to inculcate pedagogic media skills among the students.

1.6 Delimitations of the Study

The study is delimited to Pakistani television commercials. The television advertisements pertaining to human representation have been only included for the analysis. The data comprises the commercials which are only broadcast/ aired on Pakistani television channels such as PTV, GEO, ARY and HUM, DUNYA, SAMA and EXPRESS. In total, sixty television commercials were brought under consideration for analysis, out of which twenty nine commercials were excluded on account of content duplication to avoid monotony. The foreign commercials being aired on the aforementioned channels were excluded in order to eliminate any ambiguity of foreign influences. The timeframe for the process of data collection spans over January 2015 to September 2016. The researcher has tried to include the latest commercials in order to analyze emerging gender patterns. In order to overcome this issue, a few commercials from 2015 were included. The researcher devised six categories and the relevant commercials were brought under concerned category. The commercials have been analyzed category wise.

The researcher had to face some practical restraints during the conduct of the current study. Due to time, space and some other limitations, it was not possible to bring all commercials under analysis as hundreds of the commercials along with their latest versions were emerging every coming day. The advertisers have been coming up with novel concepts and technology-oriented commercials to attract maximum consumers across the globe. Therefore, it is impractical and difficult to analyze every advertisement. On the other hand, the present research has not employed conventional research tools, such as content analysis, to investigate gender representation in the commercials. It only focused on semiotic interpretation of cultural text to highlight binary oppositions.

1.7 Ethical Considerations

The researcher is committed to maintain the accuracy and high standards of research traditions. Keeping the same standards in view, this study presents an objective interpretation of gender relations in Pakistani context. The data have not been
used for any commercial purposes and is purely used for academic investigation of the present subject matter. The author has attempted to avoid any gender bias while conducting the study. Attempts have been made to objectively portray the existing gender structures in Pakistani electronic media content. The researcher has tried to neither misrepresent the cultural norms and nor to manipulate the data for achieving the required objectives.

As semiotic analysis incorporates a complex system of signification through specific signs which are difficult to understand; unless, one has a complete understanding of the cultural text. Being a Pakistani national, the researcher has an in-depth understanding of the cultural norms and this has helped in decoding the signs employed by advertisers in the commercials. Roy (1998) suggests that signs/codes are complex patterns containing certain associations which can only be deciphered in the cultural context. Therefore, background cultural knowledge has greatly assisted to obtain objective interpretation of the visuals that seem in compliance with integrity of the research.

1.8 Methodological Stance

The undertaken study is qualitative in nature which sets out to investigate the representation of gender in the Pakistani television commercials. The required data has been collected from television channels in Pakistan such as PTV, GEO TV, ARY TV, HUM TV and EXPRESS TV. These channels are considered highly rated. Therefore, the commercials they screen reach a wide range of audience in Pakistan as well as abroad. Thirty one commercials have been screened where the commercials pertaining to various categories are included to develop a representative sample. These commercials have been distributed in different categories, such as, banking and insurance, detergents and cleansers, medical and personal hygiene, cellular companies and cosmetics, food and beverages and electronic and vehicle products.

The sampling technique in the present research was based on non-probability purposive sampling. According to Marshal (1996), non-probability sampling technique refers to researcher’s choice to select units/data which he/she is interested to study in order to seek truth. The core characteristic of non-probability sampling technique lies in the researcher’s judgement of scrutinizing the data to develop a sample. This kind of sampling technique is mostly implemented in qualitative studies.
The current study draws its theoretical foundation on the theory of semiotics propounded by Dyer (1982) in her book *Advertising as Communication*. Semiotics (Study of signs) is considered as an appropriate tool for the critical inquiry of the televised commercials because of its wide ranging acceptability and reliability in the meaning making process. Williamson (1978), Dyer (1982) and Jhally (1990) not only recommended but they also employed semiotics as a tool of investigation for critically examining the meaning making process in the commercials which enhances the reliability and the validity of semiotics as a method of inquiry.

1.9 Thesis Structure

The current study is comprised of five chapters in all. The overall chapter wise structure of the whole thesis is given below:

**Chapter 1**

The first chapter of the study is introduction that consists of discussion on main variables, background, context and significance of the study in the Pakistani perspective. It also briefly explains the holistic methodological steps incorporated for the conduct of the present research.

**Chapter 2**

The chapter 2 presents a theoretical discussion of the studies conducted on gender representation across the world. It also highlights the importance and understanding of the theory employed to investigate gender representation in the current research. The second chapter is further divided into different sections to provide a sound theoretical discussion with regard to each variable, mentioned in the title. The first part of the literature review presents the emergence of media and advertising in the Pakistani context followed by the power and hegemony that lies with media discourse. In next section, the studies on gender binary relations have been brought under consideration, mentioning the methodological and theoretical output in the paradigm of
aforementioned subject matter. In the same manner, the discussion on gender stereotypes and cultural identity in the televised content is the focal point of the next part of the literature review. Portrayal of gender within several domains such as academia, sports, print media and the television commercials has also been explained with reference to the studies conducted across the world. The last section of the literature review provides a theoretical understanding of semiotics and its development.

Chapter 3

The third chapter of this thesis briefly explicates the methodological approach which contains an overall research design, method of data collection, population, sampling technique and the analytical framework used to analyze the data. It also explains the features drawn from the theory which have been incorporated to analyze the data objectively.

Chapter 4

This chapter deals with the presentation and detailed analysis of the data category-wise. The analysis is based on the theoretical framework as discussed in chapter three. It includes six sections where each category has been analyzed under the separate section.

Chapter 5

The last chapter summarizes the major findings of the study and provides some recommendations for future researchers who intend to carry forward research in the same field of study.

1.10 Conclusion

This chapter has provided an insight into some key concepts related to study in hand. It also sets the preamble for the research and provides sufficient background information to understand the significance of the work. Moreover, this section also provides direction for the conduct of the study. The following section provides a detailed discussion on some main variables of the current research in terms of studies conducted in West in general and Pakistan in specific.
CHAPTER 2
LITERATURE REVIEW

This chapter reviews the literature relevant to the current study. The section is divided into different sections which provide sound theoretical discussion on each variable, mentioned in the title. The first part of literature review examines the emergence of media advertising in the Pakistani context which is followed by the power that lies with media discourse. Similarly, the following part presents a detailed overview of the studies conducted on gender socialization and the construction of gender identity. The discussion on gender stereotypes and cultural mechanisms in representation of gender on televised content is the focal point of the following section. Portrayal of men/women within domain of television commercials has also been explained with reference to researches conducted in west as well as in the Pakistani context. The last section of this chapter suggests the theoretical understanding of semiotics and its development that has been employed as theoretical framework of the undertaken study.

2.1 Advertising and Emergence of Media in Pakistan

This section provides a detailed historical background of advertising in Pakistan. The evolution of advertising in Pakistan goes back to 1947, with the partition of sub-continent into Pakistan and India. It has gone through several phases since then. It is important to have an understanding of how advertising emerged in Pakistan and what particular motifs it intended to focus on. Mazzarella (2003) has discussed history of advertising in sub-continent and divided into four stages. In first era (1947-1964), due to limited resources and lack of awareness, advertising was restricted to some regional and urban areas where print media advertisements were popular. Newspapers were considered as the only medium for the commercial communicative purposes. Some newspapers of this era are: Nawa-i-Waqt, Daily Jang and Dawn News which contribute to date. Initially, images used for the advertisements had less human impressions as the social and cultural bindings did not allow the advertisers to go beyond ethical values which afterwards in the modern era have been neglected to promote consumer culture. In the second phase (1964-1978), new trends and technologies were introduced by the arrival of television that brought the
advertisements to a new shape, focusing on visual effects. Third and Fourth (1978-1998) eras, brought forth massive innovation in communication via advertisements. Some new graphic models were introduced to generate the media advertisements (International Media Support, 2009).

According to International Media Support (2009) report, the historical background and development of media in Pakistan refers to pre-partition era when certain newspapers/magazines, such as, Dawn, Naw-I Waqt were introduced to promote Muslim voices advocating a separate political state (based on a certain “ideological” tenets). Nawa-i- Waqt was introduced in 1940 and ‘Dawn’ by Quaid-i-Azam in 1941. These newspapers were introduced to counter the narrative of non-Muslims and also to promote the ideological narrative of Muslims. It shows that the Pakistani print media’s purpose was to promote Muslims ideological views. The need of self-defense and fight for the identity compelled the staunch supporters of Pakistan to have a platform through which they could convey their message to masses.

PTV was established in 1964 after the partition of the sub-continent. PTV is considered a pro-state channel which broadcasts the news across the world. The hegemony and monopoly of PTV got reduced after the emergence of private TV channels in 2003. These private TV channels broadcast various programs in the form of news, dramas, and talk shows. They also broadcast field news and present minute coverage of events which lead to a great competition in media houses. But PTV is still known for the authenticity of official news which goes in its favor. Private channels are issued the cable/license that indicates the intentions of the government to have control/hegemony over them.

McNair (2003) defines advertising as a paid medium through which organizations convey their messages and promote their products. Human representation is an essential part of these advertisements because through their voice, messages have been transmitted effectively. The treatment of human subjects in media differs because of socially fabricated constructs. Studies on content of the television commercials generated a secondary discourse as to what and who are involved in the production of the advertisements. Bignell (2004) is of the view that men are held responsible for the under-representation and negative portrayal of women in media discourse.
Cook (1992) argues that television advertising is a medium, which has got deep penetration in our socio-cultural life. It has also become one of the critical subject matters in linguistic, media and gender researches. The televised content reflects the existing socio-cultural norms through commercials, dramas and films. Television advertising represents existing gender relations due to which this medium has increasingly become a subject of vast body of research. Previous studies such as, Vestergaard and Schroder (1985), Roy (1998) and Shahwar (2013) studies have proposed that the televised substance shapes the cognition of audience through visual imagery and linguistic encoding. These commercials reflect social realities, norms and values also represent political, religious and socio-cultural ideologies. Therefore, rhetorical power of media, in any of its form, can never be overlooked. The following section provides a detailed discussion about the power of media in framing the attitudes of people in socio-cultural background.

2.2 Power of Media

The persuasive power of media in present era, is an undeniable fact that it directly influences our lives in every sphere of human activity. Wykes and Gunter (2005) suggest that studies conducted on the media content have traced its influence on audience that resulted in a rapid increase of research in highlighting the relationship between media portrayal and self-image. Cashmore (2006) is also of the view that the power of media has made researchers realize its lasting effects on the thoughts, feelings and emotions of people. We live in technology oriented world where every single day media presents innovative symbols, images and signs. These signs influence audience by presenting socially constructed visuals.

Harris and Lester (2002) describe that visual signs in commercials suggest deeper cultural meanings. Power and hegemony of media in present era, lies in the power of image and such a heavy profusion of images in the advertisements have made people rigorously visual dependent. Images reflect the real face while depicting the emotions and feelings in a more vivid and realistic fashion. Ross & Lester (2003) give preference to message conveyed through visual signs because signs/visuals leave lasting imprints on memory and can be retained for a longer span of time. An image does not only contain visual effects but it also contains ideological assumptions which constitute social reality. Production of an image involves different stages where
socially fabricated norms are manifested. It includes the lightening effect, content, signs and physical appearance of the human subjects. Berger (2008) informs that such editing and reproduction of an image affirms the social values where representation of human subjects is incorporated at symbolic level. The signs associated with men and women identify their roles and positional value in the social domain. The logic involved in extensive editing of these images lie in persuasive power of the advertisements. An image is purely a social construct that makes people believe, whatever, they see in the advertisements.

Cook (2005) expresses that media plays a significant role in portraying different social groups. Television commercials, one of the popular mediums not only represent human subjects in various settings but they also frame the attitude of audience in a subtle manner. The social importance of advertising cannot be neglected which seems prominent in all contemporary societies. While talking about the services and products provided in the advertisements, they develop a secondary discourse about social and gender power relations which are promoted through signs at symbolic level. The gender portrayal in media reflect binary power structures and social practices. That is why, before going into detail of gender representation in media, it is important to develop theoretical understanding of gender, socially constructed roles of men/women and the ideological patterns in gender discourse.

There have been several theories which have brought forth the psychological effects of an image representation in media. The Cultivation Theory propounded by Festinger in (1954) elaborates that visuals incorporated in the commercials frame behavior, approach and attitude of the masses. Moreover, people are likely to believe whatever they watch and the ideology depicted in an image proves to be social reality for them. In this regard, the theory was experimented to justify its validity/reliability and the results showed positive outcome of the Cultivation Theory. Stern (1997) conducted a research study on the television commercials where he analyzed the impact of beauty ideals on audience. He divided his sample into two groups: one, heavy viewers of the commercials and the other, lighter viewers of the commercials. He interviewed 63 girls of Kindergarten level whose age ranged between 5 and 6 years. He concluded that the tendency of the heavy viewers of television were different from that of light viewers. Thereby, he summed up his discussion that heavy viewers of the
televised content had defined beauty as depicted often in the commercials. These ideology driven advertisements are indicative of socially constructed reality.

Self-schema theory of Markus (1977) deals with cognitive abilities of an individual’s perception of message communicated through media visuals. The individual’s cognitive development is reflected through one’s self-belief and the others attitudes towards them. The social comparison theory presented by Festinger in (1954) expounds that images produced in the commercials serve as a basis for individual’s comparison with the social constructs. The strength of media lies in its persuasive power of mapping the ideology of people. It forms the perception of individuals the way they look at the image and it also makes them think in a subtle direction. Basow (1992) is of the view that the visual content of media communicates gendered images at symbolic level. The image of gender reality is represented in a distorted manner where women are displayed in stereotypically assigned domains.

2.3 Gender Socialization

Gender is a social construct which divides men and women on the bases of their appearance, social roles, needs and cultural norms (Gender in practice. Swiss Agency for Development and Cooperation). The concept of gender is deeply interwoven in some other disciplines like anthropology, psychology, politics, cultural studies and linguistics which makes it an inter-disciplinary field of discussion. These disciplines provide the theoretical basis which are relevant to the study of gender. Gender studies is a discipline in social sciences which seeks to analyze the representational value of men/women within the socio-cultural sphere. Gender is deeply rooted in our actions, existing dogmas and institutions. These institutions play a vital role in propagating gender narrative and make such representation of men/women appear natural. There is a need to explain gender before going into detail of the subject matter. According to Butler (1999) gender can be defined as socially elaborated difference between men and women. It is something that we ‘do’ or perform instead of being born with something. Society draws a line of demarcation between the roles assigned to men/women and treats them differently. Gender also deals with the concepts of masculinity and femininity in view of certain social patterns (Fourie, 2009). The social views of gender bank on the biological bifurcation of men/women which leads to their stereotyped
representation and specified roles. Research in gender studies attempts to provide an overview of social, political and cultural treatment of gender. It focuses on the real representational value of gender, in line with social constructs and displays gender biased images in media discourse.

Many theorists reported that gender identity relies on the traditionally perceived roles of men/women in society. Some important theories from psychological perspective in the development of gender identity are: Evolutionary Theory (Buss, 1995 & Shields, 1975), Object-relations Theory (Chodorow, 1989), Gender Schema Theory (Bem 1981, 1993) and Social Role Theory (Eagly, 1987). All of them highlight the image of men and women from a psychological perspective.

The Evolutionary Theory in gender studies refers to genomic dissimilarities between men and women. Men and women are born genetically different, having unlike biological characteristics. Shields (1975) suggests that the spheres of men and women vary according to their roles and these complementary functions which they perform, staying in their capacity are significant for their survival. According to functionalist perspective, human beings rely on each other and they are supposed to perform functions assigned to them by society to meet out necessities of life. Likewise, socio-biologists view the social behavior of gender by the lens of biological changes. Buss (1995) states that socio-biological factors determine the behavioral strategies of men/women. These biological factors are connected to sexual and reproductive abilities of men and women.

The Object-relation Theory postulates the difference in the ways of gender socialization patterns which strongly affect the development of men and women. Chodorow (1985) critically views the role of caretaker (mother) in social context. He is of the view that notions of feminine traits are socially imposed on women. These constructs highlight the difference in the treatment and development of men and women. Gender Schema Theory symbolizes the role of society in developing cognitive patterns of men/women. The theory holds society responsible in the grooming of children differently on account of their biological differences. The word “schema” refers to background knowledge of any concept which exists in mind. Bem (1981) is of the view that gender schema deals with preconceived cognitive patterns in relation to gender socialization. Gender socialization signifies that men and women not only
socialize differently but they are considered to have different cultures. Once, they get familiar to their socially defined status and role then these images get imprinted on their memory. It further serves as gender schema that is considered an unchallenged fact. Bem (1993) argues that children experience the treatment of gender in the outer world and then relate it to their personal existence. This is how, their schema regarding gender gets strengthened and they incorporate the learnt behavior in accordance to their gender traits.

Eagly (1987) presents a new perspective of gender socialization with special focus on socially assigned roles to men/women. According to Social Role Theory, the difference between men and women on the basis of sex is the outcome of their stereotyped portrayal in media that leads towards particular social roles assigned to them. The results from Eagly (1987) indicate dissimilar attributes/roles/activities of men and women where he held culture responsible for the discriminatory presentation of men and women. Gender stereotypes may be considered as an overgeneralized belief and this stereotyped representation is found in several contexts like social roles, physical appearance and occupation.

The focal agenda of gender studies is to evaluate the representation of men and women in various domains. A few previous studies as mentioned above have indicated that critical investigation of mere women representation in various institutions such as academia, media and sports has become a common trend. Contrary to female depiction, projection of men in media has been given less importance due to their preconceived authoritative/dominant status. The construction of masculinity in media is not estimated because the illustration of men is not perceived to be problematic. There has been an attempt by several scholars to analyze the portrayal of men in media discourse such as (Carter & Steiner, 2004). Despite the fact, ‘men’s studies’ have been materialized and very little importance is given research on men’s representation in media (Craig, 1992). The undertaken study focuses on the representation and treatment of both men and women in the Pakistani television commercials. It endeavors to investigate whether or not Pakistani televised content fairly deals with the matter of gender. It also strives to unfold the prevailing gender narrative by showing how symbolic representation of men and women in the commercials frame the ideology of masses/viewers.
2.3.1 Patriarchy in Gender Discourse

According to Facio (1995), patriarchy in terms of gender refers to a complete system governed by men. In simple words, patriarchal community blindly follows the rules shaped by the dominant for their own interests. It promotes hegemonic attitude of men which is socially legalized and the other gender is taken as the supplementing and supporting element. Such system advocates the supremacy of attitudes, qualities and some other attributes of the men like decision making, financial independence and dominance in the domestic sphere. This leads to economic power that lies in the hands of men. Many media houses are governed and controlled by men because of their financial stability/independence where they promote the male ideology. Media has played a vital role in legitimizing the power of men over women. Such media content (images & text) has strengthened the traditional viewpoint which shaped the minds of the next generation in this regard.

Patriarchy exists at two levels: in the form of institutions and in the form of individual perception in gender binary relations. These institutions are part and parcel of societal patterns which allow them to exercise hegemony. Conventionally, in a patriarchal system these binaries are discursive in nature. Moreover, they are naturalized and legitimized by the institutions such as academia, media and religion. Feminist critics have strongly condemned the exclusive hegemony of men in discourse and above discourse level. The experiences, rights and thoughts of women are marginalized where the females are treated as a commodity or an object.

The term patriarchy literally means ‘father’s rule’, implying that father is the central or key person as head of the family. In a patriarchal system, male members enjoy the most authoritative position by possessing property and having control over the whole family. It entails all privileges given to men-- be it property, economic stability and decision-making power which lead to the subordination of women. Such hegemonic attitudes are manifested through various social institutions such as religion, politics, education, and economics.

Ullah and Khan (2014) in their research article have resulted that the gender patterns in Pakistani context are primarily male oriented. We have been blindly following the patriarchal power structures for last many decades. There have been certain gender biased attributes which are socially and culturally shared, where the men
are shown assertive, strong, powerful and economically stable. On the other hand, women have been depicted as responsible of all domestic household issues. The waves of feminism starting from the west have brought changes in recent representation of women. It has inculcated awareness among the women due to which they have stepped out of domestic range and started thinking about their career development.

Surprisingly, in the print history of Pakistani media, there has not been a single woman as an editor of any Pakistani Urdu Newspaper except Maleeha Lodhi from ‘The Herald’. Men have always been shown superior and authoritative in their tone and professional domain. On the other hand, women have been projected as weak, dependent and irrational gender (Tazeen Javed, 2005). They are shown engrossed in either domestic affairs like tending the children or housekeeping. Such representation of the women grades them low in gender relations and displays them in conventional/traditional roles.

2.3.2 Feminism in Gender Discourse

Feminism is a movement which strives for the rights of women and attempts to provide equal social status to them. It aims to eradicate the sexist suppression of women by empowering and strengthening them worldwide (Breines, 2006). Feminists have been struggling in defining and explaining the strategies to eliminate the unjustified problems faced by women since 1960’s to the present. Feminist movement can be divided into several phases, each focusing on women rights.

Mill (1869) in his essay, The Subjection of Women argues that “men and women should be given their natural/due rights in this enlightened and educated era”. He posits that all human beings are made of the same clay and they are born with equal rights. The socially constituted division on the basis of sex shall be neglected and avoided. Deckard (1985) goes on to say that women can effectively work in a pluralistic environment and can bring productive social change. The main contribution of liberal feminists is to educate people. Though women are biologically not like men but they should not be considered and graded inferior, too. Feminists have been successful to some extent in propagating this ideology among people in west but still such elements exist in third world developing patriarchal societies.
There has been discussion about some other waves of feminism which highlight the root cause of women’s oppression and subjugation. Marxist feminists, such as, Gimenez (1998) unveils the fact that oppression of women is based on capital system where men enjoy economic hegemony. They are considered economically independent and hereditary property lies in their possession. Whereas Women are not sufficiently self-reliant rather they have to rely upon men with regards to financial matters. Marxist feminists intend to overthrow the capitalist system which still prevail in many countries. Cultural feminine discourse also attempts to provide the balanced rights and standards of living in a highly patriarchal or male-dominated social set up. Cultural feminists go on to say that women have a unique and superior trait of childbirth in comparison to their male counterparts.

Radical feminism accepts the biological bifurcation of men/women but criticizes the oppression of women. Moreover, it also criticizes the prevailing dominant patterns of patriarchal discourse that appears to be the cause of women’s subjugation. In this regard, media is considered as the source propagating the philosophy of dominant patterns and also plays a vital role in framing the ideology of masses (Barrett, 2002). Women are shown dealing with domestic affairs, having no concern with power circle (McKay, 1987). The result of this study echoes with the result of researches carried out in Britain and America on the same gender discriminatory issue such as (Friedan b, 1963, Courtney & Lockeretz 1971, Dominick & Rauch, 1972, Ferrante, Haynes & Kingsley, 1988 & Gilly, 1988). Above mentioned studies also criticize the narrow and traditional representation of women.

2.4 Gender Stereotypes in Media

A stereotype is a widely held, simplified, and essentialist belief about a specific group. Groups are often stereotyped on the basis of gender, race, ethnicity, nationality, age, socio-economic status, language, and so forth. Stereotypes are deeply embedded within social institutions and wider culture. They are often evident even during the early stages of childhood, influencing and shaping how people interact with each other. (Rommes, 2006, p.675)
A gender stereotype contains psychological and social beliefs which are characterized by the frequency of activities associated with men and women. It focuses on mostly negative beliefs reflecting few discrepancies in the treatment of gender. The word stereotype carries negative connotations. The statement is further endorsed in a research conducted by Steele and Aronson (1995). They are of the view that people feel threatened by the negative stereotypes, which they are part of. They named it as a ‘stereotype threat’ and they argue that performance of people get hampered whether they accept or nullify stereotype belief. People are always fearful of being identified and associated with negative stereotyped images. Smith and White (2002) are of the view that the impact of stereotypical threat can be reduced by making men and women realize that they could work on equal grounds and can perform equally well.

Gender stereotypes mold the perception of people by dividing them in two different social categories. Such categories are based on social constructs and assign men/women stereotypical roles. These social constructs have strong influence on the minds of people which make the gender traditional narrative appear natural. Lewin (1984) differentiates the current gender stereotypes from that of 19\textsuperscript{th} century. He argues that before the advent of industrialization, men and women used to work together in the fields till Victorian era. Industrial revolution has brought drastic change in the lives and attitudes of the people. It has drawn a line of demarcation in the roles and representation of men and women. Men handled business outside the home in industries to earn money, leaving women at home to look after the domestic chores. These two different styles of life generated two separate doctrines and spheres of life which portrayed men and women, differently.

Welter (1966) added his perspective and pointed out few attributes associated to womanhood which are stereotypically portrayed in the literature. The suggested attributes are piety, purity, submissiveness and domesticity. Piety, virtue, submissive attitude and some other traits are socially defined characteristics of a woman. A woman is expected to be more refined, soft and polite as compared to her male counterpart. Lewin (1984) further states that two spheres of life lead towards two distinct beliefs, having opposite benefits, interests and circles of influence. Women’s domain of influence is restricted to domestic life. Contrary to women, the spectrum of men’s activities and their roles has been enlarged by depicting them engrossed in public domain. Connell (1987, 1995) suggests that over the course of history, it has been
proven that gender is constructed on the basis of performance and acts of people in spite of what they are. Our behaviors and actions determine our standing in the society and construction of masculinity/femininity fluctuates from time to time and place to place. Martin, Wood and Little (1990) unveiled the fact that notions of gender stereotypes have been established in almost every society to a great extent where a child of 3 years old starts indicating the signs of stereotyping.

Research in relation to stereotypical representation of gender has remained a field of study in media since 1960’s. Media studies have revealed the portrayal of gender in a biased manner where men and women have been depicted, differently. Milburn, Carney and Ramirez (2001) carried out a research study in which they examined the images pertaining to men and women both. They developed two different software’s and compared the images of both men and women. They found few disparities in the social treatment of gender. The results showed the males as assertive, rational and authoritative while the women are shown submissive, teenagers and acting in very narrow or stereotypical roles like a mother or a secretary. The representation of women in the advertisements as product user has remained 86% whereas just 14% as product authority. Such low ratio of women in category of product authority indicates passive role of the females in media discourse (McArthur & Resko, 1975). The ratio reveals that women are just taken as a commodity or an object of sexual attraction while in all authoritative advertisements men are preferred. This narrative leads to stereotypical roles assigned to men and women.

Eagly and Steffen (1984) and Spence and Helmreich (1978) correlated cultural values with the stereotypical representation of gender in media. They concluded that representation of gender is purely culture oriented. In simple words, it is the culture of any region which determines the portrayal of men and women, accordingly. Such depiction proves a cause of the authoritative/submissive position of men and women and affects their life directly. Heilman (2001), Cuddy et al., (2007) and Wood and Eagly (2010) also suggest that such gender biased discourse exist and is also widely believed by people across the world. The cultural values with reference to gender are relative in nature and could be treated as individual versus collective and independent versus interdependent (cf. Triandis, 1989 and Markus & Kitayama, 1991). The cultural norms of independent countries like United States differ in the treatment and representation of gender than those of developing countries, such as Pakistan and India. The independent
tend to depict gender as an autonomous, free and self-sufficient while the developing portray as mutual goal oriented and socially embedded (Hofstede, 1984; Markus & Kitayama, 1991 and Triandis, 1989). In the nutshell, gender stereotypes are embedded in cultural values and it is culture which frames and modifies its representation as these gender types are not universal.

The relationship between gender stereotype and gender inequality is deeply interwoven and has moved in parallel to each other since long. The matter can be discussed keeping in view several social, political, educational and economic factors. Roy (1998) is of the view that developing societies present men socially held responsible as the heads of the family due to which they are supposed to run the circle of the family and are shown as authoritative and decision makers. With regards to politics, men are considered politically wise as well as politically vibrant while women have nothing to do with it. Educational bias in academia is quite vivid, depicting men as more conceptual, knowledgeable and highly educated while women are advised to opt for a less competitive and challenging field. As regards to land owning, the possession of hereditary land lies with men. They are the sole owners and women generally have no share in the hereditary ownership of land. All these factors contribute to the gender stereotyping roles in the context of developing countries.

Global Media Monitoring Project (GMMP) is one of the most reliable research sources on gender studies. The aim of GMMP is to get insight into the understanding of gender representational issues and to advocate the equal projection of men/women in media discourse. Fourth phase of Global Media Monitoring Project (GMMP, 2009-2010) reported that representation of the females in media is even less than one fourth of the total which is nearly 24%. It shows that against three males one female is represented that is even in limited contexts. The depiction rate of the women in politics and government affairs is 4% while in economic stories it is just 1%. Moreover, the report states that the number of the men and women, called for interviews and talk shows also differ in categories according to their expertise. Men were graded in expert category while women in ordinary category. It also highlights that women are outstripped by men in almost all professions but the real ratio of women is higher than that of men. Media has distorted reality and presented the role of women, having no authoritative or responsible position, apart from domestic life. This is how, media stereotypically depicts and strengthens prevailing patriarchal gendered discourse. There
is a need to review and promote the maximum representation of women in almost all walks of life as it includes 52% of total population of Pakistan.

GMMP report also illustrates the contribution and ratio of men and women working in different genres of media. In print media reporting, the number of female employees and their representation got enhanced to 35% while in television it has been uplifted to 44% from 2005 onwards. Contrary to previous statistics, the number has been decreased in radio to 27%. The Reports indicate that the males tend to present hard news like politics, economic affairs while women seem to be inclined towards soft topics like art, entertainment etc. In the light of previous report, women have been shown at increasing rate in terms of working in all fields as men do, but still media presents a distorted picture of the reality. Furthermore, media does not highlight the representational transition phase pertaining to gender discourse. There are some media houses which are solely run and governed by females and they somewhat tend to present the positive image of women.

Sharda Adhikari (2014) reveals the fact that Indian media gives less priority to the representation of women on televised or printed content. They are shown as impulsive buyers of the items related to different cosmetics, household accessories and are also depicted dependent upon men. The superficial portrayal of women in televised content does not match with their real life contribution as constructive members of the society. Women, in Bollywood films, are also shown as an object of sexual attraction and sheer violence has been projected against them. They have also been represented as a weak creature often screaming and screeching whenever they are to confront hard and tough situations. On the other hand, women showing assertive attitude are considered bad, vulgar and immoral. Contrary to them, men in either of the roles are displayed positive, courageous and heroic. Such treatment of gender with special focus on women roles is widely accepted and endorsed by the advertisers which strengthens and reinforces set beliefs of the intended audience.

2.5 The Construction of Gender Identity

A person’s deeply-felt, inherent sense of being a boy, a man, or male; a girl, a woman, or female; or an alternative gender (e.g., genderqueer, gender nonconforming, gender neutral) that may or may not correspond to a person’s sex assigned at birth or to a person’s primary or secondary sex characteristics.
Since gender identity is internal, a person’s gender identity is not necessarily visible to others. “Affirmed gender identity” refers to a person’s gender identity after coming out as TGNC or undergoing a social and/or medical transition process. (APA, 2011)

Zucker and Bradley (1995) defined “gender identity” as one’s recognition of himself/herself on account of biological bifurcation into male/female. They have categorized gender identity at two levels: one dealing with gender on individual level and the second at collective level. Individual identity refers to recognition of one’s self being male/female. On the other hand, collective identity signifies the social imposition in categorizing humans being male/female as society determines the role, status and positional value of men/women. It implies their socially constructed collective identity. Macboy (1998) and Ruble et al. (2004) further explain that individual categorization of gender identity lays stress on one’s self like ‘me boy’ or ‘me girl’ while collective functions as social group or gender group using pronouns like ‘we boys’ and ‘we girls’. The concept of gender realization being male/female starts early from childhood. Martin et al (2002) are of the view that the process of gender identification begins at the age of 18 to 24 months approximately while the time they reach at the age of 27 to 30 months, the visual comprehension with regard to gender gets vivid. They are able to differentiate their gender among the same as well as other sex children.

There are few steps which entail the formulation and consistent development of gender identity. Kohlberg (1966) suggests that in order to comprehend the formulation of gender identity, one is required to have knowledge of gender constancy. Piaget (1965) defined gender constancy as a cognitive and psychological improvement of men/women in realization of the world. Three stages have been outlined by Slaby and Frey (1975) in order to attain the gender constancy which children ought to go through. Firstly, it lays stress on the identification of ‘self’. Children must be able to understand their own biological state as well as they should also know the others as boys or girls. Secondly, the concept of gender stability has to be grasped which focuses on the stability of sex. There may occur a few biological changes in their physical appearance as they grow old but their gender remains the same. A boy after certain physical changes, over a period of time, will be man and the same applies to girls getting transformed into adult woman. Third level is of gender consistency which seems to be more similar to the ones explained earlier but the last phase is a bit refined. Despite all
apparent changes, the attributes related to sex remain intact rather they get endorsed by the cultural and societal values associated with them at broader level.

Research in the domain of gender identity emphasized the acquisition of gender constancy/stability and postulated several results. According to Szkrybalo and Ruble (1999) an average and normal child is able to attain the gender constancy/stability by the age of 6-7 years. They suggest that children can distinguish their biological differences and are aware of cultural treatment towards their identity. Research conducted by Slaby and Frey (1975) postulates that there are cases where children acquire this gender constancy earlier. They arranged interviews to measure constancy and permitted children to answer even in yes or no format. The study concluded that only elder children were able to elaborate their understanding of the gender constancy.

Apart from constancy, another facet of gender identity has also been brought under consideration and that is ‘evaluation or regard’. Sellers et al. (1998) pointed out that child’s self-awareness of gender into his/her group has either positive or negative valence. However, Ashmore et al. (2004), Crocker, Luhtanen, Blaine and Broadnax (1994), Luhtanen and Crocker (1992), Sellers et al. (1998) and Shelton and Sellers (2000) have differentiated the term ‘regard’ into further two categories: ‘private regard’ and ‘public regard’. Private regard refers to gender’s self-perception and evaluation into a group. It involves child’s own feeling of satisfaction being a member of a gender group. On the other hand, public regard indicates how other gender groups evaluate the gender type of a child. A research conducted by Maccboy (1998) states that boys are more inclined towards their collective gender identity as compared to the girls. She also suggested that girls look at the identity of a boy collectively while boys perceive girls as an individual. She also suggests that boys prefer playing in the forms of groups rather girls tend to play in dyads or triads. Later, the study by Gabriel and Gardner (1999) reveal that self-interpretation of men and women heavily rely on their interdependent and inter relational cultural values. Men tend to rely on larger groups while women rely on smaller but prefer close relational values.

Narrative Identity Theory provides insight into the discussion of development and construction of gender identity. The word ‘narrative’ indicates the involvement and contribution of ‘stories’ in gender discourse. Ricoeur (1991) discussed the significance of past stories in today’s life and explained how these gender stories have been passed
on to next generations. These stories have influenced the minds of the people, living in modern era. This theory posits that identity subsists in narratives. It consists of previous experiences of people where such experiences are passed on to next generations and they also speculate about the future.

Bell and Hollows (2005) are of the view that life style and identity are deeply interwoven. The life style of an individual determines his/her identity within a social group or community. In contemporary modern world, the significance of living style is a non-negligible phenomenon which includes: interests, activities, likes and dislikes. Johansson and Miegel (1992), pointing out the relation between lifestyle and identity suggest that lifestyle posits the self-identity within social, cultural and historical perspective.

Sexual orientation refers to the sex of those to whom one is sexually and romantically attracted. Categories of sexual orientation typically have included attraction to members of one's own sex (gay men or lesbians), attraction to members of the other sex (heterosexuals), and attraction to members of both sexes (bisexuals). Some people identify as pansexual or queer in terms of their sexual orientation, which means they define their sexual orientation outside of the gender binary of "male" and "female" only. While these categories continue to be widely used, research has suggested that sexual orientation does not always appear in such definable categories and instead occurs on a continuum (APA, 2011).

The relationship between gender identity and stereotyping move parallel. After the identification of their gender, boys/girls behave in accordance to existing sociocultural norms which lead towards stereotypical representation of gender. Maccoby (2002), Martin and Fabes (2001) are of the view that institutions like media, schools and peer interaction serve as base, endorsing gender stereotyped discourse. Children are not born with such gender stereotyped attitudes and behaviors rather it is the society and culture which make them understand these contextualized values. Children get to know about gender inequalities and differences at the age of 26 months (ibid). Ruble, Martin, and Berenbaum (2007) claimed that at the age of 31-32 months children’s selection and choice of their toys reflect their stereotyped comprehension of gender. Later, at the age of 5 years these gender biased stereotyped behaviors get enhanced because of maximum social interaction through institutions such as media and academia.
If girls and boys are to be described spontaneously, how do they look like? Girls are mostly described on the basis of their physical appearance, the way they dress up or use cosmetics for their makeup. The things which enhance their physical appearance include: hairstyle, jewelry, makeup, dress and perfume. On the other hand, the depiction of boys is always identified through activity which they are engrossed in. They are mostly shown involved in sports, wrestling and hunting. Such gender representation may lead to conclude that girls are depicted the way they look like while boys are depicted though their performance and abilities to accomplish the task. This is how gender has been stereotypically portrayed showing women as passive and boys as energetic and active.

Individual variations and gender stereotype perception are interlinked. The attitudes of each individual whether male or female keep on changing over the period of time. There are a few questions which arise for the better understanding of stereotypes and some recent researches have tried to cope with such issues. Do stereotypes have any peak? Do they keep changing or is there any flexibility at any point in the development of stereotype? These questions have been answered in some recent studies and although there still are some areas which need further research. Martin (1989), Serbin, Powlishta, Gulko, Martin and Lockheed (1993) and Signorella et al. (1993) pointed out that stereotypes remain persistent in the middle phase of childhood. Contrary to these findings, Carter and Patterson (1982), Marantz and Mansfield (1977) and Urberg (1982) argue that stereotype with regard to gender get more flexible in the middle phase of childhood. The intensity or flexibility of such stereotypes is directly linked with the exposure of an individual to society, implying that cultural norms endorse stereotypical representation of gender which may vary from culture to culture.

A longitudinal research conducted by Trautner et al. (2005) explained whether the rigid gender stereotyped attitude of children continues to their later phase of life or not. Results from this study have shown that the children who touched rigidity in earlier phase also reached the level of flexibility quite early and the ones, who moved to peak of rigidity later, also reached the level of flexibility later. Miller et al. (2009) and Signorella (1993) concluded that there have been differences in gender groups with reference to understanding of gender stereotypes. They propose that girls have got more
awareness about stereotype as compared to boys. Girls also show less rigidity in the acceptance of stereotyped gender representation while boys do.

Fagot and Leinbach (1989) are of the view that parenting and socio-cultural exposure directly affect the children’s awareness of their gender identity. Parents are the primary source who affect cognitive patterns of children and parent’s attitude towards the treatment of gender is quite critical for children understanding. They concluded that parents’ positive or negative response towards gender make children recognize the essence of gender differentiation earlier than an average child awareness about gender. Moreover, Fagot, Leinbach, and O’Boyle (1992) concluded their research by suggesting that mothers who affirm the traditional gender roles and promote them in family sphere are more likely to have children who would have complete knowledge of gender labeling right from childhood because learning starts from mothers lap. These studies suggest that children’s knowledge and awareness regarding the development of gender identity, gender roles and stereotypes is directly affected by their parent’s attitudes towards gender.

Secondly, society is also held responsible for inculcating the awareness regarding the development of gender identity. Many studies have reported that role of television in specific and media in general, is very critical in propagating such content that affects the minds of children and make them understand the existing gender stereotypes. For example, Ruble et al. (2006) is of the view that although attempts have been made to reduce this stereotypical portrayal of gender, yet media still empowers the traditional perspective and highlights the stereotyped content. Gooden, A.M. and Gooden, M.A, (2001) conducted their study on the representation of male/female characters in children books. They concluded that the content of children’s literature illustrated the frequency of the male characters two times more than that of their female counterparts. Davis (2003) also analyzed the commercials and found greater representation of boys/men in public domain while girls/women were projected engrossed in personal or domestic activities. The next section provides an insight as to how gender is represented in other domains such as electronic media.

2.6 Gender Representation in Media

Media is thought to be one of the reliable social institutions which highlight the positional value of men and women within a socio-cultural sphere. Lemish (2005)
conducted her study on Israeli media and unveiled the projection of women in restricted spheres of life. She also compared her findings with the previous studies conducted on the said subject. She concluded that women are mostly shown attached to a particular domain of life (viz., domesticity). They are depicted as a sexual and reproductive object. According to her, women are the victimized creature, who are presented as an object to please their counterparts.

Print advertisements, televised content and advertised pamphlets of cosmetics reveal women as an object of beauty or commodity. They are physically exploited in order to gain sexual comfort from them. TV commercials and print media advertisements are designed in a way that they reveal parts of women’s body that leads to subjection and violation of women’s rights (Dickey, 2006).

Televised content has broadened the horizon where hundreds of television channels are simultaneously working which are owned by private sector organizations. It has developed a competition in Pakistani electronic media. Presently, women are also working in these TV channels even some of them professionally perform better than men. The question is whether the televised content of electronic media favors equal representation of both men and women in different fields of life or it stereotypically projects them in some limited programs.

Studies conducted in Pakistani context under the category of gender discourse have been brought under consideration by the researcher. Ortner (1972) suggested that gender is almost stereotypically viewed and projected in every culture and society across the world. There would not be any society in the world which is devoid of such socio-cultural stereotypical beliefs. Some recent studies in west as well as in Asia have shown these biases and inequalities with regard to gender. These social imbalances dominated by patriarchy have been traced out in the third world countries like Pakistan, India and Sri-Lanka.

In United Nation Commission report of Asia, Tiongson (1999) reports that despite having social, cultural, economic, religious and political diversity, the treatment of genders in prevailing traditional systems is still conventional and presents distorted image. The pattern of women projection in media has been consistently stereotypical and traditional in its nature. The dominant system of patriarchy leads to either stereotypical or underrepresentation of women. He has brought forward the real
positional value of women in media as the ones who are victims of social injustice and imbalance. He is of the view that women are projected as meek, subservient, weak, passive, obedient, dependent, selfless and sexual objects in media discourse. Keeping the findings of this report in view, the statement given by Ortner (1974) that ‘stereotypical representation of gender prevails in every society across the world’ seems to completely fit in this context.

Rasul (2000) is of the view that women models are shown as an item/object for the sake of product promotion. Such advertisements are part of today’s televised content. These biased gender representations are not only restricted to print media advertisements or televised content but gender is almost found in all spheres of human activity. The following section highlights the representation of men and women in electronic media advertisements. It also focuses on the methodological approaches incorporated by scholars to conduct their studies and to investigate the gender relations in electronic media discourse. Anusha (2008) proposes that portrayal of gender in different forms of media carries imbalances and biases. Media does not project diverse activities performed by women in different walks of life. It does not acknowledge the real contribution of women to society rather; it presents a distorted vision where women have been shown as sexual objects.

2.6.1 Gender Representation in TV Commercial

This part of the literature section reviews the representation of gender in TV commercials. It highlights the previous studies conducted in the domain of televised advertisements round the globe. It also attempts to provide a sound theoretical basis for the undertaken research and explores the methodological perspectives with reference to studies conducted by scholars in west as well as developing countries. In the latter half of this section, the researcher has provided studies conducted on gender representation in print and electronic media.

Since 1970’s, gender research with reference to the portrayal of men/women in television content has been a topic of research for scholars round the globe. Courtney and Whipple (1983) suggest that the issue of gender roles and stereotyping in TV commercials became more prominent with the arrival of feminist discourse. Much of the content analysis has been produced on television advertising with regard to gender
representation. Bretl and Cantor (1988) reported that almost eleven studies had been conducted on the televised content of gender portrayal in US Television commercials.

Moreover, Williamson (1978), Goffman (1979) and Shields (1990) produced a great deal of research related to television advertising content and gender representation. Their contributions lacked the discussion of economic factor which plays a central role in the process of advertising. In advertising agency, these economic variables set the agenda and content for discussion. Advertisers tend to hit the target audience keeping in view the time, age and sex which results in the development of a consumer culture.

Craig (1990) is of the view that advertisers intentionally incorporate gender biased structures in the commercials in order to strengthen the existing traditional viewpoint. Craig (1991) opines that societal structures like patriarchy do not allow advertisers and agencies to portray men and women in the same manner. The advertisers present men and women in different roles. Therefore, the stereotyped images of men and women in the televised commercials reveal their identity.

Scibe and Condry (1984) also investigated the commercials which were broadcast during talk show type programs and compared them with the commercials that were shown during sports programs and soap operas. The analysis of the television advertisements depicted women as more conscious regarding their facial beauty, compelling them to look younger whereas men are shown involved in presenting their physical strength, valor and sports related activities. Signorielli and Lears (1992) investigated the portrayal of gender in television commercials and concluded that the commercials provide us a sense as to how gender structures are dealt and treated at broader socio-cultural level.

Canton (1990), Miller (1989), Fejes (1992), Signorielli (1989) and Tuchman (1979) conducted their studies to examine the representation of gender (men/women) in television commercials and the results of their studies overlap due to certain similarities traced out in each study. The findings of the aforementioned studies regarding gender portrayal in TV commercials are as following:

- The studies indicate that men and women have been portrayed in distinct settings, performing different roles and activities in different contexts and their personality traits displayed in the televised content also differ from each other.
The gendered images shown in the commercials as well as in TV programs are quite conventional in nature.

- The ratio of the male characters either in the television advertisements or TV programs outnumber the ratio of the female characters. The ratio of the male characters in the televised content seems two or three times greater than the female characters.
- The results reflect condensed typification in gender relations that can be seen in the advertisements, depicting men as active, energetic, enthusiastic and dominant whereas women as passive, subservient and dependent.
- Men have been depicted having diversity with regard to their roles. They have been represented in professional domains in most of the commercials and even if at home, they are the recipient of women’s labor or care. On the other hand, women in the commercials have been shown attached to domestic affairs mostly as mothers or housewives, tending children and serving their men.
- Television commercials highlight the male characters handling complex and difficult situations which they come across in daily routine. They are shown as successful, powerful and the ones who are prone to decision making whereas women lack these qualities of decision making. They are not depicted handling complex situations.
- The concept of voice-over in the television commercials is a matter of power/authority which lies with the male characters. Voice over is mostly done by males indicating their authority and exposure to society.
- The commercials which entail working women are presented occupying lower status in professional hierarchy as compared to men.

The findings have been drawn on the basis of the studies conducted in earlier two decades, starting from 1970’s onwards. Brett and Cantor (1988), Lovdal (1989) and Signorielli (1991) are of the view that gender stereotypes in television commercials still exist but the intensity of gender stereotyping in the commercials somehow got reduced over the passage of time. They reported on the basis of the studies conducted in the latter half of 1980’s that there has been an improvement in genders representational roles. They state that some of the previous researches indicate women participation much better than that of previous studies. Women have been shown, to a great extent, involved in occupational roles and having high status in professional domain.
Signorielli and Morgan (1990) presented a new perspective from the recent researches conducted on gender portrayal in television commercials. They talked about the impact of gender stereotyped images on the psyche and social development of children. They are of the view that children or adults are heavy viewers of the televised content and such gendered commercials frame the ideology of children. These gendered structures which they witness in the form of the commercials have lasting imprints on their cognition and also set their behavior. Hence, the more they engross into the televised content the more prevalent stereotyped occupational roles among the youth gets visible to them. O’Bryant and Corder-Bolz (1978) conducted study on the impact of television commercials at elementary level school children. The findings of the study suggest that the television advertisements had a great impact on the perception of children.

