

**GENDERED BODIES IN PAKISTANI COMMERCIAL
ADVERTISEMENTS: A CRITICAL DISCOURSE ANALYSIS**



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CERTIFICATE

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DEDICATION

This research is dedicated to my supervisors and my family.

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ABSTRACT

This study is an attempt to explore the representation of the gendered body in Pakistani advertisements. The study has analysed 62 advertisements thematically linked to the depiction of the gendered body. The analysed sample has been chosen from the year 2010-2018 to study contemporary advertisements. Critical Discourse Analysis has been employed to analyse the presence and representation of the gendered body in the endorsements. Major findings point out a biased representation of the gendered bodies where the depictions of the male and female body differ heavily. The female body is typically depicted to be worth her physical beauty, with no or very less agency over itself, while the male body remains less objectified and commodified and is taken more practically.

Keywords: Advertisements, Critical Discourse Analysis, Gendered Body

CHAPTER 1

INTRODUCTION

Media has always been a pivotal agent of representation of social practices and society overall using different media tools and strategies for providing the masses with information and instilling ideas in the social consciousness. Therefore, we see certain practices to be normalized through the media and the notion of gendered bodies is one of them. Shilling (2016) defines the gendered body as the socio-cultural differences between the male and female body, constructed through social practices and prejudices. Ostberg et al. (2012) have stated the representation of gendered bodies in the media to be unrealistic, stereotypical, sexualized or generally biased. Advertisement is one of the most prominent media tools which represents and uses the gendered bodies for providing information to the masses. The print and electronic media advertisements have long made it easy and a successful mode to communicate ideas with a direct visual display using many advertising tools and strategies. The modes of communicating the various objectives to the audience to make use of real-life phenomena and glamourize them into attention-catching advertisements (Goffman, 1976). The social practices prevalent in any social setup are evidently used, highlighted or even altered and manipulated in the media and advertisements subjected towards it. Various objects and notions are represented in various manners in the advertisements including social practices, commodities, commodified objects or concepts and humans.

People reduced to advertisable objects besides being an aid to advertising and a subject of it; the masculinity and femininity lead to the different use and portrayal of the humans in different scenarios and gender roles (Signoretti, 2017). The dichotomy of people into male and female seems as naturally occurring but is a construction of the social beliefs and practices; thus, the natural phenomenon becomes problematic many times. The body gendered to limit the individuals into socially constructed masculine and feminine beings bring about various disadvantages and not many pros in the baggage. The media has been seen to be mainly misogynist (Isanov, 2006; Smelik, 2007) almost everywhere, basing the naturalty and normalcy of the dichotomy between

gendered bodies under the socially promulgated discriminations, limitations or freedom of certain functions and roles.

The presence of the gendered body and the subsequent discriminations and biases in multiple aspects are imposed in the society as the acceptable practices and behaviours. The society uses the created differences for keeping the populations in control through the implication of genderedness; controlling the body and as a result of the individuals in the society according to its own structure. The hegemony creates differences and biases and keeps the situation in control. Similar mechanisms apply to many social setups regarding such practices in media and advertising. Pakistani media has its fair share of the representation of gendered body; being put to its use in the advertisements. Given the patriarchal socio-cultural setups prevalent in Pakistani society, the differences between the representations of gendered bodies have been seen undoubtedly.

The general representative routines in the Pakistani advertisements show a clear difference between the genders in media and specifically the advertisements (Ullah & Khan, 2014). The gender stereotypes are clearly seen to be effective in use throughout the advertisement content according to multiple pieces of research, including those of Hashmi, Zulqarnain, & Ghafoor (2018), Jamil (2018) and Ali & Shahwar (2011). These differences show and reinforce the naturalised notions of gender differences, limitations or freedoms subjected to the genders, gender roles and gender stereotypes. The genders are shown in the socially accepted gender roles where the men take up the more serious aspect of representation regarding politics and economy usually. The women are shown in more physical beauty and household-related roles in the Pakistani media (Ali & Batool, 2015; Jamil, 2018). The female gender is regarded as sensitive and as an entity of honour for the man and the society (Ahmad, 2016). Though the gender discourse has been explored in the context of Pakistani advertisements, the aspect of the gendered bodies has not been taken up very enthusiastically by the native researches. There isn't much of related literature produced in Pakistan's context for the analysis of gendered bodies in the media particularly for the male body and non-beauty domains. My research aims to mitigate this scarcity of literature in this domain.

My research is an attempt to analyse the advertisements for the representation of gendered bodies using Critical Discourse Analysis (CDA). The Critical Discourse Analysis looks at language as a part of social processes working within a social setup/structure. The linguistic character of socio-cultural process is analysed using this technique (Jahedi, Abdullah & Mukundan, 2014). I have used the CDA for the examination of gendered bodies in Pakistani advertisements as the media is directly related to the use of language for conveying messages to the masses. Social practices are communicated through language and discourse which makes the Critical Discourse Analysis a valid and efficient tool for research.

1.1 Statement of Problem

Discourses are knowledge structures which generate, inhibit or alter social practices by use of language and power structures in the society (Given, 2008). Multiple modes of transmission of the ideas under a discourse are present in the society such as education, media, literature and law. Media is an important participant of the creation, promotion and communication of discourses, ideas, stereotypes and providing information to the masses. Advertisements are a short and apt way of using the mass media for the communication of many ideas to the masses by corporations and companies providing services to their customers in any given social setup. The media and consequently the advertisements have a two-way relationship with social practices and perceptions of ideas, stereotypes and social roles; they make or alter them and reinforce them under different discourses while discourses create, alter and affect the representation of the ideas, stereotypes, social practices and social roles to be communicated to the audience—affecting the society.

The representation of gender and gender roles is a huge aspect of the media and advertisements; the depiction of the gendered bodies in the advertisements directly takes the human form and moulds it according to the discourses it follows, thus repeatedly providing the audience with different ideas to absorb and consequently practice to a great extent. There can be a great variety of issues regarding the representation of the gendered bodies in the advertisements. These issues arise due to the discourses and social practices, from where the ideas for representation come from. Stereotyping, misogynistic notions and implication of biased gender roles are some

prominent issues which create misrepresentation, underrepresentation and biased representation of the gendered bodies (Rafferty, 2013). These issues confine individuals into specific social roles which can be unfair, unethical and against human rights (Rafferty, 2013). So, it is important to study how the working of advertisements in discursively constructing and reinforcing the ideas and social practices regarding gendered bodies and their perceptions and effects on society. This study therefore, is aimed towards the analysis of the representation of the gendered bodies in the Pakistani print and electronic advertisements to examine the presence and representation of gendered bodies in the advertisements, their details and their social repercussions.

1.1.1 Research Problem

The research problem perused takes up the analysis of representative characteristics of the Pakistani advertisements for the portrayal and use of gendered bodies for conveying their message and imparting information to the targeted audience. For the purpose of this study, I have operationalised the subject into the following research objectives and questions for gaining insights and providing an analysis of the topic. In the following are mentioned my study's research questions and objectives:

1.2 Research Questions

1. Why and how are gendered bodies represented in the Pakistani electronic and print advertisements?
2. What is the discursive construction of gendered bodies in these electronic and print advertisements?
3. What are the differences between the representations of gendered bodies in these advertisements?
4. How does the representation of gendered bodies affect society?

1.3 Research Objectives

The objectives of the current study are to:

1. Analyse representation of gendered bodies in Pakistani print and electronic advertisements.

The objective aims to look at the representation of gendered bodies in Pakistani print and electronic advertisements. The research will investigate how the gendered bodies are represented, what methods or tools are used for the representation of the gendered bodies to assert various meanings to their audience. Analysis of the concerned representation will be explored in the given contexts of their social setup and targeted audience and the meanings which can be derived from them.

2. Explain the discursive construction of gendered bodies in Pakistani advertisements.

The second objective deals with discovering and elaborating the discursive construction of the gendered bodies in Pakistani advertisements. The goal is to see how the gendered bodies are constructed through discourse under their social construction, how the discourse works for the representation and dictates certain modes of representation for the gendered bodies in the advertisements. The discursive construction of gendered bodies and their use and working is aimed to be elaborated in the research.

3. Examine the differences of representation (if any) between the gendered bodies

The research aims to examine if there are any differences in the representation of the gendered bodies. The research will look into the extent and kind of differences of representation in the advertisements to have a clearer picture of the socio-cultural practices conveyed through the representation.

4. Explain the social analysis of these gendered bodies.

The objective of the research will look into the social analysis of the gendered bodies and their use in Pakistani advertisements. The mechanisms under which the gendered bodies are socially constructed, used and affect the society will be analysed. The objective is to understand and examine the social effect of the concerned representation in the society, how the perceptions, stereotypes and gender roles are formed and perceived by the society and how well they are received in the audience.

1.4 Explanation of the Key Concepts

1.4.1 Discourse

The SAGE Dictionary of Qualitative Inquiry (2007) defines the Foucauldian discourse as “systems of thought that construct subjects and their worlds. For Foucault, discourses are practices (composed of ideas, ideologies, attitudes, courses of action, terms of reference) that systematically constitute the subjects and objects of which they speak”. Lacan (2007) defines discourse as “a way of organising knowledge that structures the constitution of social (and progressively global) relations through the collective understanding of the discursive logic and the acceptance of the discourse as social fact”. According to McLoughlin (2017), the Foucauldian discourses consist of systems that classify and regulate people’s identities, operating through social practices in different relations of power and knowledge”. Wodak defines discourse as a collection of interrelated socially constructed linguistic acts, which manifest themselves in the social fields of action (Jahedi, Abdullah and Mukundan, 2014).

Wodak (2001) defines discourse “as a complex bundle of simultaneous and sequential interrelated linguistic acts, which manifest themselves within and across the social fields of action as thematically interrelated semiotic, oral or written tokens, very often as texts”. These definitions define the discourse aptly in the case of media discourses; hence have been borrowed by me for the current study. I am using the definition by Wodak (2001) as it is precise and most relevant to my research matter regarding the use of language in advertisements and discourse analysis.

1.4.2 Discursive Practice

Discursive practice can be defined as “Expression of social practice through discourse, i.e. how discourse is involved in the construction of social practice including beliefs, knowledge, religion, norms and values” according to Chilwa (2010). Discursive practices are the processes by which cultural meanings are produced and understood.

1.4.3 Discursive Construction

The term discursive construction refers to the construction of social practices, behaviours and norms under certain discourses to be translated into discursive practices.

1.4.4 Gendered Body

Gendered bodies or sexed bodies can be explained as the socio-cultural differences constructed between the male and female body through the social practices and prejudices according to Shilling (2016). Butler states that the bodies are produced in a gendered context and naturalized by symbolic performances (Griffen, 2007), the performance being habitual act leaves less room for the agency for the individual (DeFrancisco, 2007). Angela King (2004) draws on Foucault taking the gendered body as discursively constructed constraints of the human body which confines them to certain gender (sex) based norms for keeping them disciplined and under control. Maintaining the body in heteronormative or binary norms limiting body to male and female constructs for its actions and performances is the of the body is for disciplining the body into gendered norms (Palczewski, Catherine, 2014).

These definitions are linked to the discursive construction of the body in a gendered way which is the major focus of the research. The definition by Shilling (2016) is the most precise one which includes the concepts by Butler and King as mentioned above too; so, it can be efficiently used for this research.

1.4.5 Hegemony

The Encyclopaedia Britannica defines hegemony as the relatively dominant position of a particular set of ideas and their associated tendency to become commonsensical and intuitive, thereby inhibiting the dissemination or even the articulation of alternative ideas. The concept of the hegemony by Gramsci is the consensual domination through naturalization of practices and ideas in the society (Jahedi, Abdullah and Mukundan, 2014). Yoon (2015) describes hegemony as a consent-based power or dominance provided to a certain social group deriving the power from the social institutions. These definitions are clear and generalised so as to use in different contexts, specifically for the context of this research.

1.4.6 Advertisements

Advertisements are defined by the Encyclopaedia Britannica as a public announcement, generally print, audio, or video; made to promote a commodity, service, or idea through various media, including billboards, direct mail, print magazines and newspapers, radio, television, and the World Wide Web. William Stanton states that “Advertising consists of all activities involved in presenting to a group a non-personal, oral or visual, openly sponsored identified message regarding a product, service, or idea. The message called an advertisement, is disseminated through one or more media and is paid for by the identified sponsor”, while Philip Kotler defines advertising as any paid form of non-personal presentation and promotion of goods, services, or ideas by an identified sponsor. These definitions are chosen due to their objectivity as the majority of the definitions take a highly marketing oriented technical shape according to TouchStone limited (2018).

1.4.7 Critical Discourse Analysis

Fairclough (2012) states that Critical discourse analysis (CDA) is a branch of critical social analysis, which contributes to the latter a focus on discourse and on relations between discourse and other social elements. Fairclough and Graham state that Critical discourse analysis is a method that analyses language as discourse, which means that language is conceived as one element of the social process dialectically interconnected with others (2002). Jahedi states that CDA analyses the linguistic character of social and cultural processes and structures (Fairclough & Wodak, 1997). Taylor and Yates (2001) define CDA as “a set of methods and theories for investigating language in use and language in social contexts. Discourse research offers routes into the study of meanings, a way of investigating the back-and-forth dialogues which constitute social action, along with the patterns of signification and representation which constitute culture”. These definitions are specifically suited to the research due to their focus on language, discourse and social practices.

CHAPTER 2

REVIEW OF LITERATURE

This chapter discusses the literature reviewed. A conceptual framework has been developed by using various concepts from the reviewed works.

The literature review surveys and presents the studies and academic works and literature done for a selected area of study. It summarises the present literature for the topic of study by delving into the works done in that regard under theoretical, conceptual and technical basis and shows how the previous research links to the current research. The literature review provides an in-depth analysis of the prior works and aids in creating a foundation, an academic connection and a discussion for further research being done. The literature review can be of various types differing due to their modes of collecting and displaying the literature reviewed.

This literature review takes a narrative style or the review of the literature relevant to the area studied as the research is qualitative in nature and the narrative style literature review suits it well. A narrative literature review for qualitative research encompasses the various relevant concepts, theories and works which aid in the understanding of the basic key concepts involved in the research and builds a theoretical and conceptual background for the research while pointing out the research gaps for further study. The narrative mode of the literature review is more focused on a thorough unanticipated understanding of the topic, making its foundation by summarising the relevant research and concepts and pitching various academic views on the study issue. This kind of literature review focuses more on the understanding of the relevant concepts and not on the accumulation of knowledge for the further research; it helps the researcher find the reason and significance of their research as a result. I have arranged my literature in four broader themes: (i) **Body and Gendered Bodies**, (ii), **Theories of Representation** (iii) **South Asian Literature**, and (iv) **Critical Discourse Analysis**.

The literature review has taken into account various studies regarding the representation of the gendered body in media and specifically in the advertisements. the power structures, discourses and their relationship with the sociocultural representations and

norms regarding genders and gendered bodies have been researched. The literature presents generally unvarying ideas regarding the representation of gendered bodies in advertisements across the globe. A tendency towards female objectification has been noted by various studies where the issues of body image and beauty dominate the female body representation. The representation of the male body is also represented in specific norms relating to physical strength and autonomy. Representation of the gendered body in the ads under hegemonic, patriarchal discourses have been observed throughout the literature. Regarding the South-Asian and Pakistani literature, the presence of post-colonial body ideals has been noted throughout.

2.1. Body and Gendered Body

2.1.1. Body Politics, and Representation of Body

How the body is represented is affected by how it is constructed to be presented in society as the foundation of what a gendered body is. The widely accepted and practised heteronormative ideas regarding gender and gendered bodies signify the representation of the body in both society and the media. Body politics rules the societal norms for the genders where the gendered body is controlled, oppressed and limited in its functions and performance as Foucault takes it (King, 2004). Butler (1990) states that the bodies are produced and naturalized by symbolic performances such as putting on makeup. But then many of the performances of the body cannot be described or represented for that matter like an orgasm or grief as a taken example by the author. The author states that the discourses are generated by the performances and practices of the body. The discursive forms of knowledge are not truly abstract but are tied to the performance and the act of the body as the words and linguistic concepts do come from the bodily senses and actions. So, the basic understanding of the gendered body seen as the masculine and feminine is the construct of the society, for the bodies to behave as such.

According to Lefebvre (1991), the body and its functions gave way to words, discourses, symbolism and representation. Lefebvre states that the discourses and symbolisms are created by humans performing or acting them out and are not just produced objectively in the form of texts and images. The research thoroughly looks into the gap between the representation and non-representation theories and concludes

that the two are working together most of the times and that the non-representation theories should be explored more for the understanding of the body in the social context for a larger space of interpretation of the true nature of the body.

Liza Griffen (2007) looks at the representation of bodies in another than a linguistic way for dealing with the representation of the body. Her major argument suggests that only linguistic theories cannot be used to decipher properly the body's various practices and expressions. It states that we need to tap into other dimensions of the analysis namely the 'non-representational theory'. She also states that the representation theories limit the analysis and understanding of the body to abstract ideas relating to the processes done to the body and not what the body itself does. It also suggests that the non-representation theories of performance and embodiment provide a larger arena of the understanding of the body in the areas the discourse; symbolism or representation cannot be successful.

Griffen (2007)) notes that the linguistic theories can be rigid in their dealings with the body by putting boundaries and dichotomies in the concept of the body such as the difference between the male-female bodies while also being much fluid in other cases such as using the terms for alternate sexualities. The major limitation of the linguistic theories of representation according to the author is their abstract and wordly understanding of the body and deviation from the more realistic depiction of it. The linguistic representational theories keep the abstract poetic notions of the body and the solid physical realm separate; the things done to the body in focus and not the things done by the body as a material entity are attended to.

Karacan (2007) explores the idea of female oppression through body politics which uses the myth of beauty and femininity and bounds the women to being oppressed. The female body is oppressed and controlled under hegemonic ideas of beauty and the body of women is thus treated usually as an object of male desire rather than a subject equivalent to the male body due to patriarchy. The researcher states that beauty is generally affiliated with femininity; the idea keeps women under tight scrutiny to be beautiful in the society's terms to be womanly or feminine or that to be accepted as one. The author sees beauty as an Ideological state apparatus through the Althusserian lens where multiple ideological apparatuses like education, religion,

politics and communications etc. form and affect practices in the society. Certain body standards are made for women to follow to be beautiful and accepted in society. The beauty myth shows that beauty is a quality which the women should possess and the women who possess it are in demand for being possessed by the men. The chapter states that the beauty and goodness concept comes from the Victorian times where the wellness of appearance was considered to reflect spiritual wellness.

Newcomer in Van Damme (1996) provides a Marxist analysis of the aesthetic makeup of society and classifies the aesthetic preferences of a culture under the class structure. He states that humans go for the things that they desire, beauty is taken as a simple response which an individual makes to something of their desire. Observing the aesthetic approach under a class-based system, wealth is taken as the basic desire and thus aesthetic phenomenon relating to wealth and a higher class. White people in the modern era like an even smooth tan as it shows a life of luxury where a person can financially afford to get a tan. Contrarily, an uneven tan has been associated with working outside in Western and many non-Western cultures and is considered unaesthetic or not beautiful/ undesirable.

The feminist theory states that beauty standards serve the purpose of maintaining gender inequality and oppression as a result. Wolf states that the beauty myth is oppressive for both men and women but more for women; it works for the men and their institutions as well as their institutional power. Keeping women in investing themselves in keeping up with the required standards leads them away from striving and achieving more in the public sphere, so the hegemony of men remains in that arena. The woman is measured in qualities she cannot usually control as her height weight and specific measurements deemed as ideal.

The non-representational theories take the flesh as the focus and not the symbolism and lingual practices related to it in contrast to the representational theories. These theories look at the body in its material form, what it does and experience or embodies is emphasized besides the symbolic component. The author takes the concept of non-representation by Thrift (2000) as moving towards the theories of practice and action. The concept of performance takes the stage here as the process of the act that the body performs, or its performativity (Butler, 1990), is emphasized which to a certain

extent comes from the linguistic speech act too; it widens the horizons for the material interpretation and thus provides more dimensions to the understanding of the body such as in the concepts of gender, social and sexual identities. Although, the author notes that taking the two kinds of theories might generate a paradox as the performance is represented and the representations are in a way performed too.

2.1.2. Body politics, power and media/ advertisements

John Paul and Eric Sheets (2012) have discussed the representation of American Indians in the popular sports culture. The study employs Goffman's Gender advertisement theory to look at the visual ethnic depiction of American Indians in sports institutions. The major argument of the study is that the representation of the Native Americans is stereotypical and oppressive besides being culturally appropriated. The minor argument of the study state that the stereotypes can be seen in the images as read by the patterns provided by Goffman's Gender Advertisements. The idea that the visual depictions of the societal setups and norms through symbols takes place; the visual symbols being a language which can be deciphered into codes carrying information for social communication (Bergson, 1984). The symbols can be studied through the speech patterns for the distinction in socio-economic classes, display of consumption patterns for interactive power, and their creation and enforcing of interactive boundaries.

Using the same theoretical insights of Goffman, Kang (1997) looks at the gender role patterns displayed in the print during the time period of 1979 to 1991. Kang's work discusses the prevalent gender roles and patterns and the messages given out about women to the society in the advertisements. The major argument is that the sexism in the years 179 and 1991 advertisements remain as discussed by the gender stereotypes of Goffman. The paper by Kang (1997) uses the term 'genderis' for referring to denote the culturally established categories of sex as male and female while 'gender displays' refer to the conventional portrayals of these categories. overall sexism between the two years remained almost the same, the hypothesis is unsupported. The males were frequently portrayed as taller than the women in the advertisements for both the years. The use of hands and fingers as in the feminine touch was present almost equally in both year advertisements as well as the self-touching.

The major roles attributed with the women in the advertisements according to Courtney and Lockeretz (1979) have been identified as house-bound roles, low-level professional roles, dependence on men and their depiction as sexual objects and are seen in advertisements for cleaning, beauty, food, clothing and home products. Goffman believes that the gender roles displayed are such that the man-woman relationships take a parent-child relationship characteristic, where the women are supposed to be the dominated, dependent child who cannot think for herself. He states that the advertisements create a false reality by the stylization of the dull everyday reality which seems better than the reality and attracts the viewers. He uses five categories or patterns by which the gender roles are displayed in the advertisements namely relative size, feminine touch, function ranking, the ritualization of subordination and licenced withdrawal.

2.1.3. Body politics, representation and film

Film is an important visual medium which elaborates the depiction of the gendered body in media. Factors including representation of body and gender in various creative constructs provide a vast understanding regarding body politics and representation of the gendered body. Contemporary TV advertising can be seen through the cinematic lenses; the creative strategies for advertising, the story formation for the product's marketing and how the gendered body is represented can be well understood through film. Jensen (2014) has used various theories regarding the presence and representation of females in the films, keeping it to the Western Caucasian females for the purpose of their master's research. The view of Merskin (2007) states that modern Western societies emphasise on the self-presentation much. Burgin (1996) finds the modern visual communication culture not in just the representation of already present norms but also in the dimension of creating them for the world. The theories regarding the female body, embodiment and the male gaze use feminist point of view of the use of the female body in certain measures with emphasis on the commodification, sexual objectification and pleasure for the male. Inness (2004) states that the female and her body are generally used in the film under patriarchal ideas and the concept of the gaze. Smelik (2007) considers film as a cultural practice which represents many myths about females and femininity. Film becomes a feminist issue as the films represent women in a patriarchal way, taking many misogynistic concepts and portraying women according

to them. the film feminist theory is a product of second-wave feminism according to Chaudhuri (2009). She also notes that the depiction of females in the cinema is the representation of the patriarchal fantasy and not the reality of women. the female is a biological construct but feminine is a socio-cultural construct for Chaudhuri which comes out of the cultural practices and understandings about the female.

Jensen uses the Spectator theory by Laura Mulvey mainly for understanding the depiction of women in cinema. She derives that the scopophilia as the pleasure gained by sight where looking and being looked at providing sexual pleasure. Another person or object is used to gain that pleasure by a person; the spectator is gaining pleasure by using sight and so the cinema and cinematic experience come under the concept. The woman as being used as the 'other' (de Beauvoir, 1988), is the object being looked upon and the man is the spectator in general and also a character too. Consequently, the woman is portrayed according to male fantasy and pleasure. Kupfermann (1979) takes the physical body as a reflection of the social body, thus the body is used as a symbol and a metaphor. Embodiment has been defined as the process that experiences, produced, sustained and performed from an object-body to a subject body.

The ideas of space and place are taken in the context of the presence and activity of the human body. The lives, identities and significance of the characters specifically the female character can be seen through their presence in the space and place in the cinema. Space and place are referred to as the 'setting' of the scene or character in the cinematic vocabulary here. Space travelled shown in the films is usually a depiction of the amount of physical and mental transformation and change the character has gone through. The movies depicting travel usually take it to imply the concept of self-discovery usually having a major character(s) of male gender; in this context, the female-driven films showing women on a road trip sabotages the male superiority on them and shows them as independent and growing women in the vast outdoor settings thus to an extent being a parody of the genre. The mobility of the characters in the time and space also represents their personal journey significant to the character and its identity.

2.1.4. Body politics, self-representation and social media

Self-representation is a major portion of the socio-cultural determination of the gendered body and its representation. How one prefers to be presented regarding their gender is generally according to what is accepted in their socio-cultural context. The reinforcement of norms as seen through self-representation depicts the dominant discourses and their underlying practices. Orth (2016) uses the theory of self-representation of Erving Goffman in a modern paradigm of self-presentation on social media. The thesis takes Instagram specifically and studies the patterns of self-representation in the millennial generation using Goffman's theory. The major findings of the thesis suggest a similarity between the Goffman study and this thesis and depicts a difference in presentation among different users on a different base. The modern-day social media platforms work on the self-presentation on similar grounds as of Goffman's theory of self-presentation. The minor argument of the study shows that the presentation modes and behaviours are different for males and females where certain presentation modes are taken as feminine.

Herring and Kapidzic (2015) have analysed self-representation on social media by the teens from a gendered perspective. Their work sees the implications of the use of social media forums, profile construction, self-representation according to the gender of the teenagers in the survey. The major argument of the paper is that the behaviour of male and female teenagers is quite different on the social media regarding their profile contents, privacy, outlook and self-presentation. The minor arguments of the paper suggest that the differences in the self-representation behaviours of both genders are related to the social gender stereotypes usually where the dichotomy of feminine and masculine actions/ behaviours come in play. Therefore, the dominant ideas regarding gendered bodies are observed which show what the society takes as a norm and as an acceptable representation. This representation is reflected in the media; here specifically in the advertisements where the major focus of the advertiser is to capture the interest and acceptance of the viewer as a potential consumer.

2.2. Theories of Representation

2.2.1. Representation of Gendered Bodies, Media and Advertisements

Advertisements are a major part of product marketing to affect consumer behaviour. Advertisements in the modern era have become an entity in themselves where the television and social media lay a huge role in conveying information regarding products and services to the masses efficiently. Advertisements use exciting and appealing narratives and imagery to attract their target audience to maximise their advertising. The authors suggest that marketing makes use of gender bias extensively with stereotyping and idealization of the genders and their roles and depiction in the advertisements (Stevens & Ostberg 2012). The advertisements reflect, sustain, and subvert or challenge the existing cultures and practices in society. Usual concepts regarded with femininity are observed to be softer in nature and of inferior nature than that of masculinity such as love, irrationality, nature, body and emotion etc. While the notions associated with masculinity are stronger and bold in nature such as reason, mind, rationality, culture, control and production according to Stevens & Ostberg (2012). The portrayal of genders has always been quite stereotypical, and gender-biased in media (Cheng & Leung, 2014). Lorna Stevens and Jason Ostberg (2012) talk about the representation of the femininity and masculinity in the advertisements and the strategies used by the advertisements for their required representation. They focus more on the marketing techniques of the advertisements for the representation of the gendered attributes.

Two major strategies of the marketing which are traditional and cultural approach according to Stevens & Ostberg (2012). The traditional approach takes consumer culture as pre-existing which cannot be changed by the marketing activities and the marketers only react to the marketing factors. The cultural approach, on the other hand, takes the consumer culture and the companies/marketers to co-exist in society in which the marketing activities co-construct the consumer culture and takes the responsibility of forming ideals and stereotypes in advertising thus affecting the consumer culture. The complacent strategy displays confirmation to the existing stereotypes and cultures while the subversive strategy gives something new to the culture thus challenging the traditional values and concepts.

A study by Magalhães (2005) investigates the representation and semiotic construction of gender identities through a Critical discourse Analysis. The research looks at Brazilian adverts regarding gender identities in traditional and modern representations and constructions. The major argument of the study suggests that the sexist ideas do exist in the Brazilian advertisements; hybrid identities although have been observed through the mixing of traditional and new-age gender representation. The study shows that the 'feminine' is shown to be commodified and objectified besides being constructed as fragile and incapable.

Magalhães (2005) has noted that the masculine has been represented under 'heterogenous consumer identities' relating to health, fitness and technology etc. in a heterosexual identity dominantly. The modern masculine aspects have also been observed in the advertisements were beside the traditional concept of strength of men is mixed with softer concepts such as fashion and health issues. The masculinity remains in the realm of the traditional superiority and power position in contrast to the femininity as shown in the advertisements studied.

2.2.2. Representation of Gender and Power

Gender representation is directly linked with the power dynamics of society. how the dominant ideas and discourses regarding gendered bodies are being exercised in society are typically ruled by the factions in power, who make and retain those norms. The superior and inferior are constructed in society and are naturalised through various mechanisms, therefore creating a biased representation. Bourdieu's cultural/ social capital presents a clear picture of how the power structures are linked to the representation of the gendered body (Andres, 2013). The masculinity or femininity and the means by which it is derived in a socio-cultural setting paves way for the superiority and acceptance given to certain practices. A cultural depiction of masculinity may provide subjugation to the femininity; as in patriarchal setups men are the superiors, masculinity becomes the capital (Darwin, 2017).

Fanon (1967) takes the case of the relationship between the coloured woman and the White man to analyse a facet of the Black inferiority under colonialism. The author takes the example of a book by Mayotte Capécia, a woman of colour who wrote

about her White male muse and related ideas. The superiority of the White man in the romance lies in the man's Whiteness as evident by the words and ideas put forth by the writer. She finds herself inferior for the White man due to her colour; she learns she cannot turn the world black so instead tries to transform herself into White. A similar idea of superiority/ inferiority can be seen in many other post-colonial depictions of the gendered body in the media (McLoughlin, 2017).

Multiple pieces of research present the enforcement of gender stereotypes and biases in representation in media and advertisements. The societal norms are replicated where body ideals are a feminine domain while strength, practicality and social development are put forth a masculine domain. Isanov (2006) has dealt with the gender representation in the media in this regard, studying the daily newspapers of Bosnia and Herzegovina, Croatia and Serbia. The author takes gender as a transnational representational phenomenon; posing similarities in approaches, mode and patterns being similar in different countries. The major finding states that gender stereotypes, roles and identities exist in the three countries studied where the women are generally under-represented, are not given importance as authentic serious news providers, are limited to certain kinds of soft news and are generally discriminated in the representation, appearance and the usage of gender insensitive language. The women are usually presented more in the entertainment sections of the news and the 'softer' news sections while men have seen to dominate the more 'serious' domains of news as well as being in a general dominance over other gender groups. In the professional domain, the female diversity in the news related professions is also very low and are rarely used as the source of news thus taking away any competence from them. Women are also seen in a substantially lesser frequency in the photographs in the newspapers than the men specifically in the front pages; the frequency does increase manifold going towards the later sections of the newspaper focusing on the entertainment and used as a visual attraction rather than part of serious news. Media discourse as a male domain is reinforced constantly through the media (print media in this case) in the researched Yugoslav countries using many methods of employing gender inequality, reinforcement of stereotypically misogynistic identities and gender roles.