Bern (1981) goes on to say that heavy viewers of television commercials are more exposed to stereotyped gendered structures which finally frame their ideology. Later on, they start evaluating and perceiving themselves as well as others on the basis of previously discussed cognitive structures which they had developed. Bred and Cantor (1988) in contradiction to some previous researches argue that contemporary television commercials portray less sexist elements and are more tilted towards equality of gender representation in society. On the other hand, Lovdal (1989) refuted the concept of equality and suggested that conventional gender representation in media discourse has become a norm.

According to Verna (1975), Welch et al. (1979), Manstead and McCulloch (1981), Livingstone and Green (1986) and Fowles (1996) media advertising presents a biased and distorted picture in its portrayal of genders. Media in any of its forms, print, electronic, social and digital has always placed men in an authoritative and assertive position whereas women have always been treated as subordinate and dependent. The roles assigned to genders in media content are stereotyped that depict the biased attitude. Johnson and Young (2002) put forth the argument that advertisers in media advertisements not only focus on the publicity of an item/object to develop the consumer culture among the targeted audience but they also develop an ideology of people by presenting gender stereotyped and conventional images in the commercials. They particularly focused their study on children to investigate as to how the advertisements inculcate the ideology of gender structures in the mind of children. The
results reveal that children are soft targeted audience who can be influenced easily as they perceive and adopt things quickly.

Welch et al. (1979) found that commercials pertaining to female and children representation carry more passive and domesticized roles as compared to the role boys or men are given in the television commercials. They examined that the television commercials depict boys in more aggressive, dominant and independent manner and the results of the study have also been authenticated and validated by Macklin and Kolbe (1984). Larson (2001) also conducted her study in the context of USA televised content and compared the ratio of previously mentioned features like aggression, independence and dominance in commercials. She found that is 35% commercials endorsed the said attributes of the male characters. She concluded that the attachment of aforementioned features with men have increased almost two times, in just fifteen years, and such features have been regarded as the entity of men only.

Moreover, Larson (2001) described the difference between activity level and activity type in the television commercials. She has correlated the type and level of activity with the setting of activity where it takes place. She also referred many researchers who conducted their studies in the same perspective like Cantor (1990), Lovdal (1989), Saxton and Yu (1989) and Smith (1994). She suggested that there exists a close association between activities where indoor activities have been associated with women and outdoor activities are attached to men.

Prieler and Centeno (2013) conducted a study on gender representation in Philippine television commercials. They argue that many laws and policies have been drawn to improve equal gender representation in different walks of life. They suggested that Philippines lies at eighth number in global gender gap index in accordance to report provided by World Economic Forum. The World Economic Forum examines the gender equity on the basis of economic participation, educational achievement, health and political participation of men and women. The study postulates some of the significant results regarding gender representation in Philippine’s context and draws an overall picture of Asian countries.

They have reported gender stereotypical representation in TV commercials. Such disparities have been traced in all almost all walks of life. The results and findings of the study match with the studies conducted regarding gender portrayal in most of the
developing and Asian countries. They are of the view that developing countries have shown more stereotypical and conventional gender roles and they tend to promote more stereotyping in the television commercials as compared to western or developed countries. Referring to some recent studies conducted in west, stereotyped/conventional content pertaining to gender representation in the commercials has got limited/reduced. Furhnham and Mack (1999) also advocated that developed western countries have displayed decline in the ratio of stereotyped material in television commercial and are prone towards gender equity in different spheres of life. On the other hand, Pieler and Centeno (2013) reported that some of the Asian countries like Singapore, Japan and Hong Kong have shown reduced gender conventional roles in commercials as compared to some more traditional Asian countries such as Malaysia, Indonesia and Philippines.

However, Hausmann et al. (2007) claims that Philippines is known as one of the advanced countries in Asia where gender in terms of its representation, in different walks of life, is treated on equal grounds. Pieler and Centeno (2013) argue that stereotypical representation of gender is linked with socio-cultural norms and certain variation of gender treatment seem to be negligible in Philippines context. According to Luyt (2011), media discourse has been playing a vital role in exaggerating these gendered patterns and putting away all the efforts which are made to reduce and avoid discriminations. Television commercials even highlight the disparities more than what they actually are.

Furthermore, Gerbner and Gross (1976) discuss that television and other forms of media work as an established organization and primarily serve as base to maintain the conventional beliefs, social dogmas, values and attitudes. These institutions strengthen the existing beliefs and even sometimes exaggerate the content instead of challenging or altering them. In simple words, televised content subscribes to existing gendered structures. Apart from this, Lauzen and Dozier (1999) speculate that the impact of advertisers or commercial producer’s own gender strongly influences the way gender is represented in the advertisements and commercials.

Eisend (2009) proposes that gender stereotypical portrayal in televised content narrows the life opportunities for men and women regardless of the conventional portrayal in the Philippine television commercials. Such portrayal endorses the
prevalent gendered structures which frames the ideology of inhabitants of particular society. Prieler and Centeno (2013) finally concluded their study by stating that though in much of the cases gender has been treated on equal level even then some family oriented stereotypes do prevail in Filipino culture. Like, the image of mother is considered as the light bearer in domestic activities ‘ilaw ng tahanan’ (the light of the house) whereas male members in the commercials are presented strong as well as economic providers ‘haligi ng tahanan’ (the stronghold of home). Such social roles are strongly injected into the minds of Filipino inhabitants. These gendered patterns retain in the subconscious of people and have become a part of Pilipino socio-cultural norm. These conventional values would persist in their culture until the traditional Filipino system persists. A survey of gender portrayal in media was conducted in 10 Asian countries. In the survey, women were asked whether or not it is media biased projection which cultivate and naturalizes such stereotyped portrayal of genders. The responses show that 46% of Pilipino women agreed with the statement that media content presents the distorted image of genders.

Ruiz and Samuelsson (2012) conducted their study on food related television commercials, exposing gender structures in Spanish perspective. They attempted to investigate the gender representation in Spanish food commercials. Their results depicted significant difference in the portrayal of men and women in the food advertisements. In recent studies, Furnham and Li (2008) investigated the ratio of voiceover and protagonists in the Spanish commercials and reported a balanced quantitative ratio of the male and female characters. Aronovsky and Furnham (2008) in the same manner examined the same variables and found female ratio higher than that of male. Ruiz and Samuelsson (2012) emphasized on the voice-over and protagonists occurrence in the Spanish food commercials. They studied the said variables separately unlike the previous studies. Their findings reveal slight higher ratio of the male voiceovers as compared to female while almost balanced ratio of the male and the female protagonists. The results of this study appear different from previous studies to some extent.

As a matter of fact, the findings of this study subscribe, in most respects, to the previous studies conducted on television commercials. The higher ratio of male voice-over in the commercials tend to highlight traditional notion of the male authority, authenticity and validity in conventional societies. However, Whipple and
McManamon (2002) reject the authenticity and validity of such greater voice-over of men over women. They claim that such connotations regarding voice-overs are merely based on assumptions and traditional suppositions.

Likewise in case of characters, ratio of the female characters in advertisements is either equal or more than that of men. In this matter, the findings of this study are in correspondence to previous studies as the targeted audience in commercials related to food items contain women more than men. Furnham and Li (2008) suggested that the content of such advertisements is meant to attract female attention as they are considered to be the most appropriate choice. That is why, food and health content is transmitted through female protagonists which indicate their higher value of characters in food related commercials. Ruiz and Díaz (2012) claim that female characters are not only used in commercials pertaining to food and health but they are also regarded more attractive signifying their representation as a commodity.

Ahlstrand (2007) explored the way gender has been represented along with certain stereotyped pictures in the television advertisements of Australian state channel. The data was collected in the form of 104 television advertisements and content analysis method was employed for the analysis. Apart from this, the data was also quantitatively dealt, based on chi-square technique to meet out the nature of question raised in the study. The researcher divided the data into several categories including: voice-over, setting, product, frequency of sex, age, and role and then statistically analyzed all these categories one by one. Afterwards, a sound discussion was generated on the basis of statistical division while discussing each category.

Firstly, she dealt with the product category and statistically evaluated that which product category is most frequently attributed with gender. The researcher did not take into account the frequent household, clothing and food related advertisements. She analyzed the advertisements related to drugs, medicines, certain public services and institutional ads. In this category, researcher found that women were associated with the advertisements pertaining to appearance/body related products where women were shown as commodities. On the other hand, commercials attributed to men reflect their presence in matters of finances and real estate business, depicting them independent. Second category examined the frequency of male and female voice-overs. Out of 104 commercials, 25 female characters were presented in the category of voiceover whereas
77 advertisements men were comprised of the male voice-overs. There was a huge discrepancy in the category of voice-over which coincides with some previous studies such as the Ruiz and Díaz (2012). The analysis of chorus with reference to voiceover was neglected, considering it as a general category. The chorus in the advertisement usually include voices of male and female characters together in the backdrop.

The third category refers to the disparities in depicting men and women in variant settings. The commercials being picturized in restaurants and stores were not considered as they were regarded as general category advertisements. Men were shown mostly attached to other /general category depicting them in outdoor setting. Surprisingly, men and women were equally represented in some private and public roles. The findings of this study in Australian context does not go in parallel to some recent studies conducted in some other countries where men had been shown engrossed in outdoor setting whereas women were represented involved in domestic and indoor setting. This phenomenon highlights that there has been a change in the social treatment of genders especially in the occupational and public representation of women, hence, signifying a positive attitude.

The fourth question in the aforementioned study revealed the total frequency of the characters appeared in 104 television commercials. The statistics show that total 203 characters were represented where some were neutral and were excluded from analysis. The overall count of the female characters was 86 while the male characters count was 117 that again highlighted the dominance of the male characters. The fourth category of age exposed that young women were taken as representatives of women whereas middle aged men were mostly taken in advertisements. This indicates that element of beauty was a pre-requisite for a female, who wants to be in advertising agency while there is no such criterion for the inclusion of men in advertising agency.

In a nutshell, the study conducted by Ahlstrand (2007) on Australian television commercials with reference to gender representation can be summed different perspectives. The study reveals that masculine and feminine central characters in televised content differ at several noteworthy patterns. In present study, many cases of gendered structures in Australian context subscribe to previous researches but in some cases it subverts the ideas prevalent in gender discourse with regard to recent studies. According to CIA-The World Fact Book (2005), the population of men in Australia
was almost 50.3% and the overall population of women was 49.7%. As per the population ratio, there should have been almost equal representation of men as well women in different spheres and categories as mentioned above. Actually, disparities were found in most of the categories as men dominated women in the category of voice-over and the overall ratio of the male was higher than the female characters in the commercials. The most salient findings of the study are as following:

- Narration in case of voice-over was dominated by the male characters, that is, 70.6%.
- Women were depicted as young and beautiful as suggested in above mentioned studies. This research also postulated that the same tradition was followed in the televised content of Australia where women were depicted as young, pretty and beautiful whereas men were depicted as middle aged.
- Furnham and Mak (1999) explored that women are attributed with domestic activities and were frequently shown marketing female products while men were portrayed advertising masculine products. The same results were outlined in Australian context.
- In case of relational values such as parenting and spouse, previous studies had shown traditional and stereotyped gender positioning like (Furnham & Mack, 1999; Gilly, 1988; McArthur & Resko, 1975) but this study shows equity in genders relational value that is in contradiction with previous studies.
- As far as setting is concerned, this study contradicts the stereotyped depiction of central characters in the commercials. Bretl and Cantor (1998), Furnham and Mack (1999) and Gilly (1988) studied that gender is restricted to particular domains especially women are frequently shown indulged in household activities whereas men in outdoor domain. The study conducted on Australian television commercials traced the evidences where men and women both are equally portrayed in domestic and outdoors domains without any bias.

Rajesh (2014) carried out a research in order to investigate the representation of gender in Indian television commercials. He aimed to explore the recent trends in the projection of genders in Indian commercials. Apart from this, he tried to focus on the gender sensibility with reference to reaction of the public and institutions. He concluded his study by floating the idea of social identity. He argued that commercials display
society driven ideology and gender structures prevailing in Indian culture are highly stereotyped. The rapid advancement in technology and globalization even could not alter the ideological perception of developing countries such as India.

Biswas (2012) attempted to highlight the role of Indian television broadcasting in strengthening/reinforcing the traditional and stereotypical roles and images assigned to gender. They collected hundred advertisements and analyzed the data keeping content analysis techniques in view. They also referred to previous researches conducted in Indian context and confirmed whether or not the results postulated from their study are in correspondence to the studies conducted by others. Munshi (1998) traced out the fact that Indian televised content portrayed women just as housewives, restricting them in the four walls of a house. Gupta and Jain (1998) also viewed that Indian television commercials projected women in subordinate position where they were shown in domestic affairs. Moreover, Indian televised content favored and subscribed to prevalent gendered structures within socio-cultural perspective. Women were also least portrayed in outer world and occupational places. On the other hand, the male actors were displayed in public domain and professional settings.

Moreover, Das (2010) inspected that men in Indian TV commercials have been shown quite often, performing several roles as compared to women. The average frequency of the male occurrence in public domain is higher than that of the female characters. He also investigated that ratio of the male characters, acting as voice-overs also dominated the female characters in Indian television commercials. He also stated that setting and product advertised content for the male and female characters differ, signifying their territory of influence. The central feminine characters were much younger in comparison to their male counterparts.

However, all previous mentioned studies were based on quantitative representation of data and were analyzed on statistical grounds. Whereas, Rajesh (2014) conducted his research purely on qualitative parameters and came up with certain results which he compared with previous studies to ensure its validity. Rajesh (2014) suggested two new types of studies which include Pessimistic studies and optimistic studies and afterwards related them to gender representation in televised content. While defining pessimistic studies, he argued that these kinds of studies project women as subjugated, suppressed, oppressed and void of their rights. Whereas, on the other hand, such pessimistic studies represent women negatively and narrowly in stereotyped
characters, pertaining to all above traits discussed by Das (2010). Optimistic studies refer to obtaining equal status of women in different spheres of life. Optimistic approach towards gender portrayal in televised content tends to reflect breaking the myths of prevalent stereotyped gendered structures. The analysis of Indian television commercials in his study refer to equal gender representation in some categories but most of them still project stereotypical gender patterns.

There have been some significant studies on gender representation in the context of Bangladesh. Sultana (2010) conducted her study on television commercials and reported that women are only held responsible for domestic affairs such as washing, cooking and taking care of children as well as their husbands. They are least presented in public domain activities.

Haq (2011) critically examined the representation of women in television commercials under his thesis title “Stereotyping of women as a domestic being in Bangladeshi television commercials: A critical study of discourse” and came up with certain striking features with reference to women portrayal. The findings of the study meet out the hypothesis which was brought under consideration for the analysis. Haq (2011) has pointed the fact that gender patterns are quite sensitive in Bangladeshi context as media degrades the status of women in comparison to men. It represents women in a very limited and negatively stereotyped manner. He says that electronic media represents women in such a way that they are highly obsessed with the element of motherhood and their sole purpose depicted in commercials is to nicely bring up the children and to make them successful. While their counterparts has nothing to do with household affairs and are least bothered in upbringing of the children. They have been traditionally projected in business like financial affairs. The advertisements stereotypically portray females engrossed in domesticity like washing clothes, washing dishes and cooking. Such representation of women leads to their traditional roles where televised content endorses such gendered structures, prevailing in Bangladeshi context.

Haq (2011) also compared the results of his research with the studies conducted by some other scholars and tried to affirm whether or not the findings of his study confirm the previous results. He explored a strong connection between the discourse generated by television commercials and hidden powers of societal myths. The media discourse follows the societal myths and cannot go beyond social premises. According
to the studies carried out by Miaji (2010) and Sultana (2010), Bangladeshi societies have blindly followed the patriarchal structures. As far as patriarchal structure is concerned, it provides every right to men to exercise authority over their counterparts. This system debases the basic rights of women and favors every inch to men.

Furthermore, Sultana (2010) suggested that patriarchal system compels women to restrict themselves in the walls of the house and not to raise voice against their counterparts. Such system seeks and expects women to perform all domestic tasks including: service to husbands, in-laws, washing clothes and washing dishes. Domestic violence, least preference to women issues, portraying women in subordinate roles and zero representation of women in occupational spheres are some of the significant ‘Societal Myths’ which excessively prevail in representation of gender in Bangladeshi context. The notions of stereotypical representation of genders traced by Haq (2011) seem to be in line with the studies conducted by Miaji (2010) and Sultana (2010). The gender related issues in general and notions pertaining to women depiction, especially in television commercials as pointed in previous researches persist in the study conducted by Haq (2011). He finally concluded that conventional and stereotyped representation of women in Bangladesh can never be overthrown unless the societal myths that are blindly accepted and followed by the people get shattered. He also recommended that government and governmental institutions should take some positive initiatives to eradicate such myths, stereotyped images and conventional representation of women in televised content.

Gender representation in Pakistan has also been a purely research oriented topic of discussion. The ratio of gender disparities in third world and developing Asian countries have been highlighted in previous discussion. A sound discussion has been generated in recent sections of literature review with regard to gender representation in Asian countries such as Philippines, India and Bangladesh, indicating the discriminatory attitude of advertisers while portraying men and women in print, electronic and social media. This part of literature section brings forth the studies carried out in the Pakistani context and investigates the position of genders in televised content. It also examines deep socio-cultural myths involved in representation of men/women in aforementioned perspective.
According to Pakistan Economic Survey report (2001-2012), Pakistan appears to be the most striking and promising country in the promotion of consumer market in the world. Pakistan is a matchless state, having cultural and linguistic diversity, and stands as the sixth largest country in the world. The total population of Pakistan is almost over 180 million which has been growing by the rate of 2.03% per year. According to The World Fact-book (2011), the estimated population of the female ratio is almost equal to male population in Pakistan. Recent studies in gender representation had shown unequal representation and traditional roles assigned to women. Women are making their way to equal representation in work situations and contributing to the progress and development of the country. Enhancing their active participation in different domains of life can bring forth the equality of gender at national level.

In this regard, Ali et al. (2012) examined the gender patterns in Pakistani food and non-food television commercials. They developed two broad categories such as food commercials and non-food related commercials and tried to seek if there exist any gender disparities in food/non-food television commercials. They employed content analysis method to decode the underlying meanings of gender representation in the above mentioned categories. In total, 250 commercials were initially taken and recorded for the analysis purpose. Later on, a representative sample of 103 commercials was finalized by avoiding duplications, monotony and commercials lacking the voices of central characters. The sample was divided into two categories which included the commercials related to food (54 in number) and non-food commercials (49 in number) respectively. Food commercials included general food items as well as advertisements associated with beverages while non-food commercials constituted all other materials including: electric appliances, beauty and cosmetic related ads, drugs and medicine related ads and sports related advertisements. An equal amount of commercials from both categories was considered for further statistical analysis, which increased the validity and reliability of the sample. Ali et al. (2012) outlined some key indicators on the basis of which the data collected from food and non-food commercials were analyzed. The outlined features are as following:

- Gender of voice-over
- Gender of main product user
- Gender of primary character
- Gender of character delivering end comments
Activity level
Aggression level
Soundtrack level

The researcher concluded that female characters have somehow started sharing balanced representation in several fields of life even then there were certain areas of dominance found in neutral category of commercials. Discriminations were found with reference to gender voice-overs. The properties of aggression and strength were attributed to the male gender in comparison to their female counterparts. Men were represented in activities performed outside which required the element of strength. The findings of the study also reported that men were preferred over women in case of spokesman, indicating the matter of reliability, long lasting effects and being remembered for long. These discussed results with regard to different categories seem to be in line and correspond with the studies conducted in west such as Peirce and McBride (1999), Bartsch, Burnett, Diller and Williams (2000).

Ul Huda and Ali, (2015) investigated the role of social media in the projection of women gender in Pakistani context. They employed open ended questionnaire as a tool to gather the data for undertaken research. The data was collected on the basis of simple random technique and 100 questionnaires were randomly sent to Pakistani Facebook users who provided the required data. The objective of the study was to unveil the media factors which represent the distorted image and biased attitude towards genders.

The findings of the study revealed that women were objectified not only in social media but also in other genres of media discourse. Even in present day, women are perceived weak despite all the progress made by women; they are unable to come out of the negative and stereotyped image portrayed in media. Such under representation and distorted image of women in media reflects that women, who are working in media houses, are themselves least interested in altering the media discourse pertaining to their representation.

Ullah and khan (2014) examined the way Pakistani television commercials have been objectifying women. They are of the view that an extensive research has been produced in western societies to understand the status of women in media content but less work is produced in the context of Pakistan. They tried to unveil the image of
women constructed in electronic media discourse. For this purpose, they employed critical discourse analysis as a method to qualitatively highlight the patterns involved in the marginalization and stereotypical portrayal of women. The desired data was collected through purposive sampling technique. The data was collected from one state-run television channel PTV and from other four channels that are known to be quite popular among the masses, to validate and make the data more reliable.

In accordance with data analyzed, results portray that TV commercials legitimize the negative and stereotyped image of the females. Also, televised content presents their success in the display of women body to attract the intended audience. As discussed in previous researches, the body image of women is showcased in the commercials where young girls are preferred. Jacobson and Mazur (1995) are of the view that these elements of enhancing beauty include fair complexion, open silky hair and symmetrical bodies which make women look more beautiful but they criticized all these features on account of artificiality and non-natural looks. These sexually objectifying features present women as a commodity and grade their position low in gender relations.

Malik and Kiani (2012) attempted to explore the positive image of women promoted through Pakistani televised content. They suggested that though media does not project the entire positive image of women even then electronic media appears, trying to present women in a better manner. The study investigates as to how media has been projecting women and to what extent media has got potential, presenting gender image in a positive manner. SWOT model was applied to examine the current media portrayal of women. The nature of the study is a survey type and data was collected from three different representative media houses in the form of a questionnaire. The data was collected from news anchors, news broadcaster and producers working in the media houses.

The data gathered from media personnel suggested that private channels resulted in rapid increase of women participation in media houses. Male media professionals reported that women were equally represented in different fields of media in comparison to their male counterparts. These media male representatives highlighted that media as a profession has become a widely popular professional field among the women of today. There are certain stereotyped images regarding gender representation

which still prevail in media discourse and these conventional images are deeply rooted into our socio-cultural norms. Malik and Kiani (2012) are very well aware of the increase of women in media houses as anchorpersons and newscasters, which indicates that women are making their way to positive development. The improvement in the representation of women in Pakistani context coincides with the results of the studies conducted in Spanish and Australian context as discussed in recent section. In these studies, indication of gender equity with regard to their portrayal in commercials was projected positively.

A study on the viewer’s perception of gender portrayal in electronic media was conducted by Shahwar (2013). The role of audience in the commercials is very critical because the subject matter and semiotic modes employed in television advertisement are always formed keeping the targeted audience in view. The advertisements are meant to directly hit the perception and attitude of the audience in order to develop a consumer culture. As explained by Ullah and khan (2014), the female characters in the advertisements are taken into consideration just to captivate the attention of the audience. These phenomenon of gender respect and their representation are deeply interwoven into cultural values and norms. The method employed was survey research to seek truth about the audience’s perception of gender representation in the Pakistani electronic media. The study was conducted in Multan. A representative sample was developed for the study and 400 respondents were consulted. The selection criterion of each respondent was based on the viewership of television on regular basis. There was no specific criteria of academic qualification in selecting respondent.

Moreover, the sample was divided in two categories, keeping in view their gender and ages. A sample of 200 participants comprising of young boys and girls were equally divided into 100 each. These young participants in sample were from one of the universities of Multan that is Bahauddin Zakariya University. Respondents were from diverse departments such as Management Sciences, Mass Communication, English and International Relations. The second category of the sample for this research included middle aged people and cater educational and non-educational participants both. A sample of aforementioned 100 respondents was further bifurcated into male and female characters including 50 middle aged house wives as well as 50 working male participants. For the selection of third category sample, 100 people were again
selected who were further divided into 50 male and 50 female each. All of these selected people for third category were retired from educational set up.

However, the sampling techniques involved in the study was based on convenient sampling through which the data could easily be accessed. A technique of survey questionnaire was employed to gather the data from respondents. The structured questionnaire comprised mostly dichotomous question while some of them were open-ended to acquire the knowledge and information about the electronic media content from the targeted sample. The data has been analyzed on two levels which carried qualitative as well as quantitative approach. The data gathered from closed ended questions was analyzed on the basis of statistical information gathered from the sample. On the other hand, the data acquired in the shape of open-ended questionnaire was qualitatively interpreted with regard to information provided from the targeted sample.

The statistical results portray that out of total sample, 98 % were heavy viewers of television and 64 % of the participants were not heavy viewers of the televised content. 69 % viewers were of only television advertisements which showed that they were fully reliant on television instead of other mode of electronic media. 70 % argued that electronic media content was not true representative of their socio-cultural values whereas 58% were of the view that television is quite reliable and a true representative of socio-cultural values. 69 % public opinioned that television commercials project positive genders image and such content may bring a positive change in representing genders. The overall analysis of these statistics provided the evidences where women were presented as object to captivate and grab the attention of the viewers. Some of the respondents also suggested in open ended questions that the electronic media commercials represent female gender in passive roles and positions them low.

The current study aims to explore the existing gender narrative in Pakistani television commercials where male and female characters would be equally weighed. The study appears different from previously conducted researches as it primarily focuses on the semiotic interpretation of gender representation. The study also examines gender positional value through their visual representation in television commercials. The following section explicates the historical development and emergence of semiotics as a theory. It also elaborates as to how semiotic-ideology relationship help reader/viewer decode the communication through signs.
2.7 Semiotics and its Historical development as a Theory

This part of literature reviews the emergence of semiotics and its development from ancient arena to the present time. It encompasses different schools of thoughts discussed within semiotics as a theory. It explains as to how semiotic investigation of advertisements unveils the facts through signs. The second phase of this section tends to provide relationship between semiotics and ideology. It indicates how signs are ideology driven and what specific purpose they meet out for the sake of semiotic interpretation of text and image. The following definitions elaborate semiotics and its wide ranging boundaries:

- Saussure et al., (1983) defined semiology as a field of science in which all signs function as an ingredient of social life.

- Barthes (1977) described that semiology is a system of signs that includes objects, pictures, non-verbal expressions, musical sounds and their interrelationship.

- Eco (1976) defined that semiotics has deep connection with all things which can be considered as signs. He posits that semiotic theory must discuss how signs are generated and interpreted. For this purpose, a message whether verbal, non-verbal or written undergoes a medium and channel to reach its target audience. To understand it, a sign with established characteristics is required.

- Fiske (1990, p.40) defined semiotics as “the study of signs and the way they work.”

Saussure (1959) defines semiotics, a science which investigates the importance of signs in practical life. It explores the nature of signs and the process that governs such signs, producing certain effects embedded in socio-cultural context. These signs are deeply rooted in our cultural norms and the meanings of these signs are generated within a social circle. There are a few signs which carry globally recognized meanings but most of them are culture oriented. For instance, the signs used for the smooth functioning of the traffic signal system like red, yellow and green carry globally acknowledged meanings. Each colored sign delivers a complete meaning in it; when the signal light is red, it is an indicative signal to stop, yellow to be ready and green
indicating to freely go. Apart from this, colors are also associated with men and women such as pink and red are attributed to women specifically. Moreover, these colors work as signs conveying different meanings in events like marriage, funeral etc. As discussed previously, the decoding of signs is embedded in culture and social norms, such as red colored dress is worn by brides at the wedding day in Pakistani culture which symbolizes a particular meaning. Whereas white colored dress is worn by the brides in Western and European context.

It has been observed that people mingle the concept of semiotics and semiosis as same while there is a technical difference between both these terms. Semiotics, as defined by Saussure (1959), is the scientific study of signs which generates meanings inside a socially fabricated system. Whereas, Semiosis, as explained by Morris (1971), is a process through which whether a sign or concept is assigned meaning or a sign is allocated to some organism. Semiosis provides a triadic connection among a sign, object and interpretant. The main difference between semiotics and semiosis refer to the underlying fact that semiotics entails meaning generation process while semiosis deals with the allocation of meanings to a certain sign or concept, which involves production and construction of meanings.

Semiotic has got a long history and it spans over a period of time starting from ancient era to the present time. Cobley (2001) argues that early development and nourishment of semiotics occurred in Italy, Estonia, Finland and United States of America. At initial stages from the time semiotics evolved, it can be categorized into three main phases. According to Romeo (1979) the first phase encompasses Graeco-Roman times till Augustine, the second phase starts from middle ages and completes at Dante and the third category refers to time beginning from Renaissance to Campanella.

In 20th century, Ferdinand De Saussure pioneered and laid the basis of modern linguistics. According to Lyons (1968), his contribution in the field of linguistics in general and semiotics in specific can never be neglected. He argued that Saussure not only changed the instrumental nature of language but also converted language into a proper scientific and systematic field of inquiry. He also introduced his ‘Dyadic’ model with reference to sign system which includes signifier and signified. Signifier is actually the concept about any object or entity that is imprinted in the memory or mind of human beings. It also indicates the image that human beings form about certain entities. On the
other hand, signified refers to the physical presence and association of that object or entity. For instance, if we talk about a ‘tree’ or ‘rose’, we have a certain image or picture imprinted in our mind about the very concept of a tree or rose, which is known as signifier. Whereas, the physical presence of the same object or the associative meaning attached to the object are regarded as signified.

Saussure (1959) himself explained that sign refers to both signifier and signified. They are well connected to each other as there can be multiple signified for a single signifier. For instance, rose is a signifier for which it can have multiple signified such as a red rose, white rose, yellow rose and pink rose. Each signified tends to provide different interpretation keeping socio-cultural perspective in view. The relation between signifier and signified is developed in the form of an image in the mind.

Katherine Frith (1997) also worked on the advertisements and propounded her own theory which she named as “Tripartite theory”. The triangular constituents, she suggested were actually points adapted from the theory suggested by Roland Barthes, however, she just changed the names of the ideas. The three features that she suggested for the analysis of an advertisements are: firstly, surface meanings of the advertisements, secondly, advertisers intended meanings and thirdly, the relation of aforementioned features with socio-cultural and ideological. She is of the view that meanings of signs are important to be studied within socio-cultural perspective because society determines and deconstructs the meaning of the signs. The dynamic property of sign also indicates the same phenomenon that meanings of the signs alter in accordance with the context.

2.7.1 Semiotics and Ideology

Chandler (2002) argues that Semiotics is the study of signs and there is no sign in the world which is neutral or ideologically free. These signs are either used to persuade the audience or just to indicate some ideological aspect. Each sign indicates or symbolizes something else and always carries some ideology behind it. There exist many bourgeois ideology driven signs employed by advertisers in print and electronic media which naturalize the conventional discourse. One can never get rid of such signs as they are deeply penetrated into our socio-cultural values. Therefore, signs, referring to semiology and ideology are interwoven into each other and cannot be separated.
Williams (1977) defined ideology at three diverse levels. Firstly, ideology can be explained as a set of certain beliefs and values that are mutually shared by a community or social class. Secondly, it can be defined as a set of shared norms which are not real by nature and hence can be rejected on the basis of scientific inquiry. On the third level, Williams (1977) goes on to say that ideology creates concepts and ideas, providing them certain meanings in socio-cultural context. Marxists shed light on ideology in line to social relational values which generate the meanings and further argue that ideology is a socially fabricated term which can only be understood within a particular communal context. Fiske (1990 b) posits that ideology is promoted through signs and these signs are culture oriented. These signs intend to maintain the hegemony of social, political, religious, economic and cultural myths prevalent in a communal structure. These signs are careers of the said cultural myths which are presented in the advertisements and commercials, endorsing certain ideological assumptions among the public.

Moreover, ideology with reference to socio-cultural myths not only endorses the prevalent social power structures but also makes them appear natural in a positive manner. For example, the socially fabricated gendered structures in advertisements were approved the previous discussion. The disparities in the treatment of men and women are social constructs. It is society which inculcates the ideology of men’s superiority over women on account of their physical power. The hegemony in existing gender patterns is naturalized by cultural myths. This ideology of gender is being promoted through the signs used in the media advertisements. These advertisements/commercials present gender image in such a way that it seems quite real and natural.

By twentieth century, capitalistic norms started growing and exploiting the minority and the same applies to the way gender patterns are socially dealt and displayed in different genres of media discourse. For example, wearing of high heels by women is a sign which promotes ideological practice of patriarchy. Women are not compelled by the opposite male gender to wear such high heels but showing them wear such shoes in the commercials endorses the ideology of patriarchal structures. Hence, the symbol of high heels not only objectify women but also restricts their physical movement and activity. Therefore, high heel is taken as a sign, carrying ideological meanings in it which promotes patriarchal narrative. This is how, the relationship
between socially constructed sign and ideology is inseparable. Whereas, the representation of such signs in media commercials exhibit certain ideology that can be perceived with socio-cultural context.

2.8 Conclusion

This chapter has provided theoretical insight into gender and media relationships. It has explicated the representation of gender in institutional setting such as print media and electronic media. The construction of masculine and feminine voices are reproduced in everyday social practices and are symbolically represented where media plays pivotal role to promote such notions. Studies conducted on the gender representation in media have been discussed extensively. On the other hand, semiotics serves as the theoretical base of the current study and the relationship between semiotics and ideology has also been explored. The next section focuses on the methodological stance of the study. The following chapter explicates the procedure, method of data collection, sampling and the theoretical underpinning of the study.
CHAPTER 3
RESEARCH METHODOLOGY

This chapter delineates the methodological stance of the study to investigate the representation of gender in Pakistani television commercials. The chapter comprises an overall research design which is followed by the method of data collection, population, sampling, theoretical underpinning of the study and the data analysis procedure. In the light of the theoretical framework, key variables of the theoretical model have also been explained one by one.

3.1 Research Design

The current study falls into the qualitative paradigm of research. It follows descriptive and explanatory qualitative procedure to analyze and interpret the data on the basis of the features drawn from the theory of semiotics, proposed by Dyer (1982). Polkinghorne (1983) suggests qualitative research as a method encompasses various approaches such as discourse analysis, grounded theory, ethnography, semiotics and critical discourse analysis. It explicates various levels of analysis, each focusing on the meaning-making process in a communicative activity which relies upon verbal/non-verbal features, instead of, interpreting the statistical data. In the broader qualitative approach, the study is descriptive and explanatory where the purpose of the descriptive inquiry is to objectively portray the position of human subjects in social interactive process. On the other hand, ‘explanatory’ refers to gain new insights into the representation of gender in Pakistani television commercials. The current research provides insight into gender-binary relations and their socially assigned roles in Pakistani context.

The rationale for the selection of descriptive research design is to objectively portray the gender relations presented in the electronic media. It offers an in-depth analysis of gender relational values instead of statistically evaluating the frequency of male/female occurrence in the commercials. In this study, descriptive and explanatory methods entail significance as descriptive (denotative) analysis refers to describe the gender structures in the televised content. Similarly, explanatory level provides interpretation whether the representation of gender in the Pakistani television
commercials carries traditional narrative or there exists any variation in the gender treatment. According to Mouton & Marais (1996), a descriptive approach adopted for data analysis in qualitative research offers minute details of the subject matter under discussion.

### 3.2 Data Collection

The data for the current study comprise television commercials broadcast on different Pakistani television channels. It includes some famous on-air television channels operating in Pakistan. The data including television commercials have been collected in phases which required keen observation of the content being aired. The researcher has observed some of the most viewed television channels during the prime time that is, 8 PM to 9 PM to acquire the required data. The data collected from different television channels have been recorded on a DVD. The selection of the commercials is based on the frequency of occurrence of each advertisement during prime time viewership. This frequency has been mentioned in the analysis section commercial-wise. The commercials have also been transcribed into simple English earlier, however, the analysis is based on non-verbal/verbal part of the commercials. The translated version has been evaluated and verified by two subject experts to counter check the reliability of the transcribed data. In qualitative research, Lopez et al. (2008) proposed a process whereby a team of translators performs the translation after all of the data are collected, with one person translating data that are then checked by a second translator for accuracy, or that the meaning present in the source language is being preserved in the target language after the translation. The purpose of translating indigenous data into English is to make text convenient for non-native readers. The work was supposed to be sent to foreign evaluators, keeping that in mind the data was transcribed in English.

According to Pakistani Advertising Society (2014) report, the overall picture of advertising on TV during the period Jan’13 to Dec’14 is higher than previous years. It covers top advertisers, categories and brands and their % share in total advertising in terms of minutes along with comparison with 2013. The report also focuses on share of TV channels, share of each genre and ad-spend split over the time slots.
The overall total minutes of advertising in 2014 jumped up by 15% compared to 2013. The following flow-chart provides insight into top 15 channels of 2013 to 2014.

The next chart highlights the most broadcast categories in Pakistani advertising.
The above statistical data depicts that the following television channels meet the maximum criteria for the current research as far as division of categories is concerned. Moreover, the rationale for the selection of the following TV channels lies in their ranking for the year 2013-2014. These channels also have got maximum viewership in the prime time and cater the diverse range of categories in terms of the commercials for the undertaken study. The channels selected for data collection include: PTV, GEO, ARY and HUM, DUNYA, SAMA and EXPRESS. In order to collect data, each television channel was observed and watched on regular basis within the data gathering time frame.

PTV is the state run terrestrial television channel which endorses the ideology and policies framed by the government. The other selected channels are private that are governed by different stake holders who tend to focus more on the choice of masses. The commercials have further been divided into six diverse categories ranging from banking and insurance, detergents and cleansers, medical and personal hygiene, cellular companies and cosmetics, food and beverages to electronic and vehicle products. Each aforementioned category is comprised of five commercials which have been analyzed one by one category wise. In total, sixty television commercials were analyzed. Afterwards, twenty nine commercials were excluded on account of content duplication to avoid monotony.

The rationale of selecting the time period is based on researcher’s observation of the data and plan of the study. Since, the topic was approved in April, 2014,
thereafter, the required data was observed on regular basis. The timeframe for the process of data collection spans over January 2015 to September 2016. Moreover, with this intention, the researcher has tried to include the latest commercials but there were few categories which lacked the most recent commercials. In order to overcome this issue, a few commercials from 2015 were included to fill that gap.

3.3 Population

According to Marshall (1996), the word ‘population’ with regard to research signifies the units one is interested to investigate or study. He considers population as pieces of data instead of units. These units may include people, cases and pieces of data gathered from diverse sources. The target Population for the present study comprises the selected commercials which were on-air during the timeframe of the study. It has been observed while gathering data that most of the commercials were repeated on different television channels. In order to avoid monotony, repeated commercials broadcast on different television channels were overlooked.

3.4 Sample

It is impractical and undesirable to investigate truth about the whole population for any study due to certain financial and time constraints. In order to overcome this problem in research, Marshall (1996) suggested to develop a sample that should be a proper representative of the whole population. It is quite significant to keep the sample size in view as it directly affects the quality of research that one is going to produce. The size of the sample should neither be too small nor too large rather it should be properly representative of the whole population to avoid any kind of bias.

The sample for the current study includes most of the commercials collected from different on-air television channels in Pakistan. It has been quite difficult to include all the commercials pertaining to gender representation for the analysis purpose. The commercials repeated time and again on different channels have been excluded and thirty one television advertisements have been brought under consideration (see data collection). The sample consists of various categories which highlight the representation of gender in various spheres of human activity.

The sampling technique involved in the present research is based on non-probability purposive sampling. Non-probability sampling technique refers to
researcher’s choice to select units/data which he/she is interested to study. The core feature of non-probability sampling technique lies in researcher’s convenience/judgement in the scrutiny of data to develop sample. The aforementioned sampling technique is implemented in qualitative studies. That is why, this technique fits in the context of this study which makes it qualitative.

The rationale of choosing purposive sampling technique is to include only those commercials which reflect gender representation in the commercials. There may arise a question that there are many commercials which pertain to the representation of gender. The sample includes repeated commercials in prime time viewership of the data collection and strictly adheres to the research questions posed by the researcher.

3.5 Theoretical Framework

The current research employs the theory of semiotics as theoretical framework to investigate the gender representation in television commercials. Many theorists such as Williamson (1978), Dyer (1982) and Jhallay (1990) suggest that the application of semiotics is an appropriate tool for the critical inquiry of televised content which enhances the reliability and validity of the tool incorporated to investigate the questions posed in this study. The theory of semiotics is primarily based on the ideas proposed by Barthes (1977). This research banks upon the semiotic analytical model proposed by Dyer (1982), explicating the importance of denotative and connotative/ideological steps incorporated in the semiotics analysis of the commercials.

Chandler (2002) argues that semiotics is the study of signs and there is no sign in the world which is neutral or ideology free. These signs are either used to persuade or just to indicate some aspect/object/concept at symbolic level, promoting certain ideological narrative. There have been many bourgeois ideology driven signs employed by advertisers in print and electronic media which naturalize the conventional gender discourse. One can never get rid of such signs as they are deeply embedded into our socio-cultural values. Thus, signs and ideology are interwoven to each other.

Moreover, Raymond (1977) defined ideology at three diverse levels: firstly, ideology can be explained as a set of certain beliefs and values that are mutually shared by a community or social class. Secondly, it can be defined as a set of shared norms which are not real by nature that can be rejected on the basis of scientific inquiry. On
the third level, he goes on to say that ideology promotes concepts/beliefs through signs which can be deciphered in socio-cultural context. Fiske (1990 b) posits that ideology is promoted through signs and these culturally constructed signs intend to maintain the hegemony of social, political, religious, economic and cultural myths that exist in a communal structure.

This study examines linguistic elements (verbal/non-verbal) in the commercials. Dyer (1982) explains that images carry vital place in advertising where every image is considered to be a persuasive source to develop an ideology. She gives preference to pictures/non-verbal communication rather than spoken or written material. She further describes the steps to be kept in mind while analyzing any commercial. The first step refers to denotations that entail description of the commercials such as objects, images, appearance, manner, activity, colors and social class. At the second stage, analysis should focus on the relevance of the physical description to its socio-cultural context. It should also explain as to how those visuals/non-verbal gestures relate their cultural value, promoting some underlying ideology. Thirdly, analysis should emphasize the linguistic/verbal notions for the textual analysis of the advertisements.

The further extension of semiotics gave birth to a new approach which is known as multimodality. Multimodality is an approach that is based on multi modes analysis within social semiotics. Multimodal analysis tends to focus on the communication which is carried out via several semiotic modes such as verbal, non-verbal and visual. According to Van Leeuwen (2005), multimodality is a widely used term in the field of semiotics which represents diverse combination of semiotic modes such as visual and verbal, language and music in a communicative artifact or event. It attempts to explain the grammar of visual images which are employed by the advertisers in print media and television commercials. Machin (2007) suggests that multimodal analysis draws some principles helping the audience or viewers to generate potential meanings with the help of subtle semiotic visual codes. Therefore, each semiotic code whether verbal or non-verbal, visual or auditory carries meanings in a communicative process and multimodality seeks to analyze such interrelated communicative processes.

Moreover, this approach is considered an authentic and reliable source for analyzing animations, films and different genres of new media especially televised
content. The concept of multimodality is based upon the theory of social semiotics as discussed by Halliday (1978) in *Systemic Functional Grammar*. It draws the analysis of several modes which are employed to create meanings within a socio-cultural context. Kress (2003) argues that several logics are involved in the creation of semiotic modes whether written or visual through which either meanings are conveyed or used for meaning making process. The logic involved in the understanding of the written text is to look for the syntagmatic relations or word order inside a sentence because a change in the word sequence may alter the meanings too. On the other hand, the logic involved in meaning making process of visual images and non-verbal communication is: color, position, lightening effect, size and arrangement of content in an image. Van Leeuwen and Jewitt (2001) posit that multimodal analysis has emerged as a new trend in the domain of discourse studies, focusing any communication within a complete socio-cultural perspective.

According to Roy (1998), different strategies are employed while formulating the visual content of the commercials to persuade the viewers, making the whole process quite complex. These strategies include the camera rhetoric, appearance, voice-over, manner, activity, objects and color. Graham (1989) posits that several frameworks may be employed in order to interpret set of images/non-verbal communication and there may also be several interpretations for a single or set of images. The analytical framework, this study takes into account has been proposed by Dyer (1982) to examine the non-verbal/visual of the television commercials. The features outlined by Dyer (1982) have been adapted for the investigation of gender representational and positional value in Pakistani television commercials.

- The physical description of the commercial is provided at denotative level of analysis. A comprehensive visual/non-verbal analysis of commercial has been carried out keeping in view the following variables:
  - Appearance (Age, gender, body structure and size/frequency of gender occurrence)
  - Manner (Expression, eye-contact, pose and clothing)
  - Activity (Body movement, physical/positional communication and props and setting)
- The connotative level of analysis seeks to relate physical/visual description with the existing socio-cultural values. The signifiers identified at denotative level
imply ideological connotations within cultural norms. The cultural underlying principles and attitudes in the media treatment of gender are explored.

- This level attempts to analyze the verbal/linguistic codes employed by advertisers to dig out the hidden meanings and interpretations.

The above-mentioned Dyer’s (1982) key principles which current study has adapted for the analysis of the televised content are actually based on the Barthes’ (1977) essay *Rhetoric of Image*. The features that Barthes (1977) introduced in his essay are applicable for all kind of advertisements, television programs and films. The researcher has adapted Dyer’s (1982) model which is further extension of Barthes’ (1977) model.

### 3.5.1 Dyer’s Model

#### 3.5.1.1 Denotative Analysis

Human beings carry vital significance in any commercial as they are the driving force communicating feelings, traditions, social values and binary power relations. According to Dyer (1982), some non-verbal features like facial expression, contextualized body movement, visual image, color, gender, manner and activity convey social constructs within a particular socio-cultural context. The deconstruction of signs incorporated in the advertisements vary from society to society and rely on cultural values.

In order to delineate meanings from human representation in the commercials, the following three broad categories ranging from appearance, manner to the type of activity are important to be brought under discussion. The variables providing help for the denotative analysis of the commercials are explained separately.

#### 3.5.1.1 Appearance

Since; advertisements broadcast human subjects for the propagation of advertised content, it is required to provide a glimpse of apparent factors which are involved in the construction and representation of gender identity. Appearance implies the age, gender, body structure, physical movement of human subjects and size in case of photograph while frequency of occurrence in case of commercials.

Age is considered one of the crucial factors to identify cultural implications of gender presented in a commercial. Dyer (1982) suggests that advertisers tend to take
young human subjects as models, actors or actresses whose age range from 18 to 35 normally. Gender has also been one of the striking components which is to be identified in the analysis of the advertisements. Moreover, she goes on to say that gender projection in conventionalized/traditional manner signifies the existing gender narrative.

Body structure and exposition of body parts of actor/actress also suggest specific information about the cultural values where the advertisement has been set. Whereas, physical movement refers to the indoor and the outdoor activity carried by the human advertised subjects. Size with regard to television commercial symbolizes the duration of the advertisement in general and frequency of gender occurrence in the advertisement in specific.

3.5.1.1.2 Manner

Manner with regard to human subjects in the advertisements disseminates the knowledge of men/women behavioral and emotional attachment to the product they are advertised with. Such associations help in identifying the roles/priorities of men/women within cultural context. Manner has been sub-divided into four variables (codes) which help in decoding the cultural meanings constructed in the advertisements. These four codes are: expression, eye-contact, position and clothing respectively.

The element of either satisfaction or discontentment is revealed through the facial expression and emotional attachment of the character, using the product. Eye-contact is also a significant tool employed to decode positioning of characters in gender relations. Apart from that, television commercials also depict men/women performing various roles in diverse settings where eye-contact of men and women represent their social status within a culture. Here, the pose refers to the state of body whether the character performing role in advertisement is active or passive. Finally, clothing is also equally important in the construction of meaning as it makes the audience understand the context of activity performed by the character whether formal or informal. Clothes also complement the age of the product seller in any advertisement. Furthermore, clothing also reveals the social status and living standards of the characters.
3.5.1.3 Activity

Activity is related to what actually has been performed by the character in order to promote the product. Activities suggest deep social interpretations regarding roles assigned to human subjects in various domains (public/private). There are specific semiotics codes which an interpretant has to bring in notice while deconstructing the gender representation through running visuals. These codes include: body movement and positional communication. Here, body movement highlights the type of activity carried out by the character associated with a particular social setting. It also highlights if there exists any ritual subordination of men/women while performing activities. Positional communication of actors is very significant to critically evaluate the position of men/women in social interaction. It also examines the socially constructed binary relations such as equality, inequality, superiority and inferiority.

3.5.1.4 Props and Setting

Props and setting are equally important in creating prominent effect and transmitting conventional message in the advertisements. Props offer functional as well as symbolic role to generate meanings and they are also attached to gender in accordance with their domain of activity, denoting roles assigned to men/women. For instance, a plate or a cup represents functional role in any food advertisement while a brand named coffee cup conveys the meaning of a special or high quality crockery item. There are some specific props which have acquired conventionalized and symbolic meanings due to their association with any product/place/object. For example, in an advertisement of soap or cream, if a bunch of flowers has been shown lying with the product that would signify the freshness which advertised cosmetic item would provide by using it. Thus, the association of women with cosmetic or crockery items symbolizes their conventional role of house maker.

Setting provides a complete background and context which adds meaning to the symbolic interpretation of the commercials. The representation of men/women in public/private domain gives an impression about their field of influence/activity. The representation of men and women in different settings also gives an insight about their socially constructed roles.
3.5.1.2 Connotative and Ideological Analysis

The theory of semiotics is based upon the pioneering model proposed by De Saussure (1916), focusing on the system of signs. Semiotics has borrowed the concepts from structural linguistics which unfolds the internal (paradigmatic and syntagmatic) relationship between linguistic structures. The same principle has been adopted by semioticians as they unveil the internal system of sign/signification. Since, language provides the basic model, semiotics casts it at a broader level analyzing whether that system of signification is visual, verbal or an amalgam of both.

Dyer (1982) argues that semiotics has moved forward from its simple interpretation of advertisements to the investigation— as to how and what factors are involved in the generation and naturalization of meanings within socio-cultural context. The symbolic cultural meanings incorporated in advertisements can only be understood by studying the internal and external system of signs. Here, internal relation indicates as to how signs are organized within a text whereas the external system seeks to analyze the impact of signs in relation to the social values attached to them.

A very striking feature introduced by the advertisers is to interchange or transfer qualities of objects.

The meaning of one thing is transferred to or made interchangeable with another quality, whose value attaches itself to the product. In the simplest of cases, we can see how something (someone or someplace) which we like or value transfers its qualities to the product. Two things are made interchangeable or equal in value—‘Happiness is a cigar called Hamlet’. Williamson (1978, p.20) calls this transfer of meaning between signs in an advertisement ‘currency’.

Dyer (1982) considers denotation and connotation as two analytical parameters which help reader/consumer critically analyze any advertisement within a socio-cultural context. Denotation refers to description which an advertisement offers to the audience. At denotative level of analysis, objects and some key signifiers are identified which apparently make an advertisement more attractive and lucrative. Barthes (1977) also suggested that denotative is the first level of analysis which further extends support to analyze the second level that is connotation. Connotation is a bit complex and a next
level of analysis which requires the contextual, social, cultural and historical understanding to unveil the culturally embedded signs employed in an advertisement.

Television advertisements are perceived as a mean of social and ideological representation of gender through visual system of signification. A researcher investigates any advertisements by looking at the signifiers identified at denotative level and relates them to the established prevalent socio-cultural practices which generate an ideology (second level). Barthes (1977) is of the view that there is no ideologically neutral advertisement and the ideology these advertisements generate through signs vary from culture to culture. Ideology is based on set beliefs and traditions which are deeply rooted in cultural values. Therefore, the second level of analysis (connotative) which tends to relate the signifiers with the social values within a social context constructs an ideology which Dyer (1982) calls as the third level of analysis.

Code simply means language but in semiotic context, it refers to key signs which are employed by advertisers to create an overwhelming impact to influence the consumers. The concept of code carries central worth in the formation and comprehension of an advertisement. Interpretation of these semiotic codes develop our understanding about the dominant gender binary narratives within a culture.

Apart from visual codes, semiotic analysis also focuses on the linguistic/verbal codes which are incorporated to communicate feelings, thoughts and ideas. These linguistic variables may include brand names of the products, taglines of the advertised products, rhetorical/figurative devices and element of voice-overs.

Verbal expressions are central in the process of coding and decoding of an advertisement. Nevertheless, there are certain advertisements which are void of linguistic utterances but they heavily rely on the visual impact shown in the advertisement. The use of verbal expressions is also significant because these lexical items and phrases compliment the visual imagery encoded in the commercials. However, catchy phrases, unusual expression, imperative sentences and some other rhetoric/figurative techniques are employed to strengthen the impact of the product advertised. Unusual, catchy and short slogans are being used as they are easy to be remembered and stay in memory for a longer span of time. Here, the language is practically used as a sign referring to a proper 'system of signification' signifying implied meanings.
Words not only carry meaning but they also express certain feelings which are associated with them and advertisers intentionally use those lexical items which express certain attribute at symbolic level. For instance, in case of cosmetics and paints advertisements, advertisers use certain words which tend to project an idea about the product.

The brand names given to product also signify meanings at denotative as well as connotative level. Advertisers are always desirous to name the brand uniquely and attributing some underlying ideological meanings with them. For this purpose, they usually misspell the words to bring novelty and uniqueness in them. For example, words like Rice Krispies and Brylcreem denote that an exploitative paradigm has been employed at lexical level which still have meanings in cultural context. The element of musicality is intentionally brought in the advertisements to create a lasting influence on the audience. Male /female soft and aggressive voice-overs are used in the backdrop of the television commercials, keeping in view the category and type of product advertisement.

These lexical choices trigger imagination that is linked with the product advertised. These key words compliment and intensify the representational quality of the product which they are attributed with. The analysis of such linguistic devices clarify the representational value within a social context. Some common adjectives used in advertisements are: eloquent, good/better/best, enchanting, fascinating, long, small, big, exquisite, real, new, favorite, bright, real etc. At times, advertisements also carry some coined adjectives which naturally do not exist as a dictionary lexical item. They are either coined by combining two or more than two adjectives or converting them into phrase which is also made of adjectives. They intentionally use such adjectives or phrases to create vigorous effect of product.

3.6 Data Analysis

An analytical formula has been framed as a guide for the analysis of collected data in the form of television advertisements. This formula is comprised of key features adapted from the model suggested by Dyer (1982). The analysis has been explicated in two steps according to variables outlined in the framework. The following flow chart explains the variables brought under consideration for the analysis of commercials.
3.6.1 Step 1

Step 1 includes the visual (denotative) analysis of the commercials. At first, physical description of the commercial has been provided which helps in identifying the inclusion of several semiotic codes and signifiers employed in the commercials. Apart from physical description of commercial, the following aspects serve to create an overall impression of the advertisement which include: appearance, manner and activity.

![Flowchart of Denotative Analysis](image1)

*Figure 3.4. Flowchart of Denotative Analysis*

The aforementioned variables are further sub-divided into different semiotic codes which have also been brought under consideration for analysis purpose. At denotative level, these signifiers are identified and interpreted at next level showing that how these signifiers develop an ideology within a cultural context.

![Flowchart of Appearance in Denotative Analysis](image2)

*Figure 3.5. Flowchart of Appearance in Denotative Analysis*

![Flowchart of Manner in Denotative Analysis](image3)

*Figure 3.6. Flowchart of Manner in Denotative Analysis*
3.6.2 Step 2

This step involves the interpretation of pre-identified signifiers and seeks to analyze the meanings which they construct keeping in view the existing cultural norms. In order to analyze the commercials, a researcher has to have cultural knowledge that is the pre-requisite as explained by Barthes (1977) in his essay *Rhetoric of Image* and Dyer (1982) in her book *Advertising as Communication*. Televised content represents the true picture of socially elaborated gender-binary relations. The analysis aims to highlight the said gender-binary relations through signs and develops a detailed discussion about the media representation of gender by providing instances from the previous studies either to endorse or to nullify patriarchal ideology in the Pakistani context.

Apart from visual/non-verbal analysis of the commercials, some other linguistic elements have also been brought under consideration. These linguistic parameters include: brand names, adjectives, voice-over and figurative aspects. The linguistic aspects which are linked with gender representation have been analyzed, referring to the association of the product advertised with the consumer or targeted audience.

3.7 Conclusion

This chapter described the research methodology and the sole objective of a research design is to maximize the valid answers to the research questions raised in first chapter of the study. This was achieved by using a qualitative explanatory-descriptive approach that was contextualized in Pakistan. The researcher developed a representative sample by collecting most viewed commercials during prime time 7 PM to 9 PM. The researcher made sense of data by using semiotics as method to critically analyze commercials and also ensured that the data was not manipulated.
CHAPTER 4
DATA ANALYSIS

The previous chapter provided some methodological and theoretical steps which have been incorporated to interpret the data. This chapter provides the interpretation of the gathered data in the light of theoretical principles drawn from the theory of semiotics. The chapter is divided into six sections, analyzing each category of the commercials under separate section. In addition, the researcher has investigated the data to answer the research questions in the light of theoretical insights.

4.1 Section 1 (Electronic and Vehicle Commercials)

This category comprises the commercials pertaining to electronic and vehicle products. These commercials are screened for analysis purpose on account of their greater frequency of occurrence during prime time viewership. The commercials included in this category are: Kenwood Washing Machine, Orient Electronic, Phoenix Battery, Honda Cd 70 and Yamaha Motorbike.

4.1.1 Kenwood Washing Machine Commercial

This commercial has been selected from the advertisements related to electronic products which are being aired on some popular Pakistani television channels. It has been broadcast 300 times during the prime time viewership on selected television channels. The commercial is analyzed at two levels, keeping the theoretical framework in consideration.
Figure 4.1. Kenwood Commercial Image 1

Figure 4.2. Kenwood Commercial Image 2
4.1.1.1 Denotative Analysis

This commercial is about a washing machine (electronic item) used to clean clothes. The commercial starts with a young man and his wife standing in a room silently but they want to talk over some problem. A man with curly brown hair arrives there and stops the couple by showing a board that contains the name of the product advertised. Afterwards, the male actor is shown in an office talking to his boss. Though his boss praises the shirt and gives credit to his newly married wife, he asks him about the reason of his wearing a sweater in the warm season. The young male actor answers with an excuse of his critical health and the boss is shown advising him to take care of his health.

The next scene is again shot in the domestic setting where the husband has been shown entering into house after spending a long day in office. The wife is presented welcoming her husband while opening the front door. The moment they enter in house, they come across parents sitting in hall. His father is shown reading a newspaper whereas the mother sitting next to him. His parents also ask him the reason of wearing sweater. The pensive expressions of his wife are quite apparent from her face. The mother is depicted worried about her son’s health after she gets to know the reason of wearing the sweater. The son affirms his better health and goes upstairs to his room to get his dress changed. In his room, he takes off the sweater throwing it on the sofa and his wife seeks excuse for her mistake of burning the shirt while pressing it. He positively responds to his wife in a soft tone, asking her not to repeat as her little mistake has compelled him wear sweater all the day long in the warm weather. The wife repents for her mistake of burning the shirt but the shirt is shown clean and shining. The male actor (protagonist) is presented standing under the fan with an open shirt and wide stretched arms to enjoy the fresh air of the fan. Then, a glimpse of the washing machine depicting its size and features is highlighted with a background voice praising it. The commercial ends with the name of the product, “Kenwood” and the commercial’s tag line, that is, ’Stay Happy’.

The commercial entails five characters in all, including: Nasir as a young male actor, his wife, his parent and his boss. Nasir is presented as the main actor who may be about 20 to 25 years old. His wife and his mother are the only female characters who are portrayed in cultural dress. His wife is dressed in decent clothes of pink color
with a green scarf over it and her role suggests the simple life of a house wife. Nasir’s parents are shown within domestic range where the father is portrayed reading newspaper and the mother sitting next to him. The smile on the face of his mother after seeing her son conveys a message of motherly love and satisfaction.

Dyer (1982) claims that facial/body expressions reflect meanings which are based on socially learned behaviors. The pensive facial expressions of wife highlighted in this commercial represent her social responsibility of properly cleaning and ironing clothes of her husband. The burnt shirt signifies her pensive expressions while the mother’s smiling expression symbolizes care and purity for her son as socially learned attitude. The eye-contact among actors has been positive and directed towards audience whereas eye communication between the couple reflects their understanding and love for each other.

The body movement of actors serves to indicate their realm of activity. The actors are shown performing diverse tasks in two domains, viz., public and private. The male central actor has been presented working in office. Most of the actions have taken place dominantly in domestic setting while a glimpse of official/public setting has also been provided by showing people in the background. The back ground setting seems natural as it presents a domestic arrangement of furniture and some other props which actually exist in the domestic domain.

**4.1.1.2 Connotative/Ideological Analysis**

This commercial explores the relationship between genders, when they are presented together in a family. It also exhibits the intentions of advertisers to depict men and women attached to certain objects/products. Women are especially targeted to develop maximum consumerism among the intended female viewers. The advertisement also examines the tasks allocated to men and women which serve to distinguish their domain of labor and positional value in social setup. The commercial presents a traditional image of men and women, identifying their performances in either public or private sphere in accordance to roles assigned to them. The expressions of actors and setting of the advertisement suggest a conventional outlook, signifying the traditional role of genders.
Signs cultivate socially outlined constructs which help in decoding the semiotic modes employed by advertisers. Some key signifiers incorporated in this commercial are: burnt shirt, bag around male actor’s arm, jewelry worn by wife and some other objects under use of the male and female actors such as newspapers in the hands of the male central actor’s father, washing machine and iron. The objects are employed as signifiers which indicate the roles allotted to men/women. They also serve to demarcate their existence in public and private spheres. Burnt shirt signifies the careless and casual attitude of wife. Washing and ironing husband’s shirt is highlighted as an imperative task to be performed by wife.

The other objects used as signifier in this commercial such as jewelry worn by wife and newspapers in hands of elderly male figure embody traditional identity of gender presented in Pakistani commercials. Jewelry is an ornament associated to women that makes them look more beautiful and attractive. The jewelry items worn by women in this commercial are: golden chain, golden bangles and earrings. These jewelry accessories signify the feminine beauty ideals. Vestergaard and Schröder (1985) suggest that reason of female beauticians implies the nature of women to look more beautiful in order to grab her partner’s attention. In this commercial, the feminine beauty ideals related to wife indicate her aspirations to look more attractive in order to captivate the eye of her spouse.

This advertisement brings forth traditional picture of a family. The female members are held responsible for carrying out all domestic activities. This commercial presents two female actors, highlighting their role as wife as well as a mother. The wife has been shown tending the needs of her husband such as washing and ironing his clothes, receiving her husband with a smile on her face and putting his things in an arranged manner. While, the role of a mother upholds the element of true love and care for the well-being of her son. Vestergaard and Schroder (1985) also pointed out the traditional role of women as housewives and mothers which seem to be in line to the roles assigned to women in this commercial. The mother in this commercial is shown curious to affirm the well-being of her son and her facial expressions reflect her anxiety when she gets to know about the unfavorable health conditions of her son. On the other hand, the wife is depicted as attending the needs of her husband which connotes her dedication to family.
The binary oppositions highlighted in this commercial are masculine/feminine and public/private domain. These binaries serve to identify/reproduce the representation of gender identity. The male actor in this advertisement is displayed in outdoor/public setting, performing his official tasks, while the female characters are shown confined to domestic/private range of tasks. Masculine notions can be embodied in the dictation of husband while making her realize the mistake of burning shirt and avoiding to repeat such untoward incident. The predominant image of femininity in this commercial is related to traditional role of women such as responsibility to supply the required things/objects to husband and other male members. The wives, who try to be like the ones shown in commercial actually recognize themselves as the addressee of advertisement and position themselves submissive and inferior in gender relations. Such portrayal of the females identify their stereotypically and traditional identity.

This commercial also investigates the existing modern family life, where young girls are signified independent. We are led to believe the traces of modernity in commercial but still the representation of women is stereotypically confined to traditional roles. This depiction of modern girl as a wife cannot put behind the feminine subservient notions such as serving her husband. It suggests that modern wife is still perennially a homemaker. According to Roy (1998), such portrayal of women as in this commercial not only valorizes the stereotypical and conventional role of women but it also makes it appear ‘natural’.

4.1.2 Orient Electronics Commercial

This commercial is about the publicity of an electronic product ‘Orient’. The commercial portrays family ties as to make the audience aware of their roles and their domains of activity. The targeted audience in this commercial are: fathers, mothers, daughters and sons-in-law. The advertisement is analyzed at denotative as well as connotative/ideological levels as per analytical framework of the study. The frequency of occurrence of this commercial is 284 times which makes it more viewed and repeated as compared to other commercials of the same category.
Figure 4.3. Orient Electronics Commercial Image 1

Figure 4.4. Orient Electronics Commercial Image 2
This commercial is about Orient’s electronic item. It consists of four characters: a father, a mother, their daughter and son-in-law. The commercial starts with a sad tune of flute and a man (the father) is shown, sitting in a chair looking at the photo of his daughter’s childhood. Then, he is shown counting money in order to buy electronic items for her dowry. In the meantime, his wife turns up and suggests to purchase the dowry items at any cost. The daughter, while looking out from window intimates her parents to be quick as her intended better half has reached outside. The music tune shifts to a vocal music. The setting is changed from indoor to outdoor for a few seconds. Only a hand is shown while opening the door of the car for the family members. The four characters get into the car and the son-in-law sets the front mirror to see his intended wife, who gives him a smiling gesture. While entering the electronics market, the characters are shown again observing the dowry items.

Moreover, the girl has been portrayed indulged in a reverie while opening a red colored refrigerator, filled with edibles. She closes it in jubilation and runs toward her husband. During her reverie, the intimate relationship between the girl and boy reflect their socially learned behavior where wife has been shown serving her husband a glass of water and edibles. She is also shown adjusting the room temperature, with her mobile which indicates the cozy environment provided by highly advanced technology installed air conditioner. It seems a reverie until her intended husband pats on her shoulder, asking through gestures where she has been lost. Then, camera pictures father paying bills of the bought products in Orient Electronic Center. Meanwhile, the young fellow steps forward and pays for charges of shopping. He does not let his father-in-law pay the bill. The advertisement highlights a new trend of rejecting dowry which seems to be an innovative idea as Orient believes in innovations. The commercial ends, showing a wide range of Orient products such as televisions, LEDs, microwave oven and refrigerator etc.

Dyer (1982) claims that identification of age, gender, looks and frequency of occurrence are important to decipher the meanings incorporated in commercial. These variables determine the overall appearance of actors which help identifying their roles according to their social status. The parents of the girl are presented as elderly figures whose age may be between 50 and 60. The father displaying greyish hair is a tall man dressed in cultural clothes. He and his daughter are the focus of the commercial. In the beginning, he is shown with spectacles signifying his ability to scrutinize the needs of
his family, especially his daughter. The elderly female character (mother) is portrayed worried about the dowry but demands her husband about the latest equipment for her daughter’s dowry. Her demand with regard to daughter’s dowry indicate financial dependence of the females upon males. The characters, who are soon getting married are young and their age may range between 20 and 30. Both male members are projected taller than their counterparts signifying cultural implied meanings. Commercial captures young girl at higher frequency with regard to camera shots highlighting her interest in products used in domestic domain.

The expressions of the girl are indicative of her socially learned behavior. While sitting in car, she passes a smile to her spouse showing an element of love and care for him. Her expressions during her reverie appear satisfactory and contented about the efficacy of the installed air conditioner and other electronic items. The facial expressions of the family seemingly are unconventional, when the charges of bought electronic items were paid by their son-in-law. The female actors are shown with smiling faces as Goffman (1979) says that commercials entail women with smiling faces and pleasant mood. The eye-contact among actors, especially young boy and girl inform about their intimate relationship. The young girl is shown touching the exterior of red colored refrigerator which indicates the delicacy and ritual association of women to domestic items.

The commercial reflects an amalgam of indoor as well as outdoor settings. The initial actions have been presented in domestic range while the latter half is presented in an electronic items franchise. The background setting seems real as such places really exist in a society. The positional communication is reciprocal and objective; where each actor is center of other’s attention, and their focus as a whole is directed towards the object/product advertised in commercial.

4.1.2.2 Connotation/Ideological Analysis

The commercial presents a predominant patriarchal narrative where father has been displayed as the only person to meet the necessities of his daughter’s dowry. In patriarchal societies, male member is considered authority in house and is held responsible for economic stability. It also signifies that primary hold of the family lies with the male member (father). This commercial depicts father arranging money and curious to fulfil all possible needs of the daughter in the shape of dowry. The
commercial’s inception suggests the caring nature of a father, giving an impression that happiness of parents is directly proportional to the happiness of their children. It is a general phenomenon in our society that a father’s inclination and emotive feelings are above all doubts. The amount paid by girl’s intended husband endorses the patriarchal ideology. It also gives an impression that the male members (either father or would-be husband) are considered economically independent and authority in terms of family relationships.

Signs cultivate ideological meanings which are deciphered in cultural context. The signs used in this commercial are: wedding cards, money, seating arrangement in car, edibles lying in refrigerator and red color. Wedding cards signify the forthcoming event of marriage which is presented as a responsibility of a father. The girl’s mother aspires everything to be perfect for her daughter’s marriage, symbolizing general tendency of women’s perfectionist ideals. Money in the hands of elderly male figure (father) is also implied as a signifier which connotes that property is possessed by male member of family. The counting of money in commercial shows the general ability of the men to earn and the women to spend it. The image of car symbolically presents structure of a family and seating arrangement of actors as shown in commercial implies priority and authority given to the men and women. In the commercial, front positions are occupied by male members that resembles their primary role in family ties. The car driven by male signifies the authority and dominance of men to run a family which resultanty promotes a patriarchal narrative.

This commercial inspects the existing Pakistani modern family life where young girls is signified partially independent. We are led to believe the traces of modernity in commercials but still the representation of women is stereotypically confined to traditional sub-ordinate roles. During her reverie, the young girl has been shown upholding the feminine traditions of serving a glass of water and snacks to her fiancé. This depiction of modern girl as a wife cannot put behind the feminine subservient notions as service supplier which implies that modern wife still continues to be a homemaker.

The various items in the commercial with different colors convey different messages. The red color of the refrigerator selected by girl indicates her intense love, passion and care for her better half. Advertisers have also shown the inclination of
women towards shopping and the products advertised address female audience. This implies that women are buyers/consumers of the most products as shown in commercial. The different electronic items of ‘Orient’ in various colors bring color to one’s life. These items indicate the modern need of human beings. The target audience of the commercial is middle and elite class females of society.

The advertised products such as refrigerator and air conditioner are promoted at two levels. At first level, these products are being promoted on the basis of their functional value while at second level, they are promoted on account of their exchange value that is to keep the relations healthy and to keep husband happy. Here, exchange value refers to acquire husband’s love and happiness. Roy (1998) names this interchangeable quality as ‘Currency’. So, second level of product promotion works as currency to purchase intangible things such as happiness and love.

Adjectives are key part of any commercial providing an extensive description about the quality and features of the product which they are associated with. They also work as signifiers signifying meanings denotatively as well as connotatively. The key adjectives used in this commercial are: whole, unique and loyal. These adjectives are metaphorically used for the description of products as well as signifying the worth of a girl in house.

4.1.3 Phoenix Battery Commercial

This commercial provides an insight into an electronic battery item which is utilized in almost all mechanical as well as electrical domains. The name of the said product refers to a bird ‘phoenix’; and the role/action of the male central character is quite in line with the characteristics of the bird (brand name). The commercial is analyzed according to steps outlined in the framework.
Figure 4.5. Phoenix Battery Commercial Image 1
Figure 4.6. Phoenix Battery Commercial Image 2
4.1.3.1 Denotative Analysis

This commercial is about a vehicle’s battery named as ‘Phoenix’. The commercial starts with a sound of hustle and bustle, depicting the busy life of the commercial area. The opening picture of the commercial shows a shop of Phoenix battery and a bicycle standing in front of it. One major male character, Billo, is shown actively playing a central role in this commercial. He (protagonist) is working in a shop, having headphones encircled around his neck. The shopkeeper shouts for him to deliver the battery to desired person and he responds in affirmative to the voice of his master in a heroic way. The background tune echoes his name to give a filmic impression. He receives the battery from master to deliver the product to the desired person. He puts the headphone on, watches the mirror, sets his hair and tightens the battery on the cycle with a rope, and starts his journey.

Meanwhile, he passes through a busy street, where women are shown busy in shopping. He enjoys the sight and settles his hair to attract the attention of the females in the market. He is caught by the eyes of a girl with a red shopping basket, hanging the balcony of a double story building, who passes a romantic smile to him. He is shown sharpening his Moustache symbolically representing valor. Fixing his eyes on the girl, he forgets to see the big gutter awaiting, next. The background music starts to change from normal lyrics to romantic. Suddenly, the girl gets worried while observing his advancement towards the ditch, fixing his eyes on her, but he safely crosses even without looking at it. He confidently passes the first danger.

He moves on and again passes through the next street without paying any attention to his surroundings. Three men are depicted busy in lifting up the poster of a movie, from the road, with the help of a rope where he is again saved by inches as the men failed to pick the poster up rightly and it came down with a greater force. The poster scene gives way to the scene of workers busy in the construction of a new building. In front of building, there are some boards indicating safety instructions and warning. A yellow Crane machine is displayed lifting a huge weight of cement and a person is shown giving instruction to machine driver. Billo, without any fear seems passing under the huge weight of cement which is being lifted in the air. The moment he approaches to crane, the rope of the heavy mass of cement attached to it loses its
grip and splashes down the ground while instructor kept on shouting, but actor without bothering him escapes from the danger again.

Next, he enters into a place away from the busy street where the building is presented under construction. He approaches hurriedly to his client, who is shown standing by the side of a white car with an open bonnet. The man looks at his watch, giving him impression as he has been waiting for him since long. He also responds him through gestures and fixes battery in the car. The background music highlights the power of Phoenix battery by calling it a problem solver. The car drove off and he kept on waving hands, moving in backward direction. Suddenly, he slips over the banana skin and falls into the wheel borrow that lead him to muddy pond of construction.

This commercial broadcasts a wide range of characters presenting Billu as a major central character along with some other minor actors. The actors are shown engrossed in diverse activities such as owner of battery shop, factory workers, the client whose car has been shown out of order, actors displaying film hoarding and women purchasing household items. Actors are taken from varied age groups, representing their role and responsibility in social premise. The advertisers have predominantly focused masculinity through male central character, Billu. He is presented as a young, tall, smart and energetic male figure possessing charming looks, longs silky hair and a sharp mustache. His appearance indicates the existing male fashions, trends and the element of modernity in lower middle class of Pakistani society. Women are also showcased as minor characters in limited roles highlighting their domain of activity.

Expressions and body movement of actors are indicative of their socially learned conventionalized behaviors. The expression of valor, energy and fearlessness shown in male central character are socially associated attributes to men. The smiling expression of a girl, standing in the balcony, signifies a natural instinct of young girls as Goffman (1979) suggests that girls are mostly presented with a pleasant and smiling face in commercials to grab the attention of their counterparts. Eye-contact and other paralinguistic features employed in commercial are also shown positively communicative. The eye-contact between male central character with client and girl is highly suggestive.

The setting of this commercial suggests outdoor scenario where most actions have taken place representing men and women indulged in various activities. The
central actor has been displayed in an active state, roaming from place to place, and finally reaching his destination where the task had to be accomplished. During his journey on bicycle as projected in commercial, other minor actors are also presented in active mode performing their desired tasks such as household shopping, fixing the hoarding and transportation of factory material from one place to other. The positional communication between characters connotes socially acquired behavior. The communication between the male central character and the girl is reciprocal in nature where each actor is shown to be other’s center of attention. The communication between the male central character and the factory workers/hoarding fixers is semi-reciprocal. The attention other minor actor’s is directed towards protagonist shouting, yelling and forbidding him to pass by danger zone.

4.1.3.2 Connotative/Ideological Analysis

The notion of masculinity has been represented in this commercial by showing the male central character (Billu) involved in public activities. His actions, over the course of advertisement, are reflective of socially assigned role to him. Whereas, the representation of women has either been portrayed confined to domestic range, or related to household shopping affairs. Roy (1998) categorized portrayal of men and women in two broad spheres that are public and private respectively. Men in this commercial are depicted in public activities: running a battery shop, working in a factory and fixing the hoardings in commercial area while women are depicted in private range, such as a young girl standing in balcony.

Signs are thought to be significant semiotic modes which convey meanings symbolically to promote an underlying ideology. Signs used in the present commercial are: bicycle, battery, hoarding board, three dangers (ditch, heavy hoarding board and mud filled ditch), crane machine and market. Bicycle is an old mean of transportation which requires labor to drive it. The male protagonist is displayed performing this laborious task which highlights the element of power associated to men in this commercial. Hoarding board is also used as a signifier, symbolizing force and strength required to erect it in commercial area. Male actors are shown utilizing their energy to accomplish the assigned task. The representation of the male actors in public domain affirms their physical strength. Three danger zones represent the difficulties faced by men in their routine affairs. Crane machine as shown in the commercial for construction
purpose also signify the male domain of activity which demands strength, power, energy and vigilance to be controlled. The market depicts overall picture of social setting, depicting men and women in their stereotypical roles.

The dominant image of manhood can be deciphered from the clothing and appearance of male central actor. Shirt with open buttons and sharp mustache identify the manly endeavor as shown in the advertisement. The selection of the protagonist entails his general reputation and authority as a public figure, identifying the youth market in present era. The commercial incorporates three different work sites and presents men actively participating for the completion of each task. Such stereotypical portrayal of men develops an ideology regarding the male representation in public sphere, endorsing patriarchal narrative.

The feminine image in this commercial has been limited to domesticity as housemaker. The absence of the female characters in public domain implies their inability to perform laborious tasks. Women are seen purchasing edibles and some other crockery items in the background while the protagonist was passing through the market. It indicates that responsibility of the female characters is to look after the domestic affairs. They are also held responsible to cook and maintain the housekeeping. The representation of women in fruit and vegetable market shows their involvement and domain of interest. Such description of female roles restricts their domain of activity that is domesticity. Advertiser’s intention in the commercial seems to bestow the male actors’ superiority over women. A girl in modern dress, standing in balcony, is presented as an object of beauty who grabs the attention of male (protagonist). Her body movement and eye-contact give an impression of attaining the attention of her counterpart. This projection of female character leads to identify her passive role and objectification of women as a commodity.

The binary oppositions highlighted in commercial are: masculine/feminine and superiority/inferiority. Male actors are shown superior, authoritative and powerful whereas female characters are depicted passive, subservient and are commodified as an object of sexual pleasure. This commercial reproduces gender identities by presenting a common census that men and women are totally separate gender and their domain of influence completely differs from each other. The survival of the male protagonist from all dangers resembles the battery disclaimer of "Long life".
4.1.4 Honda CD 70 Commercial

The commercial is about a motor vehicle product. The targeted audience in this commercial are male members of society because the advertised product is attached with male utility. The inception of the advertisements also provides a glimpse of the female responsibilities which has been analyzed in detail in the following section.

Figure 4.7. Honda CD 70 Commercial Image 1
Figure 4.8. Honda CD 70 Commercial Image 2

Figure 4.9. Honda CD 70 Commercial Image 3
4.1.4.1 Denotative Analysis

This commercial is about the promotion of Honda Motorcycle. In the start of commercial, a house has been shown with a big tree in front of it. The scene reflects rural life, focusing a male figure who is standing nearby a motorcycle. The background music is a tune on a flute. A man is shown dusting the red bike and a lady runs out of the house to inform her husband about their son’s school fee. The side mirrors reflect the image of the woman while she gives the helmet to her husband. He is shown fixing the collars of her son where she again tells him about the fee. The husband wearing the red helmet replies to her in sweet tone. He says “100 Kilometers more and starts the bike to reach his destination”. The background instrumental music changes into vocal music.

The second scene starts with a conversation between two male actors, who are dressed in traditional clothing and standing nearby the advertised product. The first actor asks about the transportation arrangement of fertilizer while praising the crops. The second points towards the Honda motorbike as it would settle the problem of transportation. They both are showed standing in the green fields. Moreover, they are portrayed travelling on motorbike and discussing about the advantages of the product, under their use. They pass through the forest and then cross the flyover. In the third scene, a male actor is shown coming out of a franchise where motorcycles are shown in rows outside the shop. The two riders approach the franchise and one of them buys a bike while camera captures the bike from various angles. In the end, the male actor is shown, buying the advertised motorbike, and he is ready to take a ride. The commercial ends, providing information about the product and related dealers who provide the required product. The commercial is about a bike that is economical and powerful; the engine makes the bike run for a long time. The benefits are directly proportional to the distance that the bike covers.

The commercial entails four major characters: a couple, their child and friend of the male central character. The inception of commercial introduces a couple along with their children in domestic environment. The age of couple shown in first scene may be in between 25 and 35. The lady is dressed in a typical attire, when she comes out of the house calling her husband. She has worn earrings and the color of her clothes is brown that reflects simplicity and maturity. The male actor is shown formally dressed.
for office, reflecting his domain of activity. The two male actors presented in the second scene apparently belong to middle age group whose age may fall between 30 and 40. The expressions of actors towards the advertised product are positively portrayed, identifying their level of satisfaction. In the end, the male actor has been shown buying the product which indicates a positive attachment of actor to product on account of its user friendly quality. The frequency of male occurrence in commercial is higher than female actors.

The setting is of a rural life which somehow advocates the life of simplicity, in this fast developing world. The activity is set outdoors showing the glimpse of natural beauty and peace of rural areas. Activity also highlights the active participation of male actors in commercial. The background setting presented in this commercial gives an impression of natural look which can be found in rural areas. Apart from that, positional communication between actors is ‘objective’ as it has been directed towards the product ‘Honda’ CD 70.

4.1.4.2 Connotative/Ideological Analysis

This commercial presents the dominant notions of masculinity/femininity as presented in Pakistani electronic media. This advertisement embodies the roles assigned to men and women, identifying their status within socio-cultural domain. The tasks performed by actors in the commercial suggest their positional value and also determine their existence in domestic and outer world. The depiction of men in public/outer sphere and women in private/domestic domain develops a stereotypical narrative of gender representation. Roy (1998) claims that advertisers intentionally present the binary oppositions in such a manner that it creates a distinction between public (men) and private (women) domains. This representation of men/women signifies that needs and working conditions of men and women differ from one another.

This advertisement presents a predominant image of masculinity by depicting men involved in several public activities. It also highlights that products offered to men for their promotional value differ from their counterparts as Honda CD 70 takes male ambassadors for the product, identifying their needs and position. The energy and strength of the product advertised has been metaphorically portrayed in resemblance to men who are its actual utilizers. In this commercial, male actors are presented in public/outdoor activity which is in contrast to female actor. The role assigned to
male/female actors identify their social position. Male actors are shown either travelling on road or in fields of crops, and discussing on agricultural matters. On the other hand, a glimpse of female character in domestic environment is provided which implies her premise of activity (house). However, situating men in public affairs and women confined to domesticity develops a stereotypical narrative of masculinity and femininity in this commercial.

Signs trigger meanings which can be deciphered in accordance to existing norms and values. These signs promote some ideological assumptions with regard to gender positioning in a social context. The key signifiers incorporated in this commercial are: motorbike, a mud built house, green fields and buffaloes in a que. A mud built house signifies the domain of female character as shown in the beginning of this commercial. Women are expected to stay at home and perform the domestic range of tasks. Moreover, she is also supposed to attend the needs of her husband and children. For instance, the female actor in this advertisement is shown curious about the fee submission of her children and she twice reminds her husband about the said issue. She also offered helmet to her husband which he might have forgotten in home, projecting her dedicated and conventional role defined by society. Vesterrgaard and Schröder (1985) point out the traditional role of women as housewives and mothers which seem to be in line to the role assigned to female actor in this commercial. She is shown attending the needs and looking for better health prospects of her husband and children. This house signifies a predominant impression of femininity, presenting a traditional task imposed on the female character by society. Such subordinate position of female empowers the ideology of patriarchal structures.

Motorbike is also used as sign symbolizing: strength, courage, wild, wisdom, playfulness and grace. These attributes are implicitly associated to male actors who are shown driving the product (Honda). The red color of bike shows the energy and strength of the product and the monogram of the bike is like a bird symbolizing its speed. These qualities of motorbike make it wild and like an untamable animal which requires a wise and strong driver to control it. These qualities are symbolically attached to men. The representation of male actors in this commercial portray them powerful, witty and strong enough to tackle diverse situation in public domain. Apart from this, men are also shown working in the fields and talking about fertilizers which implies their sphere of activity. They are presented performing laborious tasks that identifies their physical
strength. Sceibe and Condry (1984) also investigated the program type commercials and compared them with commercials which are shown during sports programs and soap operas. Their study resulted in some main gender discriminations which have been promoted in the content of commercials. The analysis of television advertisement depicted women as more conscious regarding their face beauty, compelling them look more young whereas men are portrayed involved in showcasing their physical strength, valor in sports related activities.

The binary oppositions highlighted in the commercial are: strength/submissiveness and wilderness/domesticity. The commercial resumes by showing dedicated and submissive nature of the female actor while seeing off her husband and son in private domain. In comparison to her, men are projected riding and controlling the untamed animal (Honda) and working in the fields that signifies their strength and social role. The background male voice over in this commercial, asserts the male dominance and authority in general outdoor domain. The male voice-over also symbolizes oppression and passive position/role of the female character in this commercial.

4.1.5 Yamaha Motorbike Commercial

This commercial is about the promotion of Yamaha Motorbike. The product in this commercial works as ‘currency’; where the attributes of the advertised product are shown in young male/female characters. More than half of the commercial is in English with the male voice-over in the background.
Figure 4.10. Yamaha Motorbike Commercial Image 1

Figure 4.11. Yamaha Motorbike Commercial Image 2
4.1.5.1 Denotative Analysis

The beginning of the commercial presents the ‘Yamaha Bike’ standing in a garage. A man, fully equipped with safety and trendy garments, walks into the garage having black helmet under his arm. The male actor (protagonist) is portrayed singing and fiercely driving the advertised motorbike at very high speed passing through the forest. The roads of forest contain zig zag/tricky routes. The next scene shows the actor in the garage, standing nearby the bike in a heroic style, where camera captures various parts of the bike from diverse angles. The next scene displays protagonist playing a red guitar in a party where men and women are shown dancing and enjoying themselves. The following scenes overlap two activities performed by the protagonist simultaneously; that is singing and driving motorbike. We see a female character in modern dress posing to gain the protagonist’s gaze among the rest of people, dancing on the floor. The protagonist is performing in a live concert.

The selection of male protagonist in this commercial lies in his authority as a public singer. He throws his helmet to the girl who was curious to grab his attention. The scene again shifts to road where the protagonist is shown driving the bike and actress is depicted seated behind him. The commercial ends on the comment of the protagonist “Rock on, Yamaha YBR 125, Revs your heart”. The music throughout the advertisement sets the general mood of the commercial.

The major characters presented in the commercial are a young actor and actress whose age range between 25 and 30. There are many other minor characters but of little importance. The male character is dressed in jeans, shirt and a leather coat, indicating trends in fashion. The depiction of the male central character in such a way reflects his higher social status and class. The female character is also dressed in jeans with gold bangles around her arm. Her dress gives an impression of western cultural influence on Pakistani elite class women. The smiling visage and bangles beautify her apparent look that symbolically present intended meanings. The appearance of actors grades their belonging to socially elite class. The frequency of the male protagonist’s occurrence in this commercial is slightly higher than other female character.

The expressions of actors indicate their emotive attachment to the advertised product. The protagonist is presented gleefully satisfied and his positive expressions towards end of the commercial indicate the satisfactory performance of product. The
smiling expression of a girl, dancing in the crowd, signifies a natural instinct of young girls as Goffman (1979) suggests that girls are mostly presented with a pleasant and smiling face in commercials to grab the attention of their counterpart. Eye-contact and other paralinguistic features employed in commercial are also shown positively communicative. The eye-contact between male central character and girl is highly suggestive. Physical positioning of actors indicate the activity that has been set outdoors. The depiction of roads, party environment and surroundings highlight the outdoor background setting. Apart from setting, several other props are also introduced in this commercial such as helmet, smoke and glasses.

4.1.5.2 Connotative/Ideological Analysis

This commercial depicts the roles performed by male/female actors in this commercial. The advertisement embodies the roles assigned to men and women, identifying their status through signs in socio-cultural domain. The tasks performed by actors in advertisement are representative of their positional value and determine their existence in domestic and outer world.

The signs employed in this commercial are: motorbike and the lights in background of stage prepared for musical concert. Motorbike is used as sign symbolizing strength, courage, wild, wisdom, playfulness and grace. These attributes are implicitly associated to male actor, who is shown driving the product (Yamaha). The red color of bike shows the energy and strength of the product and the monogram of the bike is like a bird symbolizing its speed. These qualities of motorbike make it wild and like an untamable animal which requires a wise and strong driver to control it. The representation of male actors in this commercial portray them powerful, witty and strong enough to tackle diverse situation in public domain. On the other hand, the female character is displayed as an object for sexual pleasure of her male counterpart.

This commercial projects the oppositional forces between traditional and modern values with regard to representation of girl. In this commercial, the girl presented in concert, who dances on the party floor, not only enjoys autonomy in public domain but also seem negating the conventional and traditional values attached to women. Visual signification and her physical appearance such as dress, hair and facial expressions give an impression of a modern woman, who does not adhere to socio-cultural norms, by shattering the conservative ideological notions, such as, choice of
attire (Roy, 1998). On the other hand, her eye-contact with protagonist suggests her intention to capture male gaze which indicates that she willingly accepts the subordinate status and positions herself submissive in gender relations. In the end of commercial, the girl is presented sitting behind male protagonist which implies that primary positions are meant for the male members whereas the female characters are positioned under the control of men. This is how, women recognize them as an addressee and position themselves low and submissive in gender relations. Men, who are aspirant to see women beautiful are positioned as powerful and authoritative which ultimately elevates the patriarchal ideology.

More than half of the commercial includes English in background with male voice over which signifies the influence of English in Pakistani domain. The voice over in English implies the historical reason referring back to 1858. During the time English people ruled over sub-continent, English became official language of the whole sub-continent. Official correspondence was being carried out in the language of colonizers. Even after the independence of Pakistan on 14th August 1947, English kept its position intact across India and Pakistan. Later on, English was being used by the people of elite class and now it has become a symbol status. People have been tuned switching to English at lexical as well as phrasal level in their native language. The male voice-over in background legitimizes the hegemony of the male members over the female.

We are led to believe that girl portrayed in this commercial is completely autonomous/independent and is signified upholding the modern feminine standards of life. Though she has been represented in public domain but she submits herself unconsciously accepting the dominance of men. In the context of this commercial, it has been identified that modern girl is yet perennially shown in compliance with predominant structure of masculinity.

4.1.6 Discussion on Category 1 (Electronic & Vehicle Commercials)

This section presents a holistic discussion based on the findings of the commercials, pertaining to some electronic and vehicle oriented items. The semiotic interpretation of the commercials have postulated some emerging results as to how gender is represented in cultural texts, for instance, television commercials. Some of the significant insights into gender relations under this category are explicated in the following paragraphs.
In most of the commercials of this category, women are shown performing their traditional role in domestic range, whereas, the male central characters are placed in their professional domains. For instance, the Kenwood electronic commercial presents the female character (wife) within home and her husband is depicted in office; where he is negotiating with his boss over some matter. In Phoenix Battery commercial, the girl is portrayed in a balcony which symbolizes her domain. On the other hand, the male central character in the same advertisement is moving to several destinations that highlight his nature of job in public domain. The commercial of CD 70 also depicts the male character in different settings whereas the female character (wife) seems to be within house, performing domestic chores. The representation of such content in media discourse not only valorizes but also makes it appear natural to the targeted audience.

In addition, some of the female characters are highlighted modernly; who apparently seem subverting the traditional/stereotypical gender representation but their expressions and actions, in the very next moment, are indicative of their secondary position in gender binary relations. In Phoenix Battery commercial, a girl in modern dress standing in balcony is presented as an object of beauty, who grabs the attention of the male (protagonist). Her body movement and eye-contact give an impression of attaining the attention of her male counterpart. This projection of female character leads to ascertain her passive role and looking for a proper matrimonial alliance. In the same way, the Yamaha Motorbike commercial projects a girl in concert, who dances on the party floor, and not only enjoys autonomy in public domain but also seem negating the conventional and traditional values attached to women. Visual signification and her physical appearance such as dress, hair and facial expressions give an impression of a modern lady, who does not adhere to socio-cultural norms, by shattering the conservative ideological notions (Roy, 1998). On the other hand, her eye-contact with protagonist suggests her intention to capture male gaze which indicates that she willingly accepts the subordinate status and positions herself submissive in gender relations. In the end of commercial, the girl is presented sitting behind male protagonist which implies that primary positions are meant for the male members whereas the female characters are positioned under the control of men. This is how, women recognize them as an addressee and position themselves low and submissive in gender relations. Men, who are aspirant to see women beautiful are positioned as powerful and authoritative which ultimately elevates the patriarchal ideology.
4.2 Section 2 (Food and Beverages Commercials)

The aforementioned category is comprised of five commercials which are the most broadcast in the prime time viewership. The commercials range from food items to beverages including: K & Deline Food, Maggi Food, Sheezan pickle, Nestle Mineral Water and Sting Energy Drink.

4.2.1 K & N Deline Food Commercial

This commercial is about a food product, K&N Deline. In this commercial, the targeted audience are women. The female character is shown utilizing the product for well-being of her family. The details pertaining to gender domains of activity and roles are discussed in the following section.

Figure 4.12. K & N Deline Food Commercial
4.2.1.1 Denotative Analysis

The commercial revolves around a family of four: a couple, their son and daughter. The commercial begins with the scene of a mother chasing her children with a slice of bread with jam on it while the children are playing and showing no interest in the breakfast. The daughter takes one bite of toast before her mother fetches her school bag. The husband, after getting ready for office, joins the breakfast table for a few seconds. He puts his black coat on the chair and his wife is displayed serving him breakfast. He takes a sip of milk and leaves the house along with children as they appear getting late. The wife escorts them till the gate, pondering over the reasons of unsatisfactory breakfast service to family. Meanwhile, her husband drives off the car. She thinks that it is impossible to do a proper breakfast in today’s fast moving world. Even if they do so, the food does not serve to meet the proteins and energy. Ultimately, she curses and blames herself for not providing quality food to family in order to uphold their physical and mental strength.