Frith, Shaw, and Cheng (2005) compare how beauty is constructed and portrayed in US, Singapore and Taiwan as seen in their advertisements and use a

feminist framework for general analysis. The results of the study show a clear difference between the Western and Asian culture where in the US the beauty is constructed in terms of the body, whereas in Singapore and Taiwan it is more about the face. The US ads show most of the advertisements for clothing while the other two cultures have an abundance of beauty product advertisements.

Under the feminist arguments, the study of Frith, Shaw, and Cheng (2005) conclude that the objectification of women as objects of sexual stimulation cannot be universally applied as it holds true in the case of the United States but not in the case of the Asian cultures studied. The classic Western feminist approach argues that women have been extensively portrayed as sexual objects in Western advertising. According to this research, the classic Western feminist stance isn't applicable to the Singaporean and Taiwanese cultures as their constructs of beauty focus more on the face rather than the body; thus, posing a rather modest outlook of women compared to their Western counterparts. A similar observation has been documented by McLoughlin (2017) which suggests a presence of hybrid identities of South Asian women in the fashion and lifestyle magazines tend to mix the East with West thus marking a difference from the Eastern modest looks from the westernised modern look including a more sensuous look.

2.2.3. Representation and Hegemony

Len-Rios, Rodgers, Esther, & Yoon (2005) have documented the perception of female representation in news content and its comparison with the content analysis under a feminist framework. The main argument of the study is that there lies a male hegemony in the U.S. culture and male domination is clearly seen in the different walks of life and specifically in journalism as studied here, thus keeping the power differential in the favour of men. The minor argument of the article suggests that the cultural differences are reflected in the perception as due to the hegemony, the male newsroom staff denies the difference in the representation of the genders more. The stereotyping of the female journalists can also be connected to this hegemony where certain gender roles are reserved for the genders (translated into females getting more representation in the entertainment section and not in the sports or business sections).

Yoon (2005) use the theory of hegemony provided by Antonio Gramsci as a consent-based power or dominance provided to a certain social group deriving the power from the social institutions. The masculinity is perceived to be at a higher social status and men are perceived to be more intellectual than females thus imposing certain social-cultural roles on the genders according to the cultural feminists. All these theories combined have paved the way for the dominance of men in as they are thought to be intrinsically superior in most of the cultures and thus are given more representation and status than women. Andres (2013) quotes Connell (1987) regarding the idea of 'hegemonic masculinity'. The idea states that the scheme of masculinity keeps the women and the un-masculine subjugated, so to say. This presents the idea of the representation and the performativity such that what is socio-culturally masculine is supposed to be superior. The feminine or in the likeness of the feminine (homosexual or other alternate sexualities) is to be avoided at all costs for the masculine to stay supreme.

A similar study conducted by Londo (2006) analyses the presence and depiction of women's gender roles taking the elements of careers, beauty and motherhood in the women's magazines in Albania, using the theoretical framework of Van Dijk. The study assumes that the gender roles, trends and perception as represented by the magazines reflect the society and aims to identify the ways in which these media discourse and representations relating to the wider social norms and practices. The main argument suggests that beauty is regarded as a path for achieving femininity and confidence according to the magazines while the ultimate value to be achieved by motherhood. The socially constructed gender roles and stereotypes are emphasised and validated usually by the media and the women's magazines more specifically. The analysis shows that the successful women presented in the magazine are usually given importance more in the aspect of their beauty rather than their career. Men on the other hand, were represented in deeper and more abstract perspectives of soulfulness, integrity, independence and talent while the women were restricted to the materialistic notions. The ideas promoting motherhood are more normalized in the undertones of the text.

2.2.4. Representation and Media

Keith Gori (2014) has studied Goffman's analysis of advertising applying his 'hyper-ritualization' as a framework for further study. The paper employs Goffman's work from a theoretical perspective and takes the hyper-ritualization to see the necessity of advertising in a broader framework underlying the character of advertising. Gori (2014) discusses the initial study of advertisements by Goffman under a gendered analysis of advertisements named as the Gender Advertisements. The study stated that the advertisements represented gender in a way that their relationship could be better understood as the child-parent relationship which posed the woman as the subordinate, behaving in a way more suitable for children. According to the analysis, the advertisements represented certain gender roles in their content which came from the existing social interactions and reality; these concepts presented in such a way to create a false reality which seemed better than the original one. Goffman terms this alteration of reality as 'hyper-ritualization'. The hyper ritualization is the stylization and conventionalization of the already present social conventions in the advertisements which create a stylized version of the reality which is generally quite unattainable besides being largely unrealistic.

The 'dull' footage of the reality is polished in the media; the cutting, editing, framing, representations and projections of self-identity and pre-existing social conventions all, in the end, constitute the theory of hyper-ritualization (Gori, 2014). It concludes that the hyper-ritualization, as it paints the reality in its unachievable stylised version by using the existing realities, normalises the stereotypes and subsequently becomes a part of the social performances and identities. The viewers recognize the hyper-ritualized notions presented through the mass media but fail to identify and understand the narrative underlying those notions. The paper provides a small but thorough account of the similarities of the concepts and their wide applications.

2.2.5. Gendered Representations in Media:

Majstorovi and Turjačanin (2006) have studied the marginalization and ethnic separation of women besides the gender stereotyping in the ethnically divided Bosnia and Herzegovina with the analysis of two dailies of the country. The main argument states that there is a discrimination between men and women in the society in both gender and ethnic

dimensions as depicted by the dailies analysed based on the patriarchal makeup of the society and its conservatism plus the ethnic divide of the Bosnian-Herzegovinian society. The minor arguments of the article state that the women are portrayed in the stereotypical roles of mother, victim or entertainer usually while being totally absent from the ethnic discourse. Her role in the ethnic discourse if any is that of a mother again which is the bearer and defender of the value system.

The study takes help from the feminist ideas which discuss the discrimination against women in the patriarchal societies and their media outlets specifically in relation to this study. It takes the theory of 'distorted reality' about how the women are presented in and by the media in a distorted and limited way and the 'symbolic annihilation' of women by Gerbner stating that the under-representation, derogation and condemnation (of women in this case) indicates a symbolic annihilation. Frame analysis of Goffman is also used in the study which is a method by which media discourse is organized and takes media as frames providing groups of articles. The frames interpret the belonging, roles and significance of the genders by their construction. In addition to these theories, the study is backed by the concepts of social constructivism and the presence of an active audience.

Signoretti (2017)'s work extends the work by Goffman on advertisements (2017). It discusses the prevalence of the gender's patterns in the print advertisements statistically measuring the incidence of the specific patterns as discussed by Goffman. The major argument of the study is that there still prevail many of the gender patterns and stereotypes as identified by Goffman still prevail. The minor argument of the paper suggests that there have been changes in the stereotypes and patterns in certain cases, but the changes also provide many subliminal concepts which can be traced to the older or the gender-biased ideas. The paper takes the study of Ervin Goffman pertaining to 'gender advertisements', describing 6 gender stereotypes in print advertisements. The stereotypes are 'relative size', 'feminine touch', 'function ranking', 'the family', 'the ritualization of subordination', and 'licensed withdraw'. Goffman states that the advertisements put forth attractive images in which the reality is altered. The stereotyping is done on a high level in the advertisements according to Goffman.

Signoretti (2017) concludes that many stereotypes and patterns still exist in modern-day advertisements as they did when Goffman studied them. Though much has

changed now, and various stereotypes have also gone now because they do not represent modern times and modern women. the analysis also observed that the most beautiful women are used in the advertisements while the men in the ads are generally the most successful ones. The paper extends the Goffman study for the current time Italian magazine advertisements in a well-executed manner. The data has been taken from a wide time frame and the collected sample also turns out to be quite extensive making the analysis better with its generalizations.

2.3. South Asian Literature on Representation of body and Power:

2.3.1. South Asian Literature on Representation and Power

Powerful is superior. The representation on a general level and on the level of physical representation, the superior dictate the ideals of existence and hence the post-colonial regimes see the oppressors' ways as the ideal. The racial superiority of the White West has been commodified and 'Whiteness' has been mostly a clear aim for the Asian woman in achieving beauty. Femininity has been appropriated through different concepts as the fair skin criterion, the dressing and behavioural aspects of the woman have been subjected to certain standards influences heavily by the cultural imperialism. These approaches have been represented in the form of 'hybrid identities' according to the author; the amalgam of the Eastern traditions and the Western sensibility and outlook thus creating a somewhat balanced and modern look for the women it caters into fitting better with the global norms and standards. This Whiteness fad can be seen under the idea of cultural capital.

Edward Said (1978) has discussed in his book *Orientalism* the issue of the imperialism and the exoticization and the otherness of the Orient by the Europeans. This controlling strategy has led to the notions of inferiority of the East as compared to the West and thus resulting in the present colonized mindsets of the Easts which are translated in the preferences for beauty as studied here. Spivak (1994) talks about the Western treatment of the Sub-continental women as speechless and tries to secure them and save them from the patriarchal norms of their religions and cultures. This accounts for the superiority of the West specifically in the feminist arena to save the Eastern woman from its own society and culture while being its voice rather. This is again a

superimposition of own ideas of the West which can be seen under the colonized mindsets of the East.

Similarly, McLoughlin (2017) states that the symbolism surrounding the women of the East under the culturally imperialist present as well the postcolonial legacy has been limited to domestic roles and nationalism. Women and their bodies have been used as objects for national conflict representations where the symbolic honour in the nationalist and domestic agenda serves for their purpose. The woman is subject entirely to the domestic dimension in the absence of valid national crisis or conflict thus limiting her to be an object of the home and family thus limiting her rights and sexuality. The home according to Chatterjee (1989) is the basis for the formation and brought up of the generations and nations, thus keeping women in an outwardly esteemed symbolic place while also keeping them limited to the domestic roles. There lies no concept of the consent of the woman and the sexuality has been controlled by the symbolism and patriarchal practices which put them forward.

Rao (1999) provides an example of the imperialism as the technology used to determine the health of the mother and unborn child is being used for the female foeticide in India; inculcating the modernity of the Western technology in the society but also using it for their own oppressive purpose. The colour of the skin can be obviously identified with the person being of the 'superior' or the race of the colonizer or the inferior or colonized. In this case, the darker skin colour identified with the South Asians is tried to get rid of by then fairness products such as extensive skin bleaching to get a more Whiter skin colour for attaining a so-called superiority or closeness to the European colonizers (Brown-Glaude, 2007). Again, the skin colour is treated as the cultural capital, creating a superiority for the beholder of the superior skin.

Much work has been conducted regarding the representation of the body in the South Asian paradigm. Typically, the representation of the female body takes the centre stage in these studies. A major idea regarding the representation poses post-colonial beauty ideals.

McLoughlin (2017) has investigated the imperialist and colonialist basis of the preferences for the beauty of women as portrayed according to the magazines. The representation of Indian womanhood and femininity, the internal and external cultural influences and traditions, as well as the identities, are analysed through the text provided to deconstruct the mechanisms working behind them and their social repercussions. The major argument is that India's colonial history has led to the cultural imperialism being effective in the way where colonizer's contextual superiority is taken as the ideal and tried to be replicated to an extent in the beauty regimes. The minor arguments of the chapter state that Asia's and specifically south Asia's fixation with fair complexion stems from the superiority of the European colonizers and well as the cultural imperialism as a result. Secondly, the Whiteness takes the form of the modernized dressing portrayed by the magazines which are a cross between Indian and Western outlooks.

2.3.2 Post-colonial Body Ideals and Commodification:

McLoughlin (2017) has studied the hegemonic construction of the standards and ideals of female beauty and femininity in South Asian women's magazines using the text generally and specifically of the advertisements of the beauty products and their underpinnings. The major argument of the author is that the magazines majorly focus on the beauty and fashion, use Western standards of the beauty and fashion more often and commoditize the concepts well using the superiority of the Whiteness within the postcolonial context. The minor arguments suggest that the skin colour has been related to the socio-economic class as evident by the magazines. The skin colour, beauty and fashion regimes are generally based on the Western aesthetic standards and this western-ness is commodified under the context of globalization and empowerment.

Advertisements also have shown White models for the skin whitening or skin brightening products aimed for the Indian female consumers who are clearly of a darker skin tone generally. This provides the message of the superiority and ideality of the white woman as the epitome of beauty; most Indian models in these ads are also depicting a 'whiteness' of physical characteristics rather than being related to the average Indian female. The physical features like big eyes, tall height and thick lips etc. are evident in the female celebrities used to model for most of the advertisements of

beauty products. There has been some advancement in the fair skin issue where now the dark-skinned women are being appreciated and the problem of the prioritizing of the fair skin colour has been criticized. Chapkis (1986) discusses the very famous incantation of the evil queen in the fairy tale of Snow White asking the mirror who the fairest one is allowing the concept of fairness to be equated by beauty. The fairer female celebs have been seen in a position of privilege in Bollywood as well as Indian society and culture as mentioned before in the case of Aishwarya Rai. Osuri calls it Aishwarya's 'transnational connectiveness' taking the term from Grewal for this concept as the certain whiteness of the green-eyed starlet has a global and local appeal due to her 'ash-whiteness'.

Beauty products are represented as an aid to providing the middle class, general female population with the empowerment and confidence that they lack. The red lipstick, the fairness creams, hair products, makeup looks and trends etc. are commodified and translated into the must-haves for the women for them to be able to reach a certain idealised bodily state that will make them superior like the standard model in the advertisements. The concepts of economic class and social status are also related to beauty ideals. In fact, women are told that their strength and empowerment is not a result of their political or academic views but rather from their outward beauty and their sexually attractive behaviour to men (Machin and Thornborrow, 2006).

Ullah and Khan (2014) have studied the objectification of women in Pakistani advertisements, how the women and their bodies are idealized in their specific images are formed through the advertisements. The major argument of the paper suggests that the objectification of women is done in a manner to normalize their acceptance in the male fantasy of feminine beauty by their body exposure and ideal body type which is harmful to the society. The theory used by the researchers is by Frederickson and Roberts' Objectification theory (1997) which states that women watch themselves being objectified in the media and internalize the messages and thus find themselves to be evaluated based on their sexual worth and appearance attributes. This may increase the anxieties and insecurities in the women related to their appearance and worth in the society leading to the margin for body-shaming and physical/psychological disorders in them. The first theme analyses the fairness fad as advocated by the advertisements on the channels as an ideal.

The critical race theory originating from the critical race feminists which take into account the racial supremacy factor under which the 'white supremacy' is used by societies. Under the influence of the white supremacy, the society takes the influence of the White or the western ideologies, taking them as a superior race to be followed. The repercussions of the critical race theory are the white superiority translated into the fair skin complex and similar attitudes. There are four themes devised for the research by the authors. The first theme is the white complexion taken as an ideal for feminine beauty, second is the shiny and bouncy hair used as the feminine capital, third is the flawless skin of females for their confidence boost and lastly is the idealization of the thin petite bodies as well as the exposure of body to be idealized as standards of feminine beauty.

The advertisements as seen overall, give importance to the appearance and the apparent desirability of the females, their seductiveness and their idealistic standards are emphasized to be followed by the women for their acceptance in the society. The advertisements standardise certain looks and physical constraints for the women and drag them into the fantasy that by having those physical attributes they can be successful and worthy in their lives. The article is a good analysis of the Pakistani ads and their depiction of the women and their standards of beauty. The study is also appreciable to look at multiple aspects of the female objectification in the ads and their social repercussions.

2.3.2. Commodified Feminism

McLoughlin (2017) has investigated the ideas of the woman empowerment as shown and promulgated by media. The feminist ideologies are being commodified and the used for the purposes of empowerment and liberation women in a critically different and materialistic way. The main argument of the chapter states that the notions of feminism and empowerment of women are being misrepresented most of the times in a commodified manner. The minor arguments suggest that women empowerment is used in a materialistic way, the representation of the concept of empowerment itself does not serve the purpose of empowerment well rather it again make the women passive.

The author suggests the use of intersectionality while understanding the texts as the reader as well as the writer are part of the population while having multiple identities. The texts then represent views in a multidimensional frame of reference. The use of passive and active language in the text and focusing on a participant of the issue i.e. either the victim or the abuser also changes the way the problems are depicted. The lack of human rights available to the victims and generally the female population is discussed under the feminist agendas by showing how the dependence of women in socio-economic sense exploits them and so they are to be empowered by being independent. The independence also comes from the sexual assertiveness of the new age women according to Machin and Thornborrow (2006) and it has been much advertised in the magazines. The traditional representation of sex puts the women in the passive position while the empowered woman controls her sexuality. This has been called a misrepresentation of feminism as it reverses the solution and again gives men what they want by emphasising on the heterosexual relationships. Sex positions are discussed also while showing linguistically that the woman might be the active participant but again putting the man in the dominant position whose satisfaction matters most.

Ali and Batool (2015) have analysed the portrayal of women in text and images in the media to understand the gender identities created and promulgated by the media in Pakistan. The article observes an English language daily newspaper to see the depiction of the genders and the identities for them in the text and images to understand the representation of the genders. The major argument of the article suggests that the images and texts in the media show patriarchal and gender-biased notions and validate the male hegemony over the women and their bodies in society. The minor argument of the article suggests that the media uses stereotypes for males and females in their content and limit the women to the content related with beauty and home-related or softer activities and portrays them as fragile.

Ali and Batool (2015) have taken the theoretical framework of social constructionism. The construction of identity and reality are systematically constructed, and the society reinforces those identities upon its participants through various modes and methods such as the customs and traditions, linguistic frameworks and related representational frameworks. The discourse analysis used in the paper pertains to

Foucauldian discourse analysis. The production of knowledge through language devises different discourse in a society which take representation with the help of linguistic frameworks. It creates a subtle control in the society where certain rules are created under a discourse about the right act. The social control produced by the process of the discourse operates in such a way that the control seems normal and natural in society.

2.3.3. South Asian literature on representation, power and hegemony

Sadaf Ahmad (2016) deconstructs the body language in Pakistani commercial films with a gendered perspective. The paper discusses the presence of gendered body language specifically taking the ‘slaps’ for the analysis and sees how the specific body language and its use in the gender depiction and related concepts put forth by the films, and their telling of the hegemonic operations in the gender discourse in the Pakistani society. The major argument of the article is that the Pakistani commercial film has used the violence in the shape of slaps as the legitimate retaliation to insults based on honour.

Vitali (2008) has analysed the representation of male and female protagonists in the Indian action cinema through history. She displays the major finding that the films analysed contain gender-biased portrayals of the male and female protagonists. Since the beginning of the film industry, it has been seen that the female body has been represented in a much different than that of the male. The female body is shown moving; the dance performance has been clearly a mandatory aspect for the female in the films while the sensational exposure of a female body has also remained a practice while song and dance have not been a necessity for the male artists. The male star usually is seen saving a damsel in distress while avenging his own issues, the female action figure remains a tad low and the action than her male counterpart is not saving the man or the male protagonist either. The depiction of the gendered body in the movies has also been heavily inspired by the Western representations in their films.

The woman has been given certain roles with their particular significances in the films as well as the men. The mother is usually the major motivation of the male ‘hero’, a lover who might be a damsel in distress too is another motivator and a sensual point too. The man is the hero, the superhero specifically in the action films who can

fight with monsters and goons with his strength. The hyper-masculine and hyper-feminine bodies are focused and shot with close-ups. It has been noted that the dance performances for the female are reciprocated by wrestling or fighting performances by the male protagonists. The sexual appeal is highlighted by the exposed and moving bodies and by situations; the male is sensualized by the female eye as she dances for him and in front of him which enhances his desirability. The angry young man trope was more prominently seen in Amitabh Bachan movies where the hero is an avenger, who defends or avenges his family or more socially settled population units thus also be seen as a saviour on moral grounds.

The female became more and more sexualised as the Indian film industry grew to confine the young female performers to be only for the charm alongside the angry tragedy-stricken hero. The songs and dance numbers increasingly became seductive which only exploited the sexual themes sing the female. Thus, the representation of the two genders have been strictly stereotypical based on the commodification of the body while providing power roles to the hero or the male protagonist in social and moral grounds who fights the evils of the society and saves people, while reducing the female protagonist to usually a weak person in need of saving, to only the love interest who seduces the hero and is present for sensual dance and song— sexually objectified.

2.3.4. South-Asian literature for gender stereotypes and representation

The study conducted by Jamil (2018) has inquired the Pakistani TV endorsements for the frequency of stereotypical and non-stereotypical representation of women. The study suggests that 73% of the advertisements showed a stereotypical representation of women, indulging in domestic activities, displayed in a care-giving role and being subordinate etc. The advertisements which represent females in typical housebound roles in a traditional outlook have a three times larger air time-frequency than the ads depicting women in non-traditional roles. The stereotypes exist in the social cognition as the ideas are taken as natural by the viewers; the non-traditional depictions thus garner lesser airtime on TV due to their lesser relatability for the masses.

Hashmi, Zulqarnain, & Ghafoor (2018) have studied Pakistani TV advertisements for advertising effectiveness. The study takes into account three aspects namely appeal of the product, the depiction of women according to the cultural values

and thirdly as sexual objects. The researchers employed a purposive sampling, interviewing university students to gauge the effectiveness of the TV ads. The main argument provided by the research states that the advertisements which feature female models as the main advertising strategy affect consumer behaviour. The study shows that the viewers relate the content of the ads to their socio-cultural norms, making them go for more culturally appropriate depictions of female models.

Ali & Shahwar (2011) conducted a content analysis of 150 advertisements to investigate the representation of men and women in Pakistani television ads. The study reveals that the representation of the genders affects the female audience in three aspects of body image, sexuality and consumer spending behaviours. The major finding of the study reveals that women are dominantly depicted in limited and highly stereotypical roles. The representation of the females is limited to the domestic domain where they typically depict a mother cooking, washing and taking care of the children or in roles pertaining to physical beauty. The representation of men on the other hand, displays males as strong and active parts of the society. The researchers have noted that the male is represented in authoritative roles; the idea of strength and confidence is dominant for the men in both the roles displayed and the voice-overs. The male voice-overs are typically authoritative and informative, while the majority of the female voiceovers present a sensuous and soft tone. An interesting detail regarding the voice-overs states that Women have been observed to be used unnecessarily in the ads in addition to their objectification. The females are present more in the ads relating to domestic use products and physical beauty products while the sports and health-themed ads employ more male models.

A similar study by Cheng & Leung (2014) state that the public service announcements regarding health in Hong Kong have stated a dominance of patriarchal gender stereotypes. The audio and visual aspects of the PSAs have been analysed using Critical Discourse Analysis. The audio analysis states that the male voice-overs are dominant and are employed in 58% of the announcements. The female voice-overs were way less and also spanned only very limited themes of health-based ads/announcements. The visual content also states similarity in results where the females are usually depicted under stereotypical subservient roles while the males are

represented in open environments stereotypically linked with strength, sports and authority.

2.4. Critical Discourse Analysis

2.4.1. Major theories of CDA

Critical Discourse Analysis takes into account the ideas of power relations and discourse to study the presence of any socio-cultural phenomenon. Jahedi, Abdullah and Mukundan (2014) have discussed a detailed account of the three kinds of Critical Discourse Analysis approaches in their study. It focuses on the approaches of CDA by Fairclough's Critical approach, Wodak's discourse-historical approach and Van Dijk's socio-cognitive approach. Fairclough's approach will be discussed in the methodology section of the write-up.

The CDA analyses language as a part of the social process linked with the other processes of the social processes. CDA works on certain principles while critically analysing the language as discourse. It addresses social problems and observes the linguistic character of social and cultural processes and structures. It takes power relations in a society as discursive and states that the power relations are constructed and performed through discourse. CDA highlights that discourse does the ideological work and the discourses are constructed under certain ideologies, the discourses then constitute the societies and shape the societies and their cultures. Another principle states that the relationship of the texts and the society is mediated by the discourse creating and propagating institutions of the society. The discourse analysis under the CDA is explanatory and interpretive which critically understands and explains the different contextual social actions in diverse, dynamic and open ways. Lastly, the CDA looks at discourse as a form of social action to find out the power relationships in society.

Wodak's discourse historical approach sees discourse as a social practice stating a dialectic relationship between discursive practices and fields of action in which they are situated. He defines discourse as a collection of interrelated socially constructed linguistic acts, which manifest themselves in the social fields of action. This approach takes the interdiscursivity and intertextuality as the discourses and texts being

connected to discourses and texts respectively. Wodak employs a triangulation method for the approach, combining historical, socio-political, as well as linguistic perspectives. The text is analysed under the presence of certain discursive strategies which are the referential strategies about the language used to refer to an individual or group, predicational strategies telling the qualities attributed to them, augmentation strategies to justify any inclusion, discrimination or exploitation and suppression of certain social groups by other social groups, framing strategies showing the perspectives in which they are portrayed and lastly the mitigation and intensification strategies showing the mediation or overt articulation of any discrimination of social groups. According to Wodak, national identities are produced by discourse.

Van Dijk's socio-cognitive approach connects Fairclough's microstructure of language approach with macro-structure of society approach while focusing on the social cognition as the mediator between text and society. According to Van Dijk, societal structures are related to discourse structures through actors and their minds. This approach analyses the discourse critically under the ideological structures and social relations of power involved in discourse. van Dijk states two kinds of power as the coercive or power with violence and brute force and the persuasive power which is based on knowledge and information and thus the texts and the news is controlled by the dominant powers in the persuasive field. He uses the representation of us vs them following different categories such as the actor description under the ideologies, authority, categorization, lexicalization, polarization, vagueness and victimization. Van Dijk considers discourse as communicative event including the conversations, written texts and any semiotic or multimedia dimension of signification. The social and personal cognition is involved in the mental structures and representations in discourse under the beliefs, evaluations and emotions. Van Dijk' approach combines both the cognitive and the social dimensions for finding the relevant context of the discourse.

Ramanathan and Hoon (2015) have studied the significance of the CDA approach towards understanding and revealing the mechanisms of ideological representations through the media. The deconstruction of texts to understand and analyse the power relationships manifested through the texts in the media, the construction and presence of discrimination and dominance of certain actors in the society can be well achieved by using the Critical Discourse Analysis tools. The Critical

discourse emerged in the 1990s with the seminal works of Fairclough and Wodak. The critical analysis of discourse aims at revealing and analysing the use of language for the creation of power structures in society. DA is stated to be a problem-oriented method which involves multiple disciplines, tools and theoretical concepts for critical research of the language and power and social practice connection. The CDA looks at the discursive injustice analysing the social practices, inequality and power abuse while signifying evaluation of the issues and phenomenon being investigated under the critical analysis.

Jahedi, Abdullah and Mukundan (2014) consider three major approaches of CDA by Fairclough, Van Dijk and Wodak. The social theory of discourse concerning the works of Fairclough (1992) takes language as a form of social practice. According to this approach, the discourse constitutes and reproduces the social practices as well as reflects them, the social practices resulting and existing makeup the social identities and relationships between different social actors and classes, and also the social practices contribute to the knowledge creation and belief systems in the society. Fairclough takes a three-dimensional framework consisting of text, discursive and social practice which are linked by semiotics. He uses the language features of grammar, vocabulary, cohesion and text structure for the analysis.

Sheyholislami (2019) states a major point taken in account by Fairclough regarding the Critical Linguistics as it treats the interpretation of the audience equal to what a learned analyst would interpret. This notion cannot be taken as correct as the text consumer generally lacks the expertise of a linguist or an analyst. Therefore, how the text is consumed provides a differing interpretation of the text. Secondly, Sheyholislami also states that Fairclough sheds light on the inclusion of intertextuality of the texts to be analysed in addition to the basic linguistic formation. Similarly, interdiscursivity is also employed which states specific discursive standpoints of the text producer and consumer; the text is not thus merely interpreted but explained under the contexts.

The findings of Jahedi, Abdullah and Mukundan (2014) reveal that the power is usually considered to be used for controlling and restricting the say of the powerless, they are kept away from being the part of the intellectual argument and the rational

sphere, the powerless others were taken as negatively presented frequently while the powerful met the opposite presentation. The discourses are said to produce ideologies which blind-fold the subjected population in believing it and following it. The media disseminate the ideologies and discourses to the population.

2.4.2. CDA and Media

Albert and Salam (2013) take the Critical Discourse Analysis as an apt approach for mitigating the gap in the theories for social media. Social media is considered a discursive system containing social issues, thus the CDA is seen as a suitable approach to observe social media. The critical research can be aided by the use of CDA for the information system research according to the authors taking the example of online child predation on social media. Critical Discourse Analysis offers a theoretical framework for the study of social issues through analysis discourse. The CDA analyses the structural relationships of dominance and power in the society evident by the language used.

The article mentions certain approaches for the critical analysis of social media and the formulation of the related theories. The Dispositive approach by Siegfried Jäger & Florentine Maier uses the social acting subject as the connection between discourse and reality with a focus on the existing text. The Sociocognitive approach of Van Dijk takes the thematic position of linking social system and individual/social cognition using existing texts observing the social representation of the communication. The third approach which can be used for the social media theory is the Discourse-Historical Approach of Wodak and Reisigl which sees the discourse, genre, texts and their fields of action to be connected and researches them contextually by using existing text, fieldwork and ethnography. Another approach discussed Corpus Linguistics Approach of Mautner which is a linguistic extension of CDA using corpora of text for analysis with advanced linguistic tools. The approach provided by Social Actors Approach by van Leeuwen considers actors the constituents and producers of the social structure and uses existing text for analysis at a detailed linguistic operationalization at the actor level. The Dialectical-Relational Approach of Fairclough suggests language to be shaped by the social functions it serves by using the existing text by analysing dialectical relationships between functions of signs and other constituents of social practice.

The study considers social media as discourse as communicative acts are ongoing on the platforms of social interaction. The communicative acts contain negotiation between actors of shared meanings. The interactions and negotiations between the actors give way to power relations and domination or discrimination of certain actors. It all develops certain social practices which create discourse. Thus, the Critical Discourse Analysis method becomes a good solution for the critical analysis of social media and the formation of social media theories. Different social issues like predation of children and cyberbullying take place in the arena of social media and such practices can be thoroughly analysed with the considered mechanism.

KhosraviNik (2017) takes the Critical Discourse approach for the study of social media and focuses on some issues that the approach has been facing in that arena of analysis. The author considers some suggestions for the advancement and improvements of the studies which are helpful in seeking solutions for the on-going issues with the studies taken under the CDA. The author has made use of the Iranian nationalist discourse on the social media to aid for the arguments of issues, suggestions and considerations relating to the approach. KhosraviNik (2017) describes social media communication as ‘electronically mediated communication across any electronic platforms, spaces, sites, and technologies. The social media is there for the facilitation of the individuals and masses for their communication and interaction and development of content with the inclusion of the participants and users.

The Social Media Critical Discourse Study is taken as an approach which analyses the production and consumption of discourses in terms of genre and distribution under a Faircloughian point of view. The socially-oriented approach of the analysis to study the different new and emerging social interactive behaviours and their characteristics and their uses placed in their different socio-cultural contexts. According to the author, Critical Discourse Studies should be defined as “a socially committed, problem-oriented, textually based, critical analysis of discourse”. The author calls for an integrative approach for studying the social media under the CDA for the inseparable text and their contexts, Multimodal approach to include the all the communication channels in the social media discourse for a better and advanced understanding and analysis of the specific discourses. The macro-contextual issues of the society are considered important by the author, the Foucauldian notion of the structural and social

conventions underlying the discourses and the Habermasian idea focusing on the quality of the communicative action must be included in the analyses.

Coulthard (2003) has done a Critical Discourse analysis of the print media representation of the 'other' in the British and Brazilian newspapers. The study uses a multimodal approach for the analysis of texts and images during the period of April and May 1997 and July and August 2000. The major aim of the study centered upon finding out how recontextualization of events, people and social practices is done from two different perspectives and how the national identities are constructed in the press through texts or images. The analysis is based on the concepts of van Leeuwen (1993, 2000), van Leeuwen and Wodak (1999), and Kress and van Leeuwen (1996), the author has analysed the verbal and visual cues of the representation in media. The study takes the news as a discourse as it is socio-culturally determined. The news is produced by the news producers which are social agents, the news formed under certain ideologies and perspectives to be provided to the consumers which are the society and provides information about the reality to the audience.