The next scene broadcasts boys exercising in a ground. The son has been presented depressed and tired with his gloved-hand attached to his cheeks. The little girl (the daughter) is also displayed sleeping and yawning in the classroom and her fellows are busy in doing their class tasks. The husband yawns in the office but the rest of the employees are shown working efficiently. The following scene reflects wife working in the kitchen and seems determined to provide protein filled breakfast which could keep her family healthy and active. She enters in the kitchen again with a shopping bag in her arms, containing K&N Deline. The next scene depicts the baking process where the rolled ‘Deline’ is chopped into pieces and then baked. So, she has changed the breakfast ingredients and now she relies on ‘Deline’. The product is full of protein and can be eaten in no time. The husband is shown playing and romping with his children. The commercial’s end comments contain the trade mark and narration of product slogan in the voice of male, “K&N Deline Protein Power Breakfast”.

The age of the couple presented in this commercial is in the 25-35 age range. The lady is displayed as the central character in the commercial. The watch and bangles on her wrists add to her decency, beauty and give a glimpse of ideal feminine beauty. Her portrayal elucidates the busy and tiresome life of a housewife. In the beginning of the commercial, she scrambles to get her family breakfast done in time. Contrary to her,
female member has been shown in official dress, ready to depart for his office. The children are dressed in formal school dress in the beginning of the commercial. The boy, later on, is shown exhausted in the ground who is dressed in football kits, signifying his outdoor domain of activity whereas the girl has worn black and white school clothes. The overall looks of actors showcase their belonging to upper middle class. The frequency of the female central character’s occurrence is greater in comparison to other actors as displayed in commercial.

Dyer (1982) is of the view that expressions are socially learned behaviors which cultivate meanings. Expressions in commercials either display the emotive/behavioral attachment of consumers to the product advertised, or they reflect conventional schematic structures learned from societal narratives. Initially, the gloomy and sad expressions on the face of the female central character are evident of her discontentment with the breakfast served to family. The aforementioned services provided by the lady imply deep meanings which have been discussed at next level of analysis. Her facial and body expressions signify fatigue and tiring activities, to be performed on daily basis. There is less eye contact among the characters and it is more directed towards targeted audience. The activity is both indoor as well as outdoor.

This commercial entails diverse settings which keep on oscillating from indoor to outdoor and vice versa. The setting is directed in a house, proceeds to school, then office, and at the end returns to the house again. The body movement of actors suggest the tasks/roles performed by them such as female character takes care of domestic issues whereas male actor is presented engrossed in office affairs. The roles assigned to characters in this commercial identify their domain of influence. The positional communication between actors is indicative of their relationships. For instance, the anxiety and worry on the face of the female character implies her concern for the family members.

4.2.1.2 Connotative/Ideological Analysis

Signs are carriers of culturally embedded meanings which are propagated through a proper system of signification (signs). Some vital signs incorporated in this commercial are: kitchen, toast/bag, jewelry accessories such as gold chain, bangles and earrings, and a vehicle (car). Kitchen is used as a signifier, connoting the premise of female central character’s domain. It is synonymously linked with the socially
constructed role assigned to woman. The female character is also frequently shown in
the whole commercial, thinking about measures to provide better hygienic and energy
filled food to her family, signifying her ritual subordination as suggested by Goffmann
(1979) in comparison to her male counterpart. On the other hand, jewelry accessories
symbolize her feminine beauty ideals to look prettier for grabbing the eye of her better
half. Toast and bag imply her responsibilities to be performed being guardian and
attending the needs of her children. The vehicle shown in commercial signifies the
exposure and outdoor concerns of the person who drives it. Car as well as the apparent
clothing provide an insight into male central actor’s domain of activity and concerns.
The abovementioned signs are explained in the following paragraphs of this section.

The binary oppositions in this commercial are: masculine/feminine and
problem/solution which explicitly explicate the responsibilities, roles, positional value,
activity and social standing of actors, performing various tasks. The masculine ideals
highlighted in advertisement are related to driving and working in official domain. It
indicates the role, responsibility and socially constructed position allocated to men. The
male central character seems working that implies his economical responsibility to the
family. He is presented as the sole person bearing the financial expenditure of the
family, be it is related to domestic or children finances with regard to their school fee,
uniforms etc. On the other hand, the son has been portrayed indulged in various
activities such as studies and sports while the daughter has been either shown in
classroom or in domestic premise. Their portrayal develops stereotypical understanding
of gender roles/position in the minds of children since childhood. Johnson and Young
(2002) put forth the argument that advertisers in media not only focus the publicity of
an item to develop the consumer culture among the targeted audience but they also
develop the ideology of people by constructing gender stereotyped and conventional
image in commercials. They particularly focused their study on children to investigate
how advertisements inculcate the ideology of gender structures in the minds of children.
The results reveal that children are soft targeted audience who can be influenced easily
as they perceive and adopt things quickly.

The dominant feminine ideal presented in commercial is double folded. The
female central character has been depicted in traditional role of cooking and attending
the requirements of her husband and children. Her conventional role denotes her
socially defined subservient position in gender relations. On the other hand, jewelry
and some other artificial ornaments worn by the female central character imply her notion of beauty ideal which make her an object of beauty/commodity. She is presented as a commodity, identifying her lower status with regard to gender relations. Such representational value of woman image constructs female passive, submissive, meek and docile identity in comparison to male counterparts. The representation of men/women in this commercial seems to be in line with the findings elucidated by Vestergaard and Schroder (1985).

The commercial targets female audience, especially whose domain of activity is restricted to domesticity and work as either housewives or mothers. While accepting to what they have witnessed in the commercial, grade them socially inferior which in result, naturalizes their conventionalized/traditional role and positioning in gender relations. In this commercial, according to Roy (1998), the representation of ideal wife/mother as guardian tendering her children affirms the social expectations where media play a vital role in propagation of such ideological narratives through the lens of. Pakistani electronic media commercials strengthen/empower the hegemonic ideology of patriarchal structures. These televised advertisements inculcate such biased social narratives to audience which hail females. This commercial projects female central character pleased towards the end of advertisement. The gleeful attitude of women domestic domain not only valorizes but also confirms the traditional, conventional and subservient representation of women which appears natural and a routine matter. Welch et al. (1979) have also found that females carry more passive and domesticized roles in commercials whereas men are depicted in more active and laborious.

The description of the product with the female background voice-over signifies the experience and stereotypical role of cooking to women. Whereas, the end comment/slogan of this commercial in the background voice-over of a male connotes the authority of men in gender relations. Apart from that, male voice-over serves to provide knowledgeable information to female audience which implies the patriarchal ideology at work hailing female audience.

4.2.2 Maggi Noodles Food Commercial

This television commercial is about a food product, Maggie. This commercial highlights the female character as a mother and suggests as to how such media content
naturalizes the predominant feminine roles. The following sub-headings present the analysis at two levels, that is, denotative as well as connotative/ideological.

Figure 4.13. Maggi Noodles Food Commercial Image 1

Figure 4.14. Maggi Noodles Food Commercial Image 2
4.2.2.1 Denotative Analysis

There are four characters in the commercial; two boys, a girl and their mother. The commercial starts in a house where a girl comes to the table with maggi cooked bowl in her hands. The moment she starts eating, two boys are shown entering into the house. One of them, carrying bat and the other carrying ball are depicted arguing over the decision of whether it was out or not. They rush toward the dining table seeing the magi being eaten by the girl, showing recalcitrance for the edible product magi. The girl cleverly handles them by posing a question as to what makes the edible more tasty and spicy to avoid the severity of their attack on the edible advertised product. The question inquired is about the ingredient of the dish, Magi. The boys are shown again arguing over the question while refuting each other’s argument by providing two different reiterated answers. In the meanwhile, the girl finishes the bowl of maggi and ends up the debate, considering both the answers correct. Moreover, their mother arrives with two bowls of magi in a tray, explaining them the qualities of maggi which makes it a better choice of mothers. The children are jubilant to see their mother with
bowls of magi. The next scene depicts the red chilies with lemon and the ready dish of magi. The last scene shows the children eating magi while their mother is also depicted standing behind them. The last glimpse of this advertisement presents two slices of lemon, two red chilies, a packet of maggi and a yellow bowl full of cooked maggi, placed on a table. The product is presented as full of energy and highly productive for good health where mother is shown having a strong faith in the positive impact of the product on the physical growth of children.

The young girl presented in the commercial is a teenager. Her age is almost 16 and is dressed in pink and yellow clothes. The smile on her face expresses her decency, manners and behavioral/emotive attachment to the edible. Her intelligence helps her tackle the noise of her brothers, fighting over the meal. The fight of young boys over the bowl of maggi implies the acceptance and popularity of the advertised food item. The boys are shown of somewhat similar age group that may be below 13. Their body stature and their looks are the embodiment of their fine nourishment which can be credited to their mother. The mother of the children is a young and beautiful lady whose age ranges between 30 and 40. The frequency of each actor’s occurrence seems proportionate in this commercial. The expressions of the actors in advertisement are in line to their socially learned behaviors. The boys are shown arguing and fighting over outdoor sports activity while the female characters are shown inside domestic range such as mother cooking for their children. The eye-contact of actors depict the congenial and intimate family ties.

The commercial seems to be set indoors, presenting the acceptance and demand of the advertised edible in domestic setting. The background setting of the commercial seems real/natural as it has been broadcast within domestic range but Dyer (1982) says that such natural settings give an impression of more unnatural scenes because of more tidy and super clean environment. Even, such instances of super clean environment do not exist in domestic atmosphere. Several props such as bowls and spoons are also used for the promotion of the product. The positional communication of the actors suggest their belonging to middle class and is ‘objective’. The communication among characters is directed towards the edible, advertised in this commercial.
4.2.2.2 Connotative/Ideological Analysis

The key signs used in this commercial are: sports items, a brand printed bowl filled with edible and arranged objects lying in the surrounding where actions have taken place such as furniture, sceneries and other household items. Here, the sports stuff connotes boys’ domain of activity that is cricket which has to be played in ground. The activity suggests outdoor performance of the boys. Contrary to boys, the young girl is depicted in domestic range, indicating her restricted socialization process which is confined to a house. Sherrow (1996) and Woolum (1998) suggest that domain of sports activities including: athletics, gymnastics, cricket and football have remained in possession of men and these activities were considered as masculine traits which were associated to men. They also posit that strength and bravery were known as manly features due to which men enjoyed their hegemony in sports over a long span of time. The spouses of sportsmen accompanied their men to witness the sports events and were shown taking part in least labored activities.

The targeted audience in this commercial are either mothers, who are assumed to look after physical growth of their children in best possible manner or children who have acquired understanding of gender stereotypes. Bem (1993) suggests that children experience the treatment of gender in the outer world and then relate it to their socially acquired gender knowledge. This is how, their schema with regard to gender stereotypes gets strengthened and they incorporate the learnt behavior in accordance to their gender traits. In this regard, Alice Eagly (1987) presents a new perspective of gender socialization with special focus on gender role theory. According to this theory, the difference in gender on the basis of sex is the outcome of stereotyped portrayal of institutions such as media and academia which leads towards assigning social roles. The results, offering dissimilarity between communal and agentic attributes of men and women held culture responsible for the variation in behaviors which endorse these stereotyped expectations. Gender stereotypes may be considered as an overgeneralized belief and this stereotyped representation is found in several contexts like social roles, physical appearance and occupation. The representation of gender in this commercial verifies and affirms the findings of above studies. The domestication of the female characters in commercial is quite prominent while boys enjoy liberty in public domain. This phenomenon highlights the stereotypical notions in Pakistani context with regard to gender binary relations.
Advertisers are well informed about the social behaviors and intend to name an object/slogan pragmatically, signifying the richness of text in communication. Words also denote associations and attitude towards what they are attached with. The manufacturer of the product intends to give a distinctive and unique brand name/slogan which attracts the attention of audience. More than naming, a slogan is attributed with some specific qualities which help in developing maximum consumerism. In this commercial, good food guarantees good health which is conceived primary responsibility of a mother to attend the needs and better health of children. The product advertised in commercial raises the slogan of ‘mummy’s favorite’ implying that preparing sumptuous and hygienic food is mother’s domain of activity. Here, good food is synonymously associated to the role of a mother who has to provide hygienic food for the well-being of family.

The binary oppositions presented in this advertisement are of old and young female characters. Elderly figures are intentionally modelled to explicitly pass on the conventional feminine traits to next generation. The young girl in commercial has been presented under training process to absorb/comprehend the traditional which has to be performed by her as a mother/wife, as performed by her mother, presently. The binary roles in commercial such as masculine/feminine have been made appear natural in accordance to existing norms and roots. These binaries signify female characters attending to the needs of children within domestic setting while boys dealing with sports outdoor activity.

The predominant image of femininity in this commercial is of a traditional subordinate role of a woman as a mother. She is displayed attending to the needs of her children and providing them instant and hygienic food filled with iron/protein for their better health. Vestergaard and Schroder (1985) also pointed out the same representational value of female characters whose dominant feminine ideal was to look after the well-being of family. In this commercial as claimed by Roy (1998), the woman is shown amused and is seeking pleasure in domestic range. Such representation of the female characters not only valorizes the conventional role of Pakistani women but also affirms and makes it appear natural to the targeted audience. The description of the product during the middle phase of the commercial with male background voice affirms the authority of men as sales person while the background female voice-over towards the end, describing the hygienic and instant power potentials of product indicate the
traditional cooking experienced role of women. The stereotypical representational
value of the female constructs her identity which is confined to domestic roles. It
elevates the status of their counterparts which in turn promotes the patriarchal
ideological narrative.

4.2.3 Sheezan Pickle Food Commercial

This commercial picturizes a product named as Shezan Pickle. It depicts
domestic life; showcasing characters in their traditional roles. The directed audience in
the commercial are women whose actions are naturalized by broadcasting such content
through media discourse. The further analysis is presented in following parts.

Figure 4.16. Sheezan Pickle Food Commercial
4.2.3.1 Denotative Analysis

There are five female characters in the commercial: three young girls, their mother and a grandmother. The commercial starts with the name of the product that is displayed on the screen. Three young girls come out of the house smilingly, with stuffs in their hand and join their mother and grandmother who have already seated in the veranda. Various vegetables are shown spread in front of them. The three girls: one with a plate full of lemons, the second with a jar and the third with a plate full of carrots-join their grandmother and mother in the veranda. The girl with a lemon is shown playing with the lemon, the girl with a jar is shown peeling off garlic and the girl with carrots shows the carrot to her grandmother. There are various things lying in front of them, like plates full of vegetables, and peppers in various caddies. They are busy in the synthesizing all mentioned vegetables to make a spice filled pickle. The next scene displays the sliced lemons been thrown on an oily surface. The characters in commercial are shown happy and the grandmother adds pepper to the vegetables on the tray for pickle. The commercial is concluded, highlighting the two girls leaving the veranda with jars in their hands. The commercial ends up, showing the prepared product in various packings.

The three girls in the commercial are young, beautiful, charming and all look energetic whose age may range between 20 and 30. The girl with lemon is dressed in orange clothes, having long loose hair and her smiling face adds charm to her looks and personality. The traditional earrings and the bangles around her arms provide a sense of her pride and confidence. The girl holding the jar is dressed in orange and blue clothes with her hair open which give her a traditional and decent look. The rest of the characters are least focused in the commercial as compared to these two characters. The grandmother of the girl’s looks energetic and fresh and her white hair gives an impression of her age that may be above 50 and below 75. She is shown sitting on the chair, indicating her authority over the rest of characters. Her sublime and gentle behavior is the source of happiness for the entire family.

Expressions are perceived socially constructed notions which cultivate cultural implied meanings. As stated by Goffmann (1979), women are mostly presented in gleeful and smiling expressions as required by their counterparts. In this commercial, all female characters are shown passing smiles and are gleeful which symbolizes their
natural instinct to remain happy as well as to keep others happy, too. The eye-contact of characters is directed towards the intended audience, implying certain cultural meanings elaborated at connotative level of analysis.

The whole activity is set indoors, reflecting a general prevailed custom and suggesting the confinement of ladies to the house. The background setting of this commercial seems natural which signifies the real existence of such places as shown in advertisement. The positional communication highlights the strong intimate relationship between family members where elevated position of grandmother is symbolized by the sitting arrangement of characters. The props have movement of the performers that suggest about the activity, they are involved in. Several props have also been used in this commercial such as jar, plates, trays and knife. The whole activity reveals the busy domestic life of women and their special care for the health of their special ones.

4.2.3.2 Connotative/Ideological Analysis

Signs are key part of any commercial which are also thought bedrock of communicative process. Dyer (1982) and Barth (1967) are of the view that a sign stands for an idea which can only be interpreted within socio-cultural frame and there is no ideology free sign in the world. The key signifiers incorporated in this commercial are: the brand name (Satrangi Pickle), jewelry cum artificial accessories used to enhance beauty and different vegetables used to prepare tasty pickle. According to Dyers’ (1982) view, selection of a word entails more than just a name rather a single lexeme carries feelings in it which helps in description. Advertisers are well informed about the social behavior and intend to name an object pragmatically, signifying the richness of words in communication. The manufacturer of the product intends to give a distinctive and unique brand name which attracts the attention of audience. More than naming, a brand name is attributed some specific qualities which help in developing maximum consumers. In this commercial, the word satrangi refers to fusion of seven different colors of vegetables which the pickle is made of. It also resembles the colors of dresses worn by girls, to look attractive and luminous. In Pakistani context, satrangi also signifies a brand of clothes which provides a wide range of women suiting in accordance to latest fashion trends.
The commercial is void of male representation which connotes that domesticity is not male domain of activity. The setting of the commercial focuses the domestic range indicating the gender biased element of socialization. The whole advertisement centers the feminine socially constructed expectations/ideals because masculine voice appears absent, signifying the dominance and authority of women in domestic sphere.

The dominant image of femininity is related to the traditional role of women performed within domestic setting. In this commercial, female characters are shown deliberately preparing food item with their own hands to confirm the hygienic property of the prepared food for the well-being of family. Showing them willingly and smilingly perform such roles affirms the sub-ordinate position of women. The targeted audience of this commercial are women viewers. According to Fisk (1990 b); those who idealize and imitate the role as highlighted in advertisement position themselves low, submissive and meek in gender relations.

The binary oppositions promoted in this commercial are of old/young feminine voices. The commercial explicitly presents the conventional position of women confined to domestic setting and passing on to next generation. In this commercial, the grandmother, the mother and the young girls are representatives of their respective ages and timeframes. The demonstration of grandmother symbolizes her traditional role and, in the similar manner, she has been shown training her granddaughters to perform the same tasks as a housewife or mother. This demonstration connotes their cultural orientation of responsibilities which are deeply rooted in preconceived norms, passed from generation to generation. This commercial implies the way mothers incorporate the feminine ideals related to domesticity among their daughters. Chodorow (1979) claims that daughters learn the concept of womanhood from their mothers which entails a gradual process of learning on account of more intimate relation with mothers.

The jewelry such as gold/artificial chain, bangles and earrings are used as signifiers. These signifiers identify the predominant beauty ideals of women to look prettier. Such associative descriptions in commercials portray women as a commodity. The objects used by females not only differentiate them from their counterparts but also serve to reproduce their identities. The accessories worn by girl presented in commercial such as necklace, bracelet, golden bangles and wrist watch symbolize the feminine identity. Apart from objects, visual analysis of sexes with reference to their
appearance, body movement and general behavior work as a source in the construction and reproduction of gender identities. The feminine urge of getting fairer look, loading themselves with jewelry, and wearing bright colors is to gain the attention of male-gaze which eventually grades them submissive and weak in gender relations.

The musical aspect in the background is in synchronization with the images displayed in advertisement which sets the pleasant mood of commercial. The end comment and description of product advertised in the background with male voice-over signifies the authoritative positional value of men.

4.2.4 Sting Energy Drink Beverage Commercial

This commercial is about a beverage, Sting Energy Drink. The advertisers have shown thrill and energy of the product in the male central characters. The placement of the female central character in the shopping mall is also indicative of modern trends in media discourse which has been analyzed denotatively as well as connotatively.

*Figure 4.17. Sting Energy Drink Beverage Commercial Image 1*
Figure 4.18. Sting Energy Drink Beverage Commercial Image 2

Figure 4.19. Sting Energy Drink Beverage Commercial Image 3
4.2.4.1 Denotative Analysis

There are two major actors in the commercial and one minor character. When the commercial starts, the girl is shown standing on an escalator moving upwards in a shopping mall. Her both hands are completely clogged with shopping bags and boxes. In the meanwhile, escalator stops in the middle and the girl poses the expression of anxiety as she was unable to walk upwards wearing high heels, carrying many shopping bags. She requests the guard to do something to run the escalator through her gestures but his response ends in dejection. Then a charming boy arrives whom the girl gestures to help in miserable situation. He goes to the fridge, fetches the bottle of Sting and drinks it. He drags himself near the escalator with a slide. The rock music is played in the background and the boy starts dancing. This attracts the attention of the costumers, roaming in the mall. The boy performs a hip-hop dance and converts his energy to the escalator which makes it work and the escalator runs again taking the girl to the next floor. The girl gives a smile to boy that expresses her gratitude and the boy raises his eye brow in affirmation.

The actors in this commercial are young models; a boy and a girl, whose age may be in between 20 to 25. The girl is presented wearing high heels, skinny dress and wide open hair. Her appearance grades her belonging to lower-upper class. On the other hand, boy is shown tall and slim with curly hair, exhibiting energy and power. Their appearance give an impression of modern culture prevalent in the elite class of Pakistani society. The commercial demonstrates the equal proportion with regard to actor’s frequency of occurrence. Both male and female characters are equally picturized in camera close and long shots.

The socially constituted norms vary in accordance to further sub-categorization of society into upper, middle and lower classes. The expression exhibited by actors in this commercial seem in line to their conventionally learned behavior. The facial expressions of girl while getting stuck on escalator denote her helpless nature being a weak creature. On the other hand, the body expressions of male actor display his dominance as a cultural entity. The aspect of eye-contact is displayed very significant source of communication signifying the positional and representational identity of gender relations.
The body movement of characters is insightful, giving an impression of task performed by them such as shopping and making the escalator move on. The activity entails outdoor task with a natural setting of shopping mall in the background. The positional communication of actors imply their social relational value as, in this commercial, male actor is shown superior, powerful and prone to deal with worse condition skillfully in comparison to his counterparts. On the other hand, as suggested by Millum (1975), the positional communication between actors is ‘reciprocal’ in nature where each actor is the center of other’s attention.

4.2.4.2 Connotative/Ideological Analysis

Signs communicate culturally embedded meanings employed in commercials. As suggested by Dyer (1982), there is no sign in universe which is free of ideology. They also serve to trigger certain connotative interpretations which can only be deciphered within socio-cultural domain. The key signs incorporated in this commercial are: shopping bags, the product itself (Sting) with printed sign of a scorpion, high heels and electric waves produced around the male central character after having a few sips of the advertised product. The product claims to offer an energy filled drink as presented in the commercial. In order to prove the actual performance of the product, male actor has been selected for show-casing physical strength which is stereotypically associated to men. Fiske (1990 b) is of the view that we learn to understand our desires in terms of commodities which reproduce them; as in this commercial, the boy gets the energy/power like a super-human after drinking the advertised beverage which signifies that drinking the said beverage may help gaining the desired solution of the problem.

The image of masculinity presented in this commercial showcases men as superior to their counterpart (Women). The electric waves shown around the body of male central character are used as signifier, signifying authority and power of men which determine the dependency of female gender over male gender. Men are considered superior to women in all public spheres. The dance of the boy implies the energy and physical power that replicates the existing gender narrative, endorsing the patriarchal ideology.

The binary oppositions highlighted in commercial are masculine/feminine, superiority/inferiority and problem/solution. Male actor is shown superior, authoritative
and powerful whereas female character is depicted as passive, subservient and commodified as sex object. This commercial suggests that gender identities are reproduced in advertisements; reflecting common consensus that men and women are totally separate gender and their line of action signifying the domain of influence completely differs from each other. The problem highlighted in this commercial sets out to endorse the patriarchal ideological narrative as the solution presented lies in super power of men.

Shopping bags symbolize the nature of women as heavy buyers of the products such as cosmetics, household items and jewelry. The female central character is shown loaded with bulk of shopping bags indicating the stereotypical role of women. Sharda Adhikari (2014) reveals the fact that Indian media give less priority to the representation of women with regard to public domain in televised or printed content. The commercial is evident that women are shown as impulsive buyers of items related to different cosmetics, household accessories and are also depicted dependent upon men.

The representation of a young girl outside the four walls clad with skinny trouser, shirt and wide open hair implies her sexual freedom in existing modern values of Pakistani elite class. Her eye-contact with male counterpart indicates her dependence as well as her intention to grab his attention which is a predominant feature, preceding her marriage.

High-heels worn by girl in commercial are also used as a signifier, participating in the patriarchal narrative where female central character has showcased herself in a submissive position. By wearing heels, she has tried to look more beautiful, improving her height. By doing so, she has put herself in a low position under the approving authority of men which resultantly grades them subservient with reference to gender roles. On the other hand, high-heels imply the limit to her physical movement that make her weak. High heels also represent the physical ailment of the female character in comparison to male central actor. Thus, heels indicate the reproduction of patriarchal discourse, showing men more strong and active whereas women more weak, passive and submissive.
4.2.5 Nestle Pure Water Commercial

This commercial is about the promotion of a mineral water, Nestle. The advertisement broadcasts two generations and indicates as to how pure water is essential for mothers as well as their children. The signs employed in the commercials are indicative of the characters responsibilities which are semiotically analyzed at two levels.

Figure 4.20. Nestle Pure Water Commercial
4.2.5.1 Denotative Analysis

The commercial starts with a pregnant lady (mother of the main character), who is shown gently wiping her belly in a room and her husband is observed busy on a call. Scene shifts and she holds a baby in her bosoms. The child girl is shown grown up over the passage of time, till the next scene, where her mother ties laces of her daughter. Then the daughter is presented standing in the door and her mother packs her tiffin with nestle water bottle. The daughter is ready for her departure to college, depicting educational setting. The girl’s next scene reflects her matrimonial relationship and she is shown pregnant holding a Nestle bottle, observing her belly with her husband. The next moment, she hugs her daughter dressed purple, in a lamp lightened room. The mother dressed in blue ties her daughter’s shoes, in the same manner, as her mother used to care for her proper upbringing. She is sitting on a bench along with her daughter and the product advertised is in her hands. The commercial is concluded, presenting all female characters together which brings forth the story of two generation in a brief manner.

There are five characters in all: a married girl, her husband, her daughter and her mother with her father. The girl of middle generation is shown as the main character. The commercial shows the life of the main character from her childhood to her marriage and the second phase focuses on her life after marriage. The two male characters have very less and inactive role in the commercial. The main character of the commercial is the girl who is narrating her story from her childhood to marriage and then she expresses her care for her own daughter. The age of the main character may range between 20 and 30 and her mother’s age may be above 45. The third generation girl has been portrayed young whose age may fall between 15 and 20. The overall impression with regard to their appearance signify their belonging to middle class. The frequency of female occurrence has been given maximum importance in relation to camera close-ups but male participation is seen almost negligible implying a socio-cultural interpretation that is explained in next part of the analysis.

The expressions of female characters infer their socially acquired behavior of tendering and attending the needs of their children as well as husbands. Their smiling facial expressions indicate their emotive and behavioral attachment to the product as well as children whom they are displayed attached with. The eye-contact among the
characters is suggestive of their relationship and is directed towards audience, highlighting their positive associations to the product advertised.

The body movement of characters identify the activities they are engrossed in. The activity highlights the role of female characters to provide better congenial and conducive environment to children for the sake of their proper upbringing. The commercial incorporates a wide range of settings which indicate the premise of character’s influence. The commercial is being set in both indoor and outdoor spheres. It starts from the house, moves to a park, then to a classroom and sums up again in the room. The positional communication between characters signifies the intimate relationship between mothers and daughters.

4.2.5.2 Connotative/Ideological Analysis

Signs are the carriers of meanings which are socially constructed and cultivate certain ideological assumptions. According to Dyer (1982), there is no sign in world which is ideology free and these signs trigger meanings which vary from culture to culture. Some key signs promoting the product and disclosing the representational value of human subjects are: the brand name ‘Nestle Pure Life’, school bag, kitchen and the nest of a bird printed on the bottle of the advertised product. The brand name of the product serves to provide informational as well as symbolic value which do more than a naming process to develop certain associations. It also helps in enhancing the maximum consumerism. Words not only express names but also provide associative and emotive feelings attached to a specific product. In this commercial, the word pure resembles the pure and intimate relationship between a mother and a daughter. Roy (1998) claimed that things are promoted on their exchange/interchangeable value as a ‘Currency’. This commercial sets out to promote the product on its exchange value where the word pure is used as currency, indicating the pure love of a mother rendered to her daughter. The advertised product assumes to share the same emotive feelings between the client and selling agency. The advertisement suggests the caring and loving nature of a mother which symbolizes their natural instinct to nurture children in the best possible manner. However, such instincts of women signify that they still uphold the feminine ideal of attending the needs/requirements of their children and well-being of family.
The binary oppositions implanted in this commercial are: fact/opinion and masculine/feminine roles in relation to representation of product as well as human subjects. The product promises to provide pure and clean water, void of all impurities which is helpful in natural growth of children. On the other hand, women are shown as caretakers attending the proper needs of their children. The proceedings of the commercial explore to investigate the product, whatever, it claims to offer as a natural growth of children. The commercial picturizes only women for the completion of task that implies culturally constituted role of females. The absence of masculine voice indicates that domesticity is not supposed to be men domainS of activity signifying their role in outer domain. These instances connote biased process of gender socialization in Pakistani context.

Kitchen is used as signifier in commercial to highlight female premise of influence and activity. In this commercial, mothers have been shown using the said mineral water for their daughters which functions as a metonym for all motherly concerns such as cooking, tendering and cleaning. The incorporation of mother and daughter relation has been dealt as a metaphor which shows the love and security provided by mother. Dyer (1982) argues that advertisers intentionally employ such rhetorical devices/figurative language to develop an emotive sense between the product and its actual utilizers. The commercial upholds the image of femininity, depicting mothers concerned about the health of children. It also glorifies the ideology of motherhood, which in turn, affirms and valorizes the traditional role of women.

The symbol of nest printed on the bottle of the advertised product also corresponds to women position as visually explicated in commercial. Nest symbolizes a house constructed by birds which provides them shelter. In the same manner, the symbol of nest is attached to the female characters who not only make a house but keep an eye on the smooth functioning of the house as a homemaker. The in-depth analysis of symbol may connote that women are taken as housemakers and their sole responsibility is to either attend the needs of husband or to tender children. The commercial projects domesticity as a dominant ideology at work where female characters are presented functioning the role of a house wife and a mother.

The commercial entails female voice over in background throughout the proceeding, explaining step by step the care of a mother generation to generation. We
have seen that over three generations, the role of a mother/housewife has remained same without any resistance, in spite, of existence of modern values. The description of the product includes male voice-over in background implying the authority and dominance of men over their counterparts. The complete description has been provided in English language with a native like accent which refers to some historical instances. It refers to the settlement of English people in sub-continent where they introduced their culture, dress and language. It tends to highlight the colonial imprints on the minds of Pakistani population where English is perceived to be a symbol/notion of status.

4.2.6 Discussion on Category 2 (Food & Beverages Commercials)

This category is also comprised of five commercials which are related to some food items and beverages. The predominant findings of the previous category are also traced in the content of afore-mentioned commercials. However, this category adds some more underlying features/findings with regard to gender representation in Pakistani television commercials.

In food commercials, for instance (K & Deline and Maggi), women are displayed as housewives, mothers and caretakers. They are held responsible for domesticity which shows their limited range of influence and socialization patterns. Moreover, such content highlights the division of labor of men/women with reference to socially assigned roles to them. For instance, K & N Deline (food commercial) highlights the division of labor as far as gender roles are concerned. The female central character is shown worried about her spouses’ and children’s health. Moreover, she has been depicted in traditional role of cooking and attending the needs of her husband and children. On the other hand, the masculine ideals highlighted in the advertisement are related to driving and working in official domain. It indicates roles, responsibilities and division of labor in terms of public/private domain as well as the socially constructed positions allocated to men/women.

Similarly, the representation of two elderly female characters in the commercials, such as, Shezan Pickle, Maggi and Nestle Mineral Water is quite meaningful. Elderly figures are intentionally modelled to explicitly pass on conventional feminine traits to next generation. The young girls in these commercial have been presented under training to absorb/comprehend the traditional roles which are to be performed by them as mothers/wives. Bem (1993) suggests that children
experience the treatment of gender in the outer world and then relate it to their socially acquired gender knowledge. This is how, their schema with regard to gender stereotypes gets strengthened and they incorporate the learnt behavior in accordance to their gender traits.

In the same manner, the overwhelming concept of beauty ideals with regard to female representation has been a predominant theme in all commercials of this category. The commercials entail young girls as the central characters whose ages range between 20 and 35 except Shezan Pickle and Maggi commercials. On the other hand, male characters are shown less concerned about their beauty ideals as compared to their female counterparts. The jewelry such as gold/artificial chain, bangles and earrings are used a signifiers. These signifiers identify the predominant beauty ideals of women to look prettier. The feminine urge of getting fairer look, loading themselves with jewelry, and wearing bright colors is to gain the attention of male-gaze which eventually grades them submissive and weak in gender relations.

Furthermore, the representation of girl in Sting Energy drink commercial is line with the feature of sexual freedom to women as discussed in the previous category. The representation of the young girl outside the four walls clad with skinny trouser, shirt and wide open hair implies her sexual freedom in existing modern values of Pakistani elite class. Her eye-contact with the male counterpart indicates her dependence as well as her intention to grab his attention.

4.3 Section 3 (Medical and Personal Hygiene Commercial)

The commercials, in this category, are related to some medical and personal hygiene oriented advertised products. The selected content contains the most broadcast/viewed commercials during the prime time viewership in Pakistani context. Five commercials in this category are: Disprin Medicine, Safi Syrup, Panaodol Medicine, Safeguard Soap and Colgate toothpaste.

4.3.1 Disprin Commercial

This television commercial is about a medicine that is used to get rid of headache. The medicine is named as ‘Disprin’ which is in the form of tablets. The advertisement brings forth the concern/interest of the male/female characters in order to highlight their roles and subject of discussion.
Denotative Analysis

There are only two characters in this advertisement; a husband and a wife. When the commercial starts, husband is shown with tired and grim face, sitting on a sofa with hand on his head. The wife is having two different dresses in her hands, requesting him to help her select either of them. The physical condition of the male seems quite
miserable because of severe headache. He listens as if she is repeating only one word; HEADACHE. Then the male background voice announces the solution of problem and informs how disprin tablets, make you feel relax within 60 seconds. The husband takes the tablets and his headache is gone within no time. Apparently, the advertisement seeks to promote the medicine but incorporation of the male/female actors and their communication helps to understand the underlying ideology that has been discussed at next level of analysis (connotative/ideological). After getting relief by the use of Disprin, he is able to listen to the last words of his wife and comprehends that she wants help in the selection of dress to be worn. He approves of the red because of its contrastive value with the clothes and then she leaves happily.

The actors presented in the commercial are young models whose age may be in between 20 and 35. Gender representation in commercials is an important source of deconstructing the position and roles assigned to men/women in accordance to cultural norms. The female character is shown as a wife who appears highly conscious about her appearance and wishes to get her dress recommended by her husband. Her long open hair, high heel, golden bangles and latest fashioned dress show of her overall personality. On the other hand, the male character appears decently dressed, having an expensive wrist watch. However, advertisers tend to present idealistic notions in commercials where sophistication is a predominant feature as far as looks of characters are concerned. The outlook of actors signify their social position which plays central role in deciphering meanings within cultural context. The appearance of characters in this commercial imply that they belong to upper middle class.

Actors are displayed as the actual utilizers of the product advertised and expressions of the actors reveal true performance of the product under their use. Advertisers display the real performance of the product by experimentation with the help of actors. The male central character has been shown depressed and mentally tortured because of severe headache, prior to use of advertised product. The sudden change in male actor’s expression indicates 100% efficacy of the medicine which develops an emotive appeal for medicine. The facial and body expressions of the female character are also highly suggestive, showing her frequent smile and blinking of eyes. Eyes are also bedrock of communication and they symbolize the level of satisfaction associated with some object/person/place/thing. Here, the eye communication of the female character while selecting her dress convey social meanings.
The whole activity suggests indoor setting where actions have taken place. The activity is limited to a room which suggest natural setting in background. Dyer (1982) suggests that indoor real settings are mostly unreal as they depict more tidier, clean and ideal state of things which actually do not exist to such perfection. Body movement of actors in this commercial highlights that the female actor is busy in the selection of her dress to look more beautiful which ultimately present her ritual subordinate role. The positional communication between characters is ‘objective’ in nature where each character’s attention is directed towards the selection of female actor’s dress.

4.3.1.2 Connotative/Ideological Analysis

The predominant image of femininity portrayed in this advertisement deals with beauty, fashion and style ideals. It signifies that a female has to do efforts in order to look more beautiful and attractive for grabbing the attention of men. Berger (2008) is of the view that ultimate objective of women is to gain the attention of male eye, whereby, they present themselves as an object of beauty to be looked at. This is how, women objectify themselves and become a source of male pleasure. In this commercial, the wife has been shown indulging in fashion and style ideals since the beginning of commercial. She is more inclined to look beautiful and her beauty ideals require male-eye to approve. The symbol of headache may also be interpreted in another context where headache resembles the excessive speaking habit of women.

The wife in this commercial is shown, seeking approval of her husband as far the selection of dress is concerned. This symbolizes the power and authority of male members in domestic circle. In commercials, when men and women are projected together men are shown in control, having dominant and elevated status in family ties as depicted in the undertaken advertisement (Vestergaard & Schroder, 1985). This commercial also signifies the indecisive nature of women. The wife has been shown asking her husband, the dress is to be worn on upcoming event implies the authority and reason female beautician. Their indecisive instinct shows the lack of confidence for which they seek to get confirmation from male members. This highlights the fact that women themselves elevate the status of men and bestow on them, the authority and superiority by getting an expert opinion from them.
The binary oppositions incorporated in this commercial are of fact/opinion and independence/dependence. The performance of medical product is investigated and positive results have been demonstrated by the male character. It investigates the efficacy as the product claims to offer quick relief whether or not it factually reduces the pain within no time. The advertisement depicts that the male central character depressed because of his hectic routine related to official affairs. His stressed and insomniac facial expressions give an impression of his tiring outdoor activity. On the other hand, the female character is shown fresh and dependent upon her husband’s consent to select dress. The commercial symbolically generates a narrative of female dependence in every matter of life.

The key signifiers employed in this commercial are: tapping sound of high heels, varied brand shirts, an arrow printed on the pack of Disprin and the symbol of time flying watch. The tapping of sound symbolizes the technique used by the female character to gain the attention of her better half whereas heels signify the image of femininity associated to women. Varied shirt brands are representative of her beauty conscious attitude which is again associated to feminine quality, indicating general tendency of women to look more beautiful and attractive to captivate the attention of whom they encounter on daily basis. On the other hand, arrow and watch connote the speedy recovery of the male character after using advertised medicine.

The appearance of girl along with her problems may be taken metaphorically, representing woman as reason of severe headache. Otherwise, there is seemingly no connection between a medical product and such projection of female character. The background male voice over in the end of commercial, describing the use of medicine reflect the authority, knowledgeability and advisory power of male in comparison to their counterparts. Roy (1998) also came up with the same idea that using male voice to introduce the product works for patriarchal ideology to hail the female audience.

4.3.2 Safeguard Soap Commercial

This television commercial is about a soap, Safeguard, used for hygienic purpose to keep family away from germs. The advertisement represents caring nature of mothers while being concerned about their hygiene and well-being. The targeted audience is mothers, thereby, their roles and position are analyzed denotatively as well as connotatively.
4.3.2.1 Denotative Analysis

The underlined message conveys the positive aspect of product. The product protects its users from multiple non-observable germs, causing serious infections that ultimately damage health. It fights against those germs which cannot be observed through naked eye. When the advertisement starts, three kids are shown playing in park accompanied by their mothers. Boy 1 asks his friend about the reason of his mother’s anxiety and he replies that she is worried, as she thinks that germs will make him ill. Surprisingly, he asks whether she knows the superpowers of new Safeguard. Boy 2 nods his head giving, an impression of ignorance about the powers of new Safeguard. Then, he explains to him the uses/utility of the product used for getting rid of unwanted
germs. He further narrates the opinion of his mother regarding the product that it carries anti-bacterial power which fights against germs keeping us safe from disease. A male doctor has been shown, explaining the chemical formulation of the product which helps in preventing the germs. Apart from description, a visual comparative efficiency based analysis is presented where a boy is displayed, taking bath using the advertised product as well as local product. The microscopic view of germs offer better results by the use of undertaken product. Hence, the experimentation has proved that safeguard is better antibacterial soap which provides security from germs. In the end, the mother of boy 1 is shown happy while taking son in her arms and rendering her love and satisfaction. The commercial ends with the remarks of mother, explaining that “Safeguard is not only hers but Pakistan’s best anti-bacterial soap”.

The commercial highlights the conversation of two children who reflect upon their mother’s view about personal hygiene and their concern to keep them away from germs. Their ages may vary between 10 and 15, and their mothers also appear young who are in 25 and 35 age range. The physical appearance of mothers signify that they are traditionally dressed and attractive in looks. Apart from that, the frequency of female characters occurrence is greater in ratio as compared to their male counterparts. The expressions of both female actors are shown in comparison indicating, their emotional attachment to two different products used for upholding hygienic standards. The eye-contact of female actors is directed at targeted audience (females) recommending them right product to keep the family hygienically germ free. The activity has been set outdoors in a park that highlights real setting in background which naturally exists. The positional communication between the characters is ‘objective’ and is directed to the object advertised (safeguard).

4.3.2.2 Connotation/Ideological Analysis

This commercial depicts conventional nature of mothers as care takers of their children and family. Vesterrgaard and Schroder (1985) also pointed out the traditional role of women as housewives and mothers which seem to be in line to the roles assigned to women in this commercial. Mothers in this advertisement are shown attending the needs and looking for their better health prospects. It implies the stereotypical role of females in society and shows dedication and submission to family.
Signs injected in this commercial are: anxiety and the brand name (Safeguard) where word safeguard has been synonymously employed and attached to the role of a mother who fights against everything which intends to damage her children or family. Words not only carry meanings but they also connote certain associations linked with them. ‘Safeguard’, the brand name of the product is an amalgam of two separate dictionary lexemes, ‘Safe’ and ‘Guard’. These words can be regarded as qualifiers to describe motherly qualities. Mothers are shown curious for the well-being and upbringing of their children in the best possible manner. The commercial depicts two mothers not only thinking about their children prior to getting trapped by any disease but they have also come up with the solution of germs lest they attack. The word guard refers to ‘guardian’ which advertisers have cleverly and traditionally attached to female characters by highlighting them curious about the health of their children. It implies that mothers are regarded as the guardian of their families who care for the betterment and wellbeing of their children and husbands. Such stereotypical portrayal of women confines their range of responsibilities within domestic domain as homemaker.

Fiske (1990b) claims that advertising, being a very persuasive source is the best way to market the products which create a sense of displacement. Here, displacement connotes interchangeable value of the product representing something else. For instance, Safeguard claims that product stands at rank 1 among the other local soaps because of its anti-bacterial quality for keeping the family healthy and happy. The commercial relates the characteristics of the product advertised with that of mothers and housewives, who perform the same responsibility as Safeguard does, to keep children healthy and active. Capturing mothers (women) in commercial, is highly suggestive to impart a message to the intended audience (mothers) that every dedicated mother who wants a better hygienic growth of her children should utilize the advertised product. Therefore, in order to ensure mothers commitment and dedication towards their family, Safeguard provides the best possible solution. Consequently, safeguard can be seen in terms of services and dedication rendered by a mother or housewife, for upholding the hygienic issues.

Adjectives are said to have key significance used as qualifiers for the description of product’s features, size, color and number. In this commercial, the adjective is ‘new formula’ which contains antibacterial screened germ, grabbing the attention of mothers to keep family strong and healthy. The mothers in advertisement are shown quite
satisfied which reflects their emotive and behavioral attachment to the product advertised. Representing women as mothers/wives traditionally highlights their passive status which is predominantly confined to domesticity and enforces the dominant patriarchal narrative.

All communication is said to interpellate or hail us in some way (Fiske, 1990b) and the present advertisement hails mothers to prevent their children from disease to keep them healthy. The mothers or wives, who try to be like the ones shown in commercial, actually recognize themselves as the addressee of advertisement and position themselves submissive and inferior in gender relations. The product has been promoted on two levels, indicating the first level of its usefulness (getting rid of germs) and second as a ‘Currency’. Roy (1998) defines currency as an exchange/interchangeable value of the product. Here, the product has been promoted as an exchange value of getting love and proper upbringing of the children (mother’s responsibility). On cost of the motherly love, referring to buy safeguard because of its exchange value of getting something that is intangible (love, prosperity and care).

The insertion of male dictation portion as a medical expert in this commercial highlights the dominance of men in social relations. The male doctor has been shown dictating the benefits of the product advertised which symbolizes his positional role and authority in society. Female voiceover in background, towards the end of commercial connotes her role as a housewife, mother and her authority in household items. It also indicates her association and socially constructed role, that is, domesticity.

In the end of commercial, mothers are shown happy which indicates their ability of attending the needs of children and keeping them safe from germs. According to Roy (1998), such portrayal of women as in this commercial, not only valorizes the stereotypical and conventional role of women but it also makes it appear ‘natural’.

**4.3.3 Safi Syrup Commercial**

The commercial presents a group of girls who are shown conscious about their skin beauty. The physical appearance and looking beautiful has been a matter of great concern for the girls in modern era which has been critically investigated in the following sections.
Figure 4.23. Safi Syrup Commercial Image 1

Figure 4.24. Safi Syrup Commercial Image 2
4.3.3.1 Denotative Analysis

The girls presented are all young whose age may vary between 20 and 30. In advertising, the general tendency in commercials is to present young models, and particularly young women are preferred over old actors. This television advertisement does not include participation of male actors which signifies the cultural implied meanings discussed in next level of analysis. Body structure, hair style and frequency of occurrence in commercial are potent semiotic symbols which add meanings to the interpretation of content and portrayal of gender. The actors, shown in this commercial are traditionally dressed, but they also embody existing modern trends through their appearance. The body structure and physical appearance of actors suggest attractive look of the girls, and are shown more inclined to their physical appearance and beauty.

Expressions are culturally learned behaviors, and are essential part of an analysis. They also depict an emotive, and behavioral attachment of consumers to the product under their use. Women are conventionally thought to look beautiful, and their ultimate goal is to achieve the attention of their men. Representation of women in this commercial expresses the same ideological expectation of looking beautiful which transforms them into an object of beauty. The expressions of girls with regard to their beauty contentment divide them in two groups, further analyzing the impact and efficacy of products under their use. The girls using ‘Safi’ seem satisfied and their contentment has developed a positive behavioral attachment to the product advertised. The gleeful expressions of the girls are evident of positive results offered by the product. On the other hand, the girls using some other cleansing liquids, creams and cosmetic items do not appear satisfied which can be observed from their facial expressions. Goffman (1979) claims that girls are mostly shown in childlike expectations of happiness and pleasure. This commercial also presents girls with smiling faces except those whose facial looks do not meet required standards of beauty.

The eye-contact of actors (girls) is directed towards the female intended audience, addressing ideal tips of beauty in a positive manner. Actors are shown indulged in dreamy luxuriating state of beauty ideals that is reflected in their eyes. The commercial seems to be set indoors, showing domestic range of setting. The background setting is apparently natural and real. The positional communication
between actors appears intimate which is further directed towards the advertised product/object (Safi).

**4.3.3.2 Connotative/Ideological Analysis**

The signs used in this commercial are: the advertised itself named Safi, cosmetic items lying on the table, natural herbs and lighted house. The name of the product Safi signifies cleanliness which purifies and cleans blood internally, and is helpful for improving complexion. To have a fairer complexion, implies being lovely, so, it is imperative for a woman to have a fair complexion to look beautiful and attractive. The commercial highlights that the product advertised has got magical qualities in it which transforms the facial appearance of the women by making them, what they actually desire. The dominant objective of femininity in this advertisement is to display females as an object of beauty which seeks to attain male gaze. Such portrayal of women suggests a stereotypical representation that endorses a patriarchal narrative.

The binary opposition shown in the advertisement is of beautiful/ugly, and the girl having dark/ugly complexion aspires to transform herself into a fair woman. The ideals of the girl highlighted in commercial are to just look attractive. However, the product advertised has been shown providing the required solution of the problem by internally cleaning the blood. In Pakistani context, fair color is considered as an attribute of beauty which is especially associated to women. It is a general perception that fair complexion is an asset which is expected to be possessed by women. Leistikow (2003) pointed out the same element of feminine complexion in the advertisements of matrimony. Pakistani newspapers, which contain matrimonial advertisements attempt to seek few features such as caste, religion, qualification, family background and color (complexion of skin) that is also one of the significantly required features. Initially, the girl projected with grim appearance, who is worried about her complexion and pimples is depicted with brighter and glowing skin towards the end of the commercial. The application of the advertised product results into instant and effective solution of problem.

Fiske (1990) highlights the fact that every communicative process interpellates or hails us in some way. For instance, the girls in this commercial are projected attaining beauty ideals by either using any medicine (advertised product Safi), or some other cosmetic item, and are aspirant to transform themselves beautiful and attractive for their
men. This is how they recognize themselves as an addressee of the commercial and position themselves low as well as submissive in gender relations. On the other hand, men who are aspirant to see women beautiful are positioned as powerful and authoritative which ultimately elevate the patriarchal ideology.

The lighted house shown at the end of commercial gives an impression of wedding celebrations which signifies the ultimate objective of women to look attractive and charming. The commercial emphasizes that every woman has to use the advertised product (Safi) to look beautiful and to grab the attention of male-eye. The product (Safi) is being sold at two levels as shown in the commercial. At first level, it is being sold to attain brighter and glowing skin value, and at the second level, it has been sold on account of its exchange value to get something intangible like popularity or marriage. So, the product is also promoted as “currency” (property of interchangeability/exchange value). The glow and light in the background of commercial towards end resembles skin glow and brightness of woman.

The tag-line of the product is “Safi Kafi Hai” (Safi is sufficient). The real essence of words, sentences and discourse can exactly be comprehended in accordance to the context of their delivery. The tag line uttered by the female actor in the end of commercial portray her sense of accomplishment which can be deciphered from the semiotic codes in the background setting. The contextual interpretation of the tagline suggests that advertised product is sufficient for attaining fairer and brighter glow of skin in comparison to other cosmetic items as shown lying on table in commercial. As a result, this indicates that ultimate goal of women is to get married for which they are required to look beautiful and attractive. The background female voice-over, describing formula, ingredients and results of the product justifies the authority of woman in domestic and beauty related affairs. Such stereotypical representation projects women’s narrowed identity, enforcing the structures of patriarchal ideology.

4.3.4 Panadol Commercial

This television commercial is about a medicine used for pain and is named as ‘Panadol’. The characters (male/female) are depicted in different domains promoting underlying ideology which has been discussed below:
It has been shown that it brings instant relief within no time and keeps patient in normal condition. When the advertisement starts, a young lady wearing doctors white gown sits on a chair and her face reflects exertion. She gets involved in loud thinking so that the audience may know the real situation. She says that she always keeps Panadol tablets with her because she needs them when she feels pain after long hours of work. In Pakistan, most of the doctors suggest these tablets because of their...
effectiveness as a medicine used for pain relief. She takes two tablets of Panadol to get rid of exertion and then she has been shown performing domestic roles normally. She sits with her family and helps her children in their homework. Her husband looks at her and passes a smile. She says that she trusts Panadol so that she may always be trusted by her family.

This commercial entails a female central actor who has been shown involved in different activities. Advertisers have allocated her responsibilities in outdoor as well as indoor premise. Some other minor characters are also portrayed like her husband along with her children, but their role in advertisement is limited. The age of female central character may range between 25 and 35. Goffman (1979) is of view the that gender identification is a crucial factor which provides meanings with regard to roles assigned to men/women, and these roles are usually based on cultural and social learned behavior. The discussion of femininity and masculinity is dealt in accordance to roles attached to sexes. This commercial displays female character performing several roles. The frequency of female central actor in camera close up shots is more than other characters which highlights her involvement in domestic and professional activities, performed by her.

The facial expressions of female central character in this commercial are reflection of her hectic schedule. She has to perform dual responsibilities in domestic as well as professional settings. These domestic responsibilities are socially learned behaviors which women have inherited over the generations. In this commercial, initially, the female actor has been shown tired due to her professional commitments. However, after using the advertised medicine (Panadol) her exertion and physical ailment is vanished. She seems quite fit for next domestic activity to be performed. The intake of the advertised medicine has become her permanent behavior, whenever it is required because the medicine has satisfied her need to remain active. This develops an emotive and behavioral attachment of female actor as shown in commercial, giving a general impression to audience that the advertised medicine (Panadol) is the best source to get instant relief from pain and physical exertion.

The eye-contact of protagonist is directed primarily at audience which seems to be suggestive. Her pose and body movement suggest her super-active participation in a composed manner, oscillating between professional to domestic range of activities.
Dress worn by female actor as shown in commercial represents her close connection to existing social and conventional values.

The advertisement is broadcast in indoor and outdoor settings. The outdoor actions have been captured in a hospital suggestive of protagonist’s role as a doctor whereas the indoor setting focuses domesticity. The female protagonist is presented as wife and a mother, giving an impression of traditional role that leads towards her ritual subordination. The background setting of the commercial symbolizes natural environment which can be observed in our surroundings. A smiling glimpse of male character is presented while he looks at his wife and children towards the end of the commercial. The positional communication in this commercial is object/product oriented where each actors’ attention including audience is directed at the same advertised product, i.e (Panadol tablets).

4.3.4.2 Connotative/Ideological Analysis

The commercial predominantly displays an image of femininity through the female central character. She is shown indulged in professional as well as domestic range of activities. At first level, this advertisement highlights the hustle and bustle of 21st century mechanical life which has transformed simple standards of living into complex system. Men and women have to labor equally in order to meet the requirements of this era. The same concept has been materialized by advertisers, showing women in both spheres of life. The rationale for the selection of female actor (protagonist) for this specific product lies in her authority as a doctor where she has been shown as a consumer of the advertised medicine because of her hectic daily routine in professional as well as domestic spheres.

This section sets out to investigate the symbolic and connotational value of signs and semiotic modes delineating ideological narratives. Signs are the basic unit of a commercial which help reader understand the implied meanings within a cultural context. The meanings conveyed by signifiers vary from culture to culture. The significant signs employed in this advertisement are: stethoscope, copies, pencils and books lying on the table which symbolize her domain of activities, being a doctor/nurse in outdoor range and a mother cum teacher in domestic sphere.
The feminine image presented in both professional and domestic domains seem typical in nature. The analysis of maximum commercials so far has represented women within confined domain of domesticity. This commercial focuses on the necessities of modern life, due to which the portrayal of women has been presented outside the domestic range. Even the representation of women in the outdoor activities is also stereotypical. The female character is projected in some traditional roles such as nursing and teaching. It is a commonly observed phenomenon that women have inborn ability to tender and care which has been passed on to them from generation to generation. The role assigned to female character in this commercial is of nursing and taking care of patients. Such portrayal of women working in hospitals connotes that there has not been any significant change as far as their routine activity is concerned. The apparent change is of just setting, but nature of female job remains the same. Shteiwi (2003) carried out a research in Jordan on the textbooks of 96 schools which were taught at elementary level. He examined that representational ratio of men with reference to public oriented activities was almost 87 % whereas the representation of women was quite low. The roles assigned to female characters such as nursing, teaching were traditional, narrow and submissive. The representational value of female actor as shown in this commercial is quite similar to what Shteiwi (2003) has pointed out in his research that women are stereotypically presented either in teaching, nursing or some other domestic narrow roles.

In domestic sphere, the female (protagonist) is presented again in traditional role of a mother where she is held responsible for proper upbringing of her children. The dominant image of femininity in this commercial is traditional role of a woman as a mother. It represents the image of a lady who functions as a typical housewife and mother attending the needs of her children. As depicted in this advertisement, the mother has been portrayed as a teacher looking after the academic progress of her children. The male character is portrayed smiling in the end of commercial, giving an impression of satisfactory performance of his wife as a mother, as a wife and as a professional. The roles assigned to female central actor are either nursing (in professional domain), or (as a teacher and caretaker in domestic range). This implies her stereotypical, conventional and ritual subordinate position in society which endorses the ideological stance of patriarchal narrative.
Canton (1990), Miller (1989), Fejes (1992), Signorielli (1989) and Tuchman (1979) conducted their studies to analyze the representation of gender (men/women) in television commercials and proposed that the background voice-over in television commercials is purely a matter of power which lies with male characters. Voice-over is mostly done by male which determines the hegemony of patriarchal narrative. In this commercial, male voice-over in the background presents the final comments about the product which subscribes the results of previous studies.

4.3.5 Colgate Toothpaste Commercial

This television commercial is about a toothpaste ‘Colgate’ which helps cleaning and maintaining teeth. The targeted audience are women whose actions seem to be in line with traditional narrative. Moreover, the said notions are intensively analyzed in the following sections at two levels.

Figure 4.26. Colgate Toothpaste Commercial
4.3.5.1 Denotative Analysis

The underlined message propagated in this advertisement is to make people realize the significance of teeth. The advertised product provides solution to fill all cavities which create germs and trouble. The characters in this commercial are the members of a family: a grandfather, a grandmother, a mother and a daughter. When the commercial starts, we see granddaughter working while she brings glasses of her grandfather and gives him so that he may read the newspaper. He has been shown reading newspapers who offers his granddaughter a sweet bread as a reward of her caring nature. Then, she goes to her grandmother and helps her in stacking up the plates on the dining table. The grandmother is also projected happy and she offers her a confectionery. In the next scene, the mother of little girl has been depicted worried about her daughter’s teeth because excessive intake of sweets may cause cavities leading to toothache. She also narrates her apprehensions of forbidding the child to eat sweets because this may hurt her in-laws. She is further shown along with her daughter while consulting with male doctor about the solution of cavities caused by sweets. He confirms that excessive sweet food can cause cavities and also suggests the solution. He prescribes them daily use of Colgate which would keep their teeth safe and cavity free. In the last scene, the granddaughter is shown eating sweet from the her grandmother hands and her mother is sitting next to them. Her mother confidently says that she is no more fearful about the cavities because of new Colgate calcium formula. She is neither worried about cavities nor losing the love.

The age of actors in this commercial ranges from children to elderly figures where grandfather and doctor are male actors while young female and grandmother represent female gender. The advertisement highlights family ties where gender is assigned some specific roles, identifying their status in family setting. Body structure and physical communication of actors are reflected in positive manner. The overall impression of actors gives an insight about their belonging to middle strata. The appearance of actors suggest their conventional looks, behavior, dress and thinking which unfolds the impact of social norms.

The expression of characters with regard to their family relationships and product are exclusively based on their socially learned behaviors which have been analyzed at next level. The eye-contact and expression of actors are positively portrayed
while the eye-contact of female character (daughter-in-law) is also directed towards intended audience, showing her behavioral attachment to the product advertised. The frequency of female actors is higher than that of their counterparts in this commercial. Most of the actions in this commercial have taken place in indoor setting except one scene where the mother of child has been shown in hospital, consulting doctor about her daughter’s dental treatment. The body movement of actors indicate the activities they are engrossed in, as explained earlier such as grandfather is shown reading newspaper, grandmother is busy in assembling plates on dining table and the mother is also involved in kitchen affairs. The young girl is helping all of them simultaneously.

4.3.5.2 Connotative/Ideological Analysis

The commercial predominantly focuses the role of actors in bringing a happy family together and identifying the existing gender structures of Pakistani families. The binary opposition presented in this advertisement is old/young, indicating the role of old/young women as well as old/young men. The responsibilities of old/young women in this commercial are portrayed within domestic range. The grandmother is represented assembling the crockery items on the dining table and young daughter-in-law is shown cooking and presenting food at the table. The elderly grandfather is projected reading newspaper which highlights his interest in external activities.

The dominant image of femininity and stereotypical representation of women is depicted, showing them explicitly involved in domestic range of tasks. Children are considered very sensitive and keen observers who imitate things very quickly and they also tend to adopt things whatever they come across in their daily routine life. The concept of gender realization being male/female starts early from childhood. Martin et, al. (2002) are of the view that process of gender identification begins at the age of 18 to 24 months approximately while the time they reach at the age of 27 to 30 months, the visual comprehension about the gender gets clear. They are able to demark their gender among the same and other sex children. As stereotyped beliefs are based on the general behavior towards gender roles and their social treatment where such beliefs serve as the basis of division among groups that are different from each other. Maccoby (2002), Martin & Fabes (2001) are of the view that institutions like media, schools and peer interaction serve as base in highlighting gender stereotyped bias discourse. Children are not born with such gender stereotyped attitudes and behaviors rather it is
the society and culture which makes them realize these contextualized values. Children get to know about gender inequalities and differences at the age of 26 months. Ruble & Martin (2004) suggest that at the age of 31-32 months children’s selection and choice of their toys reflect their stereotyped comprehension of gender somehow. Later, till the age of 5 years these gender bias stereotyped behaviors get enhanced because of maximum social interaction. As a result, the young girl learns the notion of feminine ideals such as cooking and maintaining the household items. The commercial valorizes the traditional role of the female characters by depicting them engrossed in stereotypical roles of domesticity.

In this commercial, the role of grandmother and mother is presented as model for little girl. The traditional role of women has been passed on to next generation. The representation of both elderly female actors give an impression that they might have been taught in the same manner when they were young. The young girl has been depicted under training stage especially when she is shown giving glasses to her grandfather and helping her grandmother by putting plates on the table. This advertisement is made to highlight the role of a mother, wife and granddaughter seem natural which is implicitly connected with cultural roots. The glasses of grandfather are presented as signifier. It highlights the needs of male members which are attended by the female characters. The granddaughter fulfilling the requirement of her grandfather signify that the natural role of women is to attend the needs of their family.

The conventional/traditional role of a mother positioned within domesticity highlights the process of women socialization in a family. She seems affirming the role of a mother in accordance to societal expectations and also tends to inculcate the same ideal notions of womanhood in her daughter as daughters mostly idealize their mothers. Roy (1998) points out that it is thought mother’s responsibility to train their daughters in such a manner that they also prove to be good wives, when they grow up. Chodorow (1979) also asserts that daughters learn the lesson of womanhood maximum from their mothers because they spend most of their time in the company of their mothers. This commercial also highlights that the daughter has learnt all feminine notions from either her grandmother, or the mother. The reward given to her in the form of sweet endorses her imitated practice of attending the family needs which resultantly empowers the patriarchal ideological narrative.
This commercial affirms the conventional and traditional role of Pakistani women as mothers and highlights the role of women in the process of family socialization. It depicts conventional nature of mothers as care takers of their children and family. Vesterrgaard and Schroder (1985) also pointed out the traditional role of women as housewives and mothers which seem to be in line to the roles assigned to women in this commercial. Mothers in this advertisement are shown attending the needs and looking for better health prospects of their children. It implies submission and dedication of the females to family.

The insertion of male dictation portion as medical expert in this commercial highlights the dominance of men in social relations. The male doctor has been shown dictating benefits of the product advertised which signifies their positional role and authority in society. Female voiceover in background towards the end of commercial connotes her role as a housewife, mother and her authority in household items. As a result, this implies the female character’s association with domesticity.

In the end of commercial, mother is shown happy which indicates her ability of attending the needs of daughter/family and keeping them safe from germs. According to Roy (1998), such portrayal of women as in this commercial, not only valorizes the stereotypical and conventional role of women but it also makes it appear ‘natural’.

4.3.6 Discussion on Category 3 (Medical & Personal Hygiene Commercials)

The commercials in this category are related to the products advertised for medical and personal hygiene purpose. This category also comprises commercials which are the most aired during prime time viewership. Some of the features that are highlighted in the above categories in terms of gender representation are consistently found in this section. However, a few new insights into gender representation pertaining to this category commercials are also brought under consideration.

In Disprin commercial, the female character is shown seeking approval from her husband in term of dress which is to be worn in the forthcoming event. It is evident that the ultimate concern of the wife is to look beautiful in order to captivate her husbands’ attention. This image of beauty ideal in this commercial seems to be in line with the features of women beauty ideals which are highlighted in the previous category. The same feminine beauty notions are observed in Safi Syrup commercial.
Such repetitive content endorses the findings which are outlined in the previous sections.

In connection to Safeguard and Panadol commercials, the female central characters are depicted tendering and taking care of their children and spouses. This feature is also quite similar to those which have been explicated in prior categories. However, the representation of women in Panadol commercial can be seen from a different perspective. The female character has been showcased as a doctor who is performing her duties in public as well as domestic domain. Such representation generates a new narrative as regards to women representation in public domain is concerned. The female character is depicted as a doctor. Even this representation of women in the outdoor activities is also stereotypical. The female character is projected in some traditional roles such as nursing and teaching. It is a commonly observed phenomenon that women have inborn ability to tender and care which has been passed on to them from generation to generation. The role assigned to female character in this commercial is of nursing and taking care of patients. Such portrayal of women working in hospitals connotes that there has not been any significant change as far as their routine activity is concerned. The apparent change is of just setting, but nature of female job remains the same.

In the same manner, the male central character (doctor) is given preference over his female counterpart with reference to delivery of end comments in Safeguard commercial while explicating the qualities occupied by the product advertised. The insertion of male dictation portion as a medical expert in this commercial highlights the dominance of men in social relations/domains. Female voiceover in background, towards the end of commercial connotes her role as a housewife, mother and her authority in domestic domain.
4.4 Section 4 (Banking and Insurance)

This category comprises commercials pertaining to publicity of banking and insurance companies. There are five commercials which have been selected for the analysis purpose. The commercials in this section include: Allied Bank, Easy paisa, Jubilee Insurance, State Life and Bank Alfalah.

4.4.1 Allied Bank Commercial

This advertisement centers Allied Bank and tends to highlight the positive futuristic prospects offered to account holders. The commercial presents several settings, that is, an amalgam of in-door and out-door to highlight the domains of gender activity.

Figure 4.27. Allied Bank Commercial
4.4.1.1 Denotative Analysis

The commercial starts with a girl who tapes on a blackboard to get the attention of the audience. We see a girl in uniform standing in a class room and acting like a teacher. With a smile on her face and giving gestures like an innocent child, she tells her audience how they can open an account in someone’s heart. For this purpose, she asks her father, uncle and mother respectively that how they will open an account in someone’s heart. Her father, while sitting in his house and reading newspaper, raises his head with a smile on his face and tells her that mannerly behavior and attitude help opening an account in somebody’s heart. Her uncle, who is leaving his house with a bag on his shoulder and smile on his face, replies, “By spreading smiles”. While her mother is watering plants, she says with a smile that helping people at the right time helps open account in heart. Their answers get written on the blackboard. And then the male voice over tells that this is how Allied Bank takes care of its customers. The smiles on the characters’ faces leave good impression. Besides, in the setting, the class room and houses are very big, modern and well-furnished signifying that actors performing diverse roles in this commercial are members of elite society who rely on Allied Bank. The implied message delivered by advertisers is to make the audience realize that they should open their account in Allied Bank.

The actors introduced in this advertisement are members of a family containing two male members, one female member and a child. Dyer (1982) argues that age and gender are essential to be explained at denotative level because these variables portray culturally conventionalized role of sex. The age of elderly three characters may range from 25-40 where younger brother (uncle of child) seems young in comparison to couple. The brand ambassador of this commercial is a school going girl. The innocence, purity and sincerity of children is attributed to the quality of service produced by the bank to account holders.

Facial expression as well as body language of child to other members of family appears quite intimate and friendly which symbolically represents the relation of the bank and the account holders. The exchange of smile and pleasant mood of child through questioning and answering identifies the satisfaction level of child. The child in this commercial symbolically represents the addressees and her questioning refers to comforts and facilities provided by the bank. The eye-contact of the child as product
The ambassador is towards audience addressing them directly in a positive manner. At times, child (the girl) has been shown pointing her finger towards camera which indicates that she is confidently explaining the pros and cons of opening an account. She looks quite composed and confident while posing questions to other actors and facing the audience. She has worn school uniform which highlights the domain of her activity.

The activities represented in this commercial refer to dual setting. The girl is represented posing questions in classroom setting while other actors who respond to her queries are shown in domestic setting. The background information and props viewed are real because we come across such situations in reality. It does not entail artificial or imaginative world which we have never come across in real life.

**4.4.1.2 Connotative/Ideological Analysis**

Signs are the carriers of meanings and they are never value-free. The key signs which refer to system of signification in this commercial are: image of butterfly and flower on board seen at the back, newspaper, food container and bag hanging around girl’s uncle arm, water sprinkling bottle and green plants. Signs appear to have some correlational values in this advertisement such as relation between butterfly and flower, water sprinkling bottle and lush green plants which denote some implied meanings.

The signs of butterfly and flower shown in the background of the advertisement are found to have an intimate relationship with each other. Butterflies are important source of pollination process and their role is same as that of honey bees. Both share their mutual needs. The flowers provide food and shelter to butterflies whereas butterflies are helpful in reproduction of flower species while taking and roaming around the seeds of flowers. The concept of mutual sharing refers to mutual relationship of benefit where both receive benefits from each other. The same concept implies to the mutual relationship between banks and account holders where both parties share profit with each other.

Male characters have been represented engrossed in two distinct activities. When girl, at first, poses question to father, he is seen reading newspaper. Newspaper is used as a sign signifying the content of the newspaper and defining the domain of male interest. Newspapers contain information about public affairs such as trade,
governance related issues, business affairs, current affairs and political awareness about
the state. It indicates that a male member has to keep himself aware of what has been
happening around him and newspapers are the best primary source to keep them
updated about social circumstances. While sitting in domestic setting, the person
reading newspaper is actually imagining about his social interests with regard to his
affiliation with any business, political party or any other field. Male actor has been
shown authority in the house which implies his dominance in gender relations.

On the other hand, second male character (the girl’s uncle) appears quite young
and energetic. He is shown formally dressed and ready for his outdoor activity. His
physical appearance and dressing infer that he is associated to banking field.
Representation of male actor in public domain signifies his economic independence.
Both male characters in this commercial are seemingly engrossed in outdoor activity
which endorses the traditional role assigned to men.

The only female character displayed in commercial is busy in looking after the
plants present in the house. Her domain of activity is restricted to the premise of
building which represents the culturally conventionalized traditional role of women.
She is presented as the caretaker of the family. Roy (1998) claims that such portrayal
of women in commercials highlights and promotes the patriarchal ideology. The
commercial suggests that the only responsibility of a woman is to take care of the house.
On the other hand, the girl has been portrayed lecturing in classroom setting,
symbolically developing the ideology of the viewers. This commercial asserts that
women either easily perform role within domestic range or the scope of their
professional role is narrowed such as teaching and nursing leading towards
stereotypical gender representation.

4.4.2 Easy Paisa Banking Commercial

This advertisement is about Easy Paisa Money Transfer service. The
commercial depicts different male and female characters in various domains which
provide an insight into their roles assigned by social norms. The detailed analysis has
been presented in the segments below:
Figure 4.28. Easy Paisa Banking Commercial Image 1

Figure 4.29. Easy Paisa Banking Commercial Image 2
In this commercial, it has been shown that *Easy Paisa* is the only service that is available in the remote and rural areas of Pakistan. The male central character (Azam), depicted the only bread winner of the family, sends money to his old mother so that she may purchase her medicines. She lives in a village as the setting reflects the entire atmosphere of a remote vicinity. The sounds of birds and sheep, background music, camels, women with pitchers on their heads, the dress of village people, fields and farmer harvesting crops everything is related to rural life. A small shop in village has been shown where an old woman (the mother) arrives to receive money sent by her son. Inquiring about the money sent by her son, she comes to know that the money has been sent by some other service which is presently not available in their village. She got disappointed when her son tells her that money is mistakenly sent through some other service. Dejectedly, she turns back to leave shop, another male customer witnessing the situation helps the old woman so that she may purchase her medicine. Then, the background male voice-over announces that availability of Easy Paisa service is the only hope of transferring money in remote regions. Then informing about the money transfer confirmation code, male voice over states that *Easy Paisa* sends messages only
from 3737. So, make sure to avoid disappointment because there is no other service like *Easy Paisa Money* transfer.

This commercial contains a plenty of characters ranging from young to old actors performing their roles as part of social network. It includes maximum young characters and the only elderly figure introduced in advertisement is mother shown financially dependent upon her son. Commercial, apparently, seems obsessed with maximum representation of male gender but minor instances of women representation can also be observed. The portrayal of young and elderly women actors’ commitment is evident of their social status. The frequency of male characters’ occurrence in commercial is presented more frequent as compared to their counterparts which tends to highlight their active role and positioning in social communication. The overall looks of characters signify naturalness and simplicity which identifies their intimacy with natural environment, reflected through their straight forward and sympathetic behavior.

Facial expressions and paralinguistic features are socially learned behaviors which may be interpreted within a cultural norms. In commercials, the adeptness of product advertised is represented through facial expressions and emotional attachment of actors who are actual utilizers and consumers of the product. The facial expressions of elderly figure (the mother) have been projected pessimistic when she gets to know that money sent through other service, is not available in this locality. The emotional and behavioral attachment of mother with *Easy Paisa* portrays her level of satisfaction with the only brand she is acquainted with. Eye-contact between actor to actor and actors to audience communicates signals/messages which are held significant in field of advertising. For instance, the eyes of the mother (the female actor) are reflective of her extreme happiness when she arrives to collect money sent by her son for medicine. In the same manner, lowering of her eyes after realizing that money has not been transferred depict helplessness, dependency and sadness.

The setting of this commercial appears natural by showing mountains, river, sheep, birds, fields and rustic life which is indicative of its real existence. Most of the activities shown in commercial have been set outdoor but a slight reflection of indoor activity has also been given. The amalgam of both settings give an insight into comparative roles assigned to men/women engrossed in the accomplishment of diverse
tasks. Traditional clothes worn by actors are representative of their traditional cultural
dress code, highlighting rustic environment. Positional communication is portrayed in
a positive and optimistic manner where every actor is ready to help other without
considering the element of social class or position.

4.4.2.2 Connotative/Ideological Analysis

Signs incorporated in this commercial are: lush green mountains, maize fields,
splashing sound of river water and sheep. These signs are indicative of natural
environment, shot in this commercial. They are also reflective of implied cultural values
prevalent in such a pure and gleeful atmosphere. The old female character of mother
signifies dependency and physical weakness of women. Such portrayal of women
implies that generally women are financially dependent upon male members as mother
has been shown financially dependent upon her son.

The binary oppositions in the first segment/half of this commercial are:
knowledge/ignorance which are directly related to women in general and with special
focus on those who belong to remote and rural areas. This binary opposition connotes
that women are equipped with less knowledge of things which they are not exposed to.
This indicates that exposure of women is restricted because their domain of activity is
domesticity which confines their approach towards other aspects. The dejection of old
female character for not getting money through Easy Paisa is evidence of her limited
knowledge about the multiple company services which are working simultaneously to
transfer money across Pakistan. This highlights that the range of her exposure is
confined to domestic affairs. On the other hand, male actors are shown well aware of
the fact that an amount has been transferred through some other source which may not
be as effective as Easy Paisa.

Maize fields and sheep are used as signifiers in this commercial, symbolizing
the domain of male activity. The commercial contains the visual imagery of maize
fields, depicting men working in the fields. The inclusion of Sheep and fields in
commercial gives an impression of men’s association with agriculture which defines
their role in society. Men are shown indulge in more laborious, hard, active and
difficult tasks which indicates their physical strength. Shields (1975) suggests that the
domains of men and women functioning vary according to their roles and these
complementary functions which they perform staying in their capacity are significant
for their survival. Lewin (1984) differentiates the current gender stereotypes from that of before 19th century as men and women both used to work together in the fields till Victorian era. Industrial Revolution has brought drastic changes in the lives and attitudes of people. It has drawn a line of demarcation in the roles and representation of men and women. Men handled business outside the home in industries to earn money leaving women at home to look after the domestic chores. These two different styles of life generated two separate doctrines and spheres of life which portrayed men and women differently. The results of under analysis commercial are quite similar to what Lewin (1984) has pointed out after the advent of Industrial Revolution.

A glimpse of visual imprints regarding indoor activities imply the representation of women. Women have been shown in diverse contexts each indicating to their stereotypical representation. A crowd of girls wearing traditional dress have been shown crushing the spice items used for cooking purpose. Their representation gives an impression of culturally conventionalized and ritual subordinate role within premises of domesticity. On the other hand, another female character is shown with a child laughing and purchasing dolls in the market. As Goffman (1979) suggests that women are shown easily to be pleased and they are often projected in child-like expecting pleasure. He further argues that whether in reality or in commercials women are found smiling, gleeful and cherishing the bits of life as compared to their counterparts. Women are also regarded as heavy consumer of products, which is why, most commercials directly address and appease women. In this commercial, scene captured in desert signifies a que of women, having pitchers on their head, are shown responsible for the supply of water at home. They have been again portrayed involved in the range of domestic affairs. Such confined repetitive projection of women engrossed in traditional roles, endorses patriarchal ideological narrative.

Furthermore, words not only carry meaning but they also express certain feelings which are associated with them and advertisers intentionally use those lexical items which express certain attribute at symbolic level. According to Dyer (1982), adjectives are significant part of any discourse which captivate the attention of advertisers referring to features of the product, size, shape and color. The key adjectives used in this commercial which describe the quality and features of the advertised product are: brand name itself (Easy), present and only. These adjectives used with product make it more distinctive as Easy Paisa is the only source present even most
remote and far-flung backward areas of Pakistan. In the end, features of the product described through male voice over are indicative of the hegemony and authority of men over women.

4.4.3 Bank Alfalah Commercial

In this commercial, Bank Alfalah is advertised as one of the leading banks which has developed several sub-branches over the period of time across the country. The targeted audience are all those male members who intend to have successful life for achieving their goals. The commercial highlights how the male central character attained what he had desired at the beginning of the advertisement.

![Bank Alfalah Commercial](image)

*Figure 4.31. Bank Alfalah Commercial*

4.4.3.1 Denotative Analysis

The commercial projects user-friendly and congenial relationship between the bank and the client. Through a love story, it has been shown how this bank helps its
customers in business. The commercial begins with a background male voice which tells that a boy Kamran and a girl Ayesha want to marry. Kamran is giving a present/gift to Ayesha while standing near his old fashioned early 20th century car. Meanwhile, her father comes in a modern car and reprimands Kamran for having a wish to marry his daughter. This shows that Kamran is from lower class and the girl is from higher class. Instead of cursing his poverty, writing lyrics, being closed in a room and sending messages of sorrow, Kamran opens an account in Bank Alfalah, writes cheques, sends transaction and spreads his business with the help of the bank.

In this way he becomes a very successful businessman and has been shown in his own car showroom. Now, he has more expensive vehicles than the girl’s father and can be ranked as a member of higher social status. In the end, the girl’s father comes and smiles giving a positive gesture that he is willing to marry off his daughter with him. Ayesha comes to Kamran when he spreads his arms for her. The message in this commercial is that *Bank Alfalah* helps in becoming a successful businessman and with a successful business you can get the things you desire.

The commercial consists of three central actors including Kamran (the male actor), Ayesha (the female actor) and her father (the male actor). Apart from these three main characters, some other male characters have also been depicted working and performing diverse tasks in the background of commercial. Kamran and Ayesha are portrayed young, energetic and ambitious who intend to get embedded in a wed-lock. Apparently, both appear a perfect match but difference in their background with regard to social class, has become hurdle for them which prevents them from doing so. Dyer (1982) posits that emphasis of the advertisers is always on the young actors/actresses whose age ranges from 18-35 because mostly the advertised products address youth. The hair style and clothes worn by both male and female central actors give an idea of modernity. The open long hair of the girl project her an object of beauty. Initially in commercials, the looks of the girl’s father signify power, authority and superiority over other characters.

The expressions of Kamran (the male central actor) denote dejection and frustration after getting rejected as a suitable match for the one whom he loved most. His association with *Bank Alfalah* brought a positive hope for him to excel in his own business. This association has developed a sense of competition which took him
forward in his professional grooming and development. Advertisers have implicitly generated an underlying ideology by showing the success accomplishment of the protagonist in this commercial. Facial and physical expressions of the protagonist approve the reliability and validity of banking services, advertised in this commercial. In advertising, there is almost no denotative communication. Although it is useful to distinguish between denotation and connotation for analytical purposes, denotation is not neutral or untouched by ideology. It may seem to be more fixed and taken for granted but it is still dependent upon a context of meaning and association. The supposed absence of a code at the iconic, denotative level merely reinforces the myth of photographic naturalness. According to Barthes (1977), “It innocents the semantic artifice of connotation, which is extremely dense in advertising (p. 45)”.

Communication through eye-contact among the actors in this commercial provides implied meanings. The eye-contact between Kamran and Ayesha shows them intimately involved and eyes of Ayesha (the female) tend to seek protectiveness and good will of Kamran (the male). Goffman (1979, p.57) says that “Women more than men…are pictured engaged in involvements which remove them psychologically from the social situation at large leaving them un-oriented in it and to it, and presumably, therefore, dependent on the protectiveness and good-will of others who are (or might come to be) present”. Eye-contact of actors towards audience in this commercial is also positive which can be seen at the end of commercial.

In brief, the activities performed in this commercial are being set outdoors. Kamran (the Male actor) has been shown performing various tasks in outdoor setting. The setting of this commercial does not appear to be staged rather it displays a slice of life just like documentary. The outdoor setting shown in the background really exists as it is not something artificial or imaginative.

4.4.3.2 Connotative/Ideological Analysis

This section sets out to investigate the symbolic and connotational value of signs and semiotic modes delineating ideological narratives. Signs are the basic units of a commercial which help reader understand the implied meanings within a cultural context because the meanings conveyed by signifiers vary from culture to culture. This televised content contains bouquet, posters of brand new vehicles on wall, sliding doors
of a garage, papers shown in air, cheque book and rising sun as key signifiers. Each sign attached to actor’s role and performance connote meaningful interpretation.

Moreover, the white flowers in bouquet are representative of not only purity and innocence but they also symbolize honesty and perfection in relationships. Presenting white roses in a relation also signifies the element of honor and respect that is being bestowed in the recognition of beginning of new life. It denotes to pay homage and gives hope for the future life. This commercial also begins with the depiction of intimate relationship between Kamran and Ayesha where Kamran presents her a bouquet of white roses expressing sincere, pure and honest feeling towards her. Their dream of starting a new life together got shattered by a dominant patriarchal structure in the shape of Ayesha’s father. The role assigned to Ayesha’s father in this commercial is representative of an existing strong patriarchal narrative in Pakistani society. Father has been shown compelling his daughter not to get married with a person who is socially inferior to them. He forcefully takes his daughter away with him which projects the submissive attitude of women in Pakistani context. Men (Father) have been portrayed powerful, authoritative and assertive.

As a result, the symbolic interpretation of this study seems quite similar to studies conducted by Miaji (2010) and Sultana (2010). According to the studies carried out by Miaji (2010) and Sultana (2010), Bangladeshi societies have blindly followed the patriarchal structures and such patterns have got deeply penetrated into their socio-cultural norms. As far as patriarchal structure is concerned, it provides every right to men to influence their hegemony and exercise power over their counterparts. This system debases the basic rights of women and favors every inch to men.

The posters of brand new cars and sliding gate of garage signify the activities attached to male actors. Men are shown mostly in outdoor activities accomplishing hard or laborious tasks as compared to their opposite gender that are frequently shown confined in domestic traditional roles such as washing, dusting and cooking etc. Since the brand new cars are highly technology oriented, therefore, such business requires sharp mindedness and rational approach for dealing the said job. That is why the male character is shown involved in banking oriented visionary task because men are perceived as more rational and logical as compared to women. Advertisements treating men as brand ambassadors of the product enhance the characteristics and qualities of
men while advertisements which offer central role to women actually intend to transform their characteristics. This commercial also highlights the male central character, Kamran, engrossed in outdoor banking services which helped him rationalize his dream. He has been shown working hard in garage which implies the domain of men activity.

The image of sliding gate opened wide by young actor, cheque book and the rising sun connote the exploration of a new world by utilizing his energies in the right direction. In the context of this commercial, it also promotes an underlying ideology in the context of this commercial that men are less emotional and sentimental in comparison to their counterparts. The voice of male in the background of commercial narrates the hard efforts rendered by the young actor in spite of idly sitting like a lover and doing nothing. His determination and will took him forward to his desired destination. Consequently, Ayesha’s father had to believe in the abilities of young Kamran who brought himself up to their social status. Class consciousness is also one of the subsidiary themes employed by advertisers. The dominant image of masculinity represented in this commercial is that male of field operation aspiring for success and glory.

Dyer (1982) claims that adjectives are vital parts/signifiers of any verbal communicative process which refer to number/quantity, features of the product, size, color etc. Some key adjectives used in this commercial are: successful, easy, free, more and big. All these adjectives have been used in commercial to show the determination, intellectual excellence, rationality of male character (Kamran). Adjective ‘successful’ resembles with the success achieved by Kamran (the male actor) at the end of the play. Apart from visual analysis, verbal expressions indicate that men are shown superior/wise and the adjectives used with them enlarge the domain of their characteristics.

The entire commercial comprises the male voice-over in the background narrating the story of success. The study conducted by Das (2010) postulated that ratio of male characters acting as voice-overs dominated the female characters in Indian television commercials. Female voice over are only seen in commercial dealing with domestic product publicity whereas men voice over are generally found in all types of
commercials. The voice-over in this commercial seems in line with the previously discussed study.

4.4.4 Jubilee Insurance Commercial

This television commercial is about an insurance policy, *Jubilee Insurance*. Throughout the commercial, the male central character has been displayed dealing with financial matters that has been analyzed below as per analytical framework.

![Figure 4.32. Jubilee Insurance Commercial Image 1](image1)

![Figure 4.33. Jubilee Insurance Commercial Image 2](image2)
4.4.4.1 Denotative Analysis

The advertisement tends to inculcate the awareness among audience securing their future and making their life as much easy as possible. The whole commercial is the reflection of an individual’s beliefs being head of the family. His thoughts have been given the sound by a male background voice. When the commercial starts, he opens the door and looks at his son who is shown completely engrossed in an academic activity. The background voice expresses that his son works hard to secure his future but will the father be able to pay the fee of his college? Upon this thought, the signs of external worry appear on the father’s face. Then, the father is presented in a gossip with his daughter who arranges a surprise birthday party to see her father happy. The voice from the background saddens him when he thinks of his daughters’ marriage expenses. Then, camera shoots the female central character (wife) who has been depicted serving food to whole family. The background voice informs that she cares for her family and prefers them in every matter over herself. But, if she does not get relief after her husband gets retired, it will not be fair/just with her, too. Reflecting upon what he thinks, expressions highlight tense environment. Realizing the intensity of problems and worries faced by male central character, advertisers introduced the insurance company which has been represented as remedy for all mentioned issues. It, being a dream, comes true. Moreover, a male representative of Insurance Company is portrayed getting policy papers signed by the head of the family while sitting in their home towards the end of the commercial. Finally, the commercial ends at happy note focusing three pictures displayed on a wall: son having a degree in his hand, daughter dressed in bridal costume and happy old couple signifying the journey of their success along with companionship of Jubilee Insurance Policy.

Jubilee Insurance Commercial focuses a family which entails four actors. It projects an equal representation of male and female characters. The family comprises a couple with only son and a daughter. The central actors in this commercial are Nauman Ijaz (public celebrity) and his wife who are representatives of masculine and feminine voices. The age of these central characters shown in commercial may range between 30 and 45. Children are ideology carriers to the next generation and the process of their socialization, role, manner and physical/positional communication displayed in commercial are reflective of their perception of gender treatment. The physical description of actors denote that male central character is depicted taller in size in
comparison to his wife, signifying his position in the domestic range. The frequency of male central actors’ occurrence with regard to camera shots and close-up shots is given precedence than other characters which implies the burden of his responsibilities. The overall positioning and description of characters give an impression of good looks because advertisements usually confirm the conventions of ideal type.

Expressions are an important source of meanings which are either transmitted through face or body gestures. This commercial projects contradictory facial expressions of central male character as compared to other characters who apparently seem gleeful. Initially, the thought of his son’s academics and daughter’s marriage expenses made him see pensive which has been consequently shown managed through their association with *Jubilee Insurance Policy*. His pensive and sad expressions are the outcome of his socially defined conventional role of a father. As, Dyer (1982) Says that expressions imply the emotive and behavioral attachment of actors with the product advertised. The actors work as agents there who provide information and knowledge as practical utilizers of the product. The practical performance in commercial provides a sense of satisfaction through the expressions and voice of those agents. In this commercial, the pensive expressions of male central character have been shown transformed into happy, gleeful and delightful mood after seeing his family prosperous at the end. His smiling expressions signify his positive emotional attachment with the product advertised. The eye-contact between actors is apparently positive and highly communicative. The eye communication of actors, in this commercial, is fixed towards the Insurance Company and at the same time, it is directed towards the addressees of this product.

In addition, activity refers to the actions and body movement of actors showing what they actually do/perform. Most of actions in the commercial suggest indoor setting but advertisers have also provided glimpse of outdoor actions twice. Body movement of actors in this commercial suggests activities and the role performed by them as all actors are shown doing tasks according to their conventional capacity which connote specific ideological assumptions. The positional communication between characters in advertisement highlights preferably intimate family ties where relations symbolize their role of authority, superiority or equality.
4.4.4.2 Connotative/Ideological Analysis

Advertisements incorporate signs which trigger meanings within a socio-cultural context. These signs are vehicles of communication. They suggest ideological meanings which are deeply rooted in cultural connotations. This commercial consists of some significant variables which are: trophies lying on the shelf in son’s room, wrist watch and crockery containing food. Trophies shown on the shelves are being associated with son which indicates his competence. He has been shown more enthusiastic and active towards his education because he realizes the challenges to become a successful man. The advertisers implicitly conveyed stereotyped narrative of men. The underlying ideology in this commercial is to elevate the status of men since their childhood by making them realize the hardships they have to face in outer social world. Such representation of men develops a male stereotyped ideology which gets imprinted in the mind of children who view these commercials. Men are conventionally held responsible for the smooth functioning of family affairs. The accessories associated with the son and the daughter distinguish them explicitly with regard to their thinking, socialization and domain of activity. On the other hand, when the male central character (the father) thinks of his daughter, the only thing which makes him worried is the expense of her marriage. It implies that marriage, domesticity, being a wife and becoming mother are the ultimate achieved destinations of a girl.

A wrist-watch and other accessories shown in the shop are used as signifiers associated with women. The objects shown in use by genders not only differentiate them from each other but also serve to reproduce their identities. The accessories worn by the girl are presented in commercial such as necklace, bracelet, and wrist watch identify the feminine identity. Apart from these objects, visual analysis of sexes with reference to their appearance, body movement and general behavior work as a source in the construction and reproduction of gender identities. In this commercial, physical description of girl, having bag in her arm, long open hair and earrings describe her identity as women are always signified more curious to recognize their identities whatsoever representational value they are associated with.

The commercial predominantly depicts family ties where the female central actor (the woman) has been portrayed carrying out her domestic responsibilities. Mother presents an image of stereotyped image of a female working and sharing her
domestic responsibilities. She is presented fulfilling the requirements of her husband and children. This commercial represents her serving a cup of tea to her husband and arranging the clothes towards and while putting them in an arranged manner. Her behavior and physical/communication highlight her selfless and dedicated attitude for the betterment and prosperity of the family. Apart from character of the mother, a glimpse of her daughters’ cooperative attitude in domestic affairs can also be deciphered which implies that subservient and stereotyped image of femininity has been passed on to the next generation in her daughter’s shape. The feminine image of daughter and mother, presented in this commercial, develop a conventional and ritual subordinate narrative which helps elevate patriarchal power structures.

The embodiment of patriarchal structure in commercial is presented through male central public figure (Nauman Ijaz). Here, this male character is shown holding power of decision and predominantly, acts as a primary actor in the whole commercial. Patriarchal narrative suggests the rule and authority of the father in the family ties. And this ideal of masculine authority is projected in this commercial as well. The responsibility of children education and marriages in Pakistani context are thought to be husbands’ domain of control.

The aspect of voice-over is an important factor for the linguistic analysis of a commercial. The voice-over effect in the whole commercial is male dominated, demonstrating the authority of the male in family relations. Voice-over like other semiotic modes is equally important and this commercial is representative of the male soft voice quality in backdrop. It reflects upon the thoughts of central male character endorsing the patriarchal narrative. The instrumental music in the background sets the pleasant mood of the commercial generally.

4.4.5 State Life Insurance Policy Commercial

This commercial is about State Life Insurance Policy. It highlights family ties and generates an underlying discussion about gender roles and their domain of activity in the light of socio-cultural context. The said notions are dealt denotatively as well as connotatively in the following part.
4.4.5.1 Denotative Analysis

The advertisement incorporates two characters, depicting their relation as husband and wife. It begins with the exchange of views between husband and wife on the eve of their marriage anniversary. Husband has been portrayed wishing his wife anniversary felicitations and her expressions reflect her real happiness as her better half remembers the day of their wedlock. He says that he not only remembers the anniversary but he is also mindful to bring gift for her. While listening about gift, she looks at the envelope given by her husband and remembers about the gifts given on the same day for the last two years. He says that he gave her ‘sarhi’ (a traditional dress
worn by ladies) on the first anniversary and she recalls that it was burnt by the dry cleaner. Then, he reminds her that he gave her golden ring on the second anniversary and she tells him that it was stolen. She suspects that their son will fly airplane made of these insurance policy papers. While passing a mysterious smile, he makes her realize that there is no fear of getting the papers stolen or torn because State Life Insurance Policy is a kind of gift that cannot be wasted or stolen. So, it may help them securing their future and can be utilized at the time of dire need. The message conveyed by this commercial is to save the present and future of your whole family. When she gets to know the benefits of State Life Insurance Policy, she picks up the envelope and takes it in her possession, signifying an underlying ideology. In the end, a male back ground voice again repeats State Life for your happiness and safety.

This commercial introduces a young couple whose age approximately ranges from 20 to 35. Age is taken to be a crucial factor for the identification and exposure regarding the importance of the advertised content. Dyer (1982) expresses her views that advertisers tend to prefer young actors for the promotion of publicized subject matter. The identification of gender projects conventional roles assigned to men and women as undertaken commercial depicts the role of the husband as a professional and the girl is shown as a house wife. The overall looks of the characters give an impression of a middle class family. The commercial depicts husband taller in height in comparison to his wife which implies cultural connotations. The relative frequency of occurrence with regard to camera close ups and discourse appears in proportion in this commercial. In this commercial, Sophistication is being regarded as prevalent theme representing a handsome man and a beautiful woman.