The news is seen in the aspect of the recontextualization as it depicts and reports social practices outside of their context but from within another context. The texts according to van Leeuwen, are the representation of the social practices but not the social practice themselves, talking or writing about a social practice is thus its recontextualization. With the recontextualization, the issues of trustworthiness, biasness and information asymmetry give way to different takes or representations of a single social practice, person or event through the news. The author takes specific areas of newsworthiness for analysis including reference to elite nations, personalization and negativity. Latin America was seen to be underrepresented in the news according to the study, the positive evaluation by the press was derived from the positive legitimating values, while negative evaluation is associated with problems. Brazil was noted to be represented under fixed associations of happiness for its sports majorly football and rainforests etc while negative for poverty. The usage of colours is such that it enhances the naturalness and happiness of the pictures or is made to be sensory or for the pleasing effect. Poverty and negativity were seen to be represented more in black and white depictions.

Anthonissen (2003) has studied language under the act of censorship employing the technique of CDA. The author claims the approach of CDA to be an apt one for the analysis of texts and visuals for it provides us with a wide variety of communicative methods and media from various perspectives. The CDA is an interdisciplinary approach to analysing discourse, there is recognition of the value that advances made in the multiple disciplines it includes may have for improved understanding of the functioning of language in society. The major argument of the research shows that the visual media can better display and broadcast messages to the masses than the text specifically in situations like that of censorship situations. Some information is more easily and more directly communicated visually than verbally.

The author has taken the approach of study by Kress and van Leeuwen according to their grammar of verbal design which sees the modes of visual communication. They state that all texts are multimodal, language is one of the varieties of semiotic modes for creation of meaning and that the forms of communication are in flux continuously. The use of CDA for the visual design is taken as the CDA analyses the use of language for conveying power in a social setting; the visual design expands the CDA approach for analysis of the power practices in the society through the visual language or communication.

Badarevski (2006) has studied the discourse on the women trafficking in the print media of Macedonia looking into the ideas related to the trafficking in women and the discourse that is developed about it. This study uses a gender study analysis aided with the Critical Discourse Analysis as taking the gender as a construct which is the base for discrimination between people posed by the media studied in this case for the trafficking in women. the major aim of the study is to identify how the discriminatory practice in the discourse of women trafficking is carried out in the print media of Macedonia. The gender analysis is used for uncovering and assessing the discrimination in the media discourse on the base of gender, while the critical discourse analysis for looking into the ideological and cultural background of the representation of women in the text for the trafficking context. The Critical Discourse Analysis is discussed in the terms of a wide-ranged analysis not limited to a specific set of methodologies and approaches, but the analysis varies according to the chosen objects of analysis, themes and theoretical frameworks. The use of language in a socio-cultural context; relating to the representation and propagation of a socio-cultural

through language is the main idea of discourse which is critically analysed under the CDA¹. Critical Discourse Analysis investigates the communication strategies, structures, modes and texts to understand their participation in the reproduction of power and domination in the society. The discourse aided with the subsequent power relations, social constructs and stereotypes are to be studied in their specific context.

The major discourse of the woman trafficking in Macedonia is summarized by the author as a phenomenon regarding vulnerable women depending on others for decision making for them; remaining a part of family to escape the male unruliness towards them, are incapable to make a decision or stand for themselves while having no validity of their choices if any. They are uneducated and immoral and the only way they have of fighting poverty is prostitution. The women trafficked are portrayed generally to be young adults, poor, uneducated/less educated, belonging from poor rural areas from South-East Europe, come from dysfunctional families and speak no foreign languages. The traffickers are portrayed usually as young adult-middle aged men who have little education, are Albanians and own nightclubs while having prior conviction records. The women trafficking is also seen in a quite sexualized manner in the print media.

Through the critical discourse analysis, the research concludes that by using the text and its structure the stereotypes and representation of the issues regarding the trafficking of women can be alleviated. As while the text can mislead the reader to understand the reality in the wrong way, it can be used in an opposite manner to provide a more realistic approach towards the issues and can help in the reduction of the stereotypes.

The literature review thus takes the major concepts regarding the gendered bodies, representation and explains how to understand it for a given socio-cultural setup. The major concepts and ideas gathered from the reviewed works have been used to construct a conceptual framework so that the channels of relationships between the major concepts can be clearly used for the study.

¹ Critical Discourse Analysis (also for future use).

2.5. Conceptual Framework

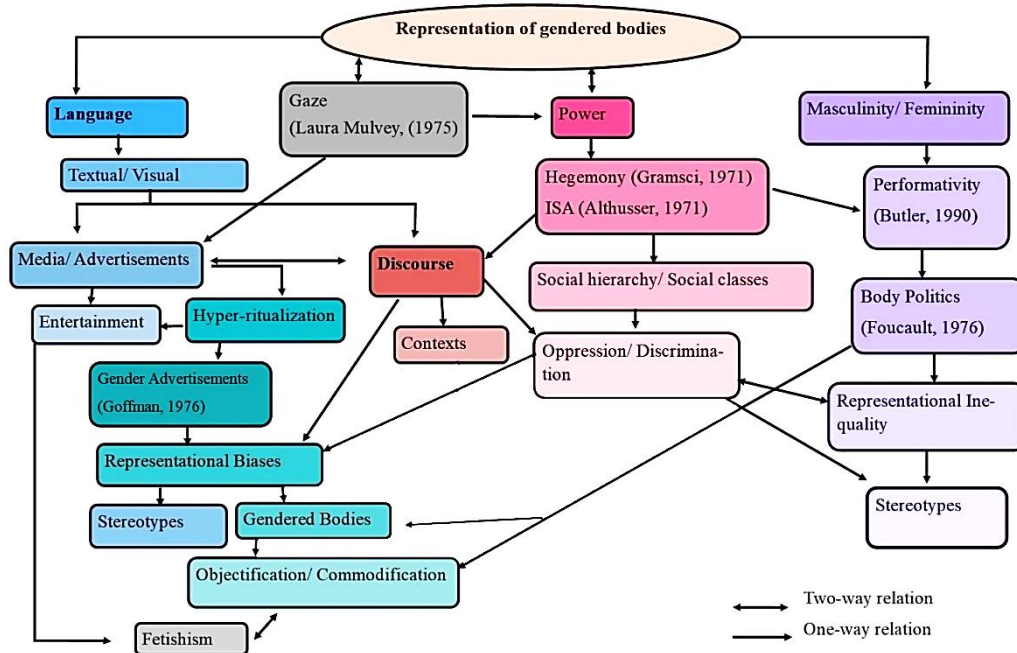


Figure 1: Diagrammatic Representation of Conceptual Framework

I have used various theoretical concepts for conducting this research. To understand and study the representation of gendered bodies in the Pakistani advertisements, I will go through a channel of interrelated concepts which are a part of the concept being pursued. The concepts cover the representation, the power dynamics related to representation, the existence of gendered bodies, body politics, representation in media and advertisements, the discourse and its analysis for the representation of gendered bodies.

The relationship between **power structure** in society and representation is two way as the power structures determine the extent and type of representation which is enjoyed by different social groups while the representation of those groups in return determines the power those groups held in the society. The power relationships provide society with the social hierarchy and class system through which it hands dominance to certain social classes and subjugates other classes. The concept of **Hegemony** by Antonio Gramsci (1971) states consensual domination of a ruling class in society. The

ruling class consists of various socio-cultural and economic classes in the society which uses various consent-based strategies to dominate over the rest of the society and oppress the subjugated classes. Hegemonic power naturalizes many practices in the society to have them seen as common sense and thus create a power differential between the ruling and the subjugated classes.

Another concept regarding the power dynamic is the concept of **Ideological State Apparatus** (ISA) given by Louis Althusser (1971) who takes the social institutions such as the education system, the media, religious and legal systems etc. which lie outside of the official state realm; transmit the values and notions of the state in the society to maintain an order. The order is maintained such that the powers which make the state structure keep the rest subjugated and in control. Both power concepts derive the dominance from ideas and concepts which are provided throughout the society by the dominant discourses the ruling class/ dominant group create and spread. Through the power structures, the society is divided into a social hierarchy where some groups of people have a certain level of power over the others and thus oppression and discrimination of the subjugated groups take place.

The **social hierarchies** and **social classes** developed through the power frameworks in society are specifically seen in the context of gendered body in my research, therefore I have included the **representation systems** of the **gendered body** in the society. The gendered body is taken in the form of generally masculine and feminine facets; the manliness and womanliness in the presentation of the human body. The masculine and feminine aspects are maintained through the norms created through the power structures and dominant discourses in society. The **theory of Performativity** by Judith Butler (1990) stating that the genders are performative, the naturalised symbolism related to the genders in the society give way to the genders being performed through the body and so the masculine and feminine traits represented differ in the society. These differences also produce discrimination, oppression and stereotypes in the society relating to the gendered body. The concept of **body politics** refers to politics through which the body is regulated and controlled in society. The idea of Biopower by Michael Foucault (1976) makes the foundation of the concept as having power over the bodies employing various techniques to subjugate and control the population. The body politics make use of the strategies through which the human body becomes a social

object which is maintained through the creation of certain norms and ways of presentation in the society to control them. the masculine/ feminine is derived from body politics as the body is controlled through various channels.

The body politics as it restricts the bodies into certain normalised conditions or created norms, it creates inequality in the representation of the gendered body as it confines the gendered body for better control and subjugation. The **representational inequality** is generated due to the subjugation mechanisms where gendered bodies are subjugated and discriminated under certain values and norms. The representational inequality is also aided by the power structure which influences the body politics by generating and making the populations comply with the dominant discourses and social hierarchies. With the representational inequality coming from the discrimination and oppressive structures of society, the stereotypes are again generated. **Stereotypes** are defined by the Oxford English Dictionary as a popularised, oversimplified fixed idea of a person or group/class of people. The stereotypes are usually over-generalisations and hackneyed expressions which fix an almost false image of people belonging to certain social groups. Gendered bodies are subjected to stereotypes widely.

The representation generally and specifically of gendered bodies uses language for propagation in the society. The communication of the considered concepts takes place through language. The language consists of both textual and visual types using symbols for communication of ideas in society. The language and its specific use create different discourses. Foucault describes discourse as ways of constituting knowledge in line with social practices and power relations in society. Various discourses are present simultaneously within a society specified to a concept; some discourses being dominant and propagated by the powerful while others remain oppressed or marginalized. The discourses are all present in their specific socio-cultural contexts and to study them contextually helps to understand and analyse them better. The power structures again come into play as they affect the discourses, place some discourses high up while keeping others subjugated and ignored.

Media and specifically **advertisements** are one of the institutions or mediums for the communication of the discourses and ideological concepts to the society. Media includes the communicative mediums of print (newspapers, magazines etc.), audio

(radio etc.), electronic (TV, film, Advertisements etc.) or social media (Facebook, Twitter, Instagram etc.). The media is a powerful tool specifically in the modern era to promulgate ideas, exercising power and maintaining the ideas and social hierarchies in check by the powerful. The media is used aptly by the powerful to propagate their ideas, constructed norms and discourses and to naturalise them to subjugate the masses. The representation is a key tool of media for the portrayal of different people, incidents and concepts in different lights and communicating them to the audience. The advertisements are communication tools used for the marketing of goods and services which attract the audience into purchasing the marketed items.

The advertisements are a source of entertainment and communication of messages and information to the audience in society. The entertainment is connected to the concept of **Gaze** according to the feminist film theory; the concept provided by Laura Mulvey (1975). This concept takes its fundamentals from the concept of *scopophilia*: the pleasure of looking. The entertainment provided by the media is heavily dependent on this pleasure provided to the audience. The concept of gaze or a rather male gaze according to Mulvey (1975), produce the content for the pleasure of the heterosexual male's gaze in the film (media) —due to asymmetry of power between genders in societies.

The concept of **hyper-ritualization** states that the advertisements use the stylization and conventionalization of the already present social conventions which create a stylized version of the reality which is generally quite unattainable besides being largely unrealistic, according to Goffman (1976). The hyper-ritualization makes the ads entertaining and produces **fetishes** related to gendered bodies in this case. A fetish is a gratification, fixation or obsession connected to objects or body/ body parts which the hyper-ritualization and the gaze (*scopophilia*) creates. The hyper-ritualization consequently produces the concept of gender advertisements as stated by Goffman (1976) as showing a biased presence of genders in the advertisements. These gender advertisements then give way to the representational biases again as the gendered bodies are represented in the advertisements in a biased way where power dynamic again come to play creating a class differential with the usage of stereotypes.

The stereotypes and biased representation show us gendered bodies, the concept that restricts bodies in their gendered bounds created by the dominant discourses in the society and thus is represented in the advertisements and media. The gendered bodies represented there bring the concept of objectification which also has a two-way relationship with Fetishism. The objectification restrains the human body to be taken as an object or a commodity rather than a subject, in case of gendered bodies we come across the sexual objectification of the body. The objectification comes out of body politics as the systems of subjugation bound the body in its objective realm where it loses power and is used and portrayed as a mere object on which power can be exerted.

All the above-discussed concepts are chosen to be studied under the **Critical Discourse Analysis**. The concept of CDA offers a theoretical framework for the study of social issues through analysis discourse. The CDA analyses the structural relationships of dominance and power in the society evident by the language usage (Albert & Salam, 2013). It addresses social problems and observes the linguistic character of social and cultural processes and structures. It takes power relations in society as discursive and states that the power relations are constructed and performed through discourse. CDA highlights that discourse does the ideological work and the discourses are constructed under certain ideologies, the discourses then constitute the societies and shape the societies and their cultures (Jahedi, Abdullah & Mukundan, 2014). So, CDA will be employed to analyse the discursive practice of the representation of gendered bodies in Pakistani advertisements as it encompasses the concept and theories used for this framework.

The works reviewed take certain major concepts to discuss the study topic. The conceptual framework constructed through the concepts provided by the literature review in this chapter will be used as a background for the study.

2.6. Researcher's Positionality:

The research has been conducted under the light of the conceptual framework through the literature review. I have adopted an analytical position for this research where neutrality has been sought with conviction. The analytical perspective has been conducted by employing the Critical Discourse Analysis method which is explained in the next chapter.

3 CHAPTER 3

METHODOLOGY

This chapter deals with the methodology and tool of analysis used for the study. The sample and units of data collection have also been stated.

The research methodology entails the specific processes, procedures or techniques to choose, process and analyse the information necessary for the research. Grix (2010) states that methodology is concerned with “discussion of how a particular piece of research should be undertaken and so can be best understood”. The methodology systematically solves a problem; the research matter is analysed and evaluated through a road map for choosing the processes, techniques and methods to be used.

3.1. Research Strategy

There are three types of methodological approaches used in social research. These types vary on the basis of their epistemological backgrounds and on the different methods which they employ for the research and analysis. According to Bryman (2012), the research approaches can be classified into (a) **Quantitative** -- This type of research strategy follows a positivist epistemological approach and work on a quantifiable research and its assessment. The quantitative approach is more objective in its functions, deductive in nature and therefore testing a theory usually. This approach takes the social reality to be an external objective reality and thus uses structured objective frameworks for testing and research; (b) **Qualitative** -- This strategy follows an interpretivist epistemological position and researches in a subjective manner. The qualitative research is subjective in nature, uses an inductive approach so as to induce new theories. This approach takes a more contextual and subjective approach towards the research issue and takes the social reality in an opposite direction of the quantitative approach, taking it to be individual's creation, and (c) **Mixed methods** -- The mixed-methods approach amalgamates the qualitative and quantitative approaches for the research and analysis. It integrates the aspects from both methodologies and researches with a structured contextual approach.

The current research uses a qualitative research strategy as it aims to deconstruct the type of data which is qualitative in nature (textual, pictographic and cinematographic). Furthermore, the use of structural approach, deconstruction as the analytical framework and CDA as the tool of deconstruction are more apt to employ under qualitative research strategy than under other types. One more reason is that my ontological stance is critical realist the core of which is to understand social realities through language; (a) the social reality is the representation of gendered bodies in the current research, (b) language is textual, verbal, expressional, pictorial, and cinematographic, and (c) tool to decipher apparent and subliminal meanings embedded in the forms of language outlined above is CDA. Hence, qualitative research strategy seems to be the most appropriate for the current research.

3.1.1. Research Design:

A research design is a framework for the collection and examination of data (Bryman, 2012). The research design tells how to conduct research under a certain research methodology. It takes into account the various connections between the variables studied, the generalization of results for a larger population and taking context in use for understanding the phenomena it studies. There are three major types of research designs: **Descriptive research design** – this design is based on the description of a phenomenon. It has a formal design and it portrays the characteristics of the phenomenon studied. It may or may not use a hypothesis for the conduction of research; **Exploratory research design** -- This design is based on a research issue and a research objective that explores a phenomenon which has not been looked into prior to the research and has no initial hypothesis, and **Explanatory research design** -- This design aims at explaining a phenomenon, making connections within the research issue and its working. It looks at the research matter in detail and provides an in-depth analysis of the research problem. Since the study's research problem aims to highlight the representational characteristics of gendered bodies in media, the reasons for their representations, and their social analysis, hence an explanatory research design seems to be most appropriate for the current study.

3.2. Units of Data Collection (UDCs)

The units of data collection are the entities the data is collected from for the study. UDCs are to be studied to find information about the research matter for analysis. I have chosen three UDCs for my research which directly depict and deal with advertisements related to the gendered bodies and their depiction in advertisements. For the current research, the UDCs are as follows:

3.2.1. UDC 1: Still Images from print magazines

The first UDC includes English language print magazines published in Pakistan. The advertisements from the selected magazines have analysed. This UDC is thematically divided into two kinds of magazines. The print magazines support few usable advertisements, so telling ads have been analysed. Secondly, there lies an extensive repetition of ads throughout the magazines' sample.

- **Fashion magazines:** Printed magazines focusing on the fashion industry will be used for the analysis. The fashion magazines generally focus on clothing, beauty, physical grooming, fashion trends and celebrities. The advertisements included in these magazines fall in the same lines.

10 advertisements have been analysed from Grazia, Hello! She and Woman's Own magazines.

3.2.2. UDC 2: Moving images from TV advertisements

The second UDC has taken into account the moving images or television advertisements. The television advertisements show a more elaborate narrative than the printed still images due to the moving film. The moving film shows a more detailed storyline and explanations for what it shows. This UDC is thematically stratified into advertisements which come under the following categories:

- **Beauty/body grooming products:** The beauty and physical grooming products directly represent and use the body. The beauty products advertised usually include cosmetics, body creams and lotions, soap, shampoo, hairstyling products, deodorants and colognes etc. The body grooming products advertised include hair removal products such as creams, treatments and shaving products.

- **Family planning:** The family planning advertisements involve the information provided for the management of the family size, issues of mother and child and general motivation for the better use of family planning methods to be used. The family planning advertisements focus primarily on mother-child health and also are institutional in nature due to their policy status.
- **Health:** The advertisements related to the physical wellbeing are taken for their direct relation with the representation of the gendered body. These advertisements can be further divided into two categories:

General health: The general health related advertisements take into account the products like medicines, health supplements, food supplements to name a few.

Sexual and reproductive health: The sexual and reproductive health products include the advertisements for medicines, supplements and Sexually Transmitted Diseases (STDs) related info services. They include contraceptives and menstrual hygiene products.

The analysed advertisements are commonly run on the state channel PTV prominent satellite TV stations of HUM, Geo and ARY have been selected. The advertisements have been acquired through YouTube and Facebook.

3.2.3. UDC 3: Social Media

The third UDC is related to the first UDC. The social media reception for the advertisements has been analysed to gather the consumption of the texts. The social media sites have been an aid to the advertisement with its wide reach. The majority of feedback analysed has been taken from YouTube and Facebook (due to availability). A specific population uses the social media platforms and these two platforms are the most widely used ones. Some response has been also taken from Twitter and Instagram. The social media platforms are usually used by people with at least the basic level school education who can understand the basic English language (to operate the applications on cell phones or computers) and have access to internet and devices to use social media. Most of the upper and middle class use the social media platforms on a regular basis with the youth taking the lead. The target audience for the advertisement is the youth on age basis and the middle class and lower socio-economic class. The

commenters are usually young adults who voice their opinions freely on social media sites.

3.3.Sampling:

Sampling is the process of selecting a certain group of units of data collection in order to investigate the research matter. The process is significant as it provides the researcher with a smaller group of representative units of data collection from the studied population and makes the research's span more precise. The population refers to the targeted universe of units to be studied; the population is a specific set of the units for investigation which can serve for the study. The sample is a more precisely selected set of units chosen from the population which represent the population for the study. The results of the sample are usually generalized for the population.

Sampling can be done following two ways, one being the **probability sampling** and the other being **non-probability** sampling. The probability sampling provides the units of population known probability of getting chosen in the sample set. This method for choosing the sample is done keeping in mind that the representative sample thus gained is more likely to be apt in the representation of the population. Probability sampling can be of various kinds depending on the method for assigning the probabilities to the units of population. The **non-probability sampling** method makes way for some units to have a greater or lesser chance of getting selected. The **purposive sampling** is a type of non-probability sampling which provides the researcher with a sample tailored to the needs and requirements of the research matter. The sampling through this method is done for catering the goals of the research.

This research employs the purposive sampling as the sampling technique to better cater to the needs of the research. Purposive sampling is helpful in determining the best possible sample to be taken for the representation of the studied population. It is more contextual in nature; it adheres to the subject matter and tries to find the most suitable sample set for the study for better and efficient research. The strategy of criterion sampling is employed for the selection of the required sample for this research. Advertisements from the magazines and television have been selected on the base of how telling they are, under the chosen themes of study to help eliminate chances of inclusion of data useless for the study.

A table of the sample analysed is given below:

Themes	Print ads	TV ads	Total
Body and Beauty	1,2,3,4,5,6	7,8,9,10,11,12,13,14,15, 16,17,18,19,20,21,22	22
Body and Grooming	35, 36	23,24,25,26,27,28,29,30,31, 32, 33,34,37,38	16
Body and General health	53, 54	39,40,41,42, 43, 44,45, 46,47,48,49,50, 51, 52	16
Body and Reproductive/Sexual health		55, 56, 57, 58, 59, 60, 61, 62	8
			62

Table 1: Sample

3.4. Analytical Tool

For the current study, Fairclough's CDA has been used as an analytical tool. Fairclough's approach stems from socio-linguistics and theorizes the relationship between power and language seeing later as a social context and a social process. He states that texts are intertextual; the texts are constituted by other texts with the insertion of society or history. Fairclough focuses on the correlation between the discourse, power and ideology taking the discourse idea of Bakhtin², Kristeva's intertextuality approach³ and the hegemony concept by Gramsci⁴. The concept of the hegemony as the consensual domination through the naturalization of practices and ideas in the society is seen as a key factor of the discourse order. The orders of discourse according to Fairclough are the styles and genres which control the linguistic variability for particular areas of social life; these orders are affected by the power relationships in the society. The relationships between the orders of the discourse are termed as 'interdiscursivity' which is the part of the intertextuality of the text, showing which

² Discourse is dialogic and historically contingent; meaning is evolved out of interactions between writer, reader and the work. (Irvin, 2012)

³ The insertion of history (society) into a text and of this text into history (Kristeva, 1986).

⁴ Consensual domination through naturalization of practices and ideas in the society (Jahedi, Abdullah and Mukundan, 2014)

genres, discourses or styles it is stemming from and how it works into particular articulations.

Fairclough in Locke schematizes three interrelated dimensions of discourse and explains the social, discursive, and textual analysis of any text. In the social analysis, the focus is on the variant socio-cultural practices which give an insight into the social contexts in which those practices are situated or located. Also, social analysis helps in providing and building a broader contextual relevance. In the discursive analysis, the focus is on the way text is produced, consumed and interpreted, its relationship with similar and different texts, and its mode of communication and dissemination. Textual analysis specifies the ways text helps in ascertaining the reader's positionality. A textual analysis focuses on both the interdiscursivity and intertextuality.

For the current research I am following the following analytical framework of Fairclough:

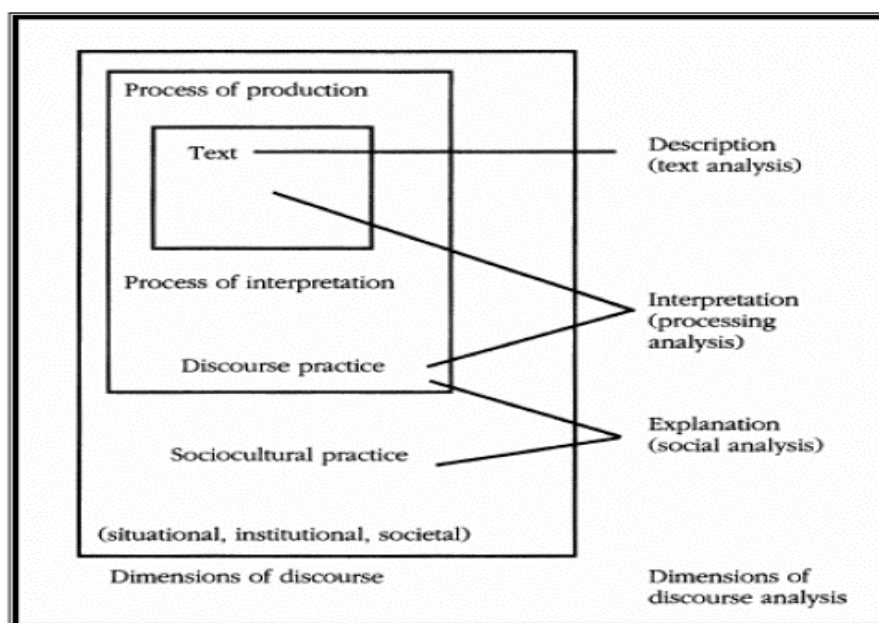


Figure 2: Fairclough's three-dimensional model of discourse analysis

In figure 2, I have borrowed Fairclough's three-dimensional model of discourse analysis. The three dimensions of the model are text, discursive practices and social-cultural practices. These dimensions articulate with one another. The textual dimension explains the internal textual relations, while the social-cultural dimension deals with

the external socio-cultural context of power structures. The dimension of discursive practices comes in the middle where it connects the text with the external social relations through the producer and consumers of the text. For the current study, these three dimensions have been focused and corresponding to these dimensions the three types of analysis have been done (textual, social and discursive).

The chapter has thoroughly discussed the tool of analysis and the sample to be analysed through it. The data is analysed using Fairclough's approach.

CHAPTER 4

FINDINGS AND ANALYSES:

This chapter discusses the data. Findings are analysed according to Fairclough's Critical Discourse Approach.

The body is gendered. Traditional and modern approaches in advertising heavily rely on the gendered body to convey its message to the equally gendered audience. The analyses put forth a confirming stance regarding the representation of the gendered body in Pakistani advertisements. Key findings state a higher degree of female models displayed in advertisements regarding body-related products; their specifications spread vast thematically. The representation of the gendered body in the advertisements analysed, states its presence in multiple overlapping themes. Data suggests common bases for the majority of the constructs, explaining how and why the gendered body is represented the way it is.

The most prominent theme identifies the feminine to be an object of gaze as a natural phenomenon while visual pleasing comes as secondary to the masculine. The idealistic constructs of beauty are generally implied in terms of the female while the male remains under-represented as a focus of beauty ideals. The representation of the male body is subjected to the ideas of strength and agility in most of the data; the male is often represented by sportsmen and is characterised in similar scenarios too whereas the female is represented by popular media personalities (models and actresses). The female body can be observed as a social entity which exists for the others and their validation, while such notions are mostly absent from the representation of male. Socio-cultural and religious honour is linked to the female body and has no inclusion of the male body in it. Traditional and modern varieties of both masculinity and femininity are presented; westernised beauty ideals are dominant for both with a heavy inclination towards the feminine beauty. The data has been thematically analysed in this chapter.

4.1.Body and Beauty

4.1.1. Ad 1: English Ubtan Cream



This advertisement presents a beauty cream for females. The frame is horizontally divided into two main portions. The upper portion states the message in the text while the bottom portion sports the pictures of the model and the product. The main text is in Urdu which aims at a larger portion of the population to be able to read the message of the ad. The name of the product and its tagline are stated above the pictures in big bold text, coloured dark red. The font of the product name is the largest. The secondary title of the product and the tagline are almost of the same size. The tagline states 'Because beauty is your right'. The titles of the product do not display any term directly related to beauty but use an exotic model with extreme fair skin, thus taking beauty as fair skin. The tagline states that beauty is a right; the right is of the female as the product is for feminine use.

Discursive analysis

The advertisement has been created for the English Ubtan turmeric cream which is a beauty cream for a good skin outlook. The advertisement is targeted towards female readers like the idea of beauty products is taken as feminine. The models on the product pack and the ad focus to target females. The main idea of the ad states that beauty is a right of the female and thus she must use the product as it will provide her with that. The idea of beauty is not conveyed through the information written in the ad but is communicated through the model.

Social analysis

The tagline of the ad states that being beautiful is the right of the female; the idea is stated so as to hit upon the insecurity regarding the looks of the reader. The notion is derived from the performativity as the socio-cultural constructs of femininity

subject the feminine to physical beauty as a major aspect. The idea is prevalent as the female is basically valued on her looks due to beauty being taken as a feminine aspect. The other idea communicated by the ad is that beauty is fair-skinned. Both females appearing in the picture are of fair skin. The product package contains the image of the eastern bride which is linked to the product characteristics.

4.1.2. Ad 2: Golden Pearl Whitening Soap

The advertisement is for the whitening soap presents a female model besides images of



the product and the message. The frame is divided into two vertical parts. The right part contains the picture of the main model and with the product type and the left part consists of the product name and package image. The dark blue background makes the content of the picture prominent. The model is the most prominent part of the ad. She smiles softly and is of a fair complexion.

The left side of the ad depicts the product name and the images of product packaging. The tagline states 'wherever you go, the gaze is fixed at you'. The

idea states that the product will make the user beautiful so that everyone looks at them. The beauty is synonymised with a fair complexion as the model is fair, while the boldest text in the photo states of the product for whitening. The use of the term 'white' instead of 'fair' as it is used in many products for a fair complexion suggests a difference between them. 'Fairness' is relative; one can be fair-skinned but can be fairer than another fair-skinned person. Contrarily, 'white' is definitive. Therefore, the idea of the advert states a definite change as the users will get their skin whitened by the product.

Discursive analysis

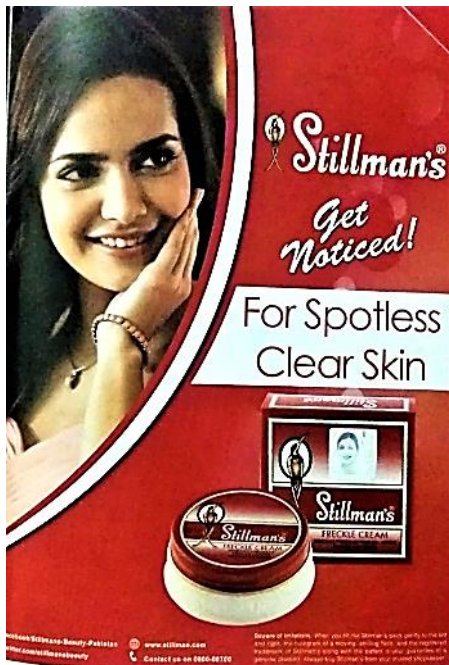
The advertisement has been created for the Golden Pearl whitening soap under the Golden Pearl Cosmetics. The ad is targeted towards female readers as fairness and beauty products are aimed at them. The main concept of the ad states that the product will enhance the colour of the user and provide her with such beauty that everyone will

be looking at the user. The idea states that beauty is synonymous with fair skin and that the validation of the others is of prime importance.

Social analysis

The idea of the whiteness as mentioned in equation with beauty in the ad comes from the socio-cultural construct of beauty. The idea of the whitening products is widely accepted in society as a base standard for beauty. The females are subjected way more to the constructs of beauty and therefore the advert is targeted at them. Although the product is used by men too as the standard exists for them also, the idea is more concrete for feminine beauty and that is why it depicts female models. The obsession with white skin is the part of the social beauty ideals and therefore the whole concept is based on it. The standards are pursued the validation and thus the idea of pleasing and attracting gaze is normally stated.

4.1.3. Ad 3: Stillman's Bleach Cream



This advert is for a freckles cream. The frame is marked into two vertically unequal parts by the design. The majority of the left part is covered with the image of the model and the right portion states the verbal information regarding the product and the image of the product. The tag line is stated below the name stating: “Get Noticed”. The tagline is a motivational phrase given to the target audience that by using the product they can get noticed by people. Getting noticed implies the idea of a simple acknowledgement of the existence of a person; the notice is taken of a peculiarity stated by an individual which is validated through the

acknowledgement. The left part of the frame presents the image of the model. The model is shot in a close-up who is a fair-skinned, young Indian model of European looks. The model is depicted smiling at her reflection, as the still has been lifted from the TVC of the product. The model has her hand softly touching her left cheek. The

model's pose and expression state her to be in awe of her beauty as gotten from the use of the product.

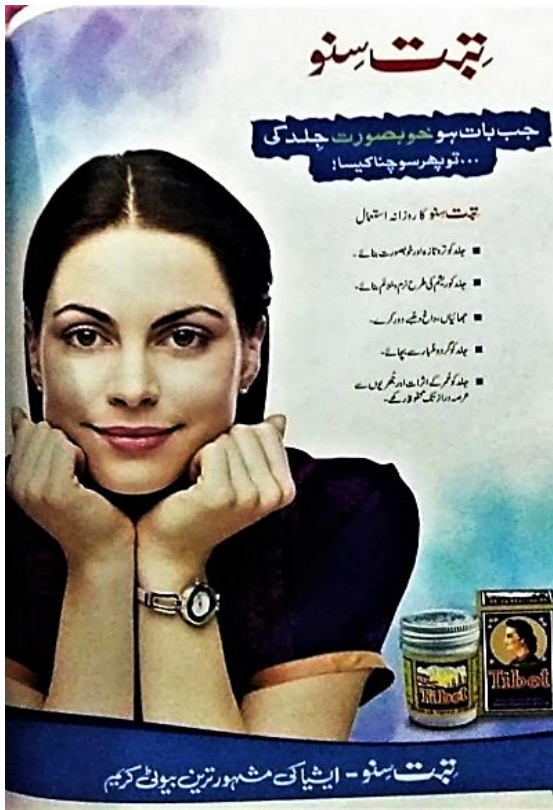
Discursive analysis

The advertisement has been created for Stillman's freckle cream under Stillman's beauty. The ad is targeted towards females. The advertisement mainly states that the product helps the user get a spotless and clean skin like the model. The concept is based on the motivation of getting noticed by having a clear face without any blemishes and spots. The ad has employed a foreign model who is fair-skinned and has European looks. The social media response of the ad is not present in verbal form while responders have liked it, putting forward a positive reception.

Social analysis

The advertisement is based on the idea of gaze. The main idea of the advertisement takes a motivational strategy to capture the reader and the targeted audience specifically. The idea of getting noticed has been used as a drive to have spotless skin. Beauty is an object of gaze; the feminine beauty is valued for the female under its specific socio-cultural ideals. The presence of the female is to be looked at, gauging her worth. As everyone likes to look good and finds it an uplifting idea of getting noticed and being praised by others, natural behaviour is turned into a need through the ideology. The socio-cultural ideals of the beauty and especially the feminine beauty are inclined towards fair skin and European features and are taken as ideal.

4.1.4. Ad 4: Tibet Snow Beauty Cream



The advertisement is for a beauty cream. The frame is divided into roughly two parts. The right side of the picture states verbal information of the product while the left part presents the image of the model. The product is one of the oldest beauty products used in the country and has resorted to the commonly understood national language for a mass appeal. The theme of the image is blue, related to the product packaging, aiming at the coolness of snow. The tagline of the ad states 'When it is about beautiful skin, then why think (and wait)'. The statement uses the term 'beautiful skin' which confirms the

idea of beauty being equated with white skin. The tagline portrays the product as an ideal one to be used if one wants beautiful skin.

The benefits of the product start from the look of the skin and then go to the quality of the skin. The very first point states the idea of the whole advertisement which is a beautiful skin, aiming at a fair skin. The ideas of making the skin look fresh and reducing the dark spots and freckles also aim at a brighter complexion. The remaining ideas are related to the quality of the skin. The left half of the picture shows the European model in an almost mid-shot, focusing on her face and showing much of her arms. The product packaging depicts an image of a white-skinned female face with slight East-Asian (Tibet-Esque) features as depicted in the name of the product. The idea states that whiteness is the main idea behind the beauty here as both kinds of females have light coloured skins.

Discursive analysis

The advertisement has been produced for the Tibet snow fairness cream, endorsed as a beauty cream. The advertisement is directed towards females. The main

idea of the advertisement states that the product provides beautiful skin; the product is the most famous in Asia and its daily use gives the user's skin numerous benefits. The idea of the beauty cream is stated verbally throughout the ad while it presents the beauty with pale-skinned models on the advert as well as on the product package. The concept declares the product to be a beauty cream; it conveys the benefits of the product to the reader which are mainly related to the look of the skin. The models are fair-skinned, therefore taking fair and clear skin as a synonym for beautiful skin.

Social analysis

The advertisement presents the idea of beauty to be embedded in the skin and outlook of the female through the concept. The idea of fair skin is dominant in the ad where the product name, benefits and the visual depiction of beautiful skin all give way to a fair skin ideal. The model is fair-skinned to portray the ideal for beauty. The term beauty is synonymised with fair and fresh skin with no dark spots and signs of ageing.

4.1.5. Ad 5: Elina Hair 3-D Removing Cream



The advertisement is for a hair removal cream. The ad is divided into two vertical parts showing the visuals of the model and product in the left one while the verbal information in the right portion. The theme of the picture is pink, violet and white owing to the product colour theme. The advert has employed a fair-skinned European looking model. The model is looking downwards on her left side in a shy, delicate feminine way. The pose suggests a very traditional feminine look of coyness and fragility. The product package is displayed below the model's close-up, also having the same image of the model on the cover.

The same image of the model on the cover.

The three dimensions are the major take of the product and the major attraction. The boldest font is chosen for the term 3D making it the most dominant and the main attraction for the reader. The ad again states that it performs a '3-dimensional task' with

3D made bold to assert the idea. The Arabic translation gives off a look of international use and access, thus stating the product to be of high quality to the reader.

Discursive analysis

The advertisement has been produced for the Elina Cosmetics 3D hair removing cream. The advertisement is targeted towards female readers as body hair removal is usually attributed to femininity. The main idea of the advert is that the product provides hair removal on a three-dimensional basis. The idea states that the product is better than shaving the hair off and works on three-dimensional principle thus providing the user with a better experience. The ad uses a female model depicting the product to be for feminine use.

Social analysis

The advertisement takes the feminine ideas of beauty in consideration for the concept. The feminine beauty is connected to softness, delicateness and fairness. The ideals for feminine beauty are used by the advertisement by using a fair-skinned model in a highly feminine outlook. The link of the female model in a hair removal product is a norm as the hair is masculine; the feminine beauty is opposite of masculine so it must be hairless and delicate having no sign of harsh manliness.

4.1.6. Ad 6: Golden Girl Cream Bleach



The image has roughly three portions. The right portion states the verbal information; the left part has the image of the model while the bottom part contains the images of product and contact information. The most prominent part of the image is the model's close-up. The model is Caucasian; the fair skin is the prime agenda for bleach creams, so the ad has employed a foreign model for the endorsement. The model's appearance states the work of the product as it is

being endorsed, as she embodies the motivation for the target reader to consume the product.

The benefits state that the product is an “advance formula” to get rid of “dark hair on the face, arms, legs and body”, “lightens your complexion” and gives “you the smoothest fair skin that you dream of”. The write-up starts with the idea that the product is advanced, hence marking it superior to lure the reader. The product is a hair bleaching product, false advertising is done while stating that it will bleach the skin too, thus inducing a lighter complexion. This false advertising is explained through the last sentence of the informational para which states that the product provides the ‘smoothest fair skin that you dream of’. The idea here is built upon the fair skin obsession of the target consumers. The idea of flawlessness encapsulates the idea of the darkness of body hair and the subsequent dark appearance of the skin.

Discursive analysis

The ad has been created for the Golden Girl Cosmetics crème bleach, the advertisement is directed towards female readers, generally the young adults. The main idea of the endorsement states that the product provides a smooth bright fair look to the user by its advanced formula which bleaches the dark body hair perfectly. The concept takes the need for a fair complexion as a natural phenomenon, therefore using it as the fundamental attraction towards the product. The ad has used a foreign model for her very pale complexion to convey the use of the product more effectively. Slight false advertising has also been used to state the product to be able to lighten the skin besides lightening the dark body hair.

Social analysis

The advertisement deals with the beauty ideals of the femininity. The product takes the need for a fairer outlook and desirability of a hairless look as natural for the female. These concepts are naturalised under the socio-cultural constructs of the feminine beauty where fair skin and a hairless body are prime factors of feminine beauty. The idea of hairiness is related to men; the male bodies sport hairiness and therefore the feminine is supposed to be opposite to it. Hence, the idea of bleaching

cream is constructed for the purpose of providing the female with an escape from the manliness that she might manifest.

4.1.7. Ad 7: Fair Menz



The advertisement for Fair Menz presents a young male stealing his

sister's fairness cream due to lack of fairness products for men in the market and getting embarrassed by her sister's behaviour before he gets to know about the product endorsed here. The advertisement starts with an extremely high angle shot of a room as a young male approaches the dressing table. The young male is then displayed rubbing cream on his face happily. His sister enters the room leaving him embarrassed by being caught red-handed, using a feminine product.

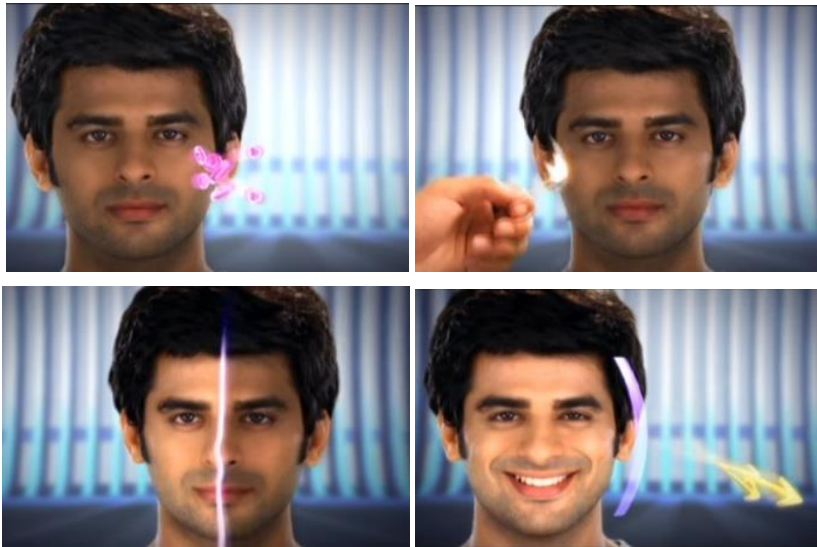


The angry sister embarrasses him more by forcing lipstick and nail polish on him. The idea is that the fairness cream is a product for women and thus by using the product the male is getting feminine. Therefore, to complete the feminine look he might

also use the other beauty products that are for women. The female model gives disgusted expressions as she embarrasses the male model.

The model states that after the insult from his sister his confidence was almost none. The idea of the insult is here played due to the male being forced to take up feminine things as he has tried one feminine thing. The femininity is an insult for the man and that is why he is embarrassed and has lost his confidence so he could not be a 'hero'. The model is now dressed in western semi-formal attire as he was dressed on casual western attire before. The relation of confidence with him becoming a 'hero' states that the insult of femininity imposed on him had taken his way of achieving the masculine dominant type of a hero. The term 'hero' is referred to as the main male protagonist in literature/film and TV who is certain masculinity. The hero is the saviour;

he is handsome, dreamy, strong and brave. The model then states that he got to know of someone who “cares about men”. The idea puts males as a neglected market for fairness products and that the product being endorsed is the answer to their long neglect.



The ad shows the model's face in a close-up shot. The colour of the face has been digitally darkened as the model has a fair skin tone. A lit match is put in front of his face to

show the skin's toughness. The second frame depicts a computer-generated visualisation of female fairness cream not working on the man's face. The voice-over states that feminine fairness products do not work on the male tough skin. The ad states that the product's formula is specially made for the male skin which “reduces dark complexion and brings about radiance to the face”. The visuals show the cream penetrating the skin and making it whiter. The model's face which is dark and serious turns to a happy and fair-skinned one. The idea states that the darker tone was not something joyous and that as the model has become fairer, he is happy.



The advert ends with the model again displaying the product and stating that it is Pakistan's number one product only for men the model emphasises on “only for men” by a strong tone of voice and his index finger waved strongly to exude an assertion. The whole idea does not

take away the masculinity related to strength and boldness from the model and it remains intact with the strong body language of the model.

Discursive analysis

The advertisement is locally produced for the Fair Menz fairness cream. The ad is one of the very first advertisements for fairness creams for men. The targeted audience for the ad is males, particularly the young males who are more concerned about their looks. The main idea of the advertisement is that men can also have fairness creams designed especially for their skin type so that they no longer need to be embarrassed for using feminine products. The idea of femininity is downgraded here as an insult to the masculinity, traditional strong body language is used, and the colour scheme of the product and the model's attire is masculine. The social media response on the ad is present in forms of likes and views of the ad posted on YouTube.

Social analysis

The advertisement conveys modern masculinity and states the use of fairness creams is something not to be embarrassed about. The ad concept of the insult and embarrassment of men using fairness cream and especially the ones for the females is a naturalised concept. The socio-cultural idea of masculinity is superior to the feminine, thus a likeness is insulting. Similarly, the idea of beauty is not usually linked to masculine existence and is taken as feminine, but the idea of physical attraction exists for both. The fair skin has been considered superior for ages in the socio-cultural concepts of beauty and has been a prominent idea related to beauty in the post-colonial era. Therefore, the fair skin is not taken as too feminine in men and is thus lauded for men too. The ad shows the model to be happy and confident as he turns fair by using the cream.

4.1.8. Ad 8: Fair and Lovely Max for Men



The advertisement for the fairness cream presents the popular cricketer Shahid Afridi

playing in the sun. The ad shows that the player must perform well on the field and also

in front of the cameras, so he uses the product for maximum good performance in both cases. The advertisement starts with the cricketer playing in broad sunlight. The model is presented in many shots of playing cricket with the sun shining above his head. The sunlight is to depict the harsh conditions in which the cricketers have to play all day which is bad for the skin. The cricketer states in the voice-over that it's important to perform as a cricketer "when the helmet is on"; but it is important to perform when the "helmet is off". A comparison of two kinds of performances is stricken here; the performance on the field and the performance in front of a camera. The cricketer is popular due to his professional skills and beauty; therefore, it is important for him to perform well in his profession but also for the media.



The model states that it is the reason he uses the product as

it gives him maximum sun protection, spot reduction and lightening. The benefits of the product are all coming under one idea that is of skin lightening. The sun protection is usually taken as protection from the harmful UV rays, but the concept of getting a tan due to exposure to the sun is the basic idea. The spot reduction also reduces any dark spots on the face which makes one appear brighter and the maximum lightening is also making the skin tone lighter. The model states that "*Dhoop ho ya camera, chehray pay confidence: hamesha max*" [be it sun or camera, the confidence on my face is always maximum]. The idea suggests that the product provides him with a safe fair skin tone, so he is always confident. This idea also suggests that a darkened skin is something to be concerned and embarrassed about and thus the dark person would not have any confidence in himself.

Discursive analysis

The advertisement is locally produced by a huge advertising agency for the men's Fair and Lovely for Pakistan. The advertisement is targeted towards males and young males especially who are more concerned regarding their looks. The main idea

of the advertisement is that being bright-faced and having an even, protected fair skin tone, the man can be confident in any position. The idea of beauty is used here according to which fair is lovely and thus the ad revolves around this message. The ad has taken a sports celeb who is popular in males and females alike for his beauty and skill. The idea states that the already beautiful and fair-skinned male needs the product to retain the fairness of his skin so that he remains confident at the field and in front of the public eye. The social media response for the advertisement states an acceptance for the concept of the advertisement, taking into account the likes and views on the advertisement video posted on the YouTube platform.

Social analysis

The beauty standards for the men are also here played similar to the females as the socio-cultural ideas of beauty revolve around a fair skin tone. Here, the masculine beauty is similar to the feminine beauty as fair skin tone is a sought after quality for being considered beautiful. The celebrity sportsmen are usually used in male product ads due to their popularity among the males. The sporty masculine is physically strong and athletic; two ideas of masculinity which are present in all concepts of manliness and thus the sportsman is the best choice for such endorsements. For a product which endorses a fairness cream which has long been considered a feminine thing; the strong robust male model who is a sportsman does not take away the masculinity from the product and therefore lets men use the product with ease and confidence.

4.1.9. Ad 9: Fair Menz



The advertisement for the fairness cream depicts a young dark-skinned male who has to

attend his best friend's wedding and is concerned about being a laughing stock due to his dark complexion. The model uses the product and becomes fair-skinned, ultimately getting a girl. The advertisement starts with the main model asking his friend about his

wedding cards. The second model hands him a card and tells him that he will be his best mate on his wedding. The main model replies “*Na baba na. Shakal dekhi hai meri? Mazaq udwana hai kya?*” [No way. Have you seen my face? Do you want fun made of me?]. The reply states naturalization of dark-skinned man to be laughed at. Secondly, being the best mate for the wedding means social attention; the exchange implies that a dark person is not suitable for it.

The second model states that he should not worry as the wedding is not too near, as he tosses the main model of the product. He states that “*Shehzaaday na lago tou bolna!*” [Complain if you don’t end up looking like a prince]. The main model’s concern taken as natural indicates a factualization of it. The term “*shehzaada*” means prince; the idea is that as he will become fair-skinned he will look like a prince as dark skin has been long associated with people of lower castes and socio-economic status. The product introduction tells that it saves the skin from sun rays and makes the skin first dusky from dark, and then turns it from dusky to fair. The dark picture of the main model is in a straight serious face while as the picture becomes brighter the model puts on a proud smile, implying a betterment of his condition and confidence by getting his skin fair.



The next scene shows a wedding ceremony of dance and song. The bride’s friend asks the brides about the man with

the groom. The friend of the bride takes the mic and starts singing a song for the main model. The friend sings the line “*Ik larkay ko dekha tou aisa laga...*” [I saw a guy and I felt...] due to the model now looking beautiful. The song she sings is originally for a female; the popular song states how the singer felt as he saw the beautiful woman that he sings the song for and praises her beauty. The song is reversed here in a flirtatious manner to show that the female was impressed and attracted by the fair skin of the model and she noticed him for the complexion. The female model then tells the bride that “*Main kehti thi na! Mard bhi fair hi achay lagtay hain*” [I told you, men also look good when fair]. This statement implies the norm of fair skin being required for a female

to be beautiful is also applicable to men as they look good or beautiful if they are fair-skinned. The female model is also of fair skin complexion and therefore considered beautiful, that is why her acceptance of the now fair-skinned model is his validation.



The last scene shows the main model standing as if ignoring his surrounding as now he is not

concerned with other people due to his beauty. The female model previously flirting with him brings out a ring and puts it on the male model's hand. Here also, the traditional idea of the man proposing and giving a ring to the woman is reversed, and the female takes the man. The scenario states that fair-skinned men attract beautiful women, such that they come after them and the traditional chase of women is reversed in their favour.

Discursive analysis

The advertisement has been produced locally for the men's fairness cream. The targeted audience of the advertisement is young males. The main idea of the advert states that fair skin is more beautiful and attractive. By having fair skin, a man can be confident, presentable and popular among women, stating dark skin as inferior and un-presentable. The advertisement partly works on role reversal of the masculinity but keeping the masculine superior still; only letting the man falter due to the skin colour. The social media response for the advertisement is not available in the form of comments but in the form of likes which depicts an acceptance of the advertisement in the viewers.

Social analysis

The advertisement states that fair skin is important and superior. The idea of beauty for masculinity is taken equal to the feminine standard for one aspect that is white skin complexion. The idea is a negation of the common western concept of the tall-dark-handsome man which has been applied to male beauty for a long time. The

idea of the dark and handsome is applied in the socio-cultural context as taking men to be strong and able-bodied, the dark complexion has been usually taken as okay for men as their importance is in their personality rather than their beauty. So, the idea of dark and handsome is typically used as an excuse for the dominantly darker-skinned males in society. The advertisement, the excuse is reversed by stating that men also look good when they are fair-skinned. The idea of dark skin is taken in traditional terms as ugly, having no social worth. Humour is used to depict the offbeat idea of role-reversal to ease the digestion of the concept.

4.1.10. Ad 10: Fair and Lovely Fairness Cold Cream



The advertisement for the fairness cream depicts the main model to have

gotten her own talk show but she is hesitant to take it up due to her darkened skin in the winter. The use of the product brings back her fairness and she becomes confident and successfully works for her show. The advert starts with a friend of the main model running into her house in celebration for her new talk show. The family members of the main model are also depicted celebrating the occasion while the main model is displayed sitting in a corner with a sad face. When her friend congratulates the model, she frustratingly goes to her room. The main model sits in front of a mirror and states “*Mujhse nahi hoga*” [I can’t do this], exclaiming frustration and lack of confidence. The shot depicts her image in the mirror where her picture is also posted on the mirror. This placement states comparison between the picture and the real face in the current situation as a picture in the mirror is fairer. The friend asks the main model as to why she thinks that as “*Auditions ki pictures tou perfect hain!*” [Why, as the pictures for the audition are perfect!]. The comparison between the now and past look of the model provides the idea for the stated perfection as the picture taken in the past has a brighter skin tone as compared to the model’s now heavily darkened skin.



The second model states that regular cold cream darkens the skin, so the main model

must use the product endorsed in the ad. The voice-over states that the cold cream “steals your fairness”. The idea of the stolen fairness implies that fair skin is a treasure, so it gets stolen by the use of the common cold creams which is rejuvenated by the fairness cream endorsed here. The ad shows a visual representation of how the product works by placing a gradual change of skin tone on the main model’s face in four stages, from dark to fair. The darkest face is kept far behind, half-hidden behind the next face. As the faces get lighter, the space they cover increases, till the fairest face which is displayed whole and happier than the dark face. The model is shown in her car in the last scene where she is fairer and smiling confidently as she sees her show on a high rise screen. The scene implies that with the returned fairness, the model is now confident and successful in her work; the skill of the anchor is not the thing questioned, rather her looks.

Discursive analysis

The advertisement is produced by a big local advertising agency for the Fair and Lovely Pakistan. The advertisement is directed towards females. The advertisement is specific for the season of winter, basing its idea on the work of general cold creams making the skin dark. The prime targeted audience is the female, and especially the young females who take more concern for the beauty standards. The main idea of the advertisement states that the fair skin makes a woman more confident and presentable and thus she can be successful. The idea of confidence and success are related to the fairness of the skin. The ad content has taken a common idea which makes it relatable for the targeted audience.

The social media response to the advertisement is generally focused on the main model in the advertisement. The concept of the advertisement is generally not discussed

anywhere in the responses. The advert is therefore liked and accepted by most of the audience.

[Redacted] 2 years ago

Oh To Fairness ka complex is say Tab Say tha...Now After much Fainess treatments or Injections she is Fair finally. ...

The response implies that the model and her

depiction in the ad has been taken seriously by the responder who claims that the model has had procedures done to make herself fair in complexion, thus taking the pursuit of a fair skin a normalised notion.

Abdul Muazzam 1 year ago

she has such an ordinary looks

The first two responders find the model ugly and old so that she must not be in a beauty product

[Redacted] 2 years ago

bari purani budhi hai bhai ye to 1970 ki lag rhi hai

👍 🗨️ REPLY

commercial—thus conforming to socio-cultural beauty ideals.

[Redacted] 1 year ago

The English occupiers have gone home but yet Pakistanis and Indians a like are still occupied by them mentally ... So sad

The third responder states the idea of

colonised mentality which gives the traditional fair skin complex showing a disregard for the norms.

Social analysis

The advertisement takes the idea of fair skin as a confidence providing mechanism due to the prevalent beauty standards in society. The feminine beauty is usually attributed more to the fairness of the skin. The ad is for the fairness product which is termed as a better substitute for the common cold creams. The cold creams are used by everyone in winters; the dry skin in winters is supplemented with cold creams by any gender. The advertisement subjects only the females to the concerns regarding darkening of the skin, reinforcing the beauty standards. The idea of fair skin is related to the practical success of the individual by giving confidence in oneself. Therefore, limiting the female's performance based on the colour of her skin. In addition to this, it is also implied that females in jobs needing a public representation such as media, must be fair-skinned.

4.1.11. Ad 11: Fair and Lovely Career



The advertisement for the fairness cream depicts a young female who is being asked by her father to get married to the latest suitor as he is a perfect match, for which she is not ready. She uses the fairness cream endorsed here and gets ready for marriage before getting to a socio-economic position

of her suitor for a perfect match. The advertisement starts with the main model jogging in a park with her father. The duo is wearing modern, western exercise clothing marking them as modern and affluent. The father tells her to accept a man as he has a good job, well settled, has his own house as the model asks that she wants to do a job before getting married. The exchange states that the father thinks that the suitor is a “perfect match” because he is financially well settled and thus the girl does not need to be financially stable for herself (as she can easily depend on her future husband). The idea is a traditionally accurate and naturalised phenomenon of females having to get married, with a major focus on their socio-economic dependence on others. The father also states that such suitors are not available readily; the idea that financially well-settled men are hard to find and if a suitor fits the idea then a female should not reject him.



In the next frame, the main model states that ‘maybe father is right’ to a friend. The main model is shown in a confused thoughtful expression. The friend depicted is a model for the same product for a time and is thus presented here again as a user to suggest the

product. The main model appears of a darker skin tone than the other model. The other model listens to the main model and hands her the product while stating ‘you should get ready for the wedding’. The product’s link with getting married and the practical way out for the main model is notable here. The idea that she should get fairer before getting married firstly points out that a female should look fair on her wedding to look beautiful. secondly, the idea of using the fairness product and getting ready for marriage

is played here with sweet irony, as it presents the main model to be more confident and get financially equal to the suitor in the near future.



The ad presents a close-up shot of the main model depicting her as going through cosmetic procedures of fairness. The jingle states “*Khayalon mein khili, ik nayi roshni*” [a new light has sprung out of imagination]. The idea of the song is that by using the product, a light has been brought to the user and now she is beaming with it. The model is depicted for a visual representation of the work of the product by placing her face in the progression of the fairness of her face. The fairest face is in the front and shown complete with a confident expression.



The next scene depicts the main model telling her father that he is right about her getting married, but she needs three years for that. The answer to why is that she needs her own good job, own house and wants to be well settled just like the future husband for which she will need three years. The mother of the girl is presented only smiling at her and her father in acceptance of the idea. The father is shown confused at the idea of the daughter. The idea states that now that the main model is whiter than before, she is more confident and will stand for herself, take a little time in being financially equal to her partner. The model names her future pair as a perfect pair due to equality between her and her partner. The main model is wearing a fresh pink dress as opposed to the dull whites from before depicting colour and femininity returned to her after using the product. The last shot shows the model in a mid-shot as she looks at herself in the mirror with a proud smile. The proud smile is paired with the model's voice-over stating “*Kahan chupi thi ab tak?*” [where were you hiding until now?]. The statement is a happy proud statement that the model is now confident and better than she was before the use of the product and now her inner strength has come outside.

Discursive analysis:

The advertisement is created by a foreign advertising agency and the models are also foreign. The advertisement is created for both India and Pakistan. The advertisement is targeted towards modern young females. The main idea of the ad states that the product provides the confidence to its user so that they achieve their goals and can be equal to their spouses in the future. The concept of the endorsement takes an empowerment discourse for women through the depiction of product use. The implication of a fairer complexion in a practical scenario of career and marriage is subtle and defined too clearly. The social media response is usually limited to responses regarding the main model in the advertisement. The concept of the advertisement is generally not given much heed to by the responders, therefore it can be concluded that the advertisement generally is accepted as a concept.

Jerry Patel 2 years ago

Pooja hegde your smile is very cut

The responder states that the smile of the main model is 'cute'. The responder has

noticed the facial beauty of the model and focused on it.

Houston 2 years ago

she literally looks insane after she becomes white, her face looks like a mask...

This responder has stated their dislike

ness of the fairness put on the model in the ad. The responder has stated that the model looks 'insane' after she becomes white in the ad and her face looks like a "mask". The term insane is used for a crazy person in a negative and positive way, but here the responder has used it negatively. The responder states that the model's face looks like a mask, stating that it looks fake. Thus, the response implies that the model's enhanced fairness in the ad is not making her look beautiful, as intended by the advertisement.

Shafiya khan 2 years ago

isse fair n lovely use karne ki wajha se hrithik k saath movie mil gayi...😂

This response tells a similar story as that of the

advertisement's concept. The responder has stated that the model got a movie with a huge star because she used the product and became fair. The responder uses a laughing emoji indicating a mockery. The response implies that as the ad shows the model getting fairer and then being confident to get a good job; similarly, she got fair skin and then got a big movie in her career.

Silaa Memon 😊 awesome ad

Like · Reply · 3y

Huma Afridi very nice.

Like · Reply · 4y

Syeda Fatima Gilani does that means only fairness is everything, i have dark complexion and believe me I am happy.

Like · Reply · 4y



These responders have liked the concept of the advertisement thus, stating their acceptance of the concept.

This responder negates the concept of the advertisement by stating that she herself is a dark coloured person and is happy also pointing out that fairness of skin is not what makes one happy. The idea of the responder is that the concept of the advertisement is wrong and insulting as it states that fairness is of prime importance. The responder negates the claims of the advert by stating that she is happy with her complexion.

Social analysis:

The advertisement has taken empowerment of women concept to attract the targeted audience. The idea of being fair is linked to confidence in one's self. The linkage is due to the socio-cultural concepts of beauty and its related benefits. The fairness is considered beautiful especially for females and therefore the fair-skinned females are prioritised. This prioritisation and superiority provide them confidence as the society likes and accepts them, hence the connection between the fair skin and self-confidence as displayed through the advert. As a result, the female's success and socio-economic well-being are limited to her beauty.

The advertisement takes the idea of empowerment in another, more practical way for the females. The depiction of equality between spouses is taken in the case of financial equality of them. The financial stability is generally given more importance in the women empowerment stance, hence the concept in the ad. The advertisement provides a very hyper-ritualistic idea of achieving goals given real life. The concept is depicted in a larger than life way thus creating a magical idea that the fairness cream will take the user to confidence and success within a short period of time.

4.1.12. Ad 12: Fair and lovely Rockstar



The advertisement for the fairness cream presents two sister singers in

which one states disregard for using the product regularly. The regular user sister motivates her from using the product continually so that she becomes as famous as her. The ad starts with the older sister picking up the product from a table with her framed picture with awards. This shot develops the base that this model is a successful singer as the framed picture depicts her carrying a mic with her mouth open as if singing. The model is depicted as using the product on her face while looking into a mirror. The shot shows the model A in the mirror as she looks behind her at her sister who is rehearsing a song. The model A gives the model B the product to use which she declines by saying “*kal hi tou lagai thi!*” [I used it just yesterday!]. The idea is that the model A is a regular user of the product and is more famous and successful than model B who is not a regular user.