Furthermore, facial expressions are carriers of meanings signifying individual’s emotive attachment with any product. This commercial highlights passive and dejected feelings of wife with the anniversary gifts given prior to this anniversary. In the end of advertisement, when she gets to know the actual worth of these insurance documents, her facial expressions and body gestures portray the element of contentment. The commercial started with pensive environment but ended at a gleeful and happy note, approving the ideological expectations of Goffman (1979) who claims that it is relatively easy to please women as they often have child expectations and pleasure. Eye-contact between characters shows an intimate relation between them while the same from actors to audience, presents a satisfying message to the audience.
The whole activity has been dramatized indoor which classifies it as a simple commercial that is void of complex semiotic codes. Picture shown in the latter half of the advertisement is used as a prop, symbolizing the family ties and their significance in the real life. The commercial seems to have been staged but setting appears to be natural. Nevertheless, most indoor natural settings is un-natural in a way that they depict idealized situations which may or may not exist in reality. The arrangement of furniture, dining table, windows, curtains and overall interior shown in undertaken commercial is evident that naturally such an error-free setting is seldom possible.

4.4.5.2 Connotative/Ideological Analysis

This commercial represents men and women in a friendly and congenial environment depicting intimate relationship between couple. Vestergaard and Shroder (1985) suggest that the appearance of male actors in commercials when they are directed at women is friendly and less macho. The expressions and conversation of male actor towards female in this commercial is evident of men’s positive behavior. In this commercial, the husband has been shown logically explaining about the anniversary gift as a right choice which may help them secure their future. Male actor is shown more logical, practical and wise in comparison to his wife that signifies the social exposure of actors. Apart from that, male character seems to have control over her counterpart. He makes her realize that insurance policy gift is superior to those given on the last anniversaries.

The binary oppositions highlighted in this commercial with regard to activity are: public/private or domestic/social. In the first half of advertisement, the husband has been portrayed as a professional who has just arrived home. His clothing and physical appearance suggest him either a businessman or a banker which generates a masculine narrative about men. Contrarily, wife is being shown making tea and waiting for her husband’s arrival which primarily defines the stereotyped range of her activity. Such confined traditional depiction of women engrossed in domestic activities generate feminine narrative which is ultimate desired intention of male chauvinistic societies. Such binary oppositions presented in television commercials favor the ideological expectation of patriarchal narrative.

Signifiers are thought to have central place in communication carried through several semiotic modes. These signs trigger interpretations which help in the
construction of an underlying ideology. The signs used in this commercial are: a bouquet filled with white and red flowers, cups filled with tea, golden ring, sarhi (a cultural dress worn by women), and the paper of insurance policy themselves. Here, sign of bouquet having red and white flower present two distinct connotations where red flowers stand for love, intense passion and felicitations of marriage anniversary while white roses symbolize purity, sincerity, loyalty, humility, innocence and remembrance. Cups of tea in the hands of wife denote the traditional task performed by women. Their culturally conventionalized roles represent ritual subordination of women by men.

The description of golden ring and sarhi (a cultural dress worn by women) given by the husband as previous anniversary gifts are also used as sign, indicating particularly feminine beauty ideals. These beauty ideals connote that in order to live a happy and successful life, woman has to look beautiful for captivating the attention of her better half. By doing so, it objectifies women while showing them a commodity which ideologically supports patriarchal narrative. The patriarchal ideology in this commercial works at two levels by highlighting the feminine confined responsibilities through her ritual subordination and by presenting her associated with beauty ideals which ultimately are used to grab attention of men. Life Insurance Policy papers identify the authority of men because they are conventionally thought to be responsible person for economic stability as head of family. The bottom line message in the voice of male signifies the authority and knowledgeably helpful advisor.

4.4.6 Discussion on Category 4 (Banking & Insurance)

In this category gender binary relations with regard to their role, position, socialization pattern and domain of activity are highlighted by juxtaposing both the sexes (oppositional forces) together in all commercials. Most of the features which have been semiotically interpreted in this category are consistent in terms of gender representation, such as, stereotypical representation of men/women in their domains, i.e., public/private and the allocation of conventional roles assigned to them. However, some additional information/features are also deduced from this section which are discussed in the following paragraphs.
The commercials in this category reveal that whenever men and women are presented together, men are shown having control and authority over the other gender. The positional value of genders in the commercials imply authoritative position of men in public as well as private domain, whereas women are displayed passive, submissive and occupying subordinate positions in comparison to their male counterparts. For instance, in Bank Alfalah advertisement, the role assigned to Ayesha’s (female central character) father in this commercial is the representation of existing strong patriarchal narrative in Pakistani society. Father has been shown compelling his daughter as not to get married with a person who is socially inferior to them. He forcefully takes his daughter away considering her a property. This indicates the submissive attitude of women in Pakistani context. Men (Father) have been portrayed powerful, authoritative and assertive in family ties and in terms of social relation. This interpretation seems to be in line with the study conducted by (vestergaard & Shroder, 1985) in western context.

The element of male background/end voice-over is dominantly traced in the commercials of this category. Since, most of the commercials are related to promotion of banks and insurance agencies, therefore, the end comments in male voice are indicative of their authority and influence in public domain. For example, in Easy Paisa commercial, the background male voice-over announces that availability of Easy Paisa service is the only hope of transferring money in remote regions. Then informing about the money transfer confirmation code, male voice over states that Easy Paisa sends messages only from 3737. So, make sure to avoid disappointment because there is no other service like Easy Paisa Money transfer.

Similarly in the commercials just as, Bank Alfalah, Jubilee insurance and State life Insurance, the entire commercial comprises the male voice-over in the background. The voice-over in all commercials is male dominated, demonstrating the authority of the male in family relations. The study conducted by Das (2010) postulated that ratio of male characters acting as voice-overs dominated the female characters in Indian television commercials. Female voice over is only seen in commercials dealing with domestic products whereas the male voice over is generally found in all types of commercials. The finding of this category is similar to afore-mentioned study in Indian context.
Furthermore, in one of the commercials in previous category, a female character was shown in public domain as a doctor. The same feature has been repeated in Allied Bank commercial; where a girl is shown in a classroom while delivering a lecture on the advantages and packages offered by the said bank. This commercial affirms that women are either presented performing roles within domestic range or the scope of their professional role is narrowed such as teaching and nursing.
4.5 Section 5 (Cleansers and Detergents)

Five commercials have been screened for the analysis in this category. These commercials are related to some cleansers and detergents which are used in domestic domain. The commercials range from Ariel, Bonus Tristar, Surf Excel, Lemon Max to Harpic Chotu.

4.5.1 Ariel Commercial

This commercial is about a washing powder *Ariel* which is used to clean the stain filled clothes. A popular sports celebrity has been introduced for promotion of the advertised product. The commercial is analyzed at two levels as given below:

*Figure 4.35. Ariel Commercial*
4.5.1.1 Denotative Analysis

In this commercial, a renowned Pakistani cricketer, Wasim Akram, comes in a crowd and challenges which washing powder will clean the cloth in only one wash; a famous powder or Ariel. A female crowd is there and two groups are being formulated for the experimentation: one team claims that the famous powder will clean well while the other team is affirmed that it will be Ariel. Different dirt and strain filled items are thrown on a cloth to make it dirty and then it is being cut into two pieces and put in two washing machines with the different powders. The result shows that in one wash, it is Ariel that cleans the cloth completely not the other famous powder. So, the whole crowd agrees with Wasim Akram that Ariel is the best powder in Pakistan i.e. the tagline of advertised content.

The commercial is comprised of one central character who is a public celebrity and a crowd of women who are actual utilizers of the product, advertised in the commercial. The central figure of the commercial is not young but the addressees of the commercial are mostly young whose age range from 20 to 35. The gender of the brand ambassador is male while to whom this commercial addressed are females. Here, the portrayal of gender suggests its conventionalized traditional role. The projection of male character is greater than that of female crowd. Wasim Akram has been shown taller in size and quite frequent in camera shots whereas other female crowd is being depicted as supporting characters in the background of the commercial. The body structure and movement of the male character seems quite positive and authoritative.

The facial expression of the male and female characters appear inquisitive and determined about the performance of the product in earlier half of the commercial and later they look satisfied and contented. Women are also depicted in the state of expecting pleasure at earlier stage. Throughout the commercial, Wasim Akram has a proper and continuous eye-contact with the audience whom this commercial is addressed to. All actors, performing in commercial, are in active state.

The activity is shot outdoors in street where the whole activity of washing has been carried out. A crowd of girls has gathered to witness the efficiency of the product, advertised in the commercial. This implicitly gives an idea that whole crowd of female characters, shown in the background, are the intended targeted audience/ consumers. Ritual subordination is prominent feature shown through the body movement of female
characters in this commercial. Male character is shown explaining the qualities of the product whereas females are shown traditionally indulged in washing activity. Positional communication is very significant for the critical evaluation of any advertisement as it draws the attention towards social and binary relationship between characters engrossed in an activity. It refers to the analysis as to how actors performing roles are positioned whether they are given equal projection or there exist certain superiority/inferiority or imbalances. Here, more close-up and long camera shots are attached with male character Wasim Akram. He has been shown more prominently and his frequency of occurrence with regard to size is greater as compared to other female supporting characters.

4.5.1.2 Connotative/Ideological Analysis

This commercial consists of some significant signs which are: digit 1, the map of Pakistan, washing machine, liquid of chocolate cream, oil, juice and color scheme on the Ariel’s logo. Digit 1 imprinted on the packet and poster shown in the commercial recommends Ariel as the best product which stands at number 1. What makes it superior is something to be answered in order to authenticate its validity as no.1 product. The advertisers have tactfully represented the consumer of the product contended at the end of the commercial. The inclusion of women crowd in the backdrop of commercial, reinforces the traditional ideological role of women. The targeted audience of the product advertised are women as they are the actual consumers of the product. Their mutual consent for the choice of the said product makes it no.1 round the country. The map of the country has also been shown at the back scene setting which symbolizes that product stands at rank across the country.

Burns and Thompson (1989) are of the view that binary oppositions are considered as basic roots which provide basis for the generation of meanings as nothing has meanings in itself. The product advertised in this commercial is for women which implies that confined domestic role of females has been naturalized by showing them willing acceptance of the product. The exchange of Ariel packs between women at the end of the commercial endorses, the patriarchal ideology where women are seen willingly accepting the male hegemonic attitude. Music and rhythmic tone in the background also sets the overall mood which is pitched towards dreaming- the dream of getting the clothes more and more bright after using the product advertised. The
crowd of women is actually shown as consumer of the product. This highlights the fact that the responsibility of washing clothes is the domain of women activity. Such portrayal of women signifies their stereotypical role of a house maker.

In addition, the organization of color scheme on logo of the product has been skillfully imprinted. The red color symbolizes the prominence of the brand and it also connotes user friendly relationship. The brand ‘Ariel’ is written in bold letters with red color displaying the product prominent. Red color is juxtaposed with green which reflects purity and originality in our context. Green color stands unique for its purity and this attribute has been interchanged with the product advertised which is frequently used in the language of advertising. This purity and originality of the product makes it stand at rank 1 across the country.

Moreover, the selection of male public celebrity indicates the authority of men over women. Wasim Akram has been shown dictating other female characters which highlights their subordinate position in the commercial. Two female characters were selected as rivals symbolically representing two chemical powders used for washing purpose. The task of washing has been completed by female characters signifying their subordinate position in commercial as well as in social structure. The commercial implicitly projects the ideology of women ritual subordination and such ideology strengthens and empowers the status of men. Advertising also subscribes and reinforces such existing gender narratives.

4.5.2 Bonus Tristar Commercial

This commercial provides some benefits that are offered by the advertised product, Bonus Tristar. Only female characters are introduced in this commercial providing an insight into some underlying cultural ideology which is discussed at two levels as per framework.
4.5.2.1 Denotative Analysis

The first step of analysis emphasizes the physical description and literal meanings which advertisers have incorporated in the form of visual imagery. Main signifiers employed in the commercials are also identified and what they connote have also been discussed in later half of the analysis. This commercial is about a washing powder, named Bonus Tristar. It starts with mother-in-law sitting and talking to her guest friend. They are talking about the difficulties of their passed youth age and criticizing the present age of the daughter-in-law or daughter-in-law herself in other words. They mention that it was difficult to crush the edible things because they used to crush them in mortar with pestle but now the young girls run grinding machines. They also talk about the way of washing cloths and cleaning the hard strains of curry
and mud by rubbing for a long time but the young girls use washing powder. Here, the daughter-in-law says that it is not an ordinary washing powder rather it is *Bonus Tristar*. Both the women are surprised by listening that it is new *Bonus* and then they come to the clothes washed by that powder. When they see the shine of clothes and inhale the sweet fragrance of the powder, they are really impressed and mother-in-law’s friend admits the fact that this is her age. In subcontinent, the disputes between mother-in-law and daughter-in-law are quite common issues. In the advertisement, it has been shown that this issue can be solved by using *Bonus* washing powder. That is why the daughter-in-law gives credit to *Bonus* in the end. The symbol of three star shows that the powder brings stars like shine in clothes and the flowers flying from the clothes show that it gives the clothes a very sweet natural and flowers like fragrance.

This commercial is void of male characters which suggests that domestic associated activities are not of men’s domain. Three female characters shown in the commercial, represent two different time frames projecting their traditional norms which might have varied over the passage of time. Mother-in-law and her friend are representative of shared cultural values prevalent 30 years ago whereas the daughter-in-law is representative of the present values shared by modern 21st century people. A comparative technique has been employed by advertiser to unfold the development in domestic material used for washing purpose in general but implicitly it promotes an underlying ideology regarding the gender roles. Age is a crucial factor which carries implied meanings. Here, characters having age above 40 and below 25 are equally represented. The physical movement of the characters is restricted to indoor setting. Body structure of actors seems to be quite positive.

The facial and physical expressions reveal that the consumer of the product is contented with the performance and result of the powder used for washing purpose. The overall impression and mood of the commercial is pleasant because actors belonging to both age groups are delighted with the positive outcome of the product advertised. Smile on the face of actors symbolizes their sense of achievement. Goffman (1979) also came up with the results from his research conducted on advertisements. He postulated that women are mostly shown in gleeful mood having smile on their faces. Actors appear to have proper eye-contact with each other and towards audience as well which reflects their sense of confidence.
4.5.2.2 Connotative/ Ideological Analysis

The advertisement is replete with signifiers which implicitly convey cultural oriented meanings. The key signifiers employed in this commercial include: juicing machine, dirt filled shirt, three multi-colored stars placed on the pack of the advertised product, fresh flowers filled with sweet fragrance, a bright white shirt and washing machine. Three female characters are taken as the brand ambassadors where daughter-in-law is displayed as central character in the commercial. The whole commercial is being shot within the premises of four walls, dealing with domestic activity. Advertisers pointed out the generation gap and showed how modernized machinery and objects are being utilized and what novelty they have brought in the field of advertising.

The signifiers in this commercial are very technically juxtaposed which connote deeper meanings. The activity performed by the actor/actress defines his/her role in the commercial. The moment commercial begins, we have seen a quite young and attractive girl indulged in an activity of washing clothes. The signifiers such as washing machine, juicer machine and dirt filled shirt are attached with the domain of a young girl’s activity. The role given to young girl in this commercial identifies the prevalent gender narrative. Why has a girl been shown performing the task of washing the clothes? The existing cultural norms define the responsibilities of gender assignments and tasks. The advertising agencies tend to reinforce and endorse the socially defined gender narrative.

Butler (1990) defines gender as it is something that we ‘do’ or ‘perform’ instead of being born with biologically different. Society draws a line of demarcation between the men and women by assigning them different roles. This commercial is self-evident that all female actors have been taken as brand ambassador of the product that is being used for washing. And actresses’ frame of physical activity has also been limited and domesticized. Moreover, Holmstorm (2004) further explains that People are likely to believe what they watch and at the same time ideology depicted in the image, proves to be social reality for them.

In the middle of the commercial, a heated debate started between the female actresses belonging to two extremes with regard to their age group. Their discourse unfolds the information about responsibilities shared by both old actresses because they also communicate the style and product with which they used to wash their clothes. Therefore, it is a presupposed information that they performed the same domesticized
activities which have been passed on to the next generation. It is self-explanatory phenomenon that women role and responsibilities have been stereotyped since long in Pakistani context which seems to be in line with the studies conducted on gender representation in West.

The product ‘*Bonus Tristar*’ is a product that has been produced by the dominant patriarchy and is based on the consumerist ideology of women exploitation. As the commercial’s description suggests that women accept the ideology claimed by the product advertiser and the experience of the same make it a reality. Women as an audience, considering themselves the addressee of the commercial are actually practicing the hegemonic patriarchal ideology. By showing women happy and pleased while enjoying their authority in domestic affairs not only asserts the confined traditional role of women but also naturalizes and conventionalizes it.

Several other semiotic modes incorporated in the commercial such as colors, flowers with sweet fragrance and bright white shirt also provide deeper ideological message. Some signifiers have got conventionalized meaning and they add symbolic value whenever they are associated with any product. For instance, flowers have been shown thrice in this commercial which connote double meanings. Flowers are symbolically epitome of freshness and fragrance. Therefore, the qualities of flowers have been interchanged and merged into the product (*Bonus Tristar*). Flowers can be identified as a metaphor in this commercial. The symbol of three stars reflects purity, completeness and self–fulfillment. White brightened shirt is also used as a symbol which may be interpreted as transformation of advertiser’s claim into reality. The brightness and fragrance is the outcome of the product used for washing purpose. The dressing and clothing of the young girl signifies a tinge of modernity but still she has been shown upholding feministic ideals of domestication.

Colors are thought to be powerful tool which affect the psyche and mood of the product consumer. This commercial also carries an amalgam of three colors including red, blue and green respectively. Here, red color is symbolic representation of the friendly nature of the product and also develops a sense of strength, vitality and courage. Blue color is representative of stability and hardworking qualities of the product.
The verbal proceeding of the whole commercial is in the form of dialogue between characters but the qualities of the product are introduced by a masculine voice-over. This inclusion of masculine voice-over clearly indicates the ideological hegemony exerted by patriarchal society. Commercials depicting women, are made to stay confined and are also shown willingly indulged in traditional activities which empower the patriarchal ideology.

4.5.3 Harpic Chotu Commercial

This commercial is about a toilet cleaner, Harpic. The association of the advertised product with gender is indicative of social norms as far as their roles are concerned. The commercial is analyzed at two levels as outlined in the framework.

![Figure 4.37. Harpic Chotu Commercial Image1](image)
4.5.3.1 Denotative Analysis

The advertisement brings forth a comparison between two products which are frequently used for the purpose of toilet cleaning. The comparison drawn between products is based on their efficiency as cleanser and their economic value. There are only two characters in this advertisement. They are taken from a comedy drama serial *Bulbulay* on-aired at ARY Digital, a Pakistani private channel. In the mentioned drama, the old woman is performing the role of mother-in-law and the young lady is playing the role of daughter-in-law under the pseudo names *Momo* and *Khobsorat* respectively. The actors are made to play the same roles as they performed in drama mentioned earlier. In the beginning of this commercial, mother-in-law is shown pouring acid in the toilet seat. While washing the toilet seat, she is portrayed sprinkling down the whole bottle of acid liquid. Meanwhile, her daughter-in-law comes and tells her that she has been wasting money by using acid and substantiates saying that she can save half of her money by using *Harpic*. 
The color of clothes worn by mother-in-law (Momoo) resembles with the color of liquid used by her whereas the color of clothes worn by daughter-in-law (Khoobsurat) also resembles the product advertised in the commercial which implies certain ideological connotations. This highlights that to use acid for cleaning purpose has become a matter of past time and it has been replaced by the latest cleansers and detergents. In the background female voice, the prominent qualities of advertised product (Harpic) have been explained by showing the performance of product in reality. At the same time, it is displayed that after cleaning by Harpic the stars are shining on the chamber pot. This indicates that usage of Harpic makes the toilet as clean and bright as stars shown as symbols in commercial.

Moreover, the product advertised (Harpic) works for whole month with the half cost as compared to the bottles of acid used by mother-in-law. Acid drains fast because of its least viscous drawback whereas Harpic liquid is shown more viscous which economizes the quantity used for cleansing purpose. In the end, mother-in-law comes around and is shown purchasing Harpic while Khoobsurat is also there and asks how she remembered Harpic because in the play mentioned earlier, she has been shown in the habit of forgetting everything. While addressing her daughter-in-law, Momo calls her as Ruksana which shows that she forgot her daughter-in-law’s name but did not forget Harpic and surprisingly Momo also elucidates the uses of Harpic. The commercial ends at the concluding remark of Momo saying “Cleanliness for the whole month with half price”.

This commercial entails only two female actresses belonging to two distinct age groups, each representing same domestic activity with different cleaning products. Both female characters are projected in traditional feminine role. The overall appearance of female characters with regard to hair, body structure, looks and clothing suggest a shift in media representational value of women. Daughter-in-law (Khoobsurat) is being portrayed in modernized looks with open silky hair, latest fashioned clothes and with confident gestures expressing herself vigorously as the modern woman of today. On the other hand, mother-in-law (Momo) is the representative of old female trends believing in simplicity.

Besides this, the facial and physical expression of actors towards any product are indicative of their behavioral/emotional attachment with the product. In this
commercial, the brand ambassador of product (khoobsurat) expresses her positive and emotional association with the product but mother-in-law’s facial expressions do not seem optimistic. Later on, after experimenting the product, her expressions suggest that she appears to be satisfied with the performance of the product. Eye-contact between the characters is frequent and constructive, and the same positivity has been transferred from actors to audience through expression and eye-contact.

The commercial is being set in domestic range indicating the activity of cleaning toilet seat. The only last scene set outside the domestic range, was portrayal of female characters in the market purchasing the advertised product. The indoor setting/background of the commercial apparently seems to be un-natural as Dyer (1982) claims that most indoor realistic settings are actually unrealistic because they depict tidier, cleaner, better planed, well equipped and idealized state which does not pertain to reality.

4.5.3.2 Connotative/Ideological Analysis

Signs are the carrier of meanings and the signs used in this commercial are: the white outfit worn by mother-in-law which denotes the cleanliness and spotlessness offered by the introduced to her. Coins are also used as symbol in these commercial which implies that drainage of acid liquid used by Momoo for keeping toilet tub clean, is actually the wastage of money. This image of liquid drainage compels the audience think twice before purchasing any other liquid Harpic. The fast drainage flow of acid liquid makes it least viscous liquid which gets more consumed in quantity as compared to Harpic which appears more affective. The relation between the characters chosen in the commercial signifies a family where females are responsible for cleaning and making things look tidy and hygienic.

The major binary oppositions delineated in this commercial are of knowledge/ignorance as the daughter-in-law tries to make her mother-in-law aware of the disadvantages of common liquid cleanser. Harpic brand ambassador intends to make other character realize the double benefits offered by Harpic in the form of money as well as stain free hygienic toilet bowl. During the commercial, demonstration itself is evident of efficient performance of the product advertised. Colors and the product (Harpic) are also used as signs which bring forth some inherent associations indicating the implied meanings. The color association with reference to the dress of characters is
quite significant. Mother-in-law is wearing white clothes representing common Acid liquid whereas daughter-in-law wearing blue dress represents the product under her use for cleaning purpose. The second system of signification implies the associative link between female characters with the products shown for cleaning toilet bowl. It signifies the attachment of women to domestically used household items.

The concept of domesticity is predominantly ideological theme present in this commercial. While showing the associative attachment of the female characters to household items such as Harpic, this commercial endorses the traditional conventionalized role of women. This commercial also depicts the female actresses as mother and daughter who seek pleasure in cleansing and taking care of hygienic issues for better health of family. Anusha (2008) proposes that portrayal of gender in different forms of media carries imbalances and biases. Media does not project diverse activities performed by women in different walks of life. It does not acknowledge the real contribution of women to society rather it presents a distorted vision where women have been shown only engrossed in limited domestic accomplishments.

Stars displayed on the toilet bowl are also used as signs which symbolize the efficient performance of Harpic. Stars implicate the brightness and cleanliness as they appear fully white. The experimentation of product has made toilet bowl stain free as brighter as stars. The smile on the face of mother-in-law in the end of commercial refers to inner and real happiness on saving money and making her house clean. The last scene also indicates that women are more inclined towards household shopping. And showing them happy in confined tasks of domesticity, promotes the hidden patriarchal ideology. The commercial depicts women as house maker and develops a stereotypical narrative of women confined to domestic roles.

4.5.4 Lemon Max Commercial

This commercial is about a soap for utensils, named lemon max long bar. The targeted audience in this commercial are all those modern females who are led to believe that their foremost responsibility is domesticity.
Figure 4.39. Lemon Max Commercial

4.5.4.1 Denotative Analysis

Fahad Mustafa and Maya Ali are very famous actors broadcast on PTV and some other private channels. They have taken up the role of husband and wife in this commercial. This commercial is about a soap for utensils, named lemon max long bar. Fahad comes and asks Maya to go on long drive together but the mother-in-law shouts from another room that first she ought to wash the utensils. A heap of utensils have been shown in front of Maya. When Fahad witnesses his mother’s orders, he gets disappointed. But the moment his wife thinks of something, she starts smiling. Then
she starts singing about *Lemon Max* and washing utensils. This soap is a long bar and she sings that it is enough for a whole month. Besides, it has the power of thousands of lemons that is displayed via circulating lemons. These lemons continue cleaning utensils unless all the utensils are washed and the Long Bar is still there. Fahad and Maya see their faces in bowl that shows performance of *Lemon Max Long Bar*. It cleans crockery to such an extent and the heap of utensils shows that it can be used for a long time.

*Lemon Max Bar* is a quality washing bar with leadership in dish wash segment in Pakistan. *Lemon Max Bar* is product of *Colgate Palmolive*, which was launched in 1982. Primary shoppers of Max Bar are women/housewives that use brand for cleaning their household dishes. The consumers have approved high quality standards and benefits offered by Max Bar. Max Bar with strong, lemon-like, grease cleansing action and name that gave impression of a foreign brand.

In the light of the framework, appearance carries vital importance because it provides apparent information about the characters, their gender, role, frequency of occurrence and so forth. The central male or female characters taken in the commercial are representative of youth whereas the mother is the representative of elder generation. Two female characters, having different age groups, represent the cultural values of their time, and their words and actions show conventional relational values. Women are projected performing feminine responsibilities such as housewife and mother. The body language of female and male central character seem positive and they apparently look quite fresh and ravishing. The camera focus or frequency of occurrence is more of female character as she appears to be the main consumer of the advertised product.

The emotional attachment of central character (female, Maya) can be deciphered from the smile on her face when she thinks of the product for cleaning purpose. The smile is meaningful which indicates the satisfaction level of the consumer. Expressions, be physical or facial are the reflection of the character’s inner feelings towards item under use. Advertisers have shown a proper eye-contact between the characters indulged in diverse roles and from central female character (Maya) towards audience. Goffman (1979) pointed out that women are shown more interactive towards audience when it comes to the matter of the product publicity with regard to domestic appliances. The commercial undertaken for the analysis also focuses more of female
(Maya) interactive session for the publicity of the advertised product. She has been exposed very actively working and singing in whole commercial. Clothes are reflective of the upper social standing of the characters taken in advertisement.

The domain of activity falls in domestic sphere where actions have taken place. The commercial has been set in kitchen, displaying a heap of plates and other crockery items to be washed on priority basis. Dyer (1982) says that body movement is related to what actually actors perform/do during the time they are being shot by camera. Here, the central female character (Maya) is revealed working in the kitchen whereas male character is shown restlessly waiting for outdoor activity.

4.5.4.2 Connotative/Ideological

The oily crockery items lying in the kitchen, a bunch of lemon, a portrait of a young model pasted on the refrigerator and calendar turning over dates are some key signifiers used in this commercial. The signifiers are considered bed-rock of the communication which help in decoding meanings symbolically encoded by advertisers. The unwashed crockery in the kitchen is a signifier showing a sequential or causal relationship with a lady (signified). A lady has been shown working and washing crockery in the kitchen which defines the domain of her activity and role. She is made to stay confined and fulfil the task prior to do anything else.

In this commercial, mother-in-law affirms the traditional ‘ritual subordinate’ status of women. She makes her daughter-in-law stay at home assuring the domestic task to be done at the earliest. She wanted her continue the same practice which she had undergone in the recent times. Her conversation implies the culturally restricted roles assigned to women since long. She is an embodiment of social and cultural norms which makes the women of new generation realize that their foremost and prior responsibility is to look after the house. They are also made realize their domain of activity that is domesticity; implicitly inculcating subservient attitude among the new generation women and which is further passed on to forthcoming generation.

The product advertised in the commercial (Lemon Max Bar) is a commodity which is being produced by the capitalists addressing women as consumers. It further promotes the patriarchal ideology by ensuring the subordinate attitude of women. The smile on the face of female central character (Maya) in this commercial is an underlying
symbol of readily accepting the patriarchal dominant ideological narratives. Women are made show experimenting, experiencing and transforming the claims (offered by any product/ taglines, slogans) into reality. By doing this, they actually promote the patriarchal ideology which is against their interest. Media works centrally depicting and naturalizing such biased gender narratives. Fiske (1990 b) argues that such imbalanced and conventionalized gender representation affects the ideology of readers/audiences and molds their ideology explicitly. That is why, audience’ response practices the same patriarchal ideology as propagated in commercials.

The image of a young model pasted on the refrigerator is another signifier signifying the element of femininity and fashion ideals. The said image can be interpreted at two levels. At first, a resemblance can be found between the portrait of actress pasted on fridge and the central character (Maya) of the commercial. It leads to the concept of modernity prevalent in the world of today but even modernity does not alter the domestic and social status of women with regard to their roles assigned. Secondly, a woman has to look beautiful, charismatic and attractive in order to grab the attention of her better half. The central character (Maya) in this commercial is presented attractive and pretty, since she is properly dressed up and her hair are like portrait pasted on refrigerator. Vestergaard and Shroder (1985) also express the same rationale for female beauticians and emphasize that women have to look beautiful and attractive in order to grab their husband’s attention. This connotation again adds to the dominance of the existing patriarchal ideology, which suggests that a woman has to take care of domestic affairs as well as she has to look pretty to make her better half happy.

The calendar shown in the commercial signifies the routine of the female character standing and washing the crockery items in the kitchen. The change of date on calendar is evident that a woman has to perform the said traditional role round the year and such commercials subscribe the prevalent gender narratives and reinforce patriarchal ideology. The symbol of lemon is indicative of freshness which is used as ingredient for the formulation of product advertised. The freshness of lemon resembles with the freshness on the face and active participation of the central character (Maya). Her active body movement shows that she is not tired of the ritual performance. The body movement and gestures of male character are embodiment of authority. He has been shown interested in performing outdoor task such as driving.
Jingles and rhythmic music are equally significant in this commercial projecting congenial environment. The element of musicality has been shown boosting the energy level of the actors performing role in the commercial. At length, we come across final message delivered by advertisers to propagate the functional and economic value of the product which is in the voice of a male. The inclusion of masculine voice can be interpreted as an authority promoting patriarchal ideology. The confinement of women and their traditional role have been naturalized by depicting female character (Maya) jubilant at the end of the commercial.

4.5.5 Surf Excel Commercial

This commercial is about a washing powder, Surf Excel. The commercial has been broadcast during the month of Ramadan and represents the prevalent socio-cultural norms in Pakistani context. The targeted audience in this commercial are mothers who are hailed by such traditional narrative through media discourse.

Figure 4.40. Surf Excel Commercial Image 1
The advertisement starts in a house where a mother asks her son, Amaan, to change his new clothes and he does not want to change them. While going to his room, he rushes out of house and his mother calls him but he does not pay heed and comes in the market where he meets with two of his friends who greet him and admire his new clothes. He thanks them for this compliment. In the meanwhile, he looks at something and gets worried. Then, it is shown that an old vendor who was bringing samosas and Jalebis to sell before breaking the fast on his cart stall, got stuck in a ditch and the old man is unable to pull it out. The old vendor has been projected very upset because he was left with very short span of time and if he fails to reach the market, he would not be able to sell the edibles and will have to go back home empty handed. Amaan comes forward along with his two friends to help the needy old fellow. When he looks that it
is not possible for them to pull the cart out, he hits upon a plan and starts putting samosas and jalebis in the front part of his kurta.

The old man at first gets surprised to see what the child has been doing then he tries to stop but Amaan runs to the market and shouts asking people to purchase fresh samosas. All the people are attracted by the voice of a child and come towards him to purchase samosas. Amaan’s friends also help the old man and bring samosas and jalebis in their kurtas. In this way, the edibles of old man are sold out but when Amaan looks at his Kurta, it is all dirty and he becomes worried. At the same time, he looks up and his mother is in front of him with an angry face but then she smiles and blinks that stains do not matter because he has helped the needy elderly figure and helping others is a good deed. If you get stains on your clothes while helping others, then the stains are good because *Surf Excel* is here to clean the stains. By arousing the feelings of pity and pathos, it has been conveyed that *Surf Excel* is there to help you and clean your clothes when you are helping others. A male voice over tells in the end that to help others you should register yourselves on their website i.e. ([www.surfexcel.pk](http://www.surfexcel.pk)).

This commercial entails a number of characters but only four characters seem central actively performing diverse roles. Amaan and his friends are apparently children but their actions speak louder than their words. The elderly fellow selling edibles has been shown in outdoor activity and his outlook expresses his miserable condition. Amaan’s mother also plays a very significant role in describing the general tendency of advertisers with regard to gender representation. She is portrayed as a young woman whose premise of activity is restricted to home businesses. In outdoor setting of the commercial, crowd comprising men and women is visible engrossed in several activities like shopping etc. The concept of social stratification has also been highlighted by taking characters from two variant social circles. The elderly figure selling eatables is representative of socially down-trodden class whereas children and female characters are representatives of socially upper class. The prevalent social discrimination on account of wealth and social standing is one of the sub-themes elucidated by the advertisers.

Expressions work as a signifier for understanding the behavioral and emotional attachment of actor/audience with the product under consideration. This commercial is replete with emotions and the application of rhetorical devices make it more attractive.
and appealing. The smile on the faces and internal pleasure of characters by helping out the needy person is evident of emotional attachment which is indirectly linked with the product advertised in commercial. Eye-contact of actors towards each other and audience is well mannered and positive. Clothes are used as signifier in this commercial which infer cultural and brand connotations endorsing certain ideological beliefs. The commercial has been set in two domains; initially starts from the indoor activity then providing a glimpse of outdoor mobility and finally, finishing again at indoor setting. The body movement of the characters is reflective of their task performed over the course of commercial.

The positional communication of actors is reciprocal as well as divergent at the same time. Reciprocal positional communication refers to two-way communication where each person is the centre of other’s attention. Every actor is found to be a keen observer and gives preference to other participants. In Divergent positional communication, each actor/participant’s attention is directed towards something odd, novel and different. It is evident from the undertaken commercial that child seemingly from higher stature, sells the eatables of the said elderly figure, and thus, grabs the attention of the people roaming around the market.

4.5.5.2 Connotative/Ideological Analysis

Signs are vital part of any commercial because they carry implied meanings which can be only interpreted within social and cultural norms where they exist. Barth (1977) in his essay Rhetoric of Image investigated the types and categories of signs employed by advertisers. However, he suggested that every sign used in commercial/advertisement carries functional, symbolic, informational and ideological purpose. He further explains that there is no sign in the world which is ideologically free rather it refers to a system of signification. This commercial is comprised of several signs, signifying certain existing ideological patterns within Pakistani context with special focus on the representational value of gender. The signifiers instilled in this commercial are: stall of bangles, cart having edibles, basket on the shoulder of male character, a shop filled with sceneries and stains on the shirts of children.

Bangles symbolically signify two important aspects show-casing the association of bangles as well as producer, and seller of the said product. The advertiser has implicitly touched upon multiple ideological patterns with regard to gender roles with
the help of signifiers mentioned above. Since, bangles are associated with women, therefore, women have been shown purchasing and trying bangles as ‘Eid Festival’ (a religious event celebrated by the Muslims) is ahead. Vestergaard and Shroder (1985) are of the view that women are supposed to look beautiful in order to captivate the attention of their husbands. This is how women are being objectified and treated as a commodity which ultimately, leads to their stereotyped role in society. Bangle is a sign of femininity and such portrayal of women indulged in feminine activities further strengthens the dominant patriarchal ideology. Sharda Adhikari (2014) reveals the fact that Indian media gives less priority in the representation of women televised or printed content. They are shown as impulsive buyers of items related to different cosmetics, household accessories and are also depicted dependent upon men.

Contrarily, men are shown as the seller of the product projecting them engrossed in outdoor activity. The selection of men for the outdoor activity banks upon their authority, power and strength and better rhetorical strategies.

In the same context, men in this commercial are also signified in other laborious outdoor activities such as cart accompanied by an elderly figure and a shop of sceneries run by another male character. The appearance of old fellow signifies his miserable condition, telling about his socially inferior background. Without considering his age factor, he has been shown performing outdoor laborious task which his health does not permit. The image of masculinity presented in this commercial, showcases men as superior to that of their counterpart (Women). They are considered superior to women in all public spheres. The other signifiers such as the representation of male, running sceneries gift shop and a male carrying basket of luggage on his shoulders replicate the same existing gender narrative. Such portrayal of men in public domain endorses the patriarchal ideology.

The commercial also demonstrates the presence of ethical and moral values which are deeply well grounded in Pakistani societies. It brings forth the passion of brotherhood, unity and sacrifice among the Pakistani nationals. The kind of help rendered by those three children is an indication of afore-mentioned ethical values. The help offered by children may connote that children are being intentionally exposed to such traditional gender assigned activities. Moreover, it gives an insight that children are the future of any nation. Their portrayal by involving them in such outdoor activities
help framing the stereo-typical concept of children. Maccoby (2002), Martin & Fabes (2001) are of the view that institutions like media, schools and peer interaction serve as a base in highlighting gender stereotyped bias discourse. Children are not born with such gender stereotyped attitudes and behaviors rather it is the society and culture which makes them understand and realize these contextualized values. Children get to know a bit about gender inequalities and differences at the age of 26 months. Martin and Rubble (2004) suggest that at the age of 31-32 months, children’s selection and choice of toys reflect their stereo-typed comprehension of gender somehow. Later, till the age of 5 years these gender bias stereo-typed behaviors get enhanced because of maximum social interaction.

The only central female character introduced in this commercial is shown as the caretaker of the house and children. She is being presented as a house wife whose sole responsibility is to look after the domestic affairs. Contrary to other male actors, she seems confined because she does not take active part in any activity. Her passive projection is quite prominent but the product advertised is directly associated with her domain of activity that is washing the clothes. In this commercial, child gets afraid of her mother when he looks at his stain filled shirt but his happiness knows no limits when his mother forgives him for his positive deed. Hence, the role of female character is again stereotypically portrayed confining her in domestic range.

To conclude, voice-over and the end comments in any commercial are the reflection of authority in that domain of the product. The end comments in commercial are in a female voice highlighting her a credible person for sharing her views about the product.
4.5.6 Discussion on Category 5 (Detergents & Cleansers)

The interpretation of this category commercials in terms of gender representation endorse pre-identified notions as outlined in the previous sections. Most of the findings are overlapping; however, the commercials of this category depict the actual utilizers/consumers of the products advertised in different domains and the way these said products are associated with gender.

In this regard, Ariel washing powder commercial broadcast a celebrity (Wasim Akram as brand ambassador of the product. The central figure of the commercial is not young but the addressees of the commercial are mostly young girls whose age range from 20 to 35. The gender of the brand ambassador is male while to whom this commercial addressed are all females. Two female characters were selected as rivals symbolically representing two chemical powders used for washing purpose. The task of washing has been completed by the female characters signifying that females are the actual utilizers of the advertised product.

In the same manner, Bonus Tristar is a product that has been produced by the dominant patriarchy and is based on the consumerist ideology of women exploitation. The commercial displays women accepting the ideology that is claimed by the product advertisers and the experience of the same makes it a reality. Women as an audience, considering themselves the addressee of the commercial are actually practicing the hegemonic patriarchal ideology.

The second consistent theme with reference to gender representation in this category lies in the ratio as central character in the commercials. Women are portrayed as central character greater than men because they are shown actual consumers of the product and are directly targeted in domestic/household commercials. For instance, Harpic commercial entails only two female actresses belonging to two distinct age groups, each representing same domestic activity with different cleaning products. Both female characters are projected in traditional feminine role. The brand ambassador of the product daughter-in-law expresses her positive and emotional association with the product that was utilized for cleaning but her mother-in-law’s facial expressions were not optimistic. Later on, after experimenting the product, her expressions suggest that she appears to be satisfied with the performance of the product. Their representation is
evident that both female actors are taken as central character for the publicity of the domestic product.
4.6 Section 6 (Cellular Companies and Mobile Network)

In this section, the commercials in connection to cellular companies, mobile networks cosmetics are brought under analysis. In total, six advertisements have been filtered to further analyze gender representation ranging from Ufone Network, Telenor 3G, Mobilink Network, Q Mobile, fair & Lovely to SkinCare White Beauty Cream.

4.6.1 Ufone Commercial

The commercial showcases some latest packages that are offered by above-mentioned mobile network. It also highlights some underlying ideologies which are promoted while associating certain signs with male and female characters. The commercial has been analyzed in accordance with the analytical framework at two levels.

Figure 4.42. Ufone Commercial Image 1
This commercial is about a mobile network company named Ufone exploring the latest services provided to its customers. The services brought consideration in this commercial include: Ufone Paisa and Ufone Mall. While talking about Ufone Paisa, commercial depicts that customers can open their accounts online and through this account, they can send money to others as well as they can purchase variety of items such as clothes, shoes and basic necessities of life from Ufone Mall while sitting at home. Ufone Mall is a home delivery service that has been newly introduced by company and to pay Ufone Mall delivery service, Ufone Paisa account can be used or the customers can pay the cash on Ufone Paisa shop. These options are familiarized for ease and comfort of the customers. The message has been conveyed explicitly by this advertiser. The characters in this advertisement are the members of a family; a husband, a wife and a son. When the advertisement starts, wife is ready to leave for shopping but her husband is shown reluctant to go in market for the said purpose. Wife complains that he demands everyone to come to their home whether they are relatives of his wife or the friends of his son. So, if they need shop, what should they do? Will they call the mall to come to their home too? He approves her suggestion by nodding his head.
positively and says that he can call the mall at home. In the meanwhile, he clicks on the application of *Ufone Mall*, gives order and the things are delivered at their home. And then the background voice informs the audience the ways of paying for the delivery service, *Ufone Mall*. In the end, to create humor, wife aspires to visit mall herself because mall comes their home every time. This time, they must pay a visit to mall. The husband replies that the mall is not like her aunt and does not mind coming home again.

Age and gender are crucial factors for the visual analysis of any advertisement. This commercial representing a family focuses a couple where son has been shown busy in academic activity giving minimum importance. Their appearance gives an impression of their age which may fall in between 25-35. Wife is being portrayed in cultural dress wearing feminine accessories like earrings, bangles and having bag around her arms. Her hair is reflective of representing her as an object of love and commodity. The overall looks of actors grade them belonging to upper social class.

The expressions of actors in this commercial are projected purposeful attached with the product *Ufone*. The advertisers have intentionally employed comic expressions and ideals by bringing mall in house and making actor shop within domestic setting. The intention was to show actors relaxed and to facilitate them maximum arousing an emotive sense of audience towards the product. Characters in this commercial are portrayed positively and gleefully attached with the product fulfilling their desires with just a click which is the ultimate goal of advertising agencies. The eye-contact of actors seems directed towards audience displaying their comfort and satisfaction level.

The activity in this commercial suggests that mostly actions have taken place in indoor setting. Body movement of actors is functional, signifying the type of activity actors are actually involved in. In this commercial, actors pose to shop where female central actor is more actively inclined to the activity mentioned. The positional communication highlighted in commercial is divergent and objective in nature. Here, positional communication refers to the intimate relationship either between actor to actor or actors to product. The advertisers have focused the intimate relationship between actors to product in this commercial. Divergent positional communication refers to attention of each actor directed towards something new or different. The appearance of mall in domestic range is something completely different which
captivates the attention of character as well as audience. On the other hand, objective positional communication indicates the concentration of each person towards the same product/object. Here, every actor is attracted towards the product *Ufone* and shopping as highlighted in commercial.

### 4.6.1.2 Connotative /Ideological Analysis

The binary opposition highlighted in this commercial are natural/artificial and a glimpse of outdoor/indoor activity is provided with regard to gender traditional roles. The infusion of artificial view related to shopping mall within domestic setting is a novel technique employed by the advertisers. As far as gender role is concerned, female central character is shown more curious and enthusiastic to shop which implies the general tendency of women to look beautiful for captivating the attention of their men. Showing mall inside domestic range gives an impression of women confinement which promotes dominant patriarchal ideology.

Moreover, signs are carrier of meanings endorsed through semiotic modes promoting some specific underlying ideological assumptions. Signs employed in this commercial are: fruit, plate, mobile and yellow flowers. Plate and fruit signify the authority and power of husband in this commercial. The advertisement starts with the commands of husband asking his wife to put the plate in kitchen and bring some fruit for him. The command implies the hegemonic role and status of husband in domestic range which is conventionalized by social norms. Here, plate works as signifier providing informational and ideological value of person with whom it is associated with as shown in commercial. This signifies the domestic role of female central character who is presented as a housewife dealing with kitchen related tasks. Yellow flowers symbolize the warmth in family ties in general and power of men in eastern perspective specifically.

In this context, Fiske (1990 b) claims that commercials produce a sense of displacement allowing the signifier (plate) to be analyzed in connection to some other concept. It implies an underlying ideology of female ritual subordination and their subservient attitudes while husband shown commanding and directing his wife is typical representative of patriarchal narrative. Vestergaard and Shroder (1985) are of the view that commercials presenting men and women together highlight men in control and authority. The same ideology can also be traced in this commercial by showing the
instances from the beginning where husband has been shown commanding and directing his wife. In patriarchal social system, the rule of father is thought to be dominant being head of the family. This commercial projects same ideology when wife asks him to accompany her for shopping and child seeks permission to go outside for game, he seems to have imposed his ideas over rest of the family.

The image of masculinity presented in this commercial showcases men as superior to that of their counterpart (Women). They are considered superior to women in all public spheres. Men are shown as the seller of the product projecting them engrossed in outdoor activity. The selection of men for the outdoor activity banks upon their authority, power and strength and better rhetorical strategies. The other signifiers such as representation of male running shop and male representatives of the advertised product who deliver the required item at the door step replicate the existing gender narrative, endorsing the patriarchal ideology.

Women are generally considered beauty conscious which makes them more inclined towards latest fashion designs and shopping. The product (mobile network) directly addresses women implying to facilitate women shopping process. The presupposed notion in this commercial connotes the confinement of women within domestic range. It seems to be preconceived notion that women spend more time at home, engrossed in domestic activities. Their leisure time is being spent watching dramas and beauty related programs broadcast on different television channels. With this intention, advertisers have intended to target the domestic women and introduced such service through mobile network which help purchase the required item while staying at home. The commencement of such service by mobile network has further restricted the chances of women socialization, preferring and supporting the hegemonic patriarchal ideology.