The ad then displays similar examples of things the model B does regularly and the model A stopping her. The first frame of example refers to the model B picking up an apple to eat as the model A takes it from her claiming “*Dieting? Kal hi tou ki thi!*” [Dieting? You did it just yesterday]. In the second one, she takes away the newspaper from model B stating that “*Kal hi tou prha tha!*” [You did it yesterday]. The last example is depicted as the model A unplugs the guitar of the Model A and states “*Practice? Kal hi tou ki thi!*” [You did practice yesterday]. The three stops the elder sister is shown putting on the younger one is the way of teaching the younger sister how using the product regularly is as same as dieting, reading a paper and practising daily. Dieting is done usually to control one’s body weight and also to remain healthy. Reading a newspaper keeps one informed of the current affairs of the world while the practice is for the professional e.



The model A is presented handing her sister the product. the voiceover states that using the product regularly will provide the user more than before fairness. The ad shows the model B's face in a series of lower to higher based on her skin's fairness. The darkest face is the farthest behind in shadow and is shown partially while the fairest face is in the front and in the largest size. The expression of the fairest face is highly confident and looking upwards in a hopeful superior way. The rendition shows an increase of fairness in the skin and also a personality development stating that the fairness is not just related to the skin but also has an effect on the character.



The ending of the advertisement shows the sisters in a concert

where the younger sister is now confidently performing beside her sister. The sister is now fairer looking than before and happier, given the regular use of the product. a placard held by a fan in the audience states “looking great!”, noticing that the singers look good. The idea states that the appearance of the performers is an important part of the show and thus the product's use is also necessary daily. The idea of looking great is synonymised by looking fair here; as the singer gets fairer the mention of looking great is put forth. The last frame depicts the younger sister being asked for an autograph from a male fan. Model B gives the autograph gladly as model A looks at her with an assuring expression. The scene depicts the acceptance and increased popularity of the younger singer and her reaching a level of her sister's fame and success as she is now of a fairer skin tone.

Discursive analysis:

The advertisement is created locally for the Fair and Lovely Pakistan. The advertisement is targeted towards the female youth which prefers using fairness creams to lighten their skin tones. The main idea of the advertisement is that the product must

be used daily in order to get better and maximum fairness. The concept states that looking great is an important thing for the females especially the ones related to performing arts and must routinely use the product to gain fair skin and better professional performance. The models are already of a fair complexion and are used for their popularity among the young females. The concept of the advert takes examples of certain routine behaviours of the models puts them in comparison to the use of the product to get a fair complexion. The concept keeps skin fairness as a prerequisite for success.

The social media response for the advert is limited to likes on the video posted on YouTube. The likes suggest that the advertisement has been praised by the viewers and they find it okay as a concept. The idea of the advert is not contested upon anywhere stating a wide acceptance for it in the masses. The only comment available of the commercial is a responder asking for the names of the models.

This is Who I am 8 years ago

hey whats the name of these two models

The asking of the names of the models states a positive concern regarding the models as they are the main characters in the ad.

Social analysis:

The concept of fairness is naturalised in a capacity of utmost importance that the success of the depicted singer is shown as based on it. The idea is synonymous with being beautiful; the socio-cultural ideal of beauty is centred on fair skin and thus when beauty is mentioned it is usually taken in terms of a fair complexion. That is why the idea for using the fairness product is given as something normal and important. The idea of professional skill equated with the presence of the typical beauty in the performers states a need for the female to be good looking. The traditional objectification of the female is the concept behind the practice. The female must be beautiful; fair-skinned to be precise and the skill and talent are secondary things.

4.1.13. Ad 13: Skin White Gold beauty cream



The advertisement for the fairness cream presents two cousin

sisters using the product. The fairer one introduces the darker one with the product so that she can become as radiant, cheerful and attention-grabbing as the other one. The advertisement starts with the main model entering a house. The model is young and fresh-looking, wearing a modern eastern dress. The family members at home are depicted to be extremely happy to see the main model. The background song is from the second model's perspective. It introduces the main model by stating "*Baray sheher se, ai Sara*" [Sara arrived from the big city]. The idea states that the family the main model is visiting is from a small town and the main model is from a large city; therefore, creating a differential of urban class. The second line of the song tells the distinguishing qualities of the model by pointing out her most obvious traits as "*Rang sunehri, chehray pyara*" [golden (skin) colour, pretty face]. The introduction first tells that she is from a big city and secondly marks her superiority on the basis of her facial features. The "golden skin" refers to a bright, warm fair complexion; the model is also termed as a pretty face thus both the skin colour and her beauty are linked this way.



The main model is being presented as a hearty and joyous person. The song starts from her socio-economic status to her physical beauty and then states about her gaiety by stating "*Har dum uskay honton par rehti hai muskan, uskay roop ka raz suna tou reh gai main hairan*" [she always has a smile on her face, I was surprised to know the secret of her complexion]. The third part of the song is also the statement of a trait of the model performed by her face that is smiling. The smiling is a notion of happiness, cheerfulness and lack of stress. The idea of Sara being cheerful and happy is stated between the statements of her beauty, therefore, pointing at the connection of the concepts. The happiness of the main model is to assert the value of her beauty as it

keeps her tension free and she remains happy due to her beauty. Sara is presented giving gifts to her relatives showing the urban status again.



The second model is clearly displayed in the first frame here. The model is now surprised by the main model's beauty secret. The second model is depicted as a dull look as her skin has blemishes. The main model states that the

secret of her beauty does not lie in 'too much makeup' or 'quick fairness creams with harmful chemicals'. The introduction of the product is based on the character of the main model who possesses the beauty and gaiety after using the product. The model suggests the product being endorsed to the cousin by stating that "*Ab dhoka na khao, besabri na dikhao. Jild ko bachao, Skin White Gold beauty cream apna lo*" [Don't get cheated and don't be impatient. Save your skin and use Skin White Gold beauty cream]. The idea states that the second model is desperate to get rid of the bad skin condition, so she uses the gimmicky fairness creams. The impatience is a normalised concept under which the companies produce false claims for quick fairness and many females fall prey to that.



The ad presents the product stating its qualities of no harmful

ingredients and a slow but reliable result. The second model's face is presented as before and after using the product. before the face is dull and has dark spots covering it. The expression of the model states a sadness in the first frame and proud happiness in the second frame. The change of expression issue to now achieved fair skin.



The last scene of the ad depicts the second model as transformed. The model comes walking with a proud and narcissistic gate with her head high as she looks upwards and sings. The model states that "*Dekhna meri surat dekh kay college hil*

jayega" [the whole college will be awed to see my face]. The model's statement is a

confident assertive prediction. Her idea points out the social reception of fair skin as she knows the people at her college will be mesmerised by her transformation. The pride and confidence added to the model's behaviour are backed by the social factor linked to her getting a fair-skinned face. The main model accepts the statement of the other model by adding to it. the main model states "*Aur shayad jaldi se koi shehzaada mil jayega*" [And (you might) find a prince soon]. This statement adds to social acceptance as mentioned by the newly transformed model. The statement suggests that now that the second model has gained fairness, she will be able to find a 'prince' soon. Firstly, the idea reinforces the idea that a fair-skinned female is socially lauded, secondly it states that now the chance of getting a man for marriage soon will be easier. The idea states that the female is judged on her physical beauty, fair skin is considered beautiful has a chance of attracting suitors. The term 'prince' as a man for marriage; the underlying concept of a prince charming is present as the beautiful girl gets the prince. The prince is again a superior, beautiful affluent male who is considered a good option for marriage. Therefore, the idea states that the fair skin of the model will make it easier to attract better men for marriage now and she might find one soon, thanks to her beauty.

Discursive analysis:

The advertisement has been locally produced under Skin White Global for Pakistan. The targeted audience for the advertisement is young females. The main idea of the advertisement states that the product provides the user with a glowing fair skin that will help them be happy, confident and worth social attention. The advertisement has employed two models to illustrate the idea with a comparison between them. The main model is depicted to be at a higher social level as being from the big city, being cheerful and beautiful. The superiority is primarily based on the beauty of the model which is taken as the glowing complexion. Moreover, the concept of the advert takes into account a health discourse by stating the product to be harmless. The idea that the product is not a quick fix for the dull dark skin but takes a little time is an alternate view to the targeted consumers regarding the normalised idea of quick working products. Therefore, the ad concept also provides the audience with a resistance to the norm.

The social media response for the advertisement is positive. The ad video has been liked and viewed much. The comments on the commercial usually pertain to the quality or price of the product. Besides that, some responses state a positive reception of the main model. Overall, the advertisement has been liked and the concept is thus taken as natural and normal.

Shaikh Adeel Ullah u r so cute sarah khan



Bilal Riaz nice

Like · Reply · 5y

Hm Waqar Malik NICE SIR JI

Like · Reply · 5y

Muhammad Umair nice

Like · Reply · 5y

These comments suggest an appreciation for the advertisement. The term ‘nice’ is used by the responders which shows a general appreciation and a positive response.

Social analysis:

The advertisement portrays two naturalised and subsequently normalised ideas regarding feminine beauty and social worth. The main idea states that the beautiful female has a higher social standing; the fair skin is the major parameter to gauge feminine beauty and consequently the self and social worth. Secondly, the concept of females using namely fast working fairness products is depicted as a norm. The socio-cultural ideas of feminine beauty are focused on fair skin. Fair skin is considered beautiful and is thus pursued by a majority of the local brown-skinned females. The whole idea comes from the norm of women wanting to change their skin tone in a visibly fairer skin tone as it is a social prerequisite for their beauty and worth.

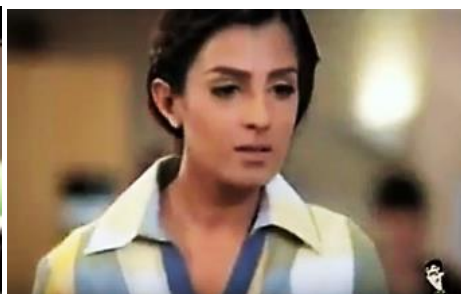
The social worth of the female is dependent on her physical beauty. The concept of the advertisement clearly states how the prettier female is kept at a higher status by the people around her. The face is the most prominent part of the body, so it is focused by the skin lightening products. The main model is introduced as a superior firstly due to the urban status, but the introduction revolves around her beauty. The second model is the one lacking any self-esteem, social superiority or cheerfulness which the main model has. After the second model gets fair-faced, she expresses her confidence and

pride at being beautiful by stating that her college mates will all be in awe of her beauty. The idea states that fair skin is mainly for the gaze of others; the visual pleasure of the society makes the need for a fair skin an attention-worthy quality. A connected idea of the social appreciation for the fair-skinned female is her chance of getting a man. The idea of the prince choosing the beautiful girl has always been a commonly understood and accepted one. This notion states that the socio-economically superior man will choose a beautiful woman for his life; marriage is the purpose of a female's life is thus a winning situation. The idea of prince also states a physically exquisite male, fair in himself too, which again asserts the social appreciation of fair skin and beauty as a result.

4.1.14. Ad 14: Stillman's Skin Bleach Cream



The advertisement for the bleach cream presents the case of three young women who are ignored by their male colleagues due to their dark skin. The women use the product and eventually grab everyone's attention and regard. The ad starts with a young female entering a workplace and waving at one of her colleagues. The male colleague hides behind his computer when he looks at the model A due to her dark complexion. The model sadly drops her hand as she sees him hiding. The voice-over asks "*Aakhir kya waja hai kay log apsay chuptay hain?*" [What is the reason people hide from you?]. The statement takes the male as everyone, as no one else is shown hiding from the female, therefore, prioritising the male.



The second scenario presents model B who is also dark-skinned, entering a college library. She finds a male colleague and walks towards him. The colleague is depicted to panic at her sight; he puts his bag in the empty chair next to him so that the model cannot sit with him. The voiceover states a continuation of the

previously asked question to model A, “*Ap se dur rehny ki koshish kartay hain?*” [Try to keep a distance from you?]. The statement is again a description of the scenario where the colleague does not want to sit with the model due to her dark complexion and the ultimate lack of beauty.



The third scenario depicts the dark model C in a restaurant with presumably

her romantic partner. The male model is staring at passing by fair-skinned beautiful female, hiding behind the menu card. The model embarrassingly looks down, the acknowledgment that the man is rightfully gazing at other women because of their

better skin colour.



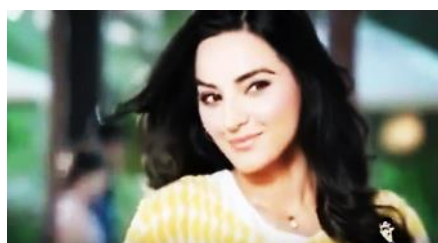
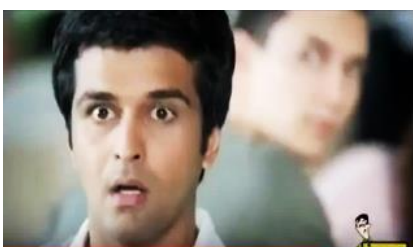
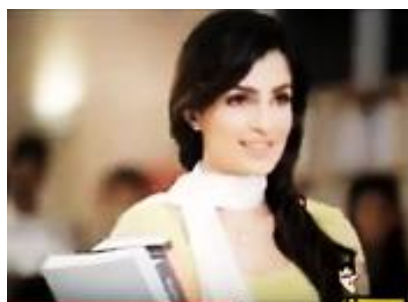
The ad then introduces the product. The picture of the product is paired with the benefits

if it is written beside it in bold letters. The qualities are ‘ultimate fairness’, ‘beautiful look’ and alluring glow’. The hierarchy of the benefits suggests the prioritisation of the fair skin which is actually the beauty in the look. The next frame depicts a visual representation of the working of the product. The ad displays the model A in a close-up shot where her dull skin is lifted off like a mask and the fair skin is unveiled. The voice-over also states that the use of the product makes the skin brighter and beautiful, thus clarifying beauty equal to fairness.



The last scene depicts all the models returning to their scenarios, now transformed and grabbing the men's

attention. The voice-over states ' gets noticed' thus implying the beauty and worth of the female to be in getting noticed for their beauty which is translated into being fair-skinned.



Discursive analysis

The advertisement is created for Stillman's beauty Pakistan. The targeted audience for the ad is young females. The main idea of the advertisement is that fair skin is noticeable. Women with fair skin are beautiful; they are taken more seriously and are pursued by men. The idea states that the beauty in a female comes from a bright skin colour which the product provides. The fairness of skin is a highly desirable quality for women as it attracts the male gaze to them. The idea of the advertisement takes fairness an equivalent of beauty. The idea states that the male gaze is the prime target of the female and she can only achieve it by being beautiful, thus by becoming fair in complexion. The social media response to the advertisement is favourable for the content and concept of the advertisement. The likes on the ad suggest a general acceptance of the content. The response in the form of comments is not much available.

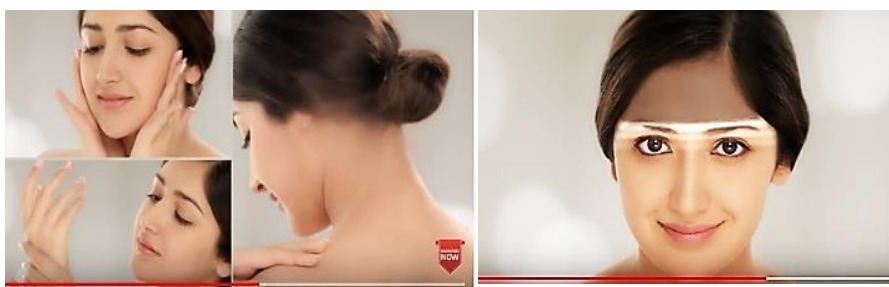
Social analysis

The advertisement reduces the female to a body and an object for the pleasure of the male gaze. The objectification is naturalised under the prevalent social norms, citing the gaze as a validation of social worth for the female. The ad depicts dark skin tone as ugliness; the idea that the bleach cream will make the user ultimate fair so as to get her noticed shows that the beauty lies in the fair skin. The fair skin ideal is the socio-cultural concept for feminine beauty on which a darker female is considered not so beautiful and not desirable, especially by men.

4.1.15. Ad 15: Care Honey Lotion



The advertisement for the body lotion presents a wedding scenario where a mother and her daughter are the centres of attention due to their youth and beauty due to their use of the product endorsed. The advertisement starts with a wedding set up in a lavish house. An elderly male (a relative presumably) comes to the main models and states “*Hamesha ki tarah haseen aur jawan*” [Beautiful and young like always]. The man points towards the daughter as he says “*haseen*” (beautiful) and towards the mother when he says “*jawan*” (youthful) as the daughter is already youthful, her beauty is the noticeable thing while the mother, although also beautiful has been praised at her youthful looks as she is old. A young male comes to them and says “Hi beautiful” to the daughter to which she responds with a big smile. The smile states happiness on being called beautiful as the model knows that she is beautiful, and people notice it.



The next scene depicts female cousins walking through a corridor as one female state that all the praise is for the mother and daughter, what are

the remaining cousins supposed to do stating a fit of slight jealousy for the beauty of the models. The statement is a passive-aggressive statement made in a humorous way by the second model. The product is introduced by the model playing the mother. The ad shows how the product works by displaying the younger main model in shots pertaining to sun protection, moisturization, and glow while depicts the older model in an extreme close up for vanishing of wrinkles. The older model is specifically used to depict the reduction in wrinkles as wrinkles are linked to aged skin. The product intro generally states the benefits to enhance the quality of the skin. The last frame depicts the model's skin becoming vibrant and bright as the sheet of dull and darker skin is visualised to be rolling away. The ad states that the product provides a "*Khili khili ra'nai*" [a blooming exquisite beauty] as it shows the last frame thus equating the exquisite beauty with glowing fairness.

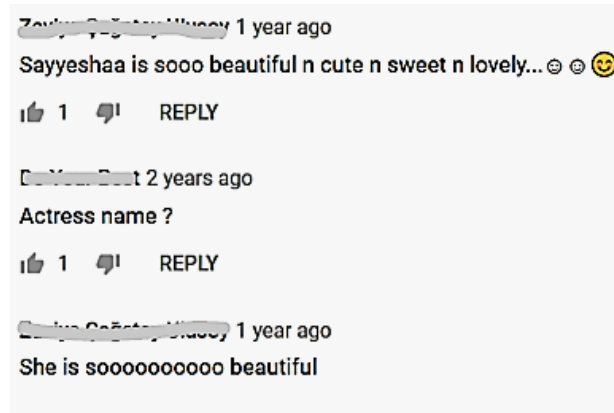


The final scene in the commercial shows the family standing while a young child takes away the younger main model to dance. The family is all looking at her and her importance is presented by the attention of family and the girl taking her only for the dance as she is beautiful. The background song states "*Yun jild jagmagaye*" [The skin shines] which is completed by the model's statement claiming "*Aur kisi pay nazar kyun jaye?*" [(then) why would someone else get the attention?]. The whole statement refers to the idea that beautiful skin gets attention.

Discursive analysis

The advertisement has been locally produced by taking foreign models for Care Cosmetics. The advertisement is targeted at females generally as it is a general skin care product. The main idea of the advertisement states that the product provides the user with a glowing, beautiful and youthful skin which grabs everyone's attention. The concept states that the beautiful skin gives the user an edge over their peers and thus they gather all the consideration. The idea is based in a wedding situation as females

are usually the main focus of such celebrations due to their beauty regimes. The situation is related to the attention gain for the females by their beauty. The social media response is positive for the advertisement. The response is generally regarding the main young model in the advertisement; the model is praised for her beauty. The likes on the ad depict an acceptance for the concept of the advertisement.



These responders have stated their praise for the beauty of the model. The responders have called her 'beautiful', 'cute', 'sweet' and 'lovely'. The idea is regarding the facial beauty of the model which has been acknowledged by the

responders. One responder has asked for the name of the model pointing out the curiosity due to likeness for the model.



The responder states that the ad should be taken as an ad for "hot dress". The

notion pointed out by the responder is a rejection of the ad concept based on the dress code as he has found the dressing to be provocative.

Social analysis

The advertisement puts forth a clear message to its audience. The idea is two-fold. The female is supposed to look beautiful; the more beautiful and youthful she looks the more attention she gains from the people around her. Secondly, the attention given to the female is her worth; the major role of the female is to get noticed by being looked at and being a material object to be gazed at. The two concepts are interlinked to the female body and its social existence. The objectification of the female is taken as natural and is a normalised concept which is readily acceptable by the viewers as they might also find it relatable.

4.1.16. Ad 16: Care Vanishing Cream



The advertisement for the vanishing cream states the account of a

female user who tells that her ex took her as inferior as an individual before she used the product. After using the product, she didn't need him to be superior. The advert starts with the female model telling the viewers about her experience. The model states that a little while ago, 'he used to say'. The 'he' is the male model which is presumably the past romantic partner of the female model. The second frame shows the male and female models sitting in an open restaurant. The male model states that "*Without me, tum yahan, meray sath tum yahan*" [Without me you are at this level and with me you are at this level]. The 'without' level is stated by a hand gesture of holding hand horizontal at the chest level. The second level presented for 'with him' is shown by holding the hand horizontal at the level of his head. The male model is stating the difference between the worth of the female model with his reference. The reason for not giving an equal response to her degradation is presented as she has no equal response for the humiliation at that time.



The model states that the situation with the male model was 'before care'. The model gives a happy and proud expression while giving the statement. The statement implies that the model now has the response to the inferiority and that is why she is happy. The statement also refers that the answer she has now started using the fairness product and now she has an edge. The idea states that what value the man was giving her, is now being provided to her by the product by making her fair-skinned. Now, the female model suggests that without the product she was at a low value. The low-value face is depicted as dull and dark with a sad face while the high-valued after using the product face is glowing, fresh, very fair and happy.

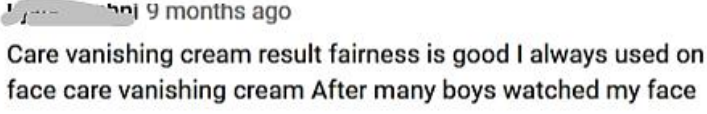


The final scene of the advertisement depicts the female model approached by the male model in the restaurant where she ignores him by stating that now her worth is still high without him. The idea again implies that the fair skin has increased her worth.

Discursive analysis

The advertisement is created by a local advertising house which works multinational. The advertisement uses a foreign location and casting. The targeted audience for the advertisement is young females. The key concept of the advertisement states that the female is more valuable and complete as an individual when she uses the product that is being endorsed. The idea states that the fair skin is a highly valuable asset to the female and without it, she is not as high in status as she is with it; the status thus being provided by the product.

The social media response on the advertisement shows a positive perception of the content of the ad. The likes and comments show an acceptance of the idea and are positive for the main female model and the ad on the whole.

 9 months ago
Care vanishing cream result fairness is good I always used on face care vanishing cream After many boys watched my face

This commenter has praised the product for its quality. The commenter suggests that the product works well; the fairness achieved has made ‘many boys look at her face’. The response implies that the commenter takes the idea of male gaze as the validity of the female’s beauty.

Social analysis

The advertisement has clearly taken the female as an objectifiable entity. The idea put forth is that the beauty of the female is her main strength; the beauty that is equal to being fair-skinned. The value and social worth of the female is her beauty which completes her and gives her confidence. The idea also states that the female is related to the male for her value; the female model is depicted to have no comeback at

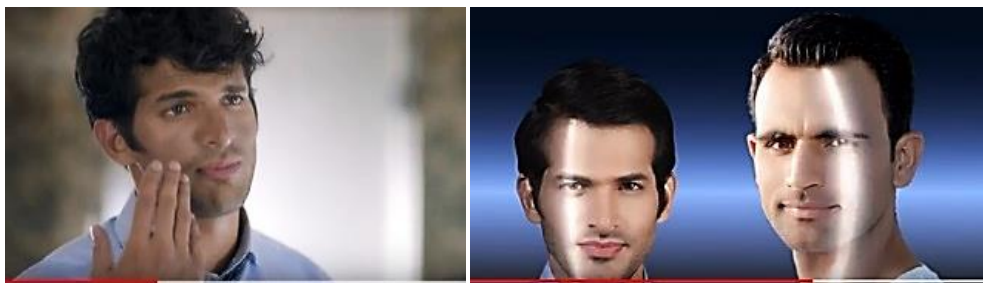
the male model calling her inferior when she is without him. The female is seen as a pleasure for the man; the man's gaze is the priority for the female to be valued. Secondly, the advert creates a comparison between the man and the fairness as two entities providing the female with a value. The female cannot leave the man behind when she is not fair; as she gets fair by using the product, she is complete and valued enough to not depend on the man.

4.1.17. Ad 17: Golden Pearl Men's Face Wash:



The advertisement for the men's face wash shows a man going out for

work and his face being affected by the pollution on the way and making his face dirty. A co-worker introduces him to the product for a better brighter skin, which aids the main model to score a female too. The advertisement starts with a mirror shot of the main model, getting ready for work. The model is shown leaving home and riding a bike on the road as a "bouncer for pollution" hits him which he wipes with a white handkerchief, leaving it grey. The voice-over states that as the day starts their "match" starts too. The cricket terms of 'bouncer' and 'match' are used as a creative way of addressing the daily confrontation with pollution for the men.



The model enters men's room at work

where he meets the other model who is a famed cricketer. The cricketer asks the male model who did he had a "match" with; again, using the sports term. The model replies it to be with the "bouncer of pollution" and pointing towards his face which is in a bad condition. The other model refers to him the product stating that it is for men. The

voice-over states that the product's deep cleansing formula gives the face a "neat, clean bright effect". The visualisation depicts a sheet of darkness made from pollution particles being lifted off from the model's face and making him appear brighter. The last frame depicts both models becoming brighter in complexion.



The last scene of the ad shows the two models

walking in a lobby where a beautiful female model looks at the main model with interest. The cricketer pats the main male model on the shoulder as congratulating him as the model smiles confidently after looking at the female model. The confidence and the congratulatory remarks he gets are due to his now neat, clean and bright face as it attracts the female model. The cricketer states to the main model "*Lag gaya na chhakka!*" [(see you) had a sixer!]. The idea of the sixer states a high score by one ball in cricket, pointing out that the attracted female is a score pointed by the model due to his clean bright face.

Discursive analysis

The advertisement has been created locally for the Golden Pearl men's face wash under Golden Pearl Cosmetics. The targeted audience for the advertisement is males. The main idea of the advert states that the product provides cleansing to the pollution affected male skin which makes it look brighter and cleaner. The idea also states that the product makes the user look good which gets the attention of the opposite gender as another plus point. The concept takes sports terms based on cricket which is a popular game in males. The sports terminology, references and using a cricketer as a model aim at capturing the target audience which relates to the ideas regarding sports which are relatable for men. The clear and bright skin is deemed attractive and it takes a practical idea of pollution and its effect on the skin in a manly way.

The social media response regarding the advertisement states overall praise for it. The advert has various likes on Facebook and YouTube platforms stating an acceptance for

the concept of the ad. The responses on the ad are usually regarding the price of the ad or the quality of the product. A couple of comments are regarding the female model in the advertisement.

3 months ago
Yeh pyari larki koun hai.
1 REPLY

1 year ago
Ladki kon h
2 REPLY

Both commenters have asked the identity of the female model. The regard for the model states that the viewers have noticed the female and chose to focus on her due to her physical beauty.

Social analysis

The advertisement has stated a practical view of the product and its need. The pollution met by the men on the roads every day for work and other chores. It states a need-based use for the product; a serious reason to combat pollution, unlike the feminine products which frequently base the use of beauty even in the presence of serious ideas like this. The sports references and the cricketer are employed for endorsement as the sportsmen and related ideas have a relatability for the men due to its connection with masculinity. The sportsmen exude the physical strength and agility that is a huge component of manliness in the socio-cultural norms and therefore the men are captured through these ideas by the advertisements.

4.1.18. Ad 18: Fair and lovely men's face wash



The advertisement for men's face wash depicts the pollution affecting the

skin of the model. The model states a preference for the product being endorsed due to its magnet action on the skin which cleans the face and also gets the attention of the females also. The ad starts with the main model travelling on a bike on a polluted road. The model is depicted to be hit by huge dark smoke gusts which make his face and

clothes dirty. The shirt that the model wears is plain white to show the impact of the smoke more clearly. The main model is shown going to wash his face in the men's room as another male enters and asks about his dirty shirt. The main model replies pointing towards his shirt and then his face that if the shirt is in such a bad condition, then what of the face.



The main model suggests the use of the product

endorsed when provided by a regular soap by the other model. The main model states that the product has “magnet action” needed by the bikers. It states the quality of the product to pull away the dirt particles with a magnet action. the product's introduction states that it pulls away the oil and pollution stuck on the face with a cool menthol magnet action. The model is depicted getting rid of the dark sheet of dirt from his face by using the product. The voice-over states that the product gives an instant bright look, which states that it provides a fairer complexion. The visualisation of the brightness is also depicted by a gradual increase of brightness in the complexion of the model who is already of a fair skin tone.

The last scene of the advertisement depicts the models walking through a crowded area where attractive females are captivated by his looks. The main model gives a proud knowing look to the other male model by raising his eyebrows paired with a slight proud smile. The model only utters the words “magnet action” to his friend, pointing to the magnetic attraction the product has given the model due to which he has attracted the gaze of the females.

Discursive analysis

The advertisement has been created for the Fair and Lovely Men's face wash for Fair and Lovely Pakistan. The targeted audience for the ad is the male population, especially the ones who commute by motorbikes. The main idea of the advert states that the product has a magnet action on the dirt and women alike due to its qualities of

providing the user with an instant brightness of the face. The idea states that the males have to deal with pollution on the roads daily and the product is a good choice especially for the bikers to deal with the issue. The model Fawad Khan is a popular young male celeb famed for his talent and good looks in both genders. The idea states that the bright skin is better; the confidence is provided by the brightness and it also attracts equally bright and beautiful females. The social media response on the ad states a general liking and acceptance of the concept through the good amount of likes and views for the posted video.

Social analysis

The ad states the traditional idea of a bright complexion taken as better and desirable. The idea is based on the need for getting rid of the adverse effects of the pollution on the roads directly impacting bikers. The idea of the practical need for the product states a serious tone taken regarding the appearance of the male. The idea of objectification is not very prominent, and the use-value of the product is the foundation. The brighter skin by the use of the product provides the self-esteem to the user also, backed by a social praise. The idea of the beautiful females being attracted to the user states a presence of social recognition of the fair skin and the bright look that is making the user attractive.

4.1.19. Ad 19: Zubaida Aapa Whitening soap



The advertisement for the whitening soap presents people sad due to their dark skin tones which is cured by the product, transforming the users and

making them happy and confident. The advert starts with people standing in a railway

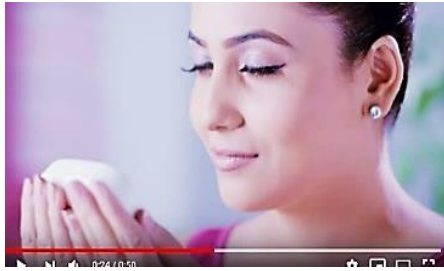
station. The shot is discoloured; greyish tones depict a gloomy environment pointing to the sadness of the people who looking at their reflections in mirrors. The crowd consists of young women, children and men. The shot states that the crowd is sad to see their faces because of the dull dark complexion. Multiple shots of members of the crowd are the depicted in the same manner. The difference between shots of male and female is that the female is clearly shown but the male's face is partially depicted as a reflection in the mirror.