The element of voice is predominantly in male voice at the end of commercial which symbolizes the authority of men over women. Jingles and boom of air sound in the background of commercial identify the inclusion of artificial setting during the commercial.
4.6.2 Jazz Network Commercial

*Mobilink Jazz* is shown as one of leading and the most facilitative mobile networks; functioning in the most backward and rural areas across Pakistan. The commercial seems subverting gender traditional narrative by placing some of the female characters in public domain which is analyzed at two levels in accordance with the theoretical framework.

*Figure 4.44. Jazz Network Commercial*

4.6.2.1 Denotative Analysis
The focus of this commercial is to inculcate awareness and patriotic feelings among the Pakistani nationals settled abroad through internet services provided by Mobilink Jazz. This television commercial involves both literal and oral narratives but the major part of it consists of visual and spoken codes. The consumer’s attention is captured by stirring up their emotive associations with native land. The concept of patriotism is the foundational pillar of this advertisement. The commercial begins with a girl sitting in the premises of some abroad university, talking to a foreign student. The foreigner asks her where is she from and the girl replies that she is from Pakistan. The expressions of foreign student displayed after knowing her national identity imply a negative stereotyped image of Pakistan due to which Pakistani girl got offended. The brother of that Pakistani girl is shown quite nearby who has also overheard their conversation. Moreover, the girl discusses the matter with her brother blaming Pakistani media for negative reporting and projecting the image of their country which has ultimately developed a negative terrorist stereotyped narrative across the world.

However, they decided to alter this undesirable ideology of terrorism associated with Pakistan among the foreign nationals. They planned to go back Pakistan and help improve the image of their nation in the world. They had to face criticism and their father does not seem happily agreed with their decision. The technique implemented by these actors was to visit far-flung rural and backward areas capturing the hard work and miserable life of people. In order to promote these captured videos on social media, they required a good network connection to show the ground realities and for this they chose Mobilink Jazz.

This advertisement, later on, shots success stories of some rural families where facility of Jazz internet has brought revolution in the fields such as farming. For instance, a farmer is shown happy because his son has saved crops from getting destroyed due to frequently obtained tips gained from several e-farming generated sources on websites. Another story shown is that of a young literate girl living in some remote area where she is not permitted to step out and wants to educate others. She brings the school to her home by uploading her videos for the school children. In the end, a person living abroad with his family, finally decides to come back Pakistan after watching success stories being shared by these actors which got viral over the passage of time. Finally, the siblings succeed in their mission of upbring their nation’s name
in the world and their father is proud of them now. Emotional appeal is quite dominant throughout this advertisement and is the source of persuasion for the consumers.

This commercial entails numerous actors categorizing them into central/major and supporting characters. The central actors in commercial are both brother and sister who launched a campaign to uplift and truly represent their identity as a nation across the world. Some minor actors have also been introduced in rural setting whose reflection also signify the gender narrative. The age of all actors taken in this commercial, ranges from 20 to 40 and representation of men/women is proportioned according to roles assigned to them. Initially, the foreign national characters are also portrayed who have stereotyped image of Pakistan which sets the agenda of this commercial. Body structure, clothing, physical movement and overall looks of actors give an impression of existing social demarcation of people on the basis of color, caste, wealth and education.

Facial expression and body gestures are the representative of customer’s/actors’ behavioral and emotive association with the product advertised. The gleeful and thrilled expressions of actors suggest their positive response from the advertised product Mobilink 3G which helped them achieve their required objectives. Communication through eyes is also a significant tool for conveying meaning to people/viewers. As an illustration, in rural setting of this commercial, a girl is shown who has veiled her face with lowering eyes connoting submissiveness and dependency.

Setting presents an amalgam of natural and artificial environment in commercial. It gives an impression of slice of life just like documentary. This commercial displays a variety of settings and backgrounds which implies the functional diversity and versatility offered by mobile network (Jazz 3G) across the world. The implication of depicting international setting is to show that advertised mobile network not only functions in each corner of Pakistan but it also provides services in other parts of the world.

4.6.2.2 Connotative/Ideological Analysis

The advertisers have come forward with a new idea for the promotion of cellular network offered by mobile company. They have covered numerous range of settings where several men and women are displayed engrossed into diverse activities. The
commercial is replete with multiple signs which are incorporated signifying ideological narratives. The graphic technique appears wonderful which also adds to the meanings constructed in this advertisement. Signifiers inscribed in this commercial are: noise of bell which denotes the self-awakening of male and female characters who have come back from abroad to rightly project the image of their country. Readers/Viewers are explicitly exposed to two distinct class systems prevailing in Pakistani societies. The girl and her brother are representative of upper social hierarchy whereas the characters shown from other rural areas are representative of lower social hierarchy. The social norms and traditions of these two societies vary because of cultural differences.

The girl shown abroad for the purpose of higher education gives an impression of subverting ritual subordination and confined role of women. Her apparent looks with regard to her dress, hair, positional communication and expression suggest modernized style of life. The domain of her activity is not restricted to domesticity rather it appears broad, elevating the worth of country by truly projecting identity of people as a nation. Such positive representation of women is rarely found in advertisements as it challenges the hegemony of patriarchal ideology. Deckard (1985) goes on to say that women can effectively work in a pluralistic environment and can bring productive social change. In this commercial, girl shown working and studying in a pluralistic environment is determined to bring a change in the projection parameters which earn a bad name for their country. Her dedication and hard work over the course of time has shown positive results. The visual aspect of clothing carries meanings which can be explained in a specific cultural context. The dress worn by girl during her stay at abroad is seemingly different from that of her dress worn in Pakistan which connotes that existing cultural values in Pakistan do not permit her wear that dress.

The excessive use of red, white and yellow colors in the form of actors’ clothes and background setting shown in commercial resembles with the visual impact of brand image. Some central and supportive characters are depicted wearing the combination of red and white colors which signify the red logo and text (Mobilink) printed in white color.

In addition, the representation of other supportive characters displayed performing activities in diverse contexts also offer underlying connotations which provide a holistic overview of existing Pakistani cultural norms. In rural setting, the
portrayal of interviewed farmer and his villagers highlights the type of activity and role assigned to those people. Several props are employed which have got culturally conventionalized meanings such as sickle. Sickle is an instrument which functions to cut the crops. A farmer has been shown in open fields working and looking after the harvest indicating that men are stereotypically attached/associated with outdoor activities. Men are considered to be physically stronger than their counterparts. Contrary to public portrayal of men in outdoor activities, a lady in miserable condition has been shown performing indoor activity of cooking and having children in her lap. She has also veiled her face with Dupata (a cloth used for covering head in Pakistani context) signifying the prevalent norms. The dual role assigned to female in this commercial identifies the confined stereotyped role of women within the range of domesticity.

In the end, a literate girl is shown imparting education to children of her town. The background voice-over explains that she is not allowed to step out of her domestic range defining the weird norms of that vicinity. In this commercial while depicting backward rural setting, the culturally imposed weird bindings regarding women outdoor activities have been brought to limelight. On the other hand, the girl has also been displayed involved in teaching activity which is thought to be quite suitable profession for ladies, again developing a stereotyped narrative with regard to their representation. According to Global Media Monitoring Project (2010) report, there has been a huge difference of the ratio in representation of men and women. As per the statistics suggested by the global report conducted by Global Media Monitoring Project (2010), the representation of women consists of only 24% in every walk of life including all genres of media such as print, electronic and radio. Whereas, the representative ratio of men projection in print, electronic and media exceeds even more than three times which is 76%. The results of this report further illustrate that women are underrepresented in several occupational and social roles which depict their subservient behavior reflected through aforementioned statistics. Moreover, they have been given least importance as well as least representation in news and outdoor activities which directly affect their true representation.

This commercial can be classified as a combination of complex and sophisticated type of advertisements because of its unusual startup. The first scene of the commercial has been shown set in a foreign country arousing the emotive sense of
the actors. Such advertisements explore the relationship between the product advertised and environment in which commercial has taken place. It intends to arouse subconscious feelings of characters by putting in circumstances where it gets difficult to understand as to what has actually been advertised. Same technique has been implemented in commercial by arousing the patriotic feelings of characters in the beginning of commercial.

4.6.3 Telenor Mobile Network Commercial

The commercial is about a mobile networking company. Apparently, the targeted audience are all customers including men and women but gender representation in this commercial generates a secondary narrative that is analyzed as below:

![Figure 4.45. Telenor Network Commercial Image 1](image-url)
4.6.3.1 Denotative Analysis

In the light of framework, the first step is to identify the signifiers and provide physical description of the commercial. The commercial advertises Telenor Network and apparently three characters are taken as human subjects for the promotion of the said network. The product advertised focuses the promotion of mobile network that has been shown user friendly and quite economical as compared to other networks. It has three main characters including Fawad Khan (father), Aiza Khan (mother) and their son respectively. The commercial has been shot in the kitchen depicting the central character working and making breakfast. The commercial starts with noise of breaking the kitchen items such as glass, bowls and plates etc. The main character Fawad Khan has been shown preparing breakfast for his wife, Aiza khan, who is sick; however, he creates a mess in the kitchen. His son tells him to call his aunt, auntie and grandma for the recipes of the breakfast. Fawad Khan does so and prepares the breakfast, which is then served to Aiza Khan. The physical setting of the commercial suggests domestic range where the commercial has taken place.
Several modes have been employed to strengthen the message of the advertised content. The key signifiers employed in this advertisements are: randomly scattered kitchen items, microwave oven filled with smoke, frying pan having fire and the mobile numbers of aunt and grandmother shown pasted on the refrigerator.

The visual analysis of this commercial concentrates upon the appearance, manner, activity and general of the advertisement. The central character shown in commercial seems to be quite young, energetic and male celebrity. The age of this renowned public figure may be graded in between 20-30 which shows the intention of the advertisers as they usually broadcast young public figures to attract the audience. As the commercial has been set in domestic premises, therefore, the physical mobility of the character is restricted to kitchen and bedroom. The physical appearance and frequency of male character’s occurrence has been depicted maximum over the course of the commercial.

Dyer (1982) considers manner and expression as significant semiotic codes which reflect the attachment and behavioral association of the character with product advertised. Here, expressions and physical movement of the central character indicate that he has not been in a habit of cooking food on regular basis. Fawad khan (central character) seems to be quite depressed regarding the activity he is engrossed in. He has been shown quite active but even then he is unable to manage things properly. The element of eye-contact in this commercial seems towards audience and the advertised object.

Props offer functional as well as symbolic meanings which are interpreted within cultural values. Here, several props have been portrayed as key signifiers including bowl, frying-pan, cards pasted on refrigerator, juicer machine, oven and most importantly, mobile. The digits in the form of numeric are also key signifiers used for the analysis of the commercials. In this commercial, the positional communication can be identified between actor and the objects.

4.6.3.2 Connotative/Ideological Analysis

These signifiers signify that the role assigned to central character (Male) in this advertisement is not appropriate. Smoke filled oven, fire coming out of frying pan and randomly lying kitchen items provide an unnatural depiction of kitchen which
symbolize the unprofessional attitude of the central character. Moreover, the physical and positional movement of the character suggest that he is completely misfit in the activity shown in the commercial. The protagonist in this commercial has been selected a celebrity who is a well-known public figure and represents the elite class.

The employed signifiers refer to the implied cultural assumptions that women are held responsible for the housekeeping. Women have been stereotypically projected involved in all sorts of domestic chores especially cooking. The mobile company indirectly intends to promote and develop the narrative that women are associated with kitchen and domestic affairs. The cards, having number of grandmother and other females, are also employed as signifiers indicating to seek help from them. As it is evident that main character in this commercial seeks help from grandmother and other female characters for the completion of task which highlights that kitchen affairs do not fall in the domain of men activity.

The communication between father and son at starting point of the commercial also unfolds the culturally assigned gender roles. After waking up and entering into kitchen, child seeks to know the absence of mother when he looks at his father cooking and making breakfast. This indicates that children had already perceived the existing gender role patterns. The question posed by children has symbolic value that is deeply grounded in cultural orientation. This signifies that children are made understand the culturally allocated gender roles and their spheres of activity from childhood.

The ideology propagated by the mobile network companies also domesticates the role of women. Althusser (1971) considers communication as a social process and ideology is a part of every social communication. In this advertisement, the communication that has been carried out between the central male character with grandmother and sister via call, identifies the gender roles prescribed by society. The targeted audience in the commercial are all those people who use the same network as shown in the advertisement. The purpose of the advertising agency is somehow to promote the mobile network but the ideology promoted in the form of gender roles has been deeply interwoven to the cultural values.

Furthermore, the element of musicality is present in the backdrop of the commercial. The tone of the voice in the background is quite pleasant which grabs the attention of the audience. The background voice which announces several packages
offered by mobile network company is of male member. It also implies that male are shown as authority over female voice over. The verbal expressions used in this commercial are colloquial in nature.

In this commercial, women are signified and identified as the ones who have better awareness of cooking. The cell numbers of the female characters pasted on refrigerator signify their association in terms of their roles. Women have been identified not in terms of their relationships rather in terms of the domestic roles they perform. The adjectives used in this commercial are: ‘only’ and ‘best’ whereas ‘just’ is used as an adverb. These adjectives and adverbs employed by the advertiser highlight the quality of the object advertised. Here, the mobile network works as ‘Currency’ because Williamson (1978, p.20) posits that ‘Currency is something which represents a value and in its interchangeability with other things gives them value too’.

4.6.4 Q Mobile Cellular Company Commercial

This television commercial is about the promotion of a cell phone, Q Mobile. It shows how Q Mobile keeps people in contact with near and dear ones. The commercial depicts fathers’ conservative attitude towards his daughters’ interest in sports. The analysis has been done at two levels as discussed in the following section.
4.6.4.1 Denotative Analysis

The advertisement starts with indoor activity presenting a family; a father, a mother and a daughter. The daughter, Sara, wants to become a cricketer but her father does not allow her and he also rejects the request of his wife in Sara’s favor. Sara leaves for the selection board without her father’s willingness. She goes to the academy where Pakistan Cricket Board selects the team for upcoming girl’s tournament against Australia. While Sara is in the academy, she remains in contact with her mother via Q mobile. At last, she gets selected and her mother is shown having advertised product Q mobile in her hands and reading list of nominated girls for upcoming trophy on Pakistan Cricket Board website. She is very happy and tells her friends about Sara’s selection but Sara’s father is still presented with grimed looks. While coming back from market, a neighbor greets Sara’s father and felicitates him with regard to his daughter’s huge success and aspires to have all young girls highly motivated and determined like Sara. During Sara’s stay in Australia, she is displayed communicating with her mother via Q
mobile. She informs her about meal and introduces her friends to her mother. Her mother wishes her good luck for the upcoming first match with Australian team. Sara, in the last over of the match, takes a wicket and gets victory for Pakistan team and she has also been declared the player of the match. When her father sees this, he also becomes happy and accepts her daughter as a cricket player. He calls her from Q mobile and felicitates her on her first achievement. Her facial expressions reflect her happiness which was beyond the limits. Being interviewed by commentator as player of match, she was asked about her next plans where she replies that she intends to go home in order to celebrate Eid (a Muslim religious ritual celebrated twice a year) with her father and will have a lot of conversation with him. In the end, background male voice announces that this new age makes new things happen. Finally, it is shown that now father is willing to allow his daughter to become a cricketer and Q mobile is also presented as new technology oriented mobile which has become a dire need of modern world for connecting people globally.

This commercial entails several actors but it primarily focuses a family which includes three major characters. The family comprises an old couple and a young daughter (Sara) shown as a protagonist where father plays a typical role of male dominant member of society. The age of protagonist female character falls in between 20 to 30. Dyer (1982) suggests that recent researches in advertising have concluded that general tendency of advertisers is to prefer young characters/models whose age shall remain in between 18 to 35. Gender is also regarded as a prime source of inducing meanings from any commercial. The physical positioning of the girl presented in this commercial is involved in outdoor activity which implies significant information which has been explicated at next level of analysis. The body structure and gestures of Sara (protagonist) are positively confident which do not confirm existing social norms. The general looks and appearance of characters determine their social class and actors, presented in this commercial, may be graded from lower middle class.

Expressions of actors give an impression of their stereotypical and conservative ideology. Father’s expression of anger and not letting his daughter Sara go outside is a typical middle class male expression which is socially learned attitude. As Dyer (1982) pointed out that expressions are based on our socially learned behaviors which are conventionalized and naturalized by cultural codes and their interpretation may vary from culture to culture. On the other hand, the facial expressions of Sara (protagonist)
are reflection of her strong will, determination and purpose. Her mother is presented reluctant to express her expressions in front of her husband which is indicative of her subservient and conservative attitude. It has also been observed during the commercial that women actors such as Sara, her mother and her other team mates are projected mostly with smiling face. Whereas, the male actor (father) is presented with serious and grimed expressions. Eye-contact is a significant tool which communicates cultural meanings whether it be directed from actor to actor or actor to audience.

This commercial gives an impression of multiple tasking going on simultaneously. Some of the actions have taken place indoors and few are shown broadcast outdoors. Father is presented involved in typical activity of providing domestic valuables whereas mother along with some other neighbor women has been portrayed absorbed in domestic activities such as washing and cooking. While Sara has been shown in playground playing cricket which does not confirm cultural norms due to which her father did not permit earlier. Setting and background of the commercial is a blend of natural and artificial environment because the actions which have taken place in domestic range, seem natural. While, the outdoor setting such as cricket ground suggests high quality camera work.

4.6.4.2 Connotative/Ideological Analysis

The ideal of new generation women presented in this commercial is active and is shown distorting the stereotyped image of women. Sara is signified playing outside of her domestic range which does not affirm prevalent social norms. Vestaargard and Shroder (1985) pointed out that when a commercial broadcasts men and women at the same time, the control remains with men depicting their upper hand which is conventionalized by existing social norms. In this commercial, Sara’s father is portrayed to have control when he is either shown with his daughter or wife. His expressions, gestures and body movement reflect his superior mindedness which he seems to have exercised over other female characters. His remarks about the game which his daughter intended to excel in, are “Ladkyan cricket nahe khelti” (Girls are not meant to play cricket/ Girls do not play cricket). The underlying message incorporated in this sentence signifies that cricket is a game which is associated with men because it requires strength, stamina, courage and power which is a male property. This verbal expression connote a typical ideology of the male chauvinistic society,
representing a stereotypical image of the females. His verbal selection is representative of his authority and influence in domestic affairs. In patriarchal social system, the decision powers lies with father and same ideology has been shown at work by not letting his daughter opt the field of her choice in the beginning of this commercial.

The ontological implications of broadcasting such commercials is to empower women in Pakistani context. According to the Global Gender Gap Index (2015), Pakistan stands at the bottom - 144 out of 145 countries in the world. The index, prepared annually by the World Economic Forum, examines the gap between men and women covering four fundamental aspects: economic participation and opportunity, educational attainment, health and survival, and political empowerment. Women in Pakistani context are still treated inferior to their counterparts even if they have got talent to excel in this competitive world which ultimately promotes patriarchal ideology. This commercial had to face severe criticism on account of parents’ disobedience which suggests a generally perceived notion that a girl is not supposed to defy her father’s commands. Challenging patriarchal authority is conceived to be a sinful act in societies where the rule of men still exists as a dogma to be blindly followed. Clothes are carriers of meaning and they signify culturally associated interpretations. The clothes worn by the protagonist, in this commercial, are taken to be vulgar because women are allowed to wear such dress publically which gives a negative impression.

Signs are key part of any commercial which are also thought to be bedrock of communicative process. Dyer (1982) and Barth (1967) are of the view that a sign stands for an idea which can only be interpreted within socio-cultural frame and there is no ideology free sign in the world. Some major signs employed in this commercial are: trophies lying on a cupboard, bag having complete game kit and kitchen, mobile. Trophies lying on cupboard and trophy being won in the match, signify the hidden talent and a sense of achievement. On the other hand, Sara having a complete bag of kit around her arm symbolizes that she has got enough strength and courage to bear out the hardships and realities of life. What they require is the social acceptance of their efforts and should be allowed to excel in the field they are interested in. The social bindings and passive projection of females in commercials have constructed their negative identity. But, this commercial presents the real talent and confidence of new generation
women which has ultimately lead people accept their existence as active and constructive members of society who bring a good name for Pakistan.

The commercial reflects upon two domains of women activity in this commercial. Kitchen has been used as a sign which represents Sara’s mother in domestic confined role of cooking and washing. The image of mother is projected twice while standing in kitchen which signifies her domain of responsibility. Here, the role of mother seemingly subscribes the existing gender patriarchal narrative while Sara has been portrayed defying and subverting the stereotypical gender traditional subservient role of women. Mobile (Advertised Product) is also presented as a sign which tends to connect people with their near and dear ones, globally. It has reduced distance with just a single touch. The images portrayed through skype and voice quality are employed as qualifiers enhancing the worth and outlook of product.

The underlying message of this commercial is to portray and consider women equally important as a member of society. Instead of attaching negative stereotypes with gender, we should get benefit from the talent of people without bringing the element of gender into notice. With the advancement of the world, we should step forward to equally contribute for the progress and development of nation. Moreover, this commercial also entails some reality based stories of girls who were not allowed to participate in recent World Women championship trophy at international forum. However, the commercial ends at a positive note of accepting and realizing the right value of women who can equally contribute to national development and bring a good name for their families and country.

4.6.5 Discussion on Category 6 (Cellular Companies and Mobile Networks)

The commercials of this category have got maximum viewership as per the statistical data provided in chapter 3, i.e., category wise. The visual/verbal content of these commercials validate all those features which have been elucidated in the previous categories. However, in order to see reliability of previously discussed features, the researcher has tried to critically analyze the recurrent patterns in terms of gender representation in this category and to find if there exists a new representational theme.

Women are depicted heavy buyers of the products while men are shown marketing and selling the products in public domain. This element can be observed in
the commercials, just as Ufone; where men are shown as the selling the product in outdoor activity. They are shown running the shops and their discourse contains rhetorical strategies. On the other hand, women are displayed watching television and concentrating on physical appearance within domestic range. Their activities are also limited to washing the dishes and arranging the valuables at home. Moreover, the female character in this commercial has been revealed as heavy buyer of the products, such as, cloths and jewelry through online services provided by the advertised product (Ufone).

In the same manner, Telenor mobile network commercial projects oppositional forces as far as women representation is concerned. The central girl shown abroad for the purpose of higher education gives an impression of subverting ritual subordination and confined role of women. Her apparent looks with regard to her dress, hair, positional communication and expression suggest modernized style of life. The sphere of her activity is not restricted to domestic range. Deckard (1985) says that women can effectively work in a pluralistic environment and can bring productive social change. In this commercial, the girl is shown studying in abroad and working pluralistic environment and is also determined to bring about a good name of her country. In rural area, a lady in miserable condition has been shown performing indoor activity of cooking and having children in her lap. She has also veiled her face with Dupata (a cloth used for covering head in Pakistani context) signifying the prevalent norms. The dual role assigned to female in this commercial identifies the confined stereotyped role of women within the range of domesticity.

Subsequently, it has been observed in few previous commercials that whenever both sexes are presented together power and decision lies with men. The same feature is witnessed in Q Mobile commercial. In this commercial, Sara’s father is portrayed to have control when he is either shown with his daughter or wife. His expressions, gestures and body movement reflect his superior mindedness which he seems to have exercised over other female characters. His remarks about the game which his daughter intended to excel in, are: Ladkyan cricket nahe khelti (Girls are not meant to play cricket/ Girls do not play cricket). The underlying message incorporated in this sentence signifies that cricket is a game which is associated with men because it requires strength, stamina, courage and power which is a male property. This verbal expression connote a typical ideology of the male chauvinistic society, representing a stereotypical
image of the females. His verbal selection is representative of his authority and influence in domestic affairs. In patriarchal social system, the decision powers lies with father and same ideology has been shown at work by not letting his daughter opt the field of her choice in the beginning of this commercial.
4.7 Section 7 (Cosmetics Commercials)

This category includes the commercials related to beauty and cosmetic products.

4.7.1 Fair & Lovely Commercial

This commercial is about a cosmetic item, fair and lovely cream. The girls are shown conscious about their beauty for the upcoming event of marriage. The following part of the analysis highlights as to how women are showcased attaining their beauty ideals and what purpose they achieve after having good looks.

Figure 4.49. Fair & Lovely Commercial Image 1
4.7.1.1 Denotative Analysis

A father and his daughter are presented jogging in a park. The father is shown persuading his daughter to get married as the boy has got his own house, good job and is well settled but, she rejects the offer claiming to have her job first. Her ordinary looks compel her rethink about the proposal suggested by her father. She discusses the matter with her friend who is depicted as having better looks in comparison to central female character. A few days later, her friend suggests her cream (fair and lovely) in order to prepare herself for upcoming event of marriage. We see her using the cream which has transformed her outlook and developed confidence in her personality. However, she quits the plan of getting married and intends to materialize her abilities for gaining better futuristic prospects to excel in the world by utilizing her own efforts.

This commercial entails two major actors focusing the conversation between father and daughter while rest of the characters play minor role in the plot of advertisement. The age of girl may range between 20 and 25 while father is portrayed an elderly figure whose age may be around 50 to 60 years. She appears to be an
energetic and athletic girl having thin and tall physique and is shown wearing a jogging dress in white and black. The frequency of camera shots takes young girl as a focal subject with regard to appearance.

The inception of this commercial indicates the depression of female actor referring to her average looks and job. The advertised product seems to provide solution of mentioned problems which symbolizes the emotive and behavioral association of protagonist with the product. The confidence of girl towards the end of commercial is evidence of satisfactory performance of the product. The depressed expressions of protagonist in the beginning of commercial signify her socially learned behavior which connotes that girls are expected to have attractive and charming looks. The eye-contact of actors is directed to intended audience, indirectly addressing the female viewers which positions them low in gender narrative.

Besides, body movement of actors (jogging) implies outdoor activity in the beginning of the advertisement. The setting of the outdoor activity appears natural as it has been set in a park. The next scene depicts indoor/domestic setting where actors are shown conversing with each other. Positional movement in this commercial is ‘objective’ as the attention of actors as well as audience is directed towards the performance of the product advertised. Young girl is signified more inclined to beauty ideals and thinking about what makes her more beauty conscious implies her submissive position in social relation.

4.7.2.2 Connotative/Ideological Analysis

This commercial sets out to investigate the notions of masculinity and femininity promoted through semiotic modes. The focus of this advertisement is a young girl whose father is shown worried about her marriage. The advertised product affirms to transform the complexion of girls by making them attractive, charming and desirably pretty. The predominant aspect of femininity in this commercial is beauty ideals of women where intended audience is also females who are in want of transforming their facial complexion.

Signs transmit cultural meanings through several modes which are incorporated by advertisers. Signs presented in this commercial are: the brand name of the advertised product (Fair and Lovely), glowing stars on the skin of young girl and jewelry
accessories. The brand name of the product is used as signifier which implies being fairer equates to be lovely. Emodi (2011) explicates that Language, nowadays, is not a mere tool of communication rather it has become a commodity to earn money. It is, in the business world, the most influential device of publicity owing to its attractive nature. A clever use of words in an economic way is the beauty of television commercial slogans. Audience with multiple interests is bound to watch television commercials during programs of their interest. These commercials affect the public view about their livelihood. They develop a certain point of view about different products introduced on the television screen. The most persuasive part of television commercials is their beguiling slogans; simply, the language.

According to Dyers’ (1982) view, selection of a word entails more than just a name rather a single lexeme carries feelings in it which help in description. Advertisers are well informed about the social behavior and intend to name an object pragmatically, signifying the richness in communication. Words also denote associations and attitude with what they are attached with. The manufacturer of the product intends to give a distinctive and unique brand name which attracts the attention of audience. More than naming, a brand name is attributed with some specific qualities which help in developing maximum consumers. Here, the brand name (Fair and Lovely) signifies some associations which are linked with women beauty ideals. To be fairer implies being lovely and in order to look beautiful, one has to have fair complexion. Women are depicted more inclined to ideal behavioral state of beauty which connotes their subservient attitude of attracting male gaze ultimately.

The binary opposition incorporated in this commercial are: beautiful/ugly, dependence/confidence and marriage/single. Initially, the young girl seems to have ordinary/plain looks which afterwards, using the advertised product transformed into glowing skin developing a sense of confidence in her personality. In the beginning of this commercial, marriage is portrayed to be ultimate achievement of girls for which they are required to look beautiful as it is evident from the discussion of both friends when female central actor’s friend offers her advertised product in order to get ready for the marriage. The continuous application of product has transformed her complexion into glowing, brighter and fairer which generated confidence in her personality to achieve more than what her father had explained about her intended spouse. Consequently, it has developed an urge to excel in her life, instead of remaining
dependent on some other male by getting married with him. Such binaries show inclusion of modern values with regard to women development as professionals. Leistikow (2003) posits that skin color has become one of the requirements for the acquisition of a good job in professional domain. Women are being judged on the basis of their appearance value which is also regarded as their professional pre-requisite. Most of the advertisement employ adjective ‘fair’ which has gained equal importance as of professional and academic qualification. Such stereotypical connotations empower the dominant patriarchal ideology.

In addition, the role of father has also been traditionally portrayed as decision maker of the family. In patriarchal societies, male member is considered authority in house and held responsible for economic stability. It also signifies that primary hold of the family lies with male member (father). This commercial depicts that father is curious to look for a proper match for his daughter, so that she could live happily after marriage. The commercial’s inception suggests the caring nature of a father giving an impression the happiness of parents is directly proportional to the happiness of their children. It is a general phenomenon in our society that a father’s inclination and emotive feelings are above all doubts.

The advertised product is promoted on the basis of two characteristic values attached to it. At first, it is promoted on account of its use-value which signifies that the use of the said product transforms the complexion by providing fairer look which is considered to be an asset of Pakistani women. On the other hand, the mentioned product upholds its sale on account of its exchange value with regard to women beauty. In other words, buying this cosmetic product implies getting something intangible in the shape of love or appropriate partner for the marriage purpose. It further connotes that women are expected to compete with ideal standards of beauty and meet beauty criterion to attract the male eye which project them submissive with regard to gender relations. Men who are shown wanting women to look more attractive and beautiful, are positioned superior and they are hailed with the power (Fiske, 1990). Hence, the product (Fair and Lovely) works as ‘Currency’ to achieve intangible things for a brighter future of women.
4.7.2 Skin Care White Gold Beauty Cream Commercial

This television commercial is about a cosmetic product named “Skin White Gold Beauty Cream”. The commercial highlights girls’ emotive attachment with the product advertised and also showcase as to what extent girls are concerned about their beauty ideals.

Figure 4.51. Skin Care White Gold Beauty Cream Commercial
4.7.2.1 Denotative Analysis

There are four characters in the commercial; three females and one teenage boy. The females are; a woman, Sara and a young college girl. The commercial commences with the opening of a door and Sara, with a teenage boy, enters into a house. A girl in the house reflects her astonishment while seeing Sara with an abrupt sound, “SARA”. They hug each other, and then Sara meets elderly figure (mother) and hugs her too. The characters are shown seated and Sara distributes the gifts among the hosts. She, with a smiling face, gives sarhi to her aunt (the woman) and a ring to the girl. The next scene captures the girls, gossiping about the beauty ideals while sitting in the bedroom. She admonishes about the detrimental effects of various cosmetics which the girl has used. The girl asks for preclusion in a hurry but Sara suggests her not to be panic and gives her the product advertised in the said commercial. Then, the next scene presents the girls along with the graphic display of the cream. The girl’s visage changes in 12 to 15 days by constantly using the cream twice a day; early in the morning and at night. The girl sings before leaving for the college with a glowing face where Sara auspicates about her marriage. The commercial ends up with a message from the girls as not to be excited to protect the skin.

Sara, a young lady of 20 to 30, is dressed in yellow latest fashioned dress. Her tall and slim body structure is the embodiment of her feminine beauty ideals. She is the central character of the commercial, presented confident and jubilant because of her beauty. Her long open hair with the evergreen smile and the bangles on her arm, are the reflection of her decency, delicacy and happy life. Her dress is insightful of the prevalent cultural norms. Sara’s aunt is displayed as an elderly figure whose age may range from 40 to 50. She has been shown busy in household chores and her red dress with white scarf and the bangles on her hand, add colors to her sedate nature. Her sober look and smiling physiognomy are the reflection of her sagacity and maturity. The girl, who is majorly focused in the commercial is shown a bit depressed because of her beauty. She is a college girl of 20 to 24 years old, dressed in white and read clothes. She is shown less confident but the bangles, earrings and her open hair are undoubtedly glimpsed on the prevailed culture of women, too concerned about their look and personality.
Expressions are culturally learned attitudes implying certain connotative interpretations promoting an underlying ideology. The expressions of the girl having not met the standards of beauty ideals signify her depressed looks giving an impression of culturally implanted ideology with regard to appearance of women. They must appear beautiful in order to grab the attention of either their better half or to gain some other male gaze for getting embedded in wedlock. On the other hand, the female protagonist (Sara) who has already acquired beauty standards seems satisfied which is synonymously linked with emotive and behavioral attachment of character with the product advertised. The eye-contact of the female characters is directed towards the female targeted audience, positively informing about the development of maximum consumerism.

The whole activity has been shown in the domestic range providing insight about the characters range of influence and position in social domain. The background setting of the commercial presents a natural environment which can actually be found in domesticity. The body movement of characters highlights the actions performed by them such as the inception of commercial suggests elderly figure cutting the vegetables for cooking purpose. The positional communication signifies intimate relationship between characters which is directed towards the advertised object that is ‘Skin Care Gold Whitening Cream’.

4.7.2.2 Connotative/Ideological

Signs are vital part of any commercial because they carry implied meanings which can be only interpreted within social and cultural norms where they exist. Barth (1977) in his essay ‘rhetoric of image’ investigated the types and categories of signs employed by advertisers. However, he suggested that every sign used in commercial/advertise ment carries functional, symbolic, informational and ideological purpose. He further explains that there is no sign in the world which is ideologically free rather every sign refers to a system of signification. This commercial is comprised several signs, signifying certain existing gender ideological patterns within Pakistani context. Some significant signs employed in this commercial are: the brand name (skincare) and jewelry accessories worn by the female characters.
The brand name *(skin care)* is used as a sign which proposes interpretations denotatively as well as connotatively. According to Dyers’ (1982) view, selection of a word entails more than just a name rather a single lexeme carries feelings in it which help in description. Advertisers are well informed about the social behavior and intend to name an object pragmatically, signifying the richness in communication. Words also denote associations and attitude to what they are attached. The manufacturer of the product intends to give a distinctive and unique brand name which attracts the attention of audience. This brand *(skin care)* signifies some associations which are linked with women beauty ideals. To be fairer implies being lovely and in order to look beautiful, one has to have fair complexion. Women are depicted more inclined to ideal behavioral state of beauty which connotes their subservient attitude of attracting male gaze ultimately.

Jewelry and other accessories worn by female characters are used as signifier of meaning associated with women. Such associative descriptions in commercials portray women as a commodity. The objects shown in use by sexes not only differentiate them from each other but also serve to reproduce their identities. The accessories worn by girl presented in commercial such as necklace, bracelet, golden bangles and wrist watch identify the feminine identity. Apart from objects, visual analysis of sexes with reference to their appearance, body movement and general behavior work as a source in the construction and reproduction of gender identities. In this commercial, physical description of girl carrying multiple beauty creams, long open hair and earrings describe her identity as women. They are always signified more curious to recognize their identities whatsoever representational value they are associated with.

The product promoted in this commercial *(skin care)* is a commodity which is being produced by a system of consumerism considering it feminine status symbol. Women are shown accepting whatever is offered by the product and also experiencing the same to prove it real. Hence, by doing so, they favor an ideology which seems against their own benefits. In this commercial, the female characters representing themselves as addressee, present a subordinate role which resultantly, promotes patriarchal narrative. The communication between the female characters while assisting her friend to gain a fair look has symbolically represented a relation between female protagonist of this commercial and intended audience (female). Such communicative relationship is exposed towards the end of the commercial, when the protagonist
discloses that her beautiful looks will make her find a suitable match. These remarks connote that ultimate objective of women to compete and gain charming face is to attract male-eye which implies their submissive and subservient attitude identifying their low positioning in gender relations.

The binary oppositions highlighted in this commercial tend to emphasize two aspects beautiful/ugly, problem/solution and marriage/single. The product has been attached with women who are aspirant to gain their beauty ideals in order to make them apparently more attractive. Sara is presented as brand ambassador who has acquired glowing skin by the proper use of the said product. The other girl is displayed having ordinary looks due to which she seems to be pensive. The cream brings forth solution of her problem. By using it, she was able to achieve her aim to look beautiful. Jackobson and Mazur (1995) are of the view that young women are preferred to be taken in commercials where the elements of enhancing beauty include fair complexion, open silky hair and symmetrical bodies which make women look more beautiful. Leistikow (2003) posits that skin color has become one of the taboos/requirements for the acquisition of a good job in professional domain. Women are being judged on the basis of their appearance value which is also regarded as their professional pre-requisite. Most of the advertisements employ adjective ‘fair’ which has gained equal importance as of professional and academic qualification. Such stereotypical connotations empower the dominant patriarchal ideology.

The concept of domesticity is predominantly ideological theme present in this commercial. While showing the associative attachment of female characters with household items such as cooking and cleaning as depicted in this commercial, endorses the traditional culturally conventionalized role of women. All female characters are presented within domestic setting, performing their socially assigned tasks. This commercial also depicts the female actresses as mother and daughter who seek pleasure in cleansing and taking care of hygienic issues for better health of their family. Anusha (2008) also proposes that portrayal of gender in different forms of media carries imbalances and biases. Media does not project diverse activities performed by women in different walks of life. It does not acknowledge the real contribution of women to society rather it presents a distorted vision where women have been shown only engrossed in limited domestic accomplishments.
4.7.3 Discussion on Category 7 (Cosmetics Commercials)

The commercials of this category have got maximum viewership as per the statistical data provided in chapter 3, i.e., category wise. The visual/verbal content of these commercials validate all those features which have been elucidated in the previous categories. However, in order to see reliability of previously discussed features, the researcher has tried to critically analyze the recurrent patterns in terms of gender representation in this category and to find if there exists a new representational theme.

Women are depicted heavy buyers of the products while men are shown marketing and selling the products in public domain. This element can be observed in the commercials, just as Fair & Lovely, where men are shown selling the product in outdoor setting. They are shown running the shops and their discourse contains rhetorical strategies. On the other hand, women are displayed watching television and concentrating on physical appearance within domestic range. Their activities are also limited to domestic range. Moreover, the female characters in these commercials have been revealed as heavy buyer of the products, such as, cloths, cosmetic items and jewelry through online services provided by the advertised product.

Likewise, in Fair & Lovely commercial, the role of father has also been traditionally portrayed as decision maker of the family. In patriarchal societies, male member is considered authority in house and held responsible for economic stability. It also signifies that primary hold of the family lies with male member (father). This commercial depicts that father is curious to look for a proper match for his daughter, so that she could live happily after marriage. Moreover, the commercial also deals with the natural desire of the female character to look beautiful. In this regard, the product (Fair and Lovely) works as ‘Currency’ to achieve intangible things for a brighter future of the female character.

4.8 Conclusion

This chapter provided a detailed discussion on the commercials in the light of theoretical framework. The critical investigation of the data helped attaining the answers raised in the beginning of the study. Moreover, the theoretical insights proved to be substantially beneficial while examining the gender representation in the Pakistani
commercials through several semiotic modes. The following chapter presents a detailed account of the findings, reflection on the research questions, conclusion and recommendations for the future researchers.
CHAPTER 5
FINDINGS, DISCUSSION, CONCLUSION AND RECOMMENDATIONS

This chapter presents discussion on the basis of findings drawn from the study, keeping in view the questions raised by the researcher. The main purpose of the current research is to highlight the representation of gender in Pakistani television commercials. The study investigates whether the representation of gender in the context of Pakistani televised content subscribes to patriarchal ideological narrative as indicated by previous studies or it subverts the traditional patterns and affirms the equal representation of genders. In the first half of this chapter, the major findings have been outlined followed by reflection on the research questions one by one. Conclusion has been drawn on the basis of major findings and questions posed in the beginning of the study. In the end, recommendations have been forwarded for the future researchers who are interested to carry forward research in the same field of study.

5.1 Research Findings

The current study utilizes semiotics as method for investigation of the gender representation in the television commercials. Dyer (1982) suggests that semiotics, a field of study is concerned with signs cultivating cultural meanings. There is no neutral or ideologically free sign in the world as every sign offers cultural connotations, promoting certain underlying ideology. Advertisers utilize these signs to convey messages through diverse semiotic modes where human subjects are perceived as a key source for the promotion of the advertised object/thing. This study has adopted the model proposed by Dyer (1982) for the semiotic investigation of human subject’s representation in the television commercials. The study also explores the contemporary position, role, activities, binary relations and socially constructed ideology promoted through a system of sign signification. The findings of the present study are following:

1. Women are stereotypically portrayed as; managing domestic affairs and are mostly viewed within domestic range whereas the representation of men in domestic range is limited. Men are also stereotypically represented as physically strong, powerful and decision makers.
2. The occupational roles assigned to women are limited and stereotypical such as nursing and teaching while men are displayed in diverse outside occupational setting like businessmen, farmers, doctors, engineers and shopkeepers.

3. In most of the commercials, women are young models whose ages range between 20 and 35, indicating objectification of the females as commodity. A few commercials also entail women elderly figures signifying their traditional approach. They are presented as models passing on their conventional thinking to next generation. On the other hand, the commercials advocate that male young models are also taken as human subjects for the promotion of advertised product but their ratio is less in comparison to their female counterparts.

4. Women are shown more inclined and concerned about their physical appearance which indicates that advertisements endorse and strengthen such female behavioral traits whereas men are depicted less concerned about their apparent standards of beauty.

5. The primary occupation/responsibility of women is presented as house makers, attending to the needs of their husbands as well as tending their children while the primary responsibility shared by men is to meet out the finances and to bring about economic stability.

6. Both men and women are displayed as product representatives in the analyzed commercials. Men are shown representing products related to banking, electronics and mechanical items such as batteries, vehicles, fertilizers and they also provide information about the products. On the other hand, women are highlighted as brand ambassadors of domestic products like cleansers, detergents, food items, child natural care items, cosmetic items and electronic products such as washing machines, refrigerator and sewing machines etc.

7. The category of product users/consumers implies greater ratio of women as compared to men. Women are mostly targeted as intended audience, indicating that women are actual utilizers of products advertised in several domains.

8. The commercials suggest public domain of activity dominated by men whereas women are represented in the private domain, performing domestic traditional role such as cooking, cleaning, nurturing children and serving other family members.

9. The positional value of genders in the commercials imply authoritative position of men in public as well as private domain whereas women are displayed
passive, submissive and occupying subordinate positions in comparison to their male counterparts.

10. The commercials witness the inclusion of modern values with regard to gender appearance and treatment but traditional values have been shown over shadowing the modern trends.

11. The dominance and authority of men has also been revealed through background voice overs. Both male and female voice in the background has been identified where male voice over exceeds female voice-over, connoting the authority of men over women. The female voice-overs are only observed where it comes to domestic description of the product advertised.

12. The results with regard to central character in the commercials indicate that women are portrayed as central character more than men because they are directly targeted in domestic/household commercials. Moreover, they are also depicted as commodity in men oriented commercials, for instance, Yamaha Commercial, giving an insight into the prevalent gender-binary relation.

13. Men are given preference with reference to delivery of end comments in the commercials while explicating the qualities occupied by the product advertised as compared to their female counterparts.

14. Though two categories of the commercials display women in public sphere, modernly dressed, but still the following scenes predominantly showcase them in secondary position where either their ultimate goal was to grab the male gaze or to find a suitable match.

5.2 Reflection on Research Questions

This part of the chapter provides discussion on the research questions posed in the beginning of the study. It also provides a holistic view of the analysis drawn on the basis of the theory of ‘semiotics’, examining as to how semiotic codes communicate culturally embedded meanings through televised content (commercials).
5.2.1 Reflection on Research Question 1

The first question of the present study investigates as to how gender-binary relations are (re)presented in the Pakistani television commercials. The analysis of this question highlighted some masculine and feminine traits attached to men and women presented in the commercials. The predominant masculine and feminine voices addressing symbolic representational value of genders are traced in majority of the commercials. The feminine aspects displayed in the commercials are mostly related to fashion and beauty ideal. For instance, the image of the female characters in the ‘Fair and Lovely’ commercial primarily focused on the acquisition of beauty ideals.

The binary opposition incorporated in Fair & Lovely commercial are: beautiful/ugly, dependence/confidence and marriage/single. Initially, the young girl seems to have an ordinary/plain looks which afterward, using the advertised product transformed into glowing skin, developing a sense of confidence in her personality. In the beginning of this commercial, marriage is portrayed as an ultimate achievement of the girls for which they are required to look beautiful as it is evident from the discussion of both friends when female central actor’s friend offers her advertised product in order to get ready for her marriage. The continuous application of the product has transformed her complexion into glowing, brighter and fairer which generated confidence in her personality to achieve more than what her father had explained about her intended spouse. Consequently, it has developed an urge to excel in her life, instead of remaining dependent on some other male by getting married with him. Such binaries show inclusion of modern values with regard to women development as professionals.

Leistikow (2003) has proposed that skin color has become one of the requirements for the acquisition of a good job in professional domain. Women are judged on the basis of their appearance value which is also regarded as their professional pre-requisite. Most of the advertisements employ adjective ‘fair’ which has gained equal importance as of professional and academic qualification. Such stereotypical connotations empower the dominant patriarchal ideology.

The representation of a young girl in Sting beverage (Food and Beverages) commercial is shown outside the four walls clad with skinny trouser, shirt and open hair which implies her sexual freedom and existence of modern values in Pakistani elite class. Her eye-contact with male counterpart indicates her dependence and her intention
to grab attention of the male counterpart. High-heels worn by girl in the commercial are also used as a signifier, participating in the patriarchal narrative where the female central character has showcased herself in a submissive position. By wearing heels, she has tried to look more beautiful, improving her height. By doing so, she has put herself in a low position under the approving authority of men which resultantly grades her subservient in gender relations. On the other hand, high-heels imply the limit to her physical movement that makes her weak. High heels also represent the physical ailment of the female character in comparison to the male central actor. Thus, heels indicate the reproduction of patriarchal discourse, showing men more strong and active whereas women more weak, passive and submissive.

In the same manner, Vestergaard and Shroder (1985) suggested that this feminine feature of beauty ideal is considered passive where women position themselves low and submissive with an intention to be looked at, thus, commodifying their representation as an object to entertain their counterparts. Therefore, signifying the reasons of attaining feminine beauty ideal is to grab the male gaze for which they have to look beautiful.

Similarly in the category of medicine and personal hygiene commercials, the female characters are presented upholding feminine beauty ideals. For instance, the girls in this category are prone to beauty ideals by either using any medicine (advertised product Safi) or some other cosmetic items. They aspire to likely transform themselves beautiful and attractive for their men. This is how, they recognize them as an addressee and position themselves low and submissive in gender relations. On the other hand, men who aspire to see women beautiful are positioned as powerful and authoritative which ultimately elevates the patriarchal ideology. Fiske (1990) highlights the fact that every communicative process interpellates or hails us in some way.