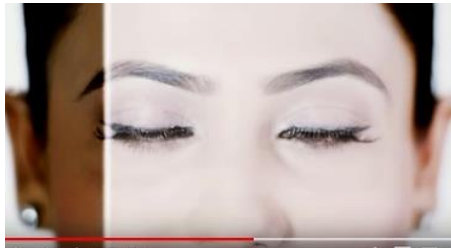
The next scene presents the celebrity endorser for the product to enter the frame. The endorser is a famed chef, cooking expert and home remedy expert. The soap is named after her, stating that it's her remedy for the dark and dull skin. The endorser is depicted wearing a bright ochre-coloured dress showing a warm light brought by her to the scenario. The scenario of the railway station symbolises the dormancy and wait of the crowd for the metaphorical train of happiness to arrive. The arrival of the endorser states the arrival of the awaited happiness. The second frame again depicts a sad scenario where a woman sits on a bench in a field as a young girl sits on a swing behind her in a park. The frame is again discoloured having heavy grey tones to it displaying dullness.



The endorser is then presented walking through the crowd looking at the females with a smile. She lovingly touches one female model's face and states that "children look good when happy". The statement points out that the crowd is unhappy, and she has brought some relief for them. Similar shots of gloomy women are shown.



The next scene depicts a fair-skinned model holding the product near her



face. The shot is bright and coloured in a pink theme of the product packaging. The voice-over states “*Kyunkay husn ki shuru’at rangat se hoti hai*” [because beauty starts from complexion].

The soap is displayed in the centre of the screen and two attributes are written at each side namely ‘whitening agent’ and ‘cleansing agent’. The statement tells that beauty and skin colour go hand in hand; the start of beauty is from the complexion of a person.

The last scene of the advert depicts the endorser to be walking through a huge crowd of mainly females where she is being photographed. She is clad in a bright pink outfit. The celebrity chef is cheered for by the crowd and many are taking her autograph. The last shot depicts the crowd standing behind the endorser. The majority of the crowd is female, two adult and one male child can be seen beside many adult and child female models. The crowd states the tagline of the ad as “*Ab gora hoga Pakistan!*” [Now Pakistan will become fair-skinned]. The tagline is a positive slogan stating that the whole country will now get the benefit of the product and be fair-skinned. The whole ad shows more females than males depicting the issue of dark skin to be more of a feminine issue than a masculine.

Discursive analysis

The advertisement has been locally produced for Zubaida Aapa whitening soap. The advertisement is targeted towards masses, with an inclination towards the females. The main idea of the advert states that the dark and dull skin complexion brings dullness and sorrow to the life too. This dullness can be gotten rid of by using the product which can make the user fair-skinned and beautiful. The user feels happy and confident due to being beautiful by regular use of the product. The advert is for a product created for its celebrity endorser. The famed chef and home remedy expert, Late Zubaida Aapa is

a household name, a bestselling cook book author and is respected for her expertise in her fields of work. Therefore, the presence of the endorser is impactful due to her immense popularity and respect. The idea of the advert states a socio-culturally understood the idea of dark skin termed as not beautiful, therefore the dullness and sorrow depicted in connection with it.

The social media response to the ad has been more negative than positive due to its blatant colourist approach. Much of the response has stated that the concept is racist and bad overall. Although there are still likes for the ad, the negative comments almost balance them out.

oara-stephens 1 year ago

Im sorry to say but this is such a racist advertisement. I don't know how the people who liked it didn't realise this. This

commenter has termed the ad content as 'racist' owing to its discrimination of dark-skinned people, thus conveying a rejection for the concept.

[Redacted] 1 year ago

Un ethical ad. 🙄

meemba 1 month ago

Ghatiya tareen ad

These

responses also

depict a rejection for the ad content, referring to it as 'unethical' and '*ghatiya*' [cheap]. The negative responses point out the presence of understanding of the discriminatory traditional ideals of beauty and their rejection.

Social analysis

The advert bases beauty on fair skin. The idea of fair skin being superior goes a long way back in the history of the area's socio-cultural ideas regarding beauty, which has seen fair-skinned people as its oppressors and leaders usually. Therefore, the fair skin fad has deep roots in the society and the more traditional minds take it as the ultimate foundation of beauty and presentability of an individual. The idea is presented for the masses in the ad by including men and children in it. Albeit the representation of masses; the ad focuses on the female beauty, putting female models on the front besides taking them in a higher number than the other factions depicted. The reason behind more female representation in the ad is due to the norm that beauty and colour is more a feminine issue as the society takes females in objectified terms.

4.1.20. Ad 20: New Lux



The advertisement for the beauty soap presents the model using the product and

getting a silkier and beautiful skin which attracts a beautiful man. The advertisement starts directly with the introduction of the soap. The voice-over states that the new version has beauty oils which gives “*narmi ka, mehekta ehsas*” [a fragrant feel of softness]. The statement says that the product provides moisture to the skin of the user which introduces a soft feel to it with fragrance. The model is depicted using the soap by gladly foaming her face and body with it. The shots depict her sensually moving the soap over her arm and then sniffing the fragrance of the product from the lather. The model is Caucasian.



The next scene depicts the female model attending a lavish event. The model attracts a male model as she wears a bright red silken dress which is symbolic for the seductive feminine. The male model is also Caucasian. The male model gives an impressed

expression while looking at the female model signalling his attraction towards her and starts following her. The female model is shown running from him playfully inside the venue. The playful chase shows the male model trying to get the female model due to her beauty while the female model enjoys the attention knowing his interest.



The last scene of the ad continues the chase. The model is shown

touching the handrails of the staircase and pillars of the building, turning them into wide spreads of silk. The idea states that the model's skin is so soft and silky by using the

product that what she touches also becomes silky soft. The male model is depicted feeling the silk as he comes through it towards the female model. The male model expresses his mesmerisation by touching the silk, symbolising the touch of the female model to be so captivating and impressively soft. The female model looks at the male model with a seductive expression, knowing that she has captured his interest. The expression of the acknowledgement states confidence and pride in the attributes which have hit the male model; suggesting the use of beauty and softness of the skin as a point of attraction. The female model is mostly shot with a low angle, marking her superiority due to beauty. The background jingle states “*Chhootay hi hua ek, reshmi ehsas re. Kho se gaye hain mehektay khumar main*” [The touch brought a silken feeling. (I am) lost in a fragrant trance]. The statement is from the point of view of the male as also being sung by a male. It points out the symbolic silk to be the skin and states that by touching the skin of the product user, he feels the skin to be soft and silky which makes him lose himself in a trance being to smitten by the silky and aromatic feel.

Discursive analysis

The advertisement has been created for the Lux soap India and Pakistan. The advertisement is directed towards the female audience which are major consumers of beauty soaps. The main idea of the advert is that the product makes the skin of the user soft like silk and has an aromatic appeal. The skin is good to touch which appeals to the opposite gender. The models are both Caucasian; the female model is the star of the advertisement as the product is aimed at females. The female model is a famous Bollywood actress. Her English descent is her main attraction as being white besides being a beautiful female. The social media response over the advertisement states a general appreciation for the ad and the models. Both models have been praised for their beauty by the commenters.

Amika Wadkar 5 months ago
Katrina queen of bollywood
👍 4 🗨️ REPLY

Liliana Koo 8 years ago
omg the guy is soo hot!! he's also in another ad with P.C :P

These comments praise the female and male model respectively. The first commenter has taken into account the fame of the female model by calling her “queen of Bollywood”. The

second comment states praise for the looks of the male model as the responder has called him “hot” taking him as sexually attractive.

Lufer07 8 years ago

Woow Kat is so gorgeous and the model is so freakin hot!! Grt ad!!

This responder has also taken into account the

beauty of the female model by calling her “freakin hot” and “gorgeous” complimenting her physical beauty. The responder also states praise for the concept of the ad calling it great.

Social analysis

The advertisement is a short and simple concept based on the male gaze and objectification of the female. The basic idea of the advertisement revolves around the female being a creature for the sight and physical pleasure, pointed out by the attraction of the male model towards the female model’s apparent beauty and her silk touch. The ideas are interwoven as the concepts of femininity, beauty and male gaze arise from the same base of socio-cultural norms. The beauty of the female is a model of the best standard according to the socio-cultural ideals: European. Both models are European thus the ideals for beauty, besides being exceptionally beautiful in reality. The ideas are implemented as a beautiful-for-beautiful where the beautiful female grabs the attention of the beautiful male. Feminine beauty is depicted by the softness and delicateness besides the other beauty ideals.

4.1.21. Ad 21: Skin White Goat Milk Soap



The advertisement for the whitening soap depicts a wedding scenario where the bride is using the product to become whiter on her wedding day. The mother reminds her to use the soap and the brides sings and dances to a song regarding the use of the product. The model is depicted partially naked smelling the soap and happily lathering and

washing herself. The background jingle states “*Gori gori rangat main aisay paun gi*” [I will get a fair complexion]. The statement has an optimistic tone suggesting that the model is looking forward to getting a fairer complexion. The voice-over in a male voice suggests that the regular use of the product can induce a head to toe fairness in just 15 days.



The last scene of the advert shows the bride arriving at the event all ready as her

mother looks at her with pride. The pride and happiness of the mother are linked to the glowing complexion of the daughter as she used the product which the mother had reminded her of.



The bride starts dancing to the previously played song

with addition of “*Jo dekhay uspay bijlian giraun gi. Skin white se main rouz aisay khilti jaungi. Meray mahiya tery dil ko main jeet jaungi. Skin white se main roz yunhi khilti jaungi*” [I’ll dazzle anyone who looks at me. I’ll become fairer with Skin White daily. My love, I’ll win your heart. I’ll become fairer with Skin White daily]. This last part declares the fair skin of the model to be of prime importance. The model repeats dance steps of touching her skin as pointing towards it due to its fairness. The song states three things linked to the use of the product and becoming fair-skinned. It points out that the fair skin is socially applauded and that is why the model feels confident and proud to possess it as now anyone will be awestruck by her fairness, keeping the beauty for the society’s gaze. Secondly, it states that the fair skin is the road to winning the husband’s heart. And that skin whitening is the prime factor providing the model with confidence and beauty for the validation from others. The product provides acceptance and accolades to the user.

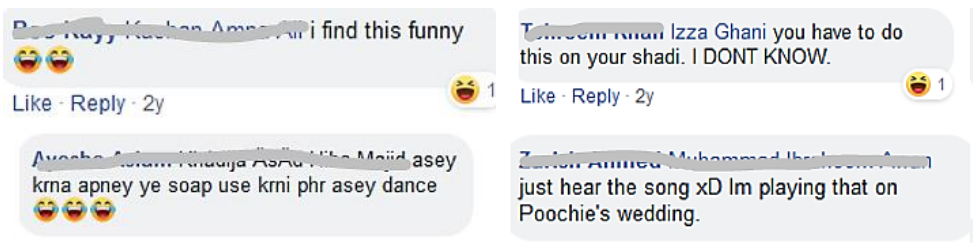


The male model who is presented as the husband is shown at the lyric regarding the female model winning his heart. The male model is of a fair complexion. The model upon hearing the lyric expresses shy happiness. This expression states that he is happy at the bride

taking a step for him and turning herself fairer for him. This states that this gesture of the brides is valued as fair skin is prioritised.

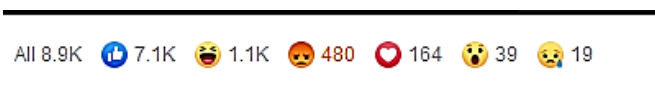
Discursive analysis:

The advertisement has been created for the Skin White soap under Skincare Global. The advertisement is targeted at the female audience. The main idea of the advertisement states that the product provides fair skin in less time which is highly desirable. The fair skin is the main goal of the bride in the advert which is praised by people and gives confidence to the model. The models chosen are of a very fair skin complexion. The concept of the ad has employed a normalised idea of the superiority of fair skin. The wedding theme indicates a cultural practice of the bride looking beautiful on the special occasion for her husband. The concept states the fairness of complexion as a prerequisite for the appreciation of the model stating the skin complexion as her major worth. The social media reception of the ad states a positive reception overall. Most of the comments do make fun of the song and dance in the advertisement but there is no major response for the rest of the content which depicts an acceptance of the concepts related to the representation of the body.



These

comments state ridicule towards the concept of the song and dance in the advert stating it to be unrealistic and unacceptable in norms.



This depicts the response to the advertisement. The majority of

the reactions depict praise of the advertisement while the second major response is laughter due to the humorous idea of the product placement song in a wedding. Some of the responses show a dislike, therefore, suggesting a rejection of the content.

Social analysis

The advertisement states the superiority of the fair complexion as being a norm while putting the female in a highly objectified position. The idea of the fair skin desirability is based on the socio-cultural ideals of beauty which base the feminine beauty, particularly on a fair complexion. The females go through regular procedures to make their skins fairer to get to the beauty standards. The female is highly objectified through the concept suggesting that the female model's worth is her skin colour. The idea is again a socio-cultural construct which takes femininity more in terms of physical beauty, keeping them to a level of an object to be looked at. The model states in the ad that everyone who looks at her will be stunned due to her fair complexion, which points out a social approval besides the idea of gaze. The view of the bride winning the groom's heart is also linked with the fair skin of the bride. This idea besides the idea of stunning the people buys her complexion state a lack of control of the female on herself.

4.1.22. Ad 22: Lux soap White



The advertisement for the beauty soap depicts the model

portraying herself getting ready for a shoot before which she uses the product. The softness induced by the product in the skin and its fragrance captures the attention of her male co-worker. The ad starts with a door opening into a room which has the first name of the model. The model is shown bathing, all lathered up. She is depicted smelling the soap and rubbing it on her arm and blowing some lather towards the audience. This scene creates the base of the ad as it establishes that the scenario to come is aided/created by the product's use. The model is a supermodel and famed actress. The model has exotic facial features and a wheatish complexion, which is presented fairer than its reality in the ad.



The next scene shows the model looking at herself in the mirror who is



now ready to go to the set. The model looks at herself with a seductive expression, touching her cheek with a flower petal gently. The voice-over in the model's voice says "*Ek narm o mulaim ehsas*" [A soft and supple feel]. The

model opens the door of her room and looks outside where the male model is ready on the set. The female model blows towards the male model and flower petals symbolising fragrance to reach the male model, leaving him mesmerised. The male model is local but has striking Caucasian features.



The model comes down from the stairs as the male model

has turned towards her and the male model shows a curious look. The voice-over states "*Aur chupkay se dunya, beqaboo hojati hai*" [And quietly, the world loses its self-control]. The statement points out that the model's skin has become soft that the world loses control due to being mesmerised by it. The statement is paired with the male model being attracted by the scent displays the male being taken as the 'world' or someone important.

The male model gives a happy and impressed look to the female model as he discovers her to be the source of the fragrance. The female model touches her skin inducing the flower petals as the sash slides down. The voice-over states "*Aur banta hai mehek aur suroor ka perfect fit*" [And then a perfect fit of fragrance and pleasure is created]. The statement points out two linked aspects of the soft feel mentioned previously. The

fragrance creates an attraction for the user while the softness of skin creates pleasure by physical contact with the user.



The male model is depicted to immediately pick up the fallen sash. This gesture locks the idea

of him being smitten by the female model so that he does something which the dress department workers might be doing. The smile of the female model expresses an acknowledgement of the gesture of the male model as she knows why he did it. The last frame depicts the female model in the front as the male model is blurred in the back. The female model gives a meaningful look directly to the audience. This last look communicates the idea of the product use and its ability to make people go for you. The model states in the end “*Bus, zara sa Lux*” [Just a little Lux] stating that only a bit of the product will provide the user with results similar to the scenario depicted.

Discursive analysis

The advertisement has been locally created for Lux Pakistan for its annual media award show. The advertisement is targeted towards the female audience as the beauty soaps are directed towards them. The main idea of the advertisement states that the product provides a fragrant supple skin to the user of the product which attracts males and makes the world go crazy for the user. The concept takes the models as themselves; the scenario of media industry asserts the idea of beauty and objectification of the female as female celebs are more seriously scrutinized for attractiveness. The models chosen both have exotic looks. The male model has a European outlook which socially terms him as beautiful while the female model is a supermodel and famous actress, also having exotic, slightly Negroid facial features—thus taken as beautiful generally but not traditionally. So, the model has been depicted to be fairer in complexion than her real one to suit the theme of the ad. The concept takes the female model to be aiming for attracting the male model which is aided by the use of the product being endorsed.

The social media response to the advertisement is mixed. Many have liked the concept, praised the product for having Pakistani models and praised the models for their beauty. Others have presented their dislike for the female model and the concept of the ad to be old and typical.

Muhammad Ali Ali both r looking realy nice
6y · Like

These commenters have appreciated the models. The first comment states praise for the models calling them both ‘nice’. The second response states praise for the selection of a Pakistani model for the ad as the ads often employ foreign models,

Sarwa Ali You guys made the right choice..a Pakistani actress who is giving Pakistan a good name worldwide!! Aamina is beautiful!!!
6y · Like

especially from India. The commenter has called the female model “beautiful” thus acknowledging the physical attractiveness.

Sarwa Ali Aamina is beautiful inside and out! It has nothing to do with camera and makeup!! Maybe you should look at yourself in the mirror before commenting on others looks!

This commenter states that the female model is ‘beautiful inside and out’ as she criticises the negative comments regarding the looks of the female model. This states an understanding and refusal of the traditional beauty ideals of the society which dictate the negative comments.

Jia Al Hussaini larki to achi lele te ???
6y · Like

This commenter has asked why the ad-makers couldn’t take a ‘better girl’. The idea states that the responder finds the female model to be not good enough for the beauty soap ad due to her not being traditionally beautiful.

Precious Pearl mardana beauty...shemale

This commenter has called the female model masculine. The term “she-male” is used by the responder which is slang for a trans-woman. The term is used as derogatory towards both the genders as trans-genders are not socially well received. The commenter has also used the idea of ‘masculine beauty’ paired with she-male emphasising that the female model looks like a male. The idea states that the responder finds the female model loathsome due to them finding her face masculine in a non-

masculine way. the masculinity of the female face is termed as an ugly or non-appealing aspect of beauty thus the responder has called her with such terms.

Ahmad black cat r lux.....joke
Su Like 00 Translation

This responder has called the female model a 'black cat'. The responder has ridiculed the idea of casting a dark-skinned model for the beauty soap. This idea states that the responder believes in the traditional socio-cultural ideals of feminine beauty and finds the connection of beauty soap and a dark-toned female uncanny.

Social analysis

The advertisement has based its concept on the objectification of female and her beauty to be used for attracting males. The main idea of the advertisement displays the female model to be beautiful and captivating, using the product to enhance her attraction. The objectification limits the model to her physical beauty. She is depicted as a magnificent physical entity whose main goal seems to be attracting others with the power of her soft and fragrant skin. The objectification is heightened due to the media-based concept; the model playing a celebrity states her to have the goal as depicted in the ad due to the ideas related to the entertainment industry and females. The reception of female entertainers is inclined heavily towards their looks. Secondly, the socio-cultural constructs of general femininity are based on outer beauty, therefore the effect of the construct is double-fold given femininity and the scenario of the entertainment industry.

4.2.Body and Grooming:

4.2.1. Ad 23: Gillette Blue II



The advertisement for Gillette razor presents a young man travelling in a rickshaw and shaving his face comfortably. The ad starts with the shot of the young man in a round rear-view mirror. His face is covered in shaving cream on the beard

area. He tells the rickshaw driver that he is pretty late as he has a ‘big interview today’. Most employers prefer a clean-shaven male in the office as it is part of the dress code in most places. Thus, the man is shaving in a hurry even though the bumpy ride as he has a big interview.



The driver states worriedly “*Bhai sahib, cut jaega!*” (Brother, [you’ll] get cut). The passenger replies that it’s the Gillette Blue II Plus which gives a safe shave anywhere in any conditions.

Discursive analysis

The advertisement is produced by a foreign agency for Gillette Pakistan. The target audience for the ad is males and particularly young males. The main idea of the ad is that the product is safe for use; so much that you can shave anywhere in any condition and will not get your face cut. The idea is centred on the efficiency of the razor to provide the user with maximum comfort and safety, so they can even shave in risky conditions, such as in a fast-moving vehicle. Therefore, the practicality rules the whole concept of the advertisement. The concept of the ad is made relatable by using a common average man riding a rickshaw. The social media response for the advertisement mainly consists of queries and responses regarding the product and not the ad. Majority of the responders have used a single word comment, describing the ad as ‘good’ or ‘nice’.

Alman Jan Zidi Good 1

Muhammad Asim Ali Khan Very nice 2

Majid Ali Khan Nice
Like · Reply · 1y

Tahir Khan Yousafzai Bakwaas hai
raaaakshy main kon shave karta hai 😊😊

This commenter states that the ad concept is useless as no one shaves in a rickshaw, owing to its impractical condition for shaving one’s face. Thus, he finds the concept as unrealistic and a risky behaviour.

Social analysis

The idea revolves around practicality and efficiency with safety as shaving is already an injury-prone act. The idea that the young man is running late for a big interview states the importance of the job and therefore the shave. The expectation of a clean-shaven worker in the office is a westernised idea where the professional men are expected to look clean and decent thus not having beards. The similar idea has been popular here as now clean-shaven men are considered more kept-up and professional; looking good is linked with the professionalism and practicality here. This notion states that the socio-cultural constructs connect the male appearance in a more practical way than it takes for women.

4.2.2. Ad 24: Treet Kala



The advertisement for the razor has a humour-based concept depicting Jungle

dwelling Tarzan-ish man and his transformation into a normal human by shaving himself with the product. The advertisement starts with a gorilla in a jungle-like setting. The man is wearing a shoulder-off one sheet garment looking like a leaf dress. He has overgrown unruly and dirty hair and beard. The whole scenario is created to present the man as an ape-ish savage. The background jingle says “*jungle ki kahani suno, Tarzan ki zubani; aya jungle se sheher dil wala. Tou mil gaya Treet Kala (4x)*” (Hear the jungle’s tale by the Tarzan’s mouth. The sweet hearted man came to the city and found Treet Kala [black]). The lines state that the male model is Tarzan who came from the jungle to the city and found the product that is being endorsed. The finding the product is an indication that he found providing him a contrast for the ‘Tarzan’ that he is and now has a chance at being more human. The male model is called ‘*dil wala*’ which literally translates to ‘one with a heart’ but is

used for someone in love or a romance finding man. The *dil wala* is also a positive term to indicate a sweet-hearted person; in both cases, he is depicted as a simple man who finds a lady love in the city. The second scene depicts a young woman with a cut-up melon fruit in her hand, calling the man to have the fruit. The woman is also wearing a sleeveless dress of the same cloth as that of the man, also giving her a jungle girl look. The female although is dressed nicely with perfectly combed open hair and a clean look. The man comes to her and starts eating the fruit by putting his hand inside it to which the woman objects and slaps his hand to stop him. The scene here again terms him as a savage.



The female model makes an annoyed and hopeless face and gestures to someone in the room to cut off the male model's beard. The man looks at

the male model with his eyes bulging out of surprise as the model looks too unkempt and inhuman.



The ad shows the product and then displays the male model being groomed. The razor is used to shave his face and thus he turns

into a neat and clean human. The next frame shows the female model smiling at his transformed sight with happiness and satisfaction.



The ad shows the gorilla looking inside the barber's shop and gestures at the barber that it will cut him off

like he cut the male model's beard. The next frame shows the two models sitting in a

park/ jungle-like a place like a couple while the gorilla can be seen protesting in agony behind them. The gorilla is depicted to be laying down on the ground and kicking the ground by his legs and hands. The protest and anger of the gorilla are presented due to the male model getting the lady as he shaved and became good looking, implying that the gorilla lost his chance for love as he couldn't get human by shaving but the male model did as he became less of an animal by grooming himself. This also hints that the man and animal are the same when it comes to chasing the woman; both the creatures of the jungle aim for the female which reduces the female to a sexual object.

Discursive analysis

The advertisement is locally produced for the local old-fashioned razor blade, Treet Kala. The target audience for the ad is the male masses belonging to lower and lower-middle income groups who use the individual old-style razors, given the use of safety razors being popular in more modern men. The main idea of the advertisement is that the product can help turn an unrefined looking man into a handsome and socially acceptable decent looking man who is accepted by the women, using a humorous approach.

The social media response on the advertisement is usually focused on the quality of the advertisement as some people have found it of low quality and not so amusing.



This commenter has called the Tarzan “chikna”. The term ‘chikna’ refers to a physically attractive male.

The commenter has taken into account how the male model looks but not what the female looks. The focus on the male model is due to the premise of the ad and the idea of Tarzan.

Social analysis

The basic idea of beauty for men here is based on the modern notion of masculine appearance, especially for younger men. The old traditional socio-cultural masculine look includes facial hair as they make the man a man but the advertisement being of a shaving razor goes against that for the modern outlook. The modern masculine is thus softer in appearance than the burly traditional masculine while still

looking strong and dominant as the traditional one. The idea that women do not like facial hair gives a motivation factor to the men to use the product as they like to peruse women while reducing the women to an object to be attained.

4.2.3. Ad 25: Anne French Lemon



The advertisement for the hair removing cream presents a world without the product to be masculine and by using the product the femininity remains in the world. The advertisement depicts several women with a masculine body language turning feminine after they use the product. The advertisement starts with the visual of a person putting a sports bag on a bench in a dressing room.

The bag has “Think of” written boldly on it. the next frame displays a young girl coming from the end of the dressing room towards the camera as she goes to stand in front of a mirror. The model has a distinctly masculine way of walking; feet stepping outwards with big spacy steps, shoulders stretched back, shoulders laid back and arms swaying freely away from the body and high, carelessly with an overall dominating careless way of walking. The model is wearing sports gear including a zipper, straight sports trousers and a headband. She stands and looks in the mirror and pulls the zip up to the end of it and makes the collars stand straight, again channelling masculinity.



The second scene is in an outside café. A waiter holds a board with “your world” written on it

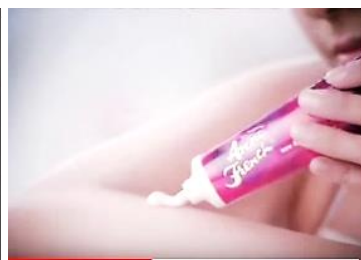
as a continuation of text in the previous scene. The next frame shows a young woman sitting in the café in a masculine way. She is wearing a generic skinny jean with a slightly feminine top and a huge wristwatch. The model sits with one leg spread on the

other while her hands rest on the resting leg in a bold masculine way. A friend of hers is shown coming to her from the other way in the same masculine style as the sportswoman in the previous scene. Both women sit and walk respectively with a strong gaze and a frowned forehead in a casual manner with their heads standing tall. The friend approaches the model sitting and they indulge in a trendy masculine hand greeting by locking their hands in abrupt motion and then punching each other's hands. The whole scenario depicts the women as men due to their typical manly behaviour.



The next scene starts with a screen displaying the words “without femininity” in the continuation of the

previous text displayed through the bag and the board. A photographer expresses his disappointment at the model due to lack of femininity due to her gender-neutral dress and masculine gate. The voice-over in a male voice states the text message as a complete sentence now as “Think of your world without femininity” amidst a piece of upbeat music.



Various shots of her arms and legs are depicted showing the use on them. the voice-over states “Karen use, new scented



Anne French. Jismay hain do skin conditioners aur baby oil. Jo lautayen apki softness aur glamour”

(Use new scented Anne

French, which has two

skin conditioners and baby oil— which brings back your softness and glamour). The background music is added to the scenes saying, “go soft”. The model is presented to sensuously touch her body.



The first model of the ad is now presented as walking in the dressing room again but now in feminine attire and body language. The model is now wearing more feminine sports gear, a light pink tank top, knee-length sports leggings with her hair tied in a bouncy ponytail. The model walks towards the camera with her arms close to her body, taking small steps while crossing her legs for each step. She is displayed feeling the skin of her arm as she smiles with satisfaction as now after using the product she has gone 'soft'. The idea implies that by using the product her femininity has returned and thus her whole demeanour has changed into feminine softness.



The second model is also feminized now as she reads a book, wearing a feminine dress; sleeveless

embellished top with leggings just below the knees thus baring her legs. The model now sits with her legs crossed tight, her shoulders curled in while her hair is gently made up and she is wearing light jewellery. The ad shows her arms and legs with focus; she has become feminine by using the product too. The model runs her hand down her arm and a male sitting in front of her table is looking at her. The male model smiles at her sight as his gaze is upon the arms and not the face of the model as she touches the arm. The male smiles at her a little and the female model smile back at him seductively; acknowledging that she is glad at him looking at her as if she is supposed to look at. Here, the scene implies that now the femininity of the model has returned, and she can be looked at by the males as she is supposed to be.



The last model is also now portrayed in feminine attire of pink colour as she is dressed

sensually for the ramp. She does the standard catwalk and her pictures are being taken non-stop. This presents that the restored femininity is appreciated, and the photographers are pleased. The whole idea states that now the females look better for the gaze. The ad has displayed a stark

difference between the masculine and feminine; the masculine is strong, serious, bold outwards body language, not pleasing anyone and is fully clothes. The feminine is the opposite as she is soft, smiling, an object being looked at fondly by others and making them happy, controlled inwards body language and is partially clothes. Therefore, the idea of femininity makes the feminine objectified, acceptable by being looked at and making others or men happy, sensuously dressed and soft in her existence.

Discursive analysis

The advertisement is produced by a foreign advertising agency for Anne French Pakistan. The advertisement is aimed at a young female audience. The main idea of the advertisement states that a world without femininity is not as beautiful as with it; the product returns the femininity to the female and thus the world becomes colourful, radiant and soft. The idea additionally states that the hair removing cream makes the females feminine, lets them look and behave like females which gives them a softer outlook due to their softer skin. The advertisement content creates a parallel between masculine and feminine to prove that the same situation is better or worse given the behaviour of the women. Therefore, masculine demeanour is dull and unladylike due to its harshness and thus it feels like a bad taste. The social media response on the advertisement is limited to the likes of the video posted on YouTube. The lack of

comments suggests that the viewers are fine with the concept of the advertisement and have accepted it for the message it conveys.

Social analysis

The traditional ideas of masculinity are presented through the behaviour and body language of the models as both masculine and feminine. The masculinity is deemed unattractive in the females as it is dull and rough; while femininity being the opposite of it is better and attractive. The idea of visual pleasure limits the femininity and the female to be a passive recipient of the gaze of men, thus being reduced to an object of visual pleasure. The reason for the depiction is the socio-cultural norms of the gender performativity which guide the gendered behaviour, attire and body language as well as their social functions. The masculine is serious, it does not exist to please others, the body language is hard and bold with an openness. Contrarily, the feminine is partially clothed, is embellished with accessories, is light and soft in her demeanour while being smiley. The body language of the female is controlled; there is no openness or harshness in her conduct, she exudes a softness in her mannerisms and is pleasing herself and others by being looked at. These ideas portray that the socio-cultural construction of femininity is weak and soft, and the female is to look beautiful and alluring.

4.2.4. Ad 26: EU cream



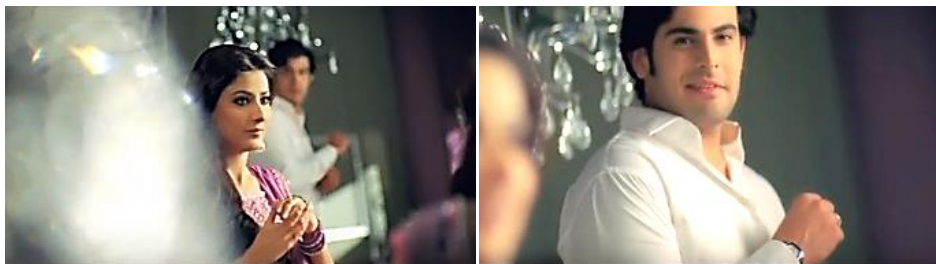
The advertisement for EU cream hair remover presents a female celebrity telling the viewers about what she does not want beauty for the fans or the media but for her spouse. The model walks on a ramp, is being photographed and autographed. The photographers and fans are males. She exudes confidence and a bold persona and behaviour where she is superior. The model states in the voice-over:

“*In kay liye... Na in kay liye*” (For them [photographers] and also not for them [fans]...). The sentence is continued to the next scene for a comparison between what she does for her work and for her partner.



The next scene shows the model sitting in a lavish

bathroom. She is holding the product and she applies it on her body. the voice-over states “...*Mujhay khoobsurti ki chah hai, sirf tumhari nazar kay liye*” (I only want beauty [in me] for your gaze). The model is partially clothed to depict the use of the product. She happily uses the product.



The next scene depicts her sitting, wearing

bangles as a young man (presumably her spouse/partner) appears behind her. The model is now clad in Eastern clothing and is also styled in an eastern way. The second shot shows the male model in a more closed-up shot; he is buttoning his cuffs and looking at the female model with a romantic look. The statement with the scenario suggests that her beauty is for others to see; the line of work she is in depends on physical beauty besides skill and thus she is the object of many people’s gaze. The gaze here is only of males as the photographers, fans and the partner—all are male. The model’s attire transformation between the comparison lines depicts her in a traditional role with her spouse while in a modern professional outlook for work. The voice-over states that “*Isi baat ko pehchana EU cream hair remover nay. Jis main shamil conditioner aur moisturiser meri jild ko de aesi jagmagati expert smoothness, kay in se sarahay bina raha na jaye*” [EU cream hair remover has acknowledged this (need for beauty). It has conditioner and moisturiser which gives my skin such a glistening expert smoothness, that he can’t stay without appreciating]. The statement says that the product knows that a female wants to be beautiful for her man and thus it provides her with a “jagmagati”

expert smoothness. The term jagmagati refers to a visual state of shining and glittering paired with the sensation based 'smoothness', hence suggesting both visual and sensational beauty. The statement also suggests that the male spouse's appreciation of beauty is the validation of the product's working.



The last scene depicts the male feeling the female model's arm

romantically as he smiles. The female model smiles back in a coy modest smile. The male model is sitting slightly higher than the female model in this frame's centre, exuding dominance; the female model's one side is blurred with effects and thus the main focus is on the male model. The female model is now in a traditional role, to please her partner and is thus the passive object.

Discursive analysis

The advertisement is locally produced for EU Pakistan. The advert is targeted towards the young female audience. The advertisement is based on a traditional concept of beauty of female and its importance in a particular scenario. The main idea of the advertisement is that the female's beauty is for her romantic partner; the beauty of the female is to be looked at and everyone looks at it, but her real want is to be beautiful for the man of her life. Comparison between work and personal life is created for the viewer to depict a comparison between want and need.

The social media response is mainly centred on the female model and her beauty as her fans have liked the advertisement.

7 years ago
 i saw your billboard u were so cute :*
 REPLY

7 years ago
 i love u
 REPLY

7 years ago
 wow

is such a hottie..
 REPLY

The first two comments are from the same responder who likes the female model very much. The first comments state that the commenter has seen the model on a billboard and found her ‘cute’. The third commenter has only used the word ‘wow’ to exclaim their likeness, accepting the ad. The last commenter has called the model a “hottie”. The term hottie is slang for a sexually attractive person; therefore, the commenter sees the model as a sexually attractive female.

Social analysis

The advertisement presents a traditional feminine. The main concept depicts the beauty of the traditional female to be for her spouse. The portrayal of the traditional female is passive, beautiful and fragile whose beauty is for the man. The feminine is objectified; her beauty is for the male gaze, but the difference is between the gaze she wants. Here, the ad depicts the female to be in charge of herself; how she wants to look for whom, but it is the reverse. The beauty is still for other’s pleasure and thus she is reduced to the object of visual pleasure.

4.2.5. Ad 27: Veet Hamesha Ready



The advertisement for Veet presents the actress Mahira Khan having

smooth soft skin by the hair removing product usage which impresses everyone as she smoothly plays basketball. The advertisement starts with a group of young women dressed in western formal attires in college background having a photo session. A banner can be seen behind them, stating “Welcome back Mahira Khan”. As the women are taking pictures, a ball bounces close to them which gets the main model’s attention. She looks at the ball and then looks at her colleagues in an exciting way. The model on the left of Mahira asks her “ready?”, to which she replies “Always ready”. This exchange implies the main model’s preparedness for any activity as she is always comfortable and confident. The ad shows Mahira then walking towards the basketball

court where girls are playing as she takes off her coat. The taking off the coat is a notion of being ready to play as it might be a hindrance in free movement of arms, but also it is to show the viewers how good her skin is.



The model is shown to start playing with the ball. The model looks at the players in a confident superior expression as she stylishly hands the ball. The players are

presented to be impressed by her. The colleagues of the main model cheer for her. The main model starts playing, passing the players. The ad shows a close-up shot of the arms of the main model and one player rubbing as they pass each other. The players give a very impressed and pleasantly surprised “wow” as she turns to look at Mahira. The surprise is here as Mahira’s skin is very smooth and it amazes the player.



The model throws the ball and makes a basket. The

attire of the model is highly unsuitable for such a game, but she is successful in scoring. The bright pink dress of the main model is a theme colour for the product due to its linkage with the feminine and also makes the model stand out. The previously confronted player exclaims at her basket “so smooth” to which the model replies “*smooth hi nahi, perfect*” (Not just smooth, [but] perfect). The idea here is that the product has made the skin of the main model perfect; the one who touches her feels it to be smooth from the little contact but the model herself knows that it has made it perfect. The term perfect is highly positive, claiming that the model’s skin is now flawless. The ad shows the model applying the product and thus getting 5 benefits to her skin and ultimately, perfection. The five ways to perfection include moisturising,

exfoliation, visible brightness, freshness and smoothness. Therefore, the idea for skin perfection from the product is based on these five attributes in addition to hair removal.

Discursive analysis:

The advertisement has been produced by a foreign agency for India and Pakistan with main models from their respective countries. The target audience for the advertisement is young females from the middle and upper-middle classes who indulge in/ and can afford the product for hair removal. The main idea of the advertisement is that the product provides good hair removal and perfection to the skin so that the user is always ready to show themselves confidently. The idea of perfection is based on five qualities provided to the skin using the product which makes it better from the competitor brands. The ad portrays a fearless and confident female, her confidence coming from the use of the product. The idea implies that the user is ready for any activity especially including a skin show for their skin is perfect and hairless—which won't be possible in case of hairy imperfect skin.

The social media response usually praises the model Mahira Khan due to her large fan following. The social media reception of the ad can be termed as positive with no sight of hate comments. The advertisement although was taken as controversial in its content when the captain of Pakistan's female cricket team slammed the content for body-shaming. She had stated that one needs strong arms and not smooth arms in a sports field, thus denouncing the link between physical efficiency and beauty by the advertisement.



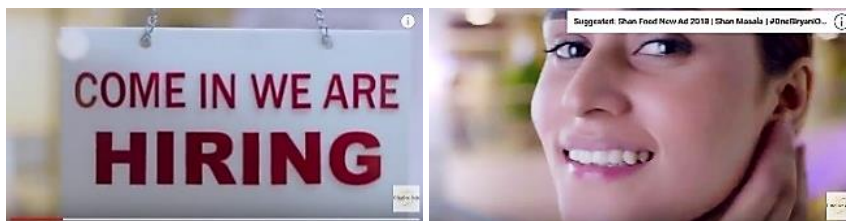
These comments state the advert to be good, nice and beautiful while some responders focus on Mahira Khan calling her cute and beautiful. The content of the advertisement is therefore considered acceptable and is even lauded by the viewers.

Social analysis:

The idea of femininity is based on notions of neatness, beauty and delicateness, therefore the use of hair removing products is a norm in females, especially the younger lot. The ideas of beauty for females are also shaped as to oppose the ideas of appearance for men. Thus, females are expected to be neat looking and delicate, thus the smooth skin being a wanted quality. Hairiness and rough bad skin are usually linked to masculinity; the men are traditionally considered stronger than the females where a roughness in behaviour and physique is considered an aspect of their strength. The idea of beauty in the advertisement also finds the perfection in certain aspects of good skin; all five determinants of perfection eventually end up making the skin visually good looking.

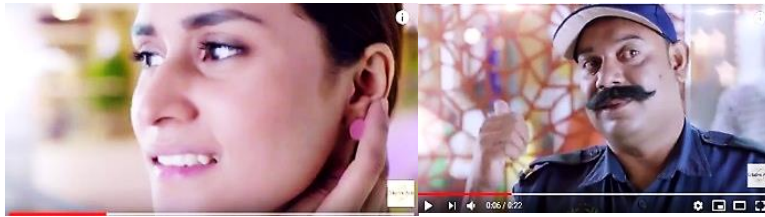
The controversial idea of the advertisement as suggested to be body-shaming according to a sportsperson also falls under the socially constructed ideas of the feminine. The idea that the apparent beauty of the woman makes her successful has been a widely circulated one and can be repeatedly seen in the ads for beauty products for females. The body-shaming aspect is linked to the previously discussed idea of perfection and femininity where certain body conditions, even natural, are considered shameful and unfeminine. The idea of physical efficiency with physical beauty is usually worked out for females as the social constructs bound the value and productivity of the female basically to her visual beauty.

4.2.6. Ad 28: Samsol Hair Colour (female)



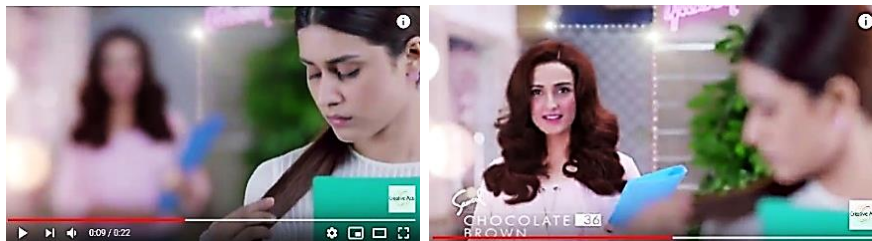
The advertisement displays the importance of the hair colour being endorsed in a social setting. The ad shows a young woman going for a job as a salesgirl, who is not very welcomed due to her lacklustre hair and appearance. The advertisement starts with the sign of “Come in we are hiring” displayed on the full screen. The scene cuts to a young woman, say model A, approaching the screen as if reading the sign. The model does not make any contact with the viewers directly. She then proceeds to look into the glass door of the shop with the sign, checking her face and earrings. The model

is shot with a close-up shot, creating a vulnerability of her as the viewers can see every aspect of her face and also concealing any background happenings so as to leave room for a surprise next scene or happening. The look depicts the model as a simple looking girl up dressed decently for a job interview.



The model suddenly changes her smile to a confused face due to her being called by the

security guard at the shop. The guard calls her and points inside the shop for the girl to see to which she reaches there and glances inside. The ad shows a beautiful young girl with long beautiful open hair, presumably an already hired sales girl. The guard raises his eyebrows in a manner so as to suggest that the model A should not be so happy before having a look at the girl inside.



The next scene shows model A to look at her hair sadly while

she touches them and feels their texture, implying that her hair is not as good as the girl in the shop and it is her inferiority. The model B is introduced slowly as the focus of the camera shifts from model A to B. The model B is now clearly displayed in the left of the shot by a mid-shot. The model A is blurred now, and small lights and flares are depicted around the model B, stating a brightness brought by her. The model B is also a fair-skinned beautiful woman with Caucasian features. She is slim and has Chocolate brown, open, healthy-looking hair which is prominent from afar. The overall look of the model B is fresh and vibrant, oozing confidence that model A lacked.



The security guard salutes model B as model A is still

standing with her back to model B, disappointed by her hair. The guard salutes in an efficient way as if an authority figure has walked in. The guard also supports a wide smile and eyes popped open at the sight of the model B. This states that the

beauty and confidence of the model B is so effective that the guard who just almost insulted model A for being less beautiful and refined in her looks due to bad hair is smitten by model B. The abrupt salute states that the model B's beauty and confidence (a result of the hair colour being endorsed) is so intimidating that the guard straightens-up himself in a jiffy, so as to attend to high personnel. This states that a beautiful and confident woman with outstanding hair, in this case, can intimidate people in a positive way.

Discursive analysis

The advertisement is locally produced for Samsol hair colour under Samsol International. The advertisement is targeted towards females in general and particularly young females. The young females tend to be inclined towards dyeing their hair in more vibrant and stylish colours to have a different and outstanding look. Therefore, the advertisement aims at the younger lot, especially career-oriented females to use the product given the concept of the ad. The use of young modern females in the ad states the same targeted audience. The main idea of the advertisement is that beautiful hair by using the product endorsed intensifies a woman's beauty and gets her more attention and respect. Secondly, the idea is presented that the physical beauty of the female matters a lot in her career. The social media response is not present in comment for this advertisement, although it has been liked various times on Facebook and YouTube.

Social analysis

The advertisement clearly puts physical beauty of a female as a priority. The advertisement depicts two females who are slightly different in appearance; the difference is there in the vibrancy/glamour and attractiveness of the main models. The third model who is referred for the shortest glance also contains the glamour and attractiveness of the model B. All the models are fair-skinned, slim and tall given a standard of beauty for modern women. They are dressed in modern westernised attires and represent the young modern career-oriented females. Even though the ad is to endorse the hair colour, still other physical standards of beauty are also applied to the models. The physical attractiveness is a good attribute to have in communication-based jobs, but the real skill is not necessarily based on it. Therefore, the ad suggests that the skills are not very necessary for the females rather their outer beauty means more. Secondly, the idea states that the male gaze is prioritised; given that the guard mocks the less stylish female and salutes the more stylish and beautiful looking female.

4.2.7. Ad 29: Samsol hair colour (male)



The advertisement endorses Samsol hair colour,

presenting male consumers. The ad displays an elderly man finding a seat at the bus station in the reserved bench for elders. He sees a young man sitting there and gets angry as the youngsters do not have any regard for the elderly. Hair of the young man can be seen behind the newspaper he reads. The man is also old, but the good hair gives the impression of youth as he uses the product that is being endorsed.



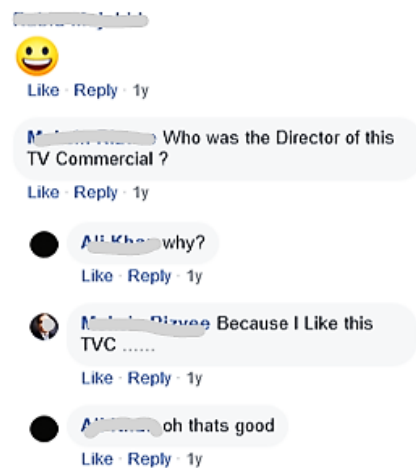
The man behind the newspaper hears the

comment by the standing person and removes the newspaper to reveal another older man. The reveal is a surprise for the viewer (who might already anticipate an old man

due to formulaic nature) and the man standing beside him. The idea portrayed here is that the beautiful and healthy dark coloured hair of the old man was mistaken as the hair of a youngster. The product has made the hair of the user such that they look like a youngster's hair. Therefore, the use of the product provides you with a youthful-looking hair which can deceive a person into thinking that you are young if they haven't seen your face.

Discursive analysis

This advertisement is locally produced for the Samsol hair colour. The advertisement is targeted towards the general population who colours their hair and specifically towards aged people. The prime target is the aged portion of the masses who usually have grey hair and prefers to colour them. The people who do not colour their hair are also tempted from the ad content. One other striking part of the content is the representation and targeting of males. Men are usually not presented in hair colour ads and it has been a regular practice to showcase beautiful female models with long hair to endorse hair colour. The main idea of the ad states that by using the said product, elderly males can appear youthful as the hair looks healthier and lustrous providing a sharp and good look to the user.



The social media response for the advertisement states a likeness for it. The responders have appreciated the idea of the advertisement owing to its humorous nature and a different concept. Most of the response is in the shape of likes on the video posted at various places and very less verbal response. These comments state an appreciation for the advertisement content thus representing an acceptance for it.

The Facebook reactions also state a positive reception of the advertisement showing likes, love reaction, surprise/wow reaction and laughter reaction. A majority of the responders reacting to the advertisement are males (according to the account names) as the ad deals with men.

All 97 83 6 6 2

Social analysis

This advertisement takes a humorous view of using hair colour with a non-traditional view. The male representation in a real world-ish scenario gives the humour a relatability to the advertisement. The main focus is on males and especially on the males having discoloured hair due to age which adds to the relatability as well as the humour factor. The major idea represented is that the hair colour is a big factor in determining the apparent age of a person. White/greying hair is taken as a sign of old age and there has never been any favour towards looking of age to humans typically. Sustaining youthful looks is a widespread concept and thus cosmetic industry flourishes. Here, the hair colour is the prime focus of a youthful look. The humour regarding the superiority of looks enveloped in a general everyday idea is specifically applied to male body as the performativity rules of the socio-cultural traditions keep much of the grooming and looking good to the females and more subtle and naturalistic notions of physical beauty to the males.

4.2.8. Ad 30: Sunsilk Natural Recharge



The advertisement endorses the Sunsilk shampoo for summers. The ad revolves around a Sunsilk female user who is organizing her college fest and is working tirelessly and in a fresh state in the scorching heat. The other students are surprised for her management and her staying cool in under the sun which is stated to be due to using the product. The advertisement starts with a girl telling two other girls that they should move as much work is left. The girl talking is established as a work/project co-ordinator in the introducing shot by the dialogues and her central position in the frame. The organiser is holding a file and is wearing modern clothes; a modern hijab headcover and a jeans jacket can be seen in the mid-shot. The second shot is taken of the sky where the sun is seen bright, displaying a hot summer day. A female states in the voiceover “uff ye garmi!” (Uff this heat) as the camera displays the sun, complaining about the hot weather. The next frame displays the two girl students

holding a banner with ‘Girls College Fest’ written boldly on it and the hijab girl is giving hem instructions as visible by her body language. The students are looking at her to listen to what to do with the banner. In this shot, the girl’s dress is more visible which shows her wearing a short kurty/shirt with jeans.



The students are presented doing tasks under the

hijab girl. The banner is not being perfectly displayed so she takes the charge stating “*ye bhi muje hi karna parega*” (I will have to do this too), with an emphasis on ‘I’ stating that she is a more resourceful person and can make things right. When she manages to do the banner right, she looks at it and claims it to be perfect. Then the ad shows the students on the stage, rehearsing and checking the mic. The other students are also dressed in modern outfits with jeans/trousers and western tops. The other two girls have long shiny and healthy-looking hair. The other girls having good hair is a turn from the usual shampoo ad practice where only the user is depicted having better hair. Here, the user is represented as head-covering female due to the more sensation-based use of the shampoo rather than beauty. The girls check the mic and it is working fine, to which the hijab girl states ‘perfect’ again with a hand gesture. she is shown walking down the stage to do other things as her colleagues by the mic state that “*perfect tou ap hain!*” (you are the perfect one). She turns back and smiles. The shot is from a slightly lower angle showing her face as she smiles. The shot creates a beautiful character of the person besides depicting them in a heroic stance (which the idea of the ad aims at primarily).



The colleagues of the hijab girl asks “*dhoop,*

garmi, paseenay main bhi itni fresh? Kaisay?” (How [are you] so fresh amidst the sun, heat and sweet?). there is no mention of her head covering is any addition to the heat,

rather is taken as natural. This idea again emphasises the ad to be directed towards the sensation of use rather than an increase in apparent beauty and quality of hair by the product. The main model is presented walking confidently with a smile as the voiceover and further animation introduces the qualities of the shampoo. The girl is shown sliding her hand down her head as the voiceover states that the fragrance burst is achieved every time you touch your hair for a refreshed cool sensation. The ad does not show any hair of the represented prime user but also does not make the head covering a specific point discussed in relation to the product. Therefore, the endorsement is inclined towards the inclusion of hijabi females besides keeping the use of the product to the user's sensations—ignoring the aspect of beauty for others.

Discursive analysis:

The advertisement is produced for Sunsilk Pakistan under the Sunsilk Naturals. The advertisement is produced for a general audience, but the specific target audience is the women. The audience frame for the product is usually females as it takes into account the visible beauty of hair (applied to female hair usually). This advertisement is endorsing one variety under Natural, which includes natural ingredients according to the advertisement. Thus, a health and nature idea is behind the endorsement. The main focus is on the females working outside or in hot and humid conditions so as to provide them with a solution for their hair remaining fragrant and refreshed through 48 hours.

The distinctive aspect of the advertisement is its use of a hijabi model. The shampoo advertisements are generally based on the idea of depicting a before and after the visible condition of hair on the primary model(s).

The social media response on the ad usually talks about the quality of the product and what type of product the users prefer. The comments related to the content of the advertisement are usually seen to be focused on the attire of the main model, focusing on her not-so-suitable-for-summer jeans jacket and the hijab as it doesn't show her hair.

Aima QueenS 5 months ago

Konsi garmi garmi hoti to jacket kaun panta hai logon ko pagal banaya hua hai

The

Asma Noor 3 months ago

0:14 Dhopp, karme aur pasinay me bhe jacket? Kayse?

commenters have objected to the jacket of the model as it is not

👍 🗨️ REPLY

suitable attire for summers. Although, a hijab is also considered as unsuitable for summers by many but is not objected upon here due to its normalcy in the society.

MUHAMMAD ASHFAQ 6 months ago (edited)

Chalo

Ab Pakistan Ke Hair ka ad bhi **balon ka Parda** kar kiya jaega To ad kesa

👍 4 🗨️ REPLY

This responder asks what kind of ad it is for a hair product

where the hair is veiled. This idea states that the responder finds the use based idea of the advertisement to be useless as the ad for a hair product must present hair.

Sky star27 7 months ago

They all are SO UGLY

This commenter takes no regard for the concept of the advertisement, rather states that the models in the advertisement are ugly. This presents the common notion that females on TV must be beautiful in their looks. Although all the models in the advertisement fully come under the typical beauty standards of the society (fair skin, tall, thin) the commenter thinks otherwise. The comment can be therefore termed as based on hate rather than the actually presented ideas of the ad.

ineedalife lol 4 months ago

Why Pakistan's so dumb. She's wearing a hijab u can't even see her hair 😂

👍 0 🗨️ REPLY

This commenter

also states that an objection on the use of hijab for the main model. The commenter calls Pakistan dumb, taking the ad creators as the representatives of the thinking at a national level. The commenter also uses a laughing emoji to asset the whimsical situation as the hair is supposed to be seen in the hair product commercial.

Social analysis:

The advertisement has presented a slightly different idea for a shampoo commercial, using a hijabi female as a primary model. The shampoo ads depend on the visual of the hair to present the use and benefit of the product being endorsed. So, the creators have used a slightly controversial and peculiar strategy for advertising. The hijab if used in a shampoo ad is usually employed as a focus for the product use but here it is very subtly included in the ad where it is not taken specifically as an object of consideration, rather in a natural way. The socio-cultural attire for the majority of the females in the country includes headcover. The kind of head cover depicted in the advertisement is common in young females who are usually students or professionals. The headcover

included in addition to the western dressing: jeans and an above knees shirt with a jacket is usually worn by affluent modern females. This attire paired with the work the model is doing (organising and management of an event) can also be usually linked to confident women who have a little more control on their bodies and social life than the usual average female. So, the whole persona provides an empowered character in a hyper-ritualised way. Therefore, the ad represents a certain kind of female in society. Still, it gives the inclusiveness to a majority of the females in the society, naturalising and normalising the practice.

The advertisement takes the use of the product in a strategy also in the case of the emphasis on how the hair of the main model looks in the ad. Given the shampoo advertisements where the lustrous and healthy hair is shown to represent the working of the product, the ad goes the other way. The products for hijabi females have been endorsed in recent years depicting hijabi females but this advertisement does not take the hijab part in specific relation to the product use clearly. Furthermore, this strategy takes away the emphasis at looking at the hair as a body part for attraction and only takes it in its natural existence.

The use of positive vocabulary as calling the main model “perfect” with the emphasis built on the expression of ‘perfect’ by taking other things as perfect makes the model important and thus gives her perfection by using the product. Here, the hair is only talked about regarding the main model and not shown thus breaking a norm under a resistance-based discourse (resisting the norm). The social response stating that it is a foolish idea not to show the model’s hair in the ad for a shampoo confirms the socially constructed norm as the viewers find it odd. Another point put forth by the social media response states a focus on the apparently unsuitable attire of the model regarding the hot weather as she is wearing a jeans jacket over her shirt. The jacket may be characterised as an attempt at modern modest dressing given the head covering being considered. There seems to be no comment on the modern dressing of the girl as she wears jeans and a short shirt which is usually frowned upon and not considered modest by a majority.

4.2.9. Ad 31: Bio Amla shampoo



The advertisement for Bio Amla shampoo depicts the scene of a high-end evening event. The ad shows a famous male entering the party who is received by cameramen and reporters but a female entering the event steals his limelight due to her beautiful tresses.

The advertisement starts with the view from outside a high rise to inside in the function. The colour scheme is dull grey and black giving a sophisticated and old-film look. The ad shows a young beautiful male entering the event. He is shot in a mid-shot; he stays in the centre as he confidently walks in with the whole focus on him. This paired with his reception by a number of camera persons and reporters makes it clear that he is someone famous and sought after. The looks of the male model can be described as him being a media celebrity.



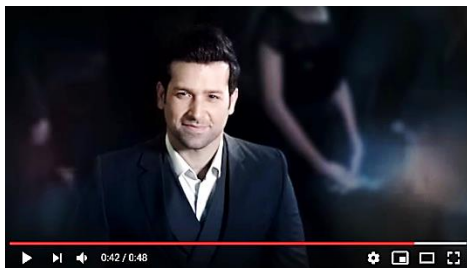
The female model is introduced through a close-up shot of her foot as she enters the

room. This shot creates a mystery of who is walking in and curiosity to look at the person, thus creating an anticipation of a beautiful woman, given the beautiful foot. The second shot presents her from the back as she walks towards the event room as her hair bounces in the light beautifully. The hair of the model is long, healthy-looking and shiny. The dress of the model is a warm grey which is paired by warm light surrounding her to emphasise her presence. The warm light around her also creates a contrast with the dull grey lighting before her entrance thus telling that she has brought the light and warm colour to the place. The background jingle states that “*Dilkash leher, masti bharay andaaz. La jawab hain saray*” (Beautiful wave, fun filled attitude. Everyone is speechless). The song is directed towards the female model that her beauty and pleasant demeanour have left the people speechless. The female steals the limelight of the male model as everyone notices her and keeps turning back to take a look at her due to her beauty which here is primarily taken as her beautiful hair.



The male model is also shown looking at her with a questioning expression as to know who might have entered the arena to have grabbed everybody's attention. The female model is displayed swaying her hair attractively in various ways and

thus introducing the viewers to the product and its benefit. The ad then shows the camera persons running after the female model to take her picture as she climbs a staircase to a high stage in a spotlight. The model's facial expressions and body language exude a confidence and a sense of superiority due to her beauty which has grabbed everyone's attention. The voice-over by the female model suggests that the product gives strength, length and health to the hair stating "*Phir miley aitamad, har manzil ko pa Lainey ka*" (Then [by using the product you get] confidence, to achieve every goal). This statement asserts that by using the product, one's (presumably the female's hair) becomes strong, healthy and long to provide her with confidence to achieve anything. The statement implies that the beauty and strength of the hair is the key to confidence; that the physical beauty gives the confidence to the user that they can strive for any goal they want as they would be able to achieve it.



The male model is presented staying below the female model, looking up towards her as she climbs the stage with a smile. The smile of the male model is an appreciative and accepting one which gives the impression of someone superior appreciating another person's greatness. In this case, she stole the attention he had and thus he appreciates her as she has a reason for grabbing all the focus. The female models ends the ad by stating the tagline of the ad. She is shot from a slightly lower angle which makes her stand slightly above the viewer thus marking her superiority. Therefore, the ad shows that the beautiful hair results in a confident woman who can achieve anything—keeping 'anything' limited to grabbing the attention and appreciation of people for her beauty.

The female models ends the ad by stating the tagline of the ad. She is shot from a slightly lower angle which makes her stand slightly above the viewer thus marking her superiority. Therefore, the ad shows that the beautiful hair results in a confident woman who can achieve anything—keeping 'anything' limited to grabbing the attention and appreciation of people for her beauty.

Discursive analysis:

The advertisement is locally produced for the Bio Amla shampoo. The advertisement is primarily directed towards the female audience and that also the young females. The main idea presented by the commercial is that the strong, long and healthy hair is achieved by using the product which also brings personal and social benefits to the user. The idea states that by having good lustrous hair one can have a good amount of confidence; the confidence can aid the user to achieve any of their goals in life. The social media response is not much available for this advertisement. The response available is mainly regarding the quality of the product and not about the content or the concepts presented. The ad has many likes on the social media pages which states that the ad has been appreciated.

Satani Lorda 2 years ago

Anyone know the name of the beautiful model in this ad? This commenter has asked the name of the female model in the advertisement calling her 'beautiful'. The emphasis, therefore, falls on the model who is being noted to be beautiful.

Social analysis:

The advertisement makes the beauty of the female her confidence and states that she can achieve any goal through that confidence. The idea that the female is linked to beauty is evident as the male model who is also beautiful, is not depicted to be involved in the concept. It is already established that he is famous and someone important and thus the female who is not someone popular becomes popular due to her beautiful hair. So, the female is confined in the beauty paradigm making her success dependant on that beauty. The advertisement does not verbally state anything about the beauty of the hair, rather talks about the strength and health. The beauty is displayed, as one cannot check for strength and health of hair purely by looking at it from a distance.

The socio-cultural construct of femininity keeps hair of a female as one of her alluring features which longer in length are considered feminine. Thus, the ad applies the idea to the female. The advertisement gives a subtle notion that beauty makes one superior and more likely to have social benefits. Additionally, it also states that the gaze is important; the way other individuals look at one marks one's significance. This idea also implies that what the goal is for the female in a social setting is, is to be seen and

noticed by others. Again, this is to appease the social gaze and of the opposite gender so to attract them and therefore the goal is achieved.

4.2.10. Ad 32: Head & Shoulders cool and refreshing



The advertisement for Head & Shoulders cool and refreshing shows the Top Pakistani Cricket player Shahid Afridi to be losing his cool in the practice, which is minimized by the suggestion of using the product by the trainer Ramiz Raja who is a senior ex-cricketer. The advertisement starts with the cricketer practising in the net as he keeps getting bold which adds to his frustration. The trainer is presented calming him down by hand gestures and mouthing 'calm down'. The atmosphere shows a hot day as the sun is shining brightly over the player, thus creating a heated ambience for the frustrated player.



The trainer gives the player a bottle of the product for having a cool sensation to curb his agitation. The ad shows Afridi using the shampoo with a high angle, only showing his head and shoulders. The player is then presented to look happy in the dressing room as he is now feeling refreshed after using the product. The ad depicts him on the field playing a controlled shot thus telling that he has cooled down by using the product.

Discursive analysis

The advertisement is aimed at a general audience with an inclination towards men. The endorsement takes into account men for providing them with a dandruff free, cool head to combat the hot headedness and the heat around them. The main idea of the advertisement states that the product provides a cooling effect to the scalp for a refreshed state while combating dandruff completely, providing a double benefit. The ad employs cricketers as its representatives for a sporty feel aiming at its targeted audience and consumers: males. The two players depicted in the ad have been popular batsmen nationally and internationally and thus the appeal for the viewers is great as they feel good to identify with them.

The social media response on the advertisement is usually regarding the quality of the product and the main model for the ad: Shahid Afridi. Most praise the cricketer but there is no specific response for the concept of the ad, displaying acceptance and normality of the content.

Social analysis

The advertisement content besides employing the stars as an advertising strategy, also depict representative masculine. The use of the shampoo has been depicted as very practical; it makes dandruff go away and gives the user a cool sensation in his head which makes him perform well. There can be seen no mention of the visual beauty of the hair or how it can be socially used, rather the idea strictly remains embedded in the work of the model. The sportsman shows a skill, strength and intellectual strategic behaviour considered a positive high of masculinity. Thus, the advertisement had portrayed a generic masculine.