The commercials under the broad category of detergents and cleansers indicate the same beauty ideals being adopted by women, signifying the modern trends and objectification of women as a sexual object to entertain the male-eye. In Lemon Max commercial, the image of a young model pasted on the refrigerator is a signifier, signifying the element of femininity and fashion ideals. The said image can be interpreted at two levels. At first, a resemblance can be found between the portrait of actress pasted on fridge and the central character (Maya) of the commercial. It leads to
the concept of modernity prevalent in the world of today but even modernity does not alter the domestic and social status of women with regard to their roles. Secondly, a woman has to look beautiful, charismatic and attractive in order to grab the attention of her spouse. The central character (Maya) in this commercial, apparently seems quite attractive and pretty. She is modernly dressed and her loose hair are similar to portrait, mentioned earlier. Vestergaard and Shroder (1985) also express the same rationale for female beauticians and emphasize that women have to look beautiful and attractive in order to grab their husband’s attention. This connotation again adds to the dominance of the existing patriarchal ideology, suggesting that a woman has to take care of domestic affairs as well as she has to look pretty to make her husband happy.

The *Yamaha* (Electronic and Vehicle Category) advertisement displays women exhibiting modern values in contrast to the traditional notion of female representation. We are led to believe that girl portrayed in this commercial is completely autonomous/independent and is signified upholding the modern feminine standards of life. Though, she has been represented in public domain even then she submits herself unconsciously, accepting the dominance of men. The girl is presented, sitting behind the male protagonist which implies that primary positions are meant for the male members where the female characters are positioned under the control of men. This is how, they recognize them as an addressee and position themselves low and submissive in gender relations. Men, who are aspirant to see women beautiful are positioned as powerful and authoritative which ultimately elevates the patriarchal ideology. In context of this commercial, modern girl is however perennially shown in compliance with predominant structure of masculinity.

Likewise, Vestergaard and Shroder (1985) claim that dominant image of masculinity is presented in public competitive domains where men are shown striving for success and glory. In the category of electronics and vehicle commercials (Kenwood washing machine), the male actor is displayed in outdoor/public setting, performing his official tasks, while the female characters are shown confined to domestic/private range of tasks. Masculine notions can be embodied in the dictation of husband while making her realize the mistake of burning shirt and advising her to avoid such negligence. The predominant image of femininity in this commercial is related to traditional role of women such as responsibility to supply the required things/objects to husband and other male members. The wives, who try to be like the ones shown in the commercial actually
recognize themselves as an addressee of the advertisement and position themselves submissive and inferior in gender relations. Such portrayal of the females identify their stereotypical and traditional identity.

Moreover, the commercial of *Phoenix battery* depict, Billu, a male central character, performing diverse tasks in public setting. Roy (1998) categorized portrayal of men and women in two broad spheres that are public and private respectively. Men in this commercial are displayed in public activities such as running a battery shop, working in a factory and fixing the hoardings in the commercial area while women are depicted in private domain like standing in balcony. The commercial incorporated three various work sites, presenting men actively participating to accomplish each task which includes: a market of batteries and vehicle spare parts that are run by men, a construction company and hoardings being uplifted as well as fixed by the male force. Such stereotypical portrayal of men develops an ideology of the male representation in public domain, endorsing patriarchal narrative.

The masculine image shown in *Yamaha Motorbike* commercial signifies the attributes of strength, control and wisdom of the male actors. Motorbike is used as a sign symbolizing strength, courage, wilderness, wisdom, playfulness and grace. These attributes are implicitly associated with the male actor, who is shown driving the product (*Yamaha*). The red color of the bike shows the energy and strength of the product and the monogram of the bike is like a bird symbolizing its speed. These qualities of the motorbike make it wild and like an untamable animal which requires a wise and strong driver to control it. The representation of the male actors in this commercial portray them powerful, witty and strong enough to tackle diverse situation in public domain. On the other hand, the female character is displayed as an object for sexual pleasure of her male counterpart. Vestergaard and shroder (1985) also suggest that the products offered to men are most likely shown to glorify and enhance the broad features and characteristics of men. Advertisements present the elevated status of men, having control over the products under their use as shown in the aforementioned commercial.

Subsequently, *Jubilee Insurance* commercial (Banking and Insurance) indicate the authority and superiority of men in family relations. The embodiment of patriarchal structure in the commercial is presented through the male central public figure (Nauman
Ijaz). Here, this male character is shown holding the power of decision and predominantly, acts as a primary actor in the whole commercial. Patriarchal narrative suggests the rule and authority of the father in family ties. And this ideal of masculine authority is projected in this commercial as well. The responsibility of children education and marriages in Pakistani context are thought to be husbands’ domain of control.

The Surf Excel commercial (Detergents and Cleansers) also brings forth the image of masculinity by presenting an old vendor in laborious task of selling edibles at aftaar time to earn money. The appearance of the old fellow signifies his miserable condition, telling about his socially inferior background. Without considering his age factor, he has been shown performing outdoor laborious task which his health does not permit. The image of masculinity presented in this commercial showcases men as superior over their counterpart (women). They are considered superior to women in all public spheres. The other signifiers such as representation of the male actors running sceneries gift shop and a male carrying basket of luggage on his shoulders replicate the existing gender narrative. Such portrayal of men in public domain endorses the patriarchal ideology.

5.2.2 Reflection on Research Question 2

The second question raised in this study dealt with the semiotic interpretation of signs employed by advertisers to convey cultural messages through images. These images communicate culturally embedded meanings which help in decoding the positional and representational value of genders with regard to their roles assigned within socio-cultural context.

The second part of the research question under discussion is to explore the roles assigned to gender (male/female) as presented in the commercials. The analysis of the commercials reported stereotyped representation of genders with regard to their portrayal in public/private domain, their process of socialization and the ultimate goals/activities associated with men and women. The following discussion presents instances of stereotypically roles assigned to men and women in the commercials.

In the category of medical and personal hygiene commercials, the element of gender biased socialization and private/public segregation of gender activity has been
prominently observed. The *Panadol* medicine commercial suggests that a female is presented in both professional and domestic domain. This commercial focuses on the necessities of modern life, due to which the portrayal of women has been presented outside the domestic range. Even the representation of women in the outdoor activities is also stereotypical. The female character is projected in some traditional roles such as nursing and teaching. It is a commonly observed phenomenon that women have inborn ability to tender and care which has been passed on to them from generation to generation. The role assigned to the female character in this commercial is of nursing and taking care of the patients. Such portrayal of women, working in hospitals connotes that there has not been any significant change as far as their routine activity is concerned. The apparent change is of just setting, but nature of job remains the same. Shteiwi (2003) carried out a research in Jordan on the textbooks of 96 schools which were taught at elementary level. He examined that representational ratio of men with reference to public oriented activities was almost 87 % whereas the representation of women was quite low. The roles assigned to female characters such as nursing, teaching were traditional, narrow and submissive. The representational value of the female actor as shown in this commercial is quite similar to what Shteiwi (2003) has pointed out in his research that women are stereotypically presented either in teaching, nursing or some other domestic narrow roles.

Apart from that the female (protagonist) is presented again in traditional role of a mother where she is held responsible for proper upbringing of her children. The dominant image of femininity in this commercial is traditional role of a woman as a mother. It represents the image of a lady who functions as a typical housewife and mother attending the needs of her children. As depicted in this advertisement, the mother has been portrayed as a teacher looking after the academic progress of her children. The male character is portrayed smiling in the end of commercial, giving an impression of satisfactory performance of his wife as a mother, as a wife and as a professional. The roles assigned to the female central actor are either nursing (in professional domain), or (as a teacher and caretaker) in domestic range. This implies her stereotypical, conventional and ritual subordinate position in society which endorses the ideological stance of patriarchal narrative.

The commercial of *safeguard* (personal hygiene category) also affirms the conventional and traditional role of Pakistani women as mothers and highlights the role
of women in the process of family socialization. It depicts conventional nature of mothers as care takers of their children and family. Vesterrgaard and Shroder (1985) also pointed out the traditional role of women as housewives and mothers which seem to be in line to the roles assigned to women in this commercial. Mothers in this advertisement are shown attending the needs and looking for their better health prospects. It implies the stereotypical role of the females in society and shows their dedication and submission to family.

Fiske (1990b) claims that advertising, being a very persuasive source is the best way to market the products which create a sense of displacement. Here, displacement connotes interchangeable value of the product, representing something else. For instance, safeguard claims that product stands at rank 1 among the other local soaps because of its anti-bacterial quality for keeping the family healthy and happy. The commercial relates the characteristics of the product advertised with mothers and housewives, who perform the same responsibility as safeguard does, to keep children healthy and active. Capturing mothers (women) in the commercial, is highly suggestive to impart a message to the intended audience (mothers) that every dedicated mother who wants a better hygienic growth of her children should utilize the advertised product. Therefore, in order to ensure mothers commitment and dedication towards their family, safeguard provides the best possible solution. Consequently, safeguard can be seen in terms of services and dedication rendered by a mother or housewife, for upholding the hygienic issues.

On the other hand, the insertion of the male dictation portion as a medical expert in this commercial highlights the dominance of men in social relations. The male doctor has been shown dictating the benefits of the product advertised, symbolizing his positional role and authority in society. The female voiceover in background, towards the end of the commercial connotes her role as a housewife, mother and her authority in household items. It also indicates her association and socially constructed role, that is, domesticity.

The category of foods and beverages highlight the same gendered structures prevalent in the commercials as mentioned earlier. The commercial of Shezan Pickle (Food Commercials) indicates the traditional role of women, working in domestic range. In this commercial, the female characters are shown deliberately preparing food
item with their own hands to confirm the hygienic property of the prepared food for the well-being of family. Showing them willingly and smilingly perform such roles affirms the sub-ordinate position of women. The targeted audience of this commercial are women viewers. According to Fisk (1990 b), those who idealize and imitate the role as highlighted in the advertisement position themselves low, submissive and meek in gender relations.

Similarly in Maggie food commercial, a young girl has been presented under training process to absorb/comprehend the traditional role to be performed by her as a mother/wife as it was performed by her mother. The predominant image of femininity in this commercial is of a traditional subordinate role of a woman as a mother. The female character is displayed attending the needs of her children and providing them instant and hygienic food filled with iron/protein for their better health. In this commercial as claimed by Roy (1998), women, seeking pleasure in domestic tasks not only valorizes the conventional subordinate position/role but also make it seem more natural to the targeted audience.

In the same manner, Nestle mineral water (Beverage commercial) commercial reveals the biased process of gender socialization. The binary oppositions incorporated in this commercial are: fact/opinion and masculine/feminine roles in relation to representation of product as well as human subjects. The product promises to provide pure and clean water that is void of all impurities. It is helpful in natural growth of children. On the other hand, women are shown as caretakers attending the proper needs of their children. The proceedings of the commercial explore to investigate the product, whatever, it claims to offer as a natural growth of children. The commercial picturizes only women for the completion of task that implies culturally constituted role of the females. The absence of masculine voice indicates that domesticity is not supposed to be male domain of activity, signifying their role in outer domain. These instances connote biased process of gender socialization in Pakistani context.

The category of Detergents and Cleansers also display gendered narrative through visual imagery. In surf excel commercial (detergents and cleansers category), the only central female character is shown as caretaker of the house and children. She is being presented as a house wife whose sole responsibility is to look after the domestic affairs. Contrary to the other male actors, she seems confined because she does not take
active part in any public activity. Her passive projection is quite prominent but the product advertised is directly associated with her domain of activity, that is, washing the clothes. In this commercial, child gets afraid of her mother when he looks at his stain filled shirt but his happiness knows no limits when his mother forgives him for his positive deed. Hence, the role of the female character is again stereotypically portrayed, confining her in domestic range. On the other hand, men are shown as the seller of the product, projecting them engrossed in outdoor activity. The selection of men for the outdoor activity banks upon their authority, power, strength and better rhetorical strategies.

Subsequently, the mother-in-law in *Lemon Max* commercial affirms the traditional ‘ritual subordinate’ status of women. She makes her daughter-in-law stay at home, assuring the domestic task to be done at the earliest. She wanted her continue the same practice which she had undergone in the recent times. Her conversation implies the culturally restricted roles assigned to women since long. She is an embodiment of social and cultural norms which make the women of new generation realize that their foremost and prior responsibility is to look after the domestic affairs. They are also made realize about their domain of activity, that is, domesticity. Such content implicitly inculcates subservient attitude among the new generation women and is further passed on to forthcoming generation.

The product advertised in the commercial *Lemon Max Bar* is a commodity which is being produced by the capitalists, addressing women as consumers. It further promotes the patriarchal ideology by ensuring the subordinate attitude of women. The smile on the face of the female central character (Maya) in this commercial is an underlying symbol of readily accepting the patriarchal dominant ideological narratives. Women are shown experimenting, experiencing and transforming the claims (offered by any product/ taglines, slogans) into reality. By doing this, they actually promote the patriarchal ideology which is against their interest. Media works centrally depicting and naturalizing such biased gender narratives. Fiske (1990 b) argues that such imbalanced and conventionalized gender representation affects the ideology of readers/audiences and molds their ideology explicitly. That is why, audience’ response practices the same patriarchal ideology as propagated in the commercials.
Referring to electronic and vehicle related commercials, a clear line of demarcation has been drawn, outlining the gender public/private spheres. *Honda CD 70* commercial examines the dominant notions of masculinity/femininity as presented in the Pakistani electronic media. This advertisement embodies the roles assigned to men and women, identifying their status within socio-cultural domain. The tasks performed by actors in the commercial are evident of their positional value and also determine their existence in domestic and outer world. The depiction of men in public/outer sphere and women in private/domestic domain develops a segregate narrative in this commercial, which highlights stereotypical portrayal of the men as well as women. Roy (1998) claims that advertisers intentionally present the binary oppositions in such a manner that it creates a distinction between public (men) and private (women) domains. This representation of men/women signifies that needs and working conditions of men and women also differ from one another.

In the same manner, *Easy Paisa* (Banking and Insurance) commercial presents various roles assigned to men/women through several signs employed in the process of advertising. Maize fields and sheep are used as signifiers in this commercial, symbolizing the domain of men activity. The commercial contains the visual imagery of maize fields where men are shown working in the fields. The inclusion of sheep and fields in the commercial give an impression of men’s association with agriculture and also define their role in society. Men are shown indulged in more laborious, hard, active and difficult tasks that indicate their physical strength. Shields (1975) suggests that the realms of men and women functioning vary according to their roles. The complementary functions which they perform, staying in their capacity, are significant for their survival.

A glimpse of visual imprints regarding indoor activities imply the representation of women. Women have been shown in diverse contexts each indicating to their stereotypical representation. A crowd of girls wearing traditional dress has been shown crushing the spice items, used for cooking purpose. Their representation gives an impression of culturally conventionalized and subordinate role within premise of domesticity. On the other hand, another female character is shown with a child laughing and purchasing dolls in the market. As Goffman (1979) suggests that women are shown easy to be pleased and they are often projected in a child-like state of expecting pleasure. He further argues that whether in reality or in commercials, women are found
smiling, gleeful and cherishing the bits of life as compared to their male counterparts. Women are also regarded as heavy consumer of the products, which is why, most of the commercials directly address women. In this commercial, scene captured in desert signifies a que of women having pitchers on their head. They are shown responsible for the supply of water at home. They are again showed in the range of domestic affairs. Such confined repetitive projection of women in traditional roles, endorses patriarchal ideological narrative.

5.2.3 Reflection on Research Question 3

The third question raised in this study refers to socio-cultural factors which play a vital role in deciphering the signs employed in the commercials. Moreover, it also seeks to investigate as to whether gender representation in the selected commercials subscribes to or subverts the traditional gender narrative in Pakistani electronic media content. The researcher has already incorporated a detailed discussion about the social and cultural mechanisms which construct ideological gender binaries through signs at symbolic level. A sign is purely a social construct where each visual incorporated in the commercial represents certain cultural bindings. These significant socio-cultural factors determine the power relation between men and women. These factors include: cultural myths/norms, traditional practices unjustified distribution of hereditary property, economic dependence/independence, religious beliefs, patriarchal structures and biased process of gender socialization.

Firstly, cultural myths and traditional practices have been observed significantly shaping the ideology of audience. The said socio-cultural factors are predominantly found in the commercials under analysis. In Panadol (medical and personal hygiene) commercial, the female (protagonist) is presented in traditional role of a mother where she is held responsible for proper upbringing of her children. The dominant image of femininity in this commercial is traditional role of a woman as a mother. It represents the image of a lady who functions as a typical housewife and mother attending the needs of her children. As depicted in this advertisement, the mother has been portrayed as a teacher looking after the academic progress of her children. The male character is portrayed smiling in the end of commercial, giving an impression of satisfactory performance of his wife as a mother, as a wife and as a professional. The roles assigned to the female central actor are either nursing (in professional domain), or (as a teacher
and caretaker) in domestic range. This implies her stereotypical, conventional and ritual subordinate position in society which endorses the traditional stance of patriarchal narrative.

Similarly in *Maggie* food commercial, a young girl has been presented under training process to absorb/comprehend the traditional role to be performed by her as a mother/wife as it was performed by her mother. The predominant image of femininity in this commercial is of a traditional subordinate role of a woman as a mother. The female character is displayed attending the needs of her children and providing them instant and hygienic food filled with iron/protein for their better health. In this commercial as claimed by Roy (1998), women, seeking pleasure in domestic tasks not only valorizes the conventional subordinate position/role but also make it seem more natural to the targeted audience.

Secondly, economic factors also play an important role in determining social and positional status of men and women. The commercials have shown men economically independent whereas women are presented economically dependent upon men. The economic stability of men legitimize the superiority and authority of men in family ties. For instance, the male central character in *Jubilee Insurance* commercial is the embodiment of patriarchal structure. Here, this male character is shown holding power of decision and predominantly acts as a primary actor in the whole commercial. Patriarchal narrative suggests the rule and authority of the father in the family ties. And this commercial holds the male character responsible for the economic stability of family expenditure. The responsibility of children education and marriages in Pakistani context are thought to be husbands’ domain of control.

The *Orient* electronic commercial highlights a patriarchal structure where father has been displayed as the only person to meet the necessities of his daughter’s dowry. In patriarchal societies, the male member is considered authority in house and is held responsible for economic stability. It also signifies that primary hold of the family lies with the male member (father). This commercial depicts father arranging money and curious to fulfill all possible items offered to a daughter in the shape of dowry. The commercial’s inception suggests the caring nature of a father, giving an impression that happiness of parents is directly proportional to the happiness of their children. The amount paid by girl’s intended husband endorses the patriarchal ideology. It also gives
an impression that the male members either father or husband are considered economically independent and authority in terms of family relationships.

In *Q Mobile* commercial, Sara’s father is portrayed to have control when he is either shown with his daughter or wife. His expressions, gestures and body movement reflect his superior mindedness which he seems to have exercised over other female characters. His remarks about the game which his daughter intended to excel in, are “Ladkyan cricket nahe khelti” (Girls are not meant to play cricket/ Girls do not play cricket). The underlying message incorporated in this sentence signifies that cricket is a game which is associated with men because it requires strength, stamina, courage and power which is a male property. This verbal expression connotes a typical ideology of the male chauvinistic society, representing a stereotypical image of the females. His verbal selection is representative of his authority and influence in domestic affairs. In patriarchal social system, the decision powers lies with father and same ideology has been shown at work by not letting his daughter opt the field of her choice in the beginning of this commercial. Such representation of gender in existing televised content endorses the traditional perspective.

### 5.3 Conclusion

The present study examined the stereotypical gender representation in Pakistani televised content (commercials) with special focus on existing gender roles, gender biased process of socialization, gender identity and dominant masculine/feminine ideals, keeping in view the contextualized socio-cultural mechanisms. The findings of the current research, as explicated above, demonstrated that women of today are still predominantly represented in stereotyped and conventional role of a mother or a housewife whose responsibilities are to share the burden of domesticity (housekeeping). On the other hand, men are displayed authoritative, exercising their hegemony in public as well as private contexts. Most of the commercials depicted men and women in two distinct spheres, implying the role of advertising to develop a biased process of gender socialization.

The findings have also put forward the ‘modern/western’ image of today’s single women, enjoying certain level of sexual freedom/liberty which is preceded by their marriage and domestic life. The element of modernity with regard to appearance signifies their urge to find a proper match as presented in the commercials. Their
freedom would be coupled, in due course, by the prevalent patriarchal system of marriage. Matrimonial system in developing countries such as India, Pakistan and Bangladesh restricts the due liberty of women by burdening them under heavy responsibilities of domesticity. Such portrayal of male/female characters in the commercials serve to promote the patriarchal ideology where marriage and domesticity are conceived as an ultimate goal for women.

Therefore, the findings from the past and present serve to point out that ‘Liberation’ is just a convenient media rhetoric while reality lags a long way behind. Modern values have not yet distanced people from stereotypical beliefs and still we embrace our deep-rooted socio-cultural norms. Many women are brought up in such a manner that they willingly accept the image of the subservient woman. Thus, any personal or marital problem faced by women is attributed to their failing to live up to traditional norms of feminine behavior. Therefore, the traditional images of masculinity and femininity have come to acquire the status of a peaceful haven where the roles are well defined and identity conflicts are non-existent.

The media representation of gender not only develops the ideology of audience as a persuasive medium but it also compels us to perceive the way it presents gender roles, position and level of authority. The images of masculine and feminine voices displayed in the commercials strengthen our ideological beliefs about what we think as masculine or feminine. The commercials taken as sample for the investigation of gender representational value in the Pakistani context do not seem challenging to conventional power narrative where men and women are stereotypically portrayed. This leads to draw a concluding remark that the Pakistani electronic televised content (commercials) subscribes to existing imbalanced/stereotypical gender structures where men/women are traditionally presented while performing their conventional/stereotyped roles within their socially allocated domains. Advertising, being a persuasive source makes such portrayal appear natural, thereby, promoting the patriarchal ideological narrative.

5.4 Recommendations

The representation of gender is considered purely a social construct which is transmitted through some agencies of socialization at symbolic level. Television advertisements are one of the agents of communicative ideological process. Correa (2009) suggests that notions of masculinity or femininity are disseminated and
exploited as cultural stereotypes by the ones who have power. The signs incorporated in the commercials not only (re)present social reality but they are also involved in the construction of meanings where ideology at work, demonstrating such practices is concealed in socio-cultural norms. The communicative agencies have control over signs and, in turn, they (re)construct social reality where signs are the vehicle of transmitting ideological practices as claimed by Chandler (2001). However, it is imperative to have an understanding of media education to decipher versions of reality incorporated in the form of semiotic codes, especially in advertising.

As per the findings of the study, women are still situated in confined domestic range that leads to their predominantly submissive and subordinate personality traits. The element of modernity is only restricted to appearance of the female characters but they are still treated conservatively. The investigation of the commercials has indicated that treatment of society towards women has remained traditional where liberation is just a term but equal representation of gender lags far behind.

The study recommends that media should not neglect the importance of women as constructive members of society who equally contribute to national development. In the context of modern and fast moving world, the role of women should come out of domesticity to improve economic status of their families. In the present era, women are mostly found working in public domains but still they are negatively portrayed in media discourse. Different genres of media present a distorted image of femininity where women themselves are shown highly influenced by the advertisements which they come across in their routine life. Moreover, women are displayed accepting the narrative used against them without raising their voice against it.

The study has implications for the future researchers as it has addressed only one aspect of media, that is, television commercials. This study was limited to latest commercials being aired on state as well as private television channels. The future researchers may conduct a comparative study of the commercials broadcast before 2000 and after 2000 to present time, to evaluate, whether there exists any difference in the media portrayal of gender or adverts persistently follow the same gender pattern. The researchers may also compare the way gender is being represented in electronic media, print media, billboards and social media (Facebook, Twitter and Instagram).
Moving from commercials to film industry with reference to gender representation may also grab the interest of researchers. Films contain heavy visual imagery indicating gender roles in a more vivid manner. Apart from films, drama serials are the most popular and most viewed genre among Pakistani public. The critical investigation of gender representation in prime time dramas which have got maximum viewership would be an original and interesting study. Comparisons between drama serials and films could also be drawn with regard to gender positioning and identity. Apart from that, a semiotic or critical discourse analysis of songs that present women exploitation may also be an interesting inquiry.

Moreover, it might be useful to look at the behind-the-scenes gender representation (e.g., how many women are holding important positions in media) – are there TV channels, for instance, with more women’s participation at higher levels and if it has any impact on the nature of gender representation in the content (including advertisements). Intending this to the other content and programs (e.g., film, drama, etc.) – how are women portrayed there, and so on.
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APPENDIX A

Transcription of Section 1 Commercials

Kenwood Electronic Commercial

Boss: Nasir! Your shirt is shining and seems you have got married. But, sweater in this hot weather?

Nasir: Sir! Actually, I am not feeling well.

Boss: Take care!

Mother: My son has come!

Nasir: Aslam o alikum!

Father: Son! Sweater in this hot weather?

Nasir: I was feeling cold in the morning, father!

Mother: Son! Are you alright?

Nasir: I am alright. I am coming after changing the dress.

Wife: Thank you!

Nasir: Next time, you should burn the shirt sparing some time for the other one, or burn it from lower half of it. Because after this month, it would be difficult to wear sweater.

Background voice: Man is not perfect like machine. Our washing machine can make your cloths bright but if your wife burns something, you better deal it sensibly.

Kenwood, stay happy.
Orient Electronic Commercial

Wife: It does not matter how you manage, but you should not leave any stone unturned in preparing the dowry of daughter.

Husband: You don’t worry about it.

Daughter: Papa! Hurry up. He is waiting outside.

Background voice (song): You are the prayer of my heart. You are the voice of my heart. This love may not die ever. Your light may never dim. You are the peace of everybody’s heart. You are the pride of the whole house. No one is like you in this world as you are unique in this world.

Instrumental music in the background!

Father: No son! What is this?

Son: Why should you pay for the things of my house?

Father: I am father of the girl. (Song in background)

Background voice: Orient brings innovation in relationships. Live in innovation.
Phoenix Battery Commercial

Shopkeeper: Hey, Billo! Make haste and deliver the battery.

Billo: Ok

Background male voice 1 (singing): Hey! Billo is going with Phoenix. Hey Billo is going! Keep yourself safe.

Background female voice (singing): Hey Billo! You are my hero. Everything is zero in front of you.

Background male voice 1 (singing): Hey! Billo is going while having Phoenix fixed with bicycle.

Background male voice 2: He is again saved.

Background male voice 1 (singing): Nothing can stop Billo. He is leaving after he has solved the problem. Hey, Billo is going. Hey, Billo is going.

Billo: Save me!

Background male voice 2: Hey, Billo! You had to fall because if you don’t have Phoenix battery, you can survive anymore. Its most advanced drive charge technique gives it a long life. Life, keeps on moving with Phoenix Battery.
Honda Motorbike Commercial

Wife: Listen! Wait for a while, His fee has to be paid.

Husband (man 1): 100 km more.

Background voice: Benefit, more benefit

Friend (man 2): You have sown the crop. Did you purchase urea?

Friend (man 1): I have Honda. Just 500 km more.

Friend 2: What do you mean?

Friend 1: It means this is Honda CD 70. The more you ride, the more benefits you gain.

Friend2: How is that?

Friend 1: Because it has the engine with benefit.

Friend 2: Engine with benefit?

Friend 1: This engine is made of Japanese technology that consumes less petrol than any other motorcycle company. The cost of maintenance is equal to nothing. And when you resale it, you get the benefit more than any other.

Background voice: Benefit, more benefit

Friend 1: Friendship with Honda means friendship with benefit

Background voice: So, ride Honda CD 70 that has engine with benefit. Get benefit after every km.

Benefit, more benefit.

Friend 2: I will purchase only Honda.

Background voice (male): For more information, contact with Honda dealer.
Yamaha Motorbike Commercial

Ali Zafar (singing): In the darkness of night, I come wearing black goggles and I become the soul of every party. I play guitar, beat the drums that makes everyone dance on the party floor. I sing different types of songs and I don’t even listen to my father. I am a rock-star. Don’t stop me. I am a popstar. Don’t stop me. I am superstar. I fall in love daily.

Yamaha 125 YBR

Background male voice: Yamaha, Revs Your Heart
Transcription of Section 2 commercials

K & N Deline Commercial

Mother: Running after children, sit at one place and eat it.

Hurry up. Finish your breakfast. Oho! Eat this toast.

Your breakfast, Bye!

In the fast lifestyle of these days, taking breakfast satisfactorily is impossible and if somehow they take it; it is not nutritious. Resultantly, they get exhausted before lunch and feel dizzy.

This is all my fault. Lifestyle has got changed but breakfast is the same.

They need maximum protein in less time. So, I changed it and now their breakfast is Deline. It is protein power breakfast in less time. Therefore, they remain full day active whether it is Sunday or Monday.

Background male voice: K & Ns Deline, Protein Power Breakfast.
Maggi Food Commercial

Boy 1: It was out
Boy 2: not out
Boy 1: Out
Boy 2: Not out

Boy 1 and 2: It is mine, it is mine, it is mine.

Sister: I shall give Maggie to the one, who tells me what makes it so spicy.

Boy 2: Sour lemon.
Boy 1: Chilies
Boy 2: Sour lemon
Boy 1: Chilies
Boy 2: Sour lemon
Boy 1: Chilies

Sister: Both

Both boys: Huh

Mother: There is something more in Maggi.

Boys: Something more?

Background male voice: Its yummy taste makes the boys excited and the combination of Iron and protein makes it mommies’ favorite.

Background voice of boys: Maggie, Maggie, Maggie

Background female voice: Nestle, good food good life.
**Sheezan Pickle Commercial**

Male background voice (music)

Female background voice: the pickle contains carrots, green bitter chili and mangoes. Feel the taste of spicy pickle of seven colors. These seven colorful ingredients of the pickle add spice and color in the life.

Male background voice: With best fruits, vegetable and spices, the pickle is like spice in relations, Shezan Pickle of seven colors.

Male background voice: Sheezan with seven ingredients in seven colors.
Sting Beverage Commercial

Music in the background

Visual communication among the characters.

Male background voice: Sting, a jerk of taste.
Nestle Pure Life Commercial

Daughter: Mother! You always chose the best for me. You took care of me. You provided me healthy and protected life with Nestle pure life so that I might do the same for my daughter. I might take care of her and give her healthy life. You not only gave me life but pure life.

Male background voice: Guaranteed purity through a vigorous 14 step quality process.

Female background voice: Nestle pure life. Drink better, live better. Nestle good food, good life.
Transcription of Section 3 Commercials

Disprin Commercial

Wife: Headache, headache, headache, headache, headache, headache, headache, headache, headache, headache, headache, headache, headache, headache, headache, headache, headache

Background male voice: When you are feeling severe headache, mix two tablets of disprin in water. It will take your headache away within 60 seconds.

Wife: Because red will suit with these sandals. Huh?

Husband: So, red is okay.

Wife: ha-ha (laughing)

Background male voice: Disprin a speedy treatment of headache,

All the medicines should be kept out of the children reach.
Safeguard Soap Commercial

Boy 1: Why is your mother so worried?

Boy 2: She says that germs will make me ill.

Boy 1: Does she not know about the superpowers of new Safeguard?

Boy 2: Nodding his head

Boy 1: My mother says that it fights against many unseen germs.

Doctor: Absolutely right, this is new and modern Safeguard, Pakistan’s best antibacterial soap. Its modern germs screen technology kills the dangerous germs as compared to other beauty soaps.

Mother of boy 1: That is why, Safeguard is not only my choice but it is regarded as Pakistan’s best anti-bacterial soap.
Hamdard Safi Syrup Commercial

Instrumental music in the background.

Girl: Sometimes, we make things very difficult for us. Instead of eliminating problems from their roots, we only treat them at surface level, causing bad skin problems such as pimples and darkening the skin. The solution to such problems is quite simple.

Background voice of girl: Safi, Safi manufactured by Hamdard contains 21 natural ingredients of herbs which help in cleaning blood and keep your skin fairer. Safi is enough. (Instrumental music in background).
Panadol Commercial

Lady Doctor: I always take care of having Panadol with me. In Pakistan, doctors mostly suggest Panadol to their patients as it is the most effective solution of pain. This will make family trust me forever; Panadol, my trust

Male background voice: Keep all the medicines out of the children reach.
**Colgate Toothpaste Commercial:**

Granddaughter: Dada jee! (Grandfather)

Grandfather: Wow! Good girl.

Granddaughter: Grandmother!

Grandmother: Hmm, ha-ha. Open your mouth.

Mother: Everyone likes Jia. But I am always afraid of cavities.

Doctor: Yes, such sweet items of food can cause cavities. That is why, I suggest Colgate. Its calcium block formula saves teeth from the cavities.

Mother: No fear of cavities, No hesitation in love.

Male background voice: Colgate is the first choice of dentists.
Transcription of Section 4 Commercials

Allied Bank Commercial

Girl: Now, listen to me carefully. Today, I will tell you how to open an account in a heart. So, first, I asked my father as to how he would open an account in someone’s heart.

Father: With good behavior.

Girl: Then I asked my uncle and he said.

Uncle: By spreading smiles.

Girl: And then I asked my mother and she said.

Mother: By helping someone at the right time.

Girl: So, it is a small thing that opens a big account in a heart.

Voice over (male): In the same way, Allied Bank takes care of you so that our account may be opened in your heart.

Girl: Hmm, what did you understand?
**Easy Paisa Commercial**

Shopkeeper (i): Salam, Ama (mother)!

Woman: Wa.alikumusalam!

Shopkeeper (i): Today, your health seems better, Ama!

Woman: (giving her cell phone to shopkeeper) Today, Azam sent money for my medicine through Easy Paisa. Please give me quickly.

Shopkeeper (i): (while reading message from her mobile) oho, Ama! This time Azam has sent money from some other service. This service is not available in this area.

She calls her son, Azam. His mobile rings and he picks up the call.

Azam: Yes, mother! Didn’t you send the money through Easy Paisa?

Azam asks the shopkeeper (ii)

Azam: O, brother! Did you not send money through Easy Paisa?

Shopkeeper (ii): Sent from other service, it is the same.

Azam: It is not the same, brother!

Azam to his mother.

Azam: Ok, mother! Let me check.

She moves to leave the shop in disappointment.

Another customer receiving money asks shopkeeper in a gesture and he replies ‘two’. The customer takes out two thousands from his money and gives it to shopkeeper.

Shopkeeper: O, ama! Your transaction is done.

Woman: but, son! Azam …

Customer! O, mother! You take money, go and take your medicine. We will tell Azam.

She takes money and goes away.
Background voice (male): We know that you do not send money, but hopes. That is why, Easy Paisa service is available at such places in Pakistan where there is no other way to send money. So, remember the confirmation code of original Easy Paisa money transfer which is sent from 3737.

No other is like Easy Paisa money transfer.
Bank Alfalah Commercial

Speaker (voice over male): Kamran and Ayesha wanted to marry.

Ayesha’s father: How dare you think of marrying my daughter?

Speaker (voice over male): Now, it is the difference of thinking. It was easy for him to be covered in a shawl and let the beard grow and close himself in a room. But he went to bank Alfalah and opened his ‘Kamyab Karobar Bank Account’ (successful business bank account). Instead of writing purposeless lyrics, he continued signing bank checks. Instead of sending melancholic messages, he continued receiving free messages of transaction. And he continued growing in business. And with Alfalah Kamyab Karobar, he got free unlimited pay order drafts and continued spreading his business with the help of more than six hundred branches of Bank Alfalah. When you have higher goals in your mind, Bank Alfalah is with you.

Bank Alfalah, the way forward.
Jubilee Insurance Commercial

Male background voice: Today your son gets first position in studies. He plays a little but works hard. He wants to make his future better. Will it be just if tomorrow you are not able to pay his college fee? Today, your daughter does not demand costly things. She cares for what you like and if tomorrow you cannot marry her off well, will this be just? Today, your wife prefers her family and does not celebrate her sundays for the sake of her family. And tomorrow if she does not get retired from her job after your retirement, will this be just?

That is why, Jubilee Insurance offers plans, according to your needs with a very easy processing and if you take a right decision today that will benefit you in future.

For carefree future, only Jubilee Insurance
State Life Insurance Commercial

Husband: Happy anniversary!

Wife: Did you remember that?

Husband: Yes, and I also remembered to bring gift for you.

Wife: Huh

Husband: On first anniversary, I gave you a sarhi (a traditional dress worn by women).

Wife: The dry cleaner…

Husband: Burnt that and the ring that I gave you on second anniversary?

Wife: That was stolen. Your son will make paper aero-plane with these insurance papers and fly it.

Husband: This is the insurance of State Life. Neither it can be stolen nor be wasted. Its worth will increase with our passing age and it will save our future too. This Insurance will help us when we will need it the most.

Wife: What do you mean by ‘we’?

Husband: Huh?

Wife: This is my gift.

Background male voice: State life cares for your happiness and safety.
Ariel Commercial

Wasim (Male): Some of you said famous powder is as good as Ariel. So, today’s one time washing challenge will decide which one is the Pakistan’s best powder. So which team will win, whether of famous powder or of Ariel?

Both teams (yelling): Yeee

Wasim: So, today’s challenge begins.

Crowd (Female): Shouting

Wasim: (women pouring things on a cloth) Chocolate cream, oil and juice.

(Wasim cuts the cloth in two pieces)

One will be washed with famous powder and the other with Ariel. Did the famous powder cleanse in one wash?

Crowd (Female): No

Wasim: That means we need to wash again.

And Ariel?

Crowd (Female): Shouting, yes Ariel has done it.

Wasim: So, it has been proved that Pakistan’s best powder in one wash!

Crowd (Female): Ariel

Wasim: The best cleaning in one wash.
**Bonus Tristar Commercial**

Friend of Mother-in-law: Hey, what do these girls (modern) do now a days? We used to grind in mortar with pestle and they grind in machines.

Mother-in-law: Hey! We used to wash strains of curry and mud by rubbing them with soap and they bring powder for washing.

Daughter-in-law: Mother! Not only powder for such kind of curry strains but new Bonus Tristar.

Friend and mother-in-law: New?

Voice over (male): Yes, new Bonus Tristar for modern time. It is more powerful than any other soap or powder and makes more foam which cleans the strains with new fragrance.

Mother-in-law: We agree.

Friend: Now, the age is yours.

Daughter-in-law: Wow! What an excellent powder Bonus is.
**Harpic Chotu Commercial**

Daughter-in-law: Hey, mother! Why are you pouring (wasting) money?

Mother-in-law: How much do you save by using this (Harpic)?

Daughter-in-law: Small Harpic can be used to clean for the whole month with just the half cost of your acid.

M: Shut up! This small?

Daughter-in-law: You should try it by yourself.

Thick Harpic cleans by applying only one time. But your acid flows quickly and is used in higher ratio which is why for a month you need two bottles of acid while one bottle of Harpic would suffice. So, it gives cleanliness for the whole month with half cost of the acid.

Mother-in-law: Wow!

(Mother-in-law is shown procuring Harpic from the shop)

Daughter-in-law: Mother! Did you remember this?

Mother-in-law: Yes, Ruksana! Small Harpic gives cleanliness for the whole month with half cost.

Daughter-in-law: ha-ha –ha (laughing)
Lemon Max Commercial

Husband: Let’s go on long drive.

Mother: Daughter-in-law! Wash all the utensils before you go.

Wife: (singing): New max long bar that can be used many times. It has the power of many lemons which washes the oil from utensils completely. One max bar works for the whole month.

Wife: So, should we go on long drive?

Mother: Hurry up, it is getting late.

Background voice (male): One month, one bar. Pakistan’s no 1 Lemon Max Long Bar.
**Surf Excel Commercial**

Mother: Amaan! (She wanted Amaan to change his new cloths)

Friend (i): Hey, Amaan!

Hey, Amaan! Wow! Your Kurta.

Friend (ii): It is looking really nice.

Amaan: Thank you.

Amaan looks at an old man whose cart stall is stuck in a ditch. The old man has fresh samosas and hot jalebis (fried sweet) on it and he is coming to sell it before breaking the fast. He cannot get it out and is running out of time.

Old man: Fresh samosas, hot jalebis!

Amaan runs towards the old man, looks at the wheel that was stuck in the ditch and starts putting samosas in the front side of his kurta.

Old man: Hey! What are you doing? Hey! Hey!

Amaan: (While running towards the market) Fresh and hot samosas, fresh and hot samosas, fresh and hot samosas, fresh and samosas, come and have fresh samosas.

(People get attracted towards young angel and start purchasing samosas)

Background Song: Destiny has kissed my forehead today.

Destiny has kissed my forehead today.

In the holy month, the world is illuminating

In the holy month, the world is illuminating

Customer (i): Don’t you have jalebis?

Amaan: Yes, of course

(Friend ii brings jalebis)
Song in background: Angles have descended to turn my world in a celebration.

Customer (ii): and for us?

Old man: The rest is for these lovely kids.

Amaan looks at his new clothes which are dirty now and he looks at his mother, standing in front of him who smiles in return to show that it does not matter.

Background female voice: Helping someone is a virtue. And if your clothes get stained while helping others, then stains are good.
Transcription of Section 6 Commercials

Ufone Commercial

Wife: Let’s go for shopping.

Husband: Fetch me fruits and put it in the kitchen.

Wife: If I want to go to my mother, you ask to invite her here.

Husband: Hmm

Son: If I want to go out with friends, you ask to invite friends here.

Wife: If we want to go for shopping now. What should we do? Should we invite shopping mall in home?

Husband: Yes

Son: Hmm?

Male background voice: When everything is available in your house, who will go to mall? Now, you can download Umall application on your mobile. In this way, you can purchase clothes, shoes, electronics, cosmetics, toys, jewelry, watches and many more things of local and international brands. It will cost you less than to go and purchase from market. You can either pay on delivery or on Ufone Paisa shop where you can also use your U Paisa mobile account. And from Umall you can purchase whatever you want while sitting at one place.

Salesman: What an environment you have made? Hmm.

Background voice: Ufone! You are the one.

Wife: It is a bad thing. The last time mall came here. Sometime, we should also go to mall.

Husband: That is the difference between mall and your auntie. Mall does not mind it.
**Jazz 3G Commercial**

Foreign girl: So, where are you from?
Pakistani girl: Pakistan
Foreign girl: Oh! Pakistan?
Pakistani girl: Brother! If only bad news are broadcast, people will imagine Pakistan as a bad country.
Brother: We have to do something.
(They come back to Pakistan)
Father: People go abroad and you came back to Pakistan? Just because people say bad things about Pakistan?
Son (girl’s brother): Father! This is our country.
Daughter (girl): And this is our duty that we are to tell the world that Pakistan is not inferior to any country.
Song: Tell the world.
Reporter (i): This is the story of a brother and a sister.
Reporter (ii): They are brother and sister who are on a mission with jazz 3G connection to represent Pakistan in a better way.
Farmer: If my son had not seen video on Jazz internet, my whole crop would have destroyed. All of them call him a hero.
Background voice (male): These students are the sponsor of this family via 3G Jazz connection.
Girl: Now, he will go to school.
Village girl: I cannot go outside for job. So, I have brought school in my home.
Song: Tell the world.
Pakistani man (abroad): We have stayed here for a long time. Should we return to Pakistan?
Girl: Brother! We told the world.
Father: And keep on telling them.
Background song: We are Jazz. Tell the world.
Son: Father! Where is mama?
Father: mama is sick. Why don’t we make breakfast for her today?
Child: Oh!
Father: oh yar (friend).
Son: Papa! Smoke
Father: French toast.
Son: Papa! Fire
Son: Auntie and grandma. Papa! For the milkshake, let’s call auntie, for French toast auntie, and grandma for the rest of the breakfast.
Background voice: Now, whatever the network, call your loved ones at the best call rates on Telenor Talkshawk day and night. So, call any network without any hesitation only at 30 paisa for 20 seconds. Just dial *25# daily to activate the offer.
Wife: Hmm, breakfast is done who is going to make lunch
Background song
Mother: Cricket is his life. Let her play.

Father: Girls do not play cricket.

Mother: Are you ready my daughter? Talk to your father before you leave.

Sara: I am not allowed to speak in front of father rather only to listen. Take care! I have to leave.

Mother: Sara! How is the training going on?

Sara: It is a very good experience mother. You know? The selection will be finalized by tomorrow. I am a bit nervous but I am enjoying a lot.

Instructor: Sara!

Sara: Yes, ma’am! Ok mother! Now I have to go. I will send the pictures tonight.

Mother: Sara, my daughter! Take care.

Look! Sara is looking so beautiful.

O Allah! Have mercy!

Father: What happened?

Mother: Nothing!

Ameena! Nusrat! Sara has been selected in Pakistani team.

Ameena and Nusrat: Congratulations!

Mother: Oh, my daughter!

A man in the street: Iqbal sahib! May Allah bless everyone with a daughter like Sara! She is the honor of our colony.
Mother! Is the meal ready for breaking the fast?

Sara! Yes, mother! It is done. Mother! This is Salma, this is Tehreen and this is Adeela (on skype).

Girls: Aslam o alikum, Auntie!

Mother: Wa.alikumusalam, daughter! Stay blessed and happy.

Mother! You know? Tomorrow is our first match.

Mother: You will win.

Sara: InshaAllah!

Commentary: Sara has pulled it back for Pakistan, just four runs in this over so far, last ball of the match, Australia needs two runs. And here we go. Bold!

Mother: Sara, Sara has won, Sara has won!

Background music:

Sara: Mother, hello mother! We won, did you see?

Father: Congratulations!

Sara: Father! Go, my daughter!

Man: Sara! This is your first match and became player of the match. Congratulations!

So, what are you doing on this Eid?

Sara: Going to my home, to my father and I have to talk discuss/share a lot of things.

Background music:

Background male voice: New age, new things.
**Fair & Lovely Commercial**

Father: Hey! Listen to me. The boy is perfect.

Daughter: Dad, I want to have job first.

Father: But, he has good job and own house. He is well settled.

Daughter: But, dad…

Father: He is a perfect match for you. My daughter! It is difficult to find such appropriate proposal.

Daughter to her friend (music in background): May be, dad is right.

Huh?

Friend: You better get ready for marriage.

Daughter: What? In this condition?

(Starts using Fair & Lovely in the backdrop of music)

Daughter: Dad! You are right. I shall marry.

Father: Listen (wife)! My daughter perfect….

Daughter: But, after three years

Father: Three years?

Daughter: I want to have good job, own house and settle myself like him. For this, I will have to work for three years. Then, it will be a perfect match, equal, equal.

Background voice of a girl: Where were you so far?

Background voice of a boy: Fair & Lovely, fairness by the fair treatment.
Skin Care Beauty Cream Commercial

Female background voice: Music in the background

Sister: Sara!

Female background voice: Sara came from a big city with beautiful colors and beautiful face. She always keeps smiling.

Sara: this is for you, dear aunt.

Female background voice: I got surprised after listening the secret of her beauty.

Sister: What?

Sara: I, neither apply heavy makeup nor highly enriched chemical cream as they destroy the natural skin.

Sister: what should I do?

Sara: Just have dinner now! Don’t be impatient. Save your skin by using Skin White Gold Beauty cream.

Male background voice: Now, be a bit patient. Use Skin White Gold Beauty day and night. No chemicals, no lies. It will take some time, but will make your face glowingly white.

Sister: people in the college will be surprised, observing abrupt change in my face.

Sara: And probably, you may find some prince in a short time.

Male background voice: Skin White Gold Beauty Cream

Sara: Save your skin and don’t be impatient.
APPENDIX B

Translation Verification Letters

TO WHOM IT MAY CONCERN

It is to certify that the translations of the Television Commercials used in the thesis have been examined and authenticated by me as a subject specialist.

Dr. Jamil Asghar

(Assistant Professor)

Faculty of English Studies

NUML, Islamabad
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