4.2.11. Ad 33: Clear shampoo



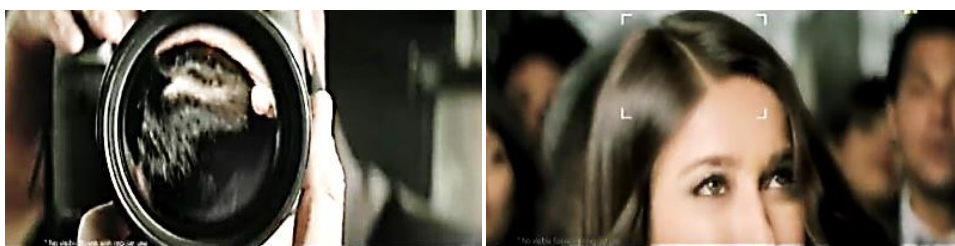
The advertisement for Clear shampoo presents two media celebrities going for a red-carpet event

talking about dandruff coming back. They present the product claiming that dandruff will not come back by using it. The advertisement starts with the male model driving an old-fashioned convertible. He looks in the rear-view mirror at his hair and camera pans to the other side of the mirror and the female model's half face can be seen as she seductively looks into the mirror while singing. The female model sings “*bar bar dekho*” (look again and again) in a peppy way.



The male model smiles at the female which also seems like

direct contact with the viewers. The female model states that dandruff can return numerous times to which the male model proudly responds that he is dandruff proof. Their car reaches the venue and a number of photographers and reporters gather around the car. The male model takes one reporter's mic and stand up in the car, singing a song for the product which surprises the female model. The model sings “*bar bar dekho, hazaar bar dekho; kay dekhnay ki cheez hai hamara dilruba. Dandruff no*” (look again and again, look a thousand times [because] my beloved is a thing to be looked at. Dandruff no). the male model takes the arm of the female model as he sings the words ‘my beloved’. The song states that there is no dandruff, so the beloved can be looked at a thousand times as they are a thing to be looked at, thus reducing them to an object of visual pleasure. The beloved here is pointed out to be the female model as she states her concern for recurring dandruff. So, the female is treated as a visual pleasure even when it is the male model who states that he has no dandruff or the fear of its return.



The ad shows the hair of the model in the

lenses of a photographer's camera as he runs his hand through them to show a dandruff free scalp. The shot is an aesthetic one and creative shot focusing on only his hair. The next frame depicts the female model's hair being zoomed in by the POV of a camera.

This shot is a front shot where her half face can be seen with the hair. The two shots depict the same thing: the hair without dandruff on both the models focused. The difference between the two shots is that the shot representing the male model's hair seems in his control; he is himself posing that way in front of the camera showing off the hair as it can be seen. The shot of the female model's hair, on the other hand, is a random shot from a photographer's POV, where the model is oblivious of her hair being zoomed in as she looks somewhere else as she talks. These two shots establish the previously described song lyrics where the female is stated as the thing to be looked at, thus having no agency in that matter. The following shots present the female model focused on the product's details and her hair is focused.



The female model stands in the centre and close-up pictures of her face are pasted

at her sides making her the focus. She stands tall with superiority and confidence and says “*jab kuch nahi hai chupanay ko...*” (when there is nothing to hide). The sentence is left incomplete to be finished by the male model. The next frame shows the two models standing on the car where the male model grabs the female model as she runs her fingers through her hair seductively. The male model completes the sentence by saying “*...toh bohat kuch hai dunya ko dikhanay ko*” (...then there is plenty to be shown to the world), this statement implies that as there is no dandruff to be hidden, the models are confident in themselves and now they don't have anything to hide. The emphasis is on the idea that showing themselves to the world is important, especially for the female who is already been established as an object of visual pleasure.



The male model then does a western dance step where the female model leans down in his hands as he keeps her controlled. All the gestures of the male model in the advert seem to be controlling the female model marking him as superior in both physical and personal base. His confidence in dandruff not returning is taken and provided to the female model making his word higher as she is fearful. Secondly, the female model is depicted as eye candy, her presence is completed with the male model.

Discursive analysis

The advertisement has been created by a foreign advertising agency for India and Pakistan for the same product. The main idea of the advert is that by using the product dandruff will not come back and thus the user will have no fear of being in front of the world and show themselves. The ad provides the idea that by using the product, the users will have no fear in showing themselves to the world, characterising dandruff as embarrassing. The social media response is more focused on the male model. The response shows an appreciation for the male model where the commenters have displayed their affection towards the model. Secondly, the product is discussed and appreciated while a little notice of the content is also taken by two responders, terming the content as vulgar.

Zarina Aarif behoda, bend hojana chahey

4y Like

being a muslim i condemn this ad...plz fear Allah and stop promoting this vulgarity in an islamic state, we all r answerable to Allah one day for our every deed and its impact!!!

4y Like



These comments take an opposing stance towards the content of the advertisement. The first commenter states that the ad is vulgar and that it should be banned. The second commenter states that she condemns the ad 'as a Muslim' and asks to stop the promotion of such vulgarity in the 'Islamic State'. The idea of vulgarity as perceived by the commenters is due to the female and male models singing-dancing together while the female model is dressed in a western dress, showing skin. Therefore, the commenter takes the content as against the morals of the religion and demands it to be taken off the air.

Social analysis

The advertisement is focused on the gaze, a social gaze in its concept. The idea that dandruff is embarrassing and that people around you must not see it on you as it will tarnish your confidence and you won't be able to present yourself to the world. The individual is thus reduced to an aesthetic object to look at. Additionally, the advertisement shows the female model to the focus of gaze as she is the one being suggested the product to make her fearless in being in front of the world to be seen. The idea is emphasised more in the case of the female model as females are generally objectified in the society and their apparent physical beauty is regarded as more important.

4.2.12. Ad 34: Macho Deo soap



The advertisement is for a deodorant based soap for

men. The advert shows two young males trying to flirt with two young females in an outdoor restaurant, to which the females do not appreciate it. Another young man enters the scene looking strong but talks in a weak voice which are attributed to him using a beauty soap and therefore the product is introduced. The ad starts with the two females approaching a table near where the two young males are seated. The males look at them with flirtatious looks and behave inappropriately with them. The females are depicted in discomfort. One of the males approach them and gives them a flower to which the females do not receive well as one of them calls him 'cheapster' as an insult. The females take no direct stand to get rid of the man.



The ad depicts a tall male entering on a heavy bike into

the restaurant. The model looks strong and heavy and has a strong gate and rowdy manner. The female model seems happy and impressed to see the model as they find him to be here to save them. This depicts the norm of dependence on

male for protection. The macho man is the displayed screaming on top of his lungs in a feminine voice which is high pitched, shrill and weak sounding which negates his outer visible personality. The bystanders express shock and with ridicule due to the stark difference between his personality and his voice. The disappointment of the onlookers suggests them seeing inferiority in the man having the feminine attribute.



The male model is displayed to be emitting loads of flowers from his body. The flowers



are generally linked to femininity; their colour being pink, white and red emphasises the femininity and therefore states that the man is feminine. The voice-over in a male voice question “*Beauty soap se nahao gay or bharam bhi dikhaogay?*” [You

bathe with beauty soap and show an attitude?]. The term ‘bharam’ is used in this context as slang for a strong masculine attitude. The statement uses a humiliating stance asking the male to be using a beauty soap which is generally aimed as a feminine product. Another male model is displayed bathing and using the product and his bare torso is presented. The voice-over states “*Azmao Macho Deodorant men’s soap. Is kay jaandar deo se nikalta hai tazgi ka tufan, confidence ki andhi*” [Use Macho Deodorant men’s

soap. Its powerful deo gives off a flood of freshness and a hurricane of confidence]. The statement uses positive terms as qualities of the soap which exude power and strength. The terms ‘jaandar’, ‘tufan’ and ‘andhi’ describe extreme aggression as ‘powerful’, ‘flood’ and ‘hurricane’; all used to display a masculine strength. The final scene depicts the model using the product stating “*Macho ka dam, mardon ka bharam*” [Macho’s strength (is) men’s attitude/credibility]. While stating the tagline, the model waves a fist softly in front of his chest, depicting a move of strength.

Discursive analysis

The advertisement has been created for the Macho men’s soap under Skincare Global brand. The advertisement is targeted towards men. The main idea states that the product is specific for men and keeps the masculinity intact. The men do not have to use the beauty soaps which are intended for the females and take away the masculinity and strength from the male users. Therefore, they can have their own ‘masculine’ soap which exudes the same strength and aggression as that of the brooding men who use it. The advertisement has employed the strategy of humour to attract the audience and put forth its message. The social media response for the advert states a general likeness towards it. The ad posts show way more likes than dislikes on the advertisement showing the response to be positive thus the ad concept being generally accepted. One comment on the ad video is about the male model who shown shirtless.

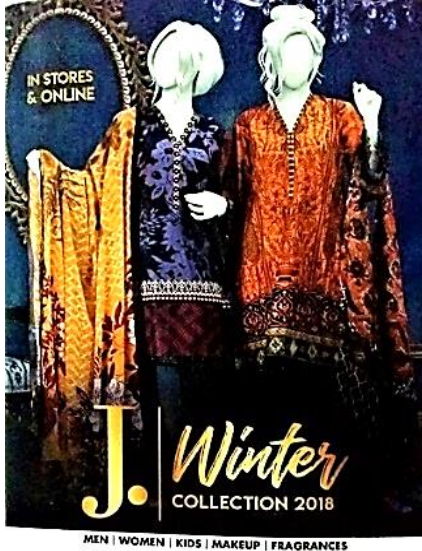
1 year ago
hot guy

Social analysis

The ideas depicting the gendered body are multiple here. The idea states the presence of the females as a visual pleasure for the men who try to lure them with the harassment. Given the females, the second idea is rooted in the first one; the need for a strong saviour deeming the females in themselves not capable to defend themselves against the harassment and wait for a strong man to show up and settle matters with the harassers. The masculinity in the concept of this commercial is taken under the type “macho”. The macho masculine is aggressive, rough, strong, and highly proud of his masculinity and is a dominating assertive man. Since the idea of beauty is linked with

femininity and the concept of strength is kept for the masculinity, the concept of beauty soap is also kept for the females.

4.2.13. Ad 35: J. Winter Collection



This advertisement is for the clothing brand J.'s winter collection for 2018. The advertisement depicts two female shaped mannequins dressed in the brand's new collection. The mannequins are placed in focus, taking up the whole frame while text is positioned on and around them. They are placed in delicate, humanised postures as real models might stand giving them a human-Esque outlook. The figurines are bright white coloured, thus prominent in the dark colour palette of the picture. The hair on the figures also resembles real hair; made into popular hairdos that complete the human look of the statues.

The name of the brand and the collection name is written in bold yellow/gold hue in the lowest mid part of the picture. All the text is in the English language and does not state anything other than the main idea to be conveyed regarding the new seasonal collection. The bottom of the picture states the lines of products; the list starts with 'men' with 'women' second and 'children' third. The adult clothing is distinguished by the gender while the children's is not, stating a difference between adults. Although, the kids' clothing is also gendered; the differentiation has been only in the case of adults, while 'men' is written before 'women' taking men as primary.

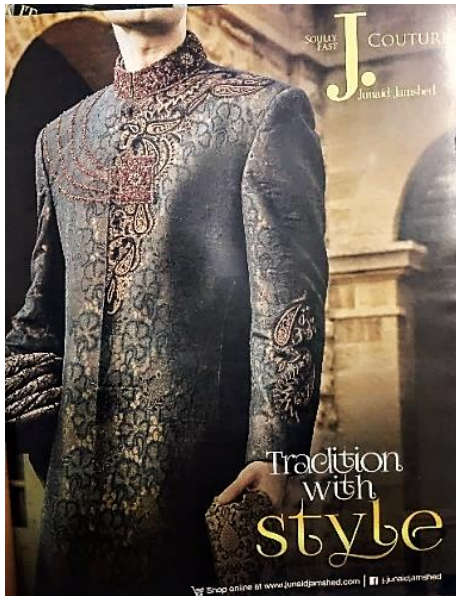
Discursive analysis

The advertisement has been created for the clothing brand J.'s winter collection for women's clothing. The advertisement is directed towards females. The main idea put forth is simply conveying the start of the winter collection so that the potential consumers of the product are attracted and can get it. The noticeable aspect of the advert is the presence of mannequins instead of human models. The use of mannequins, as stated by the customs relation manager of the brand, is in the spirit of Islam to give the women respect and honour. As females are mothers and sisters, the brand does not like to put them in advertising, specifically on billboards for everyone to gaze upon. The idea has been negatively received by some bloggers, terming it as dehumanising for females but the overall reception remains neutral.

Social analysis

The brand's deliberate use of the mannequins instead of female models to endorse the line is based on a religious motive. The idea behind not using female models is to keep the honour and value of the female intact according to Islam. The concept serves the motive well by taking away the human female and not treating her as an object endorsing a product, which has been a concern among media and advertising regarding the commodification and objectification of women. The concept is translated from the idea of social honour linked to the female body. The female body is the object of male's honour in the society and culture which is based on the religious background. Though, replacement of the female model who is already taken as an ideal physique, by the more ideal statues as they can be moulded into even more impossible beauty standards than humans due to prevalent beauty standards.

4.2.14. Ad 36: J. Traditional Collection



The advertisement frame can be divided into two unequal parts vertically where the two-third of space is held by the male model and the rest by verbal information. The model is the model prominent part of the image. The image is an outside picture depicting a traditional building behind the model linked to the traditional attire.

The model covers more than half of the image thus being the prime focus; though being anonymous. Thus, the focus remains on the dress and not the model. The right portion of the image depicts the

information and the brand name. The brand name is presented on the top right corner in a bold Gold letter while the remaining information of the collection is stated in a smaller font. The bottom-right corner of the image states the tagline which says: 'Tradition with style' where style is bold and golden which makes it the most prominent.

Discursive analysis

The ad has been created for J. men's couture. The ad is targeted towards male readers. The main idea that the advertisement puts forth is simply the message of the collection for men's couture to be in the market. The model is not visible except for the parts the dress covers thus keeping him anonymous. The brand does not use female models for their ads due to religious reasons of not objectifying the model.

Social analysis

The advertisement's concept is very simple in its communication of the message, focused on the dress and keeping the model anonymous. The idea is to sell the dress and not the model. Compared to the ads without female models; this ad takes a real model thus stating no role of the male body in the social honour.

4.2.15. Ad 37: Krone Xtreme body spray



The advertisement for the body spray is based on the image of the model used in the

advertisement as a signature and representative. The model, Fahad Mustafa is a popular young actor and game show host/anchor with a cool, new-age gentleman image. The advert starts from an introductory shot of the model from behind the chair he is sitting on as a mystery is build up. The advert depicts the model in various roles depicting different types of traditional and modern masculinities.



The ad represents the model in the first face of an old school

hunk from traditional Westerns as the screen shows a text card stating: “ clichéd masculine”. The background song states “Whose mask is that a few shall know. How many of me, are buried bellow” for introducing the various roles of the model to be represented. The song then states “hello there, The Clichéd Masculine. You are still quite a view yet overdone”. The ad shows Fahad Mustafa to enter a warehouse looking place in an old-fashioned convertible wearing a tuxedo. The ad then shows him in an old ranger attire; on the back of a horse in a misty stable/race-course. The model is holding a rifle on his shoulder and has an old-fashioned moustache. The whole look is old-school manly which is referred to as the ‘ clichéd masculine’ in the ad.



The inner child and dreamer of the

model are depicted through the juxtaposition of a child beside the model. The background songs state down the memory lane, I am still a child. Where all the dreams float and rainbows reside”, connecting the visual with the song and personality of the model. The second shot depicts him walking down a staircase in a seemingly abandoned building while images of a child walking are juxtaposed upon the frame in a dreamy/illusion way. The screen shows the text stating “dreams, rainbows”. The idea presents that though the man has grown up, there is still an innocent child residing within him, signalling at his soul and its purity or virtue.



The next face displayed is the rebel persona of the model. The

model is dressed in hipster clothes; torn at places with funky sunglasses and hairstyle holding a spray can and drawing graffiti and being aggressive and destructive.



The screen shows the text “somewhere a rebel”. The

whole rebel persona represents untidy, careless funky masculinity connected to youth and edgy modernism. The background song states that “but somewhere I see, a Rebel in me. I swing, I sting, I am jumpy, I am funky...”. The song lyrics explain the acts being performed by the model. The rebel is depicted as an independent male not being affected by anyone’s opinions and blatantly displays his temper and views.



The next persona shown is of a sportsman.

The model is depicted in sports attire, playing squash and basketball as a modern youthful and

physically strong traits which are taken as masculine. The song states that “I am the dancing spirit of a sports junkie, aye my love don’t wait for me”. The lines explaining the sportsman use positive uplifting vocabulary. The term sports junkie states someone addicted to sports; the term junkie usually used in negative means but here it serves as a positive reinforcement besides ‘dancing spirit’ which also emphasises the artistic free soul.



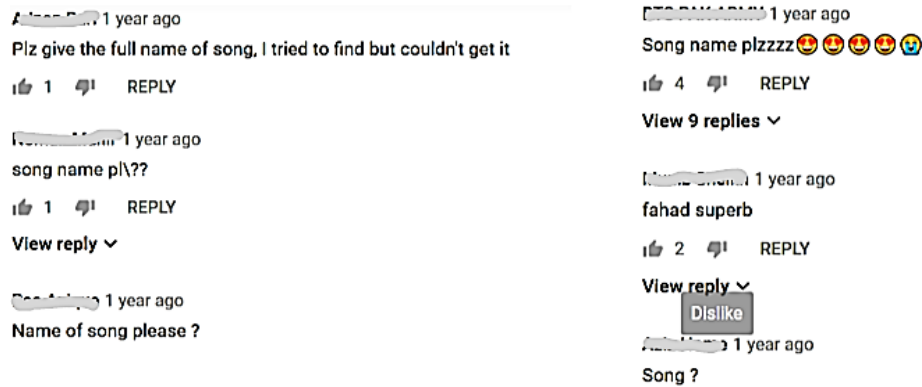
The last personality facet represented is of a traveller and

wanderer. The model is shown putting on sand goggles and is dressed for a bike ride in a barren locale. The model is shown driving his bike in a vast desert area. The advertisement song states “I am just a wanderer, riding through destiny”. The idea presented through this personality is again of a free-spirited person who is a wanderer. The wanderer persona is also a masculinity which marks the independence and sovereignty of the respective male. All the faces of the model are depicted as various masculinities which are all typically accepted and understood; giving off the same strength and freedom in their existence. The idea of the masculinities and strength are related to the fragrance the model is endorsing which gives off the idea that his choice is important.

Discursive analysis:

The content’s target audience is males. The main message the ad is providing states a personal choice from the celebrity endorser for the body spray, adding that it caters to his various facets and thus is for every kind of man out there. The idea revolves around the masculinity to attract the men. The social media response regarding the advertisement presents a general acceptance of the ad. The content of the ad is not discussed directly, but the majority of the responses show a liking for the background song which states the masculinities and the different faces of the model. The popularity of the song is among the male viewers; the male-anthem quality of the song gives off a

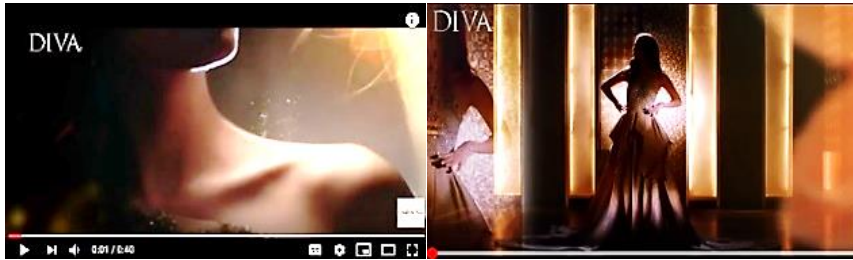
superiority feel to the masculine and thus can be accounted for the popularity. Some responses are pasted below:



Social analysis

The advertisement has represented West-inspired masculinities under its celebrity endorsement to attract the audience. The idea is to cater to the different type of people, representing a variety of men. It can be noticed that all the varieties though apparently different, display similar attributes. The concepts of freedom, independence and an unrestricted individual display a person not controlled by other individuals. Such a persona states a self-sufficient man who has his control. This is a traditional idea of manliness; the man is free to behave and has no socio-cultural responsibility on his shoulders regarding his behaviour and body. The rebel persona is the one who slightly differs in its appearance which becomes non-traditional. The long hair is not considered manly, torn off clothes which reveal the body in an informal way is frowned upon and not considered decent. Still, the violent persona is owed to the traditional masculine. The male has control over his body and behaviour and the superiority and dominance are clearly presented throughout the advertisement, thus conforming to the patriarchal performative masculinity.

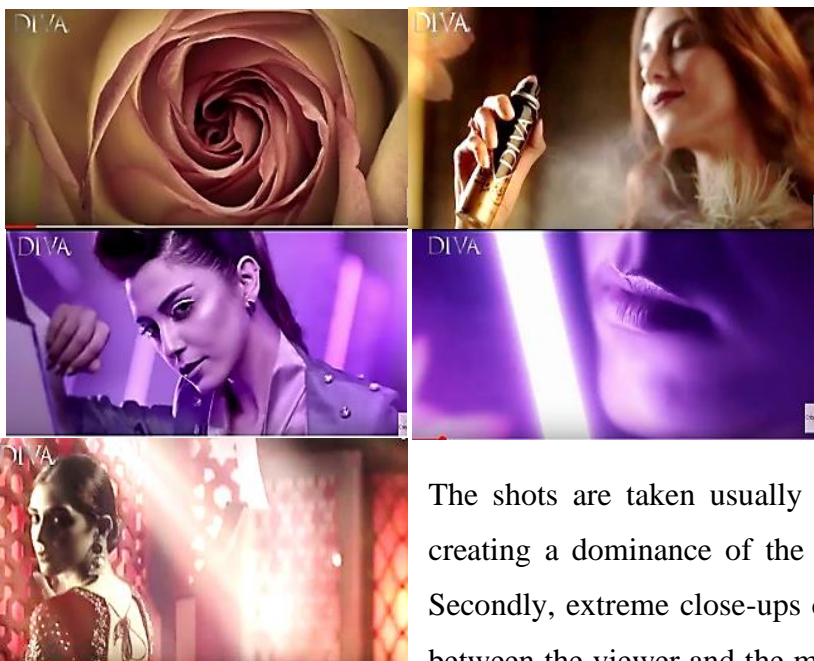
4.2.16. Ad 38: DIVA body spray



The advertisement is for a perfumed body spray for women. The

advertisement represents the model in various attires and looks complemented by the variety of the product. The name of the product is Diva, which is a term used for a celebrated singer or generally for a celebrated female artist. The term is also used in a more derogatory aspect in the meaning of a high-headed female who is difficult to please and has temper issues. The advertisement starts with a drop of scent hitting the model's shoulder. The introduction of the model is done after a montage of her body shape, bare shoulder, lips, hands, neck and eyes. the model's whole face is clearly displayed afterwards as shown in the following shots.

The model is placed in the centre with her various physical features are captured by



extreme close-ups. The focus implies the importance of the model is a face for the fragrance and to mysteriously introduce her in a seductive manner.

The shots are taken usually from a low angle, thus creating a dominance of the model on the audience. Secondly, extreme close-ups create a virtual intimacy between the viewer and the model. The advertisement displays flowers blooming with their respective scented body spray. The flowers are also a femininity indicator as soft floral scents are linked to females and the flower also a feminine metaphor. The model's dresses allow her to show her body partially; shoulders, arms, partial back and half legs which is considered quite much according to

the culture. The advertisement ends at the model stating the tag line for the product stating, “DIVA, be true to you”. The tagline emphasises the product’s importance by claiming that using it would be being true to oneself, thus directing the consumer to use it.

Discursive analysis

The advertisement is locally produced for the perfumed body spray for women. The advertisement is targeted at female viewers. The advertisement’s main message is that the celebrity uses the product; the desirable performer provides a personal touch to the product and thus it is presented as a good product. The advertisement shows the beautiful model in a seductive manner and creates a modern outlook for the product through quality cinematography and styling. The social media response regarding the advertisement does not talk about the advert’s concept in-depth, stating a positive response as no negative comments can be seen. The comments usually ask about the price of the product or praise the model in it. This displays the acceptance of the advertisement as good or normal by the audience.

haha Shalib 6 months ago

Maya Ali you also looking very very beautiful your add is very very nice

Mama 7 months ago

Maya looking beautiful 🥰🥰

Social analysis

The advertisement is based on celebrity endorsement, using a beautiful actress as the representative. the advertisement presents the model in a seductive way; the western attire used to intensify the seductive aspect. The western styling also provides an attractive outlook to the audience as fresh styles which quickly impress the audience. The delicateness of the female is kept constant in all looks with slight variations, but the traditional femininity is not ignored anywhere.

4.2.17. Ad 41: Golden pearl body spray



The advertisement is for a body spray for both men and

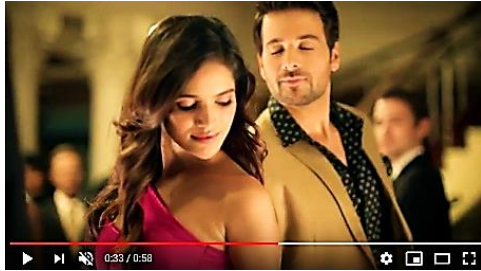
women and depicts the use and benefit of the product. The advertisement starts with a CGI city with golden tall buildings to represent a beautiful and advanced city. The voice-over states that the 'evening is golden, like a pearl'. An extreme close-up shot of a young woman touching her pearl earring sensually is shown for developing the connection of the golden pearl. The golden city and the pearl are both depicted as an introduction/hint for the product which is named Golden Pearl. The product is presented, the packaging in bright pink colour for female use. The ad first shows a Low angle close-up shot of the woman, spraying the body spray on her bare shoulder. The model is of conventional societal beauty standards; tall, thin with a fair complexion, beautiful hair and delicate facial features. The model is smiling as she uses the product depicting satisfaction and confidence in the product. This angle creates an attractive display of the model. The next shot is a mid-shot displaying the model's upper half with the backdrop of the golden city shown in the first shot. The model is still presented spraying the spray on her bare shoulder. She is wearing a bright pink dress in the colour of the product bottle. The pink colour is linked with femininity; the bright pink is used for a sensual outlook/appeal connected to femininity. The overall image of the background and the attire of the model creates the image of a socio-economically high-class individual.



The ad then gets on with the close-up of a male model, selecting a

dress to wear. The product is presented again in three colours, black, orange and gold. The colours of now shown bottles are not as flamboyant as the earlier shown packaging for the female model, thus, displaying a difference in colour codes for men and women.

The model is depicted using the spray on his bare chest. The model is first displayed in a mid-shot and then a close-up of his chest and the spray can is shown. The model fits the societal beauty standards; he is Caucasian-featured, fair-skinned male with a toned body. The male model also provides a modern and high-class look.



The ad shows the models entering a lavish party; the male model arrives from a staircase signalling that the party is being hosted by him/at his place, adding to the idea of his high economic class. The female model arrives from the main entrance depicting her to be a guest. Both models are focused as special people due to their use of the product being endorsed. Both the models are then shown to be attracted towards each other due to their fragrances.

Discursive analysis:

The ad is produced locally for Golden Pearl Body spray, depicting both male and female variety of the spray. The set-up of the ad takes place in an extravagant environment with both models depicted as highly modern rich individuals. Therefore, the idea conveys the message of the product's high value by linking it to higher socio-economic class to draw the audience towards the product. The main idea displayed through the advertisement is that the product aids in attracting individuals of the opposite sex towards the user.

The targeted audience for the advertisement is the masses and especially young individuals. The young adult population is targeted for the consumption of the product as they are more into grooming themselves being more socially beauty conscious.

Zeeshan Liaqat 9 months ago

What is the name of model

👍 🗨️ REPLY

kamran ejaz 9 months ago

What is the name of female model

👍 🗨️ REPLY

Owaise Raza 1 month ago

Actress name

👍 🗨️ REPLY

The advert has a limited social media response. The ad is liked by many on YouTube and Facebook, but the comments are not much available. The comments available only point out at the female model in the advertisement. This represents the viewers being alright with the concept and message of the advertisement and their only concern is with the female model. All the

comments only ask for the female model's name; the commenters being males according to their account names, shows the interest in the female model due to her beauty and modern sexually attractive appearance.

Social analysis:

The models are exceptionally beautiful physically; the idea of desirable male and female is being fulfilled through the models. The gaze is being kept as a priority to attract the viewers. The models are sexually attractive, are dressed in a similar manner and are particularly shot in an objectified way in the advertisement. The models are clad in modern outfits in an extravagant environment aiming at a luxurious outlook. The idea of the high class is attractive for the masses as luxury is a dream for many. Therefore, the advertisement employs the idea to engage the viewer in a rich view. The models are both physically connected to this class backdrop. Both the models are gorgeous according to the socio-cultural standards where fair skin and lean but fit physique is deemed attractive, desirable and superior. The superiority and desirability are related to the local aesthetics; the post-colonial aesthetics being in work where Whiteness is preferred.

The female model wears a purely western dress baring her one shoulder and both arms which are linked to affluent and westernised women. The traditional females due to the socio-cultural and religious traditions do not indulge in such attires. The male model is also represented as affluent due to his expensive-looking attire and shaped up physique; the outlook is modern and western similar to the female. The male model although is not depicted in a strikingly different way than the masses the western attire is popular among the young males and only the expensive outlook makes it a little different. Thus, the focus on the female body is there, also observed through the social media responses that the female model is being prioritised due to her beauty.

4.2.18. Body and General Health

4.2.19. Ad 39: Qarshi Johar Joshanda



The advertisement is for a medical drink for flu and cough. The

advertisement shows children playing football when a member of one team has flu and hinders in the match. The ad starts with children playing in a field. The player from one team kicks the football in the opponent's net but the goalkeeper cannot defend it as he sneezes at the moment due to flu. The coach is shown to be stressed due to the health issues of his team which are leading them to lose the match. He offers the product to the kids who are freshened by it and then win the match as a result. The voice-over which is by the coach, exclaims to be worried about the state of the team stating "*Mery cheeton pay nazla, zukam or flu ka attack*" (attack of cold and flu on my tigers). The coach calls the children as 'his tigers'. The metaphor of tiger is used for males; calling someone a tiger states their strength, physical superiority and ability, and speed. For sportsmen, the metaphor is usually used to depict their skill and strength. The coach calling the little boys his tigers points that the little players are taken in an encouraging and supportive way for their skill and strength as if adult players.

Discursive analysis

The advertisement is locally produced for Qarshi industry's Johar Joshanda. The medicated drink is widely used in the country for common cold and cough. The target audience of the advertisement is general masses and especially children as the product has a chocolate flavour. The flavour is well appreciated in youngsters and thus they are depicted using the product in the ad. The social media platforms do not show any verbal response regarding the advertisement. This shows that the ad has been accepted as a message and the viewers do not find anything peculiar about the message.

Social analysis

The advertisement uses the metaphor of tigers referring to the young footballers. The metaphor is used to encourage individuals for their strength, skill and valour. The term is a masculine one; tiger referring to a male. To refer to kids as tigers states a comparison of kids and the animal and also to adult male players. The term is also used due to the sportsman status of the boys depicted in the ad for encouragement.

4.2.20. Ad 40: Marhaba Joshanda



The advertisement for Marhaba Joshanda represents

various cases of flu and cough to display the use and benefit of the product. One little girl and two young men are depicted having cough and flu. The girl and one male ask their mothers for a cough remedy stating to be worried regarding the cough and having an impact on the work respectively. The second male asks his bandmates for a remedy as he might not be able to sing. His female bandmate gives him the product. The cases have females as the caregiver providing the product. The males ask for the remedy in relation to their work getting affected, displaying a practical issue while the girl child only shows it in case of her being irritated by the cough.

Discursive analysis

The advertisement is locally produced for the Marhaba Joshanda for flu, coughs and related ailments as a quick remedy. The product is a famous herbal remedy for cough and cold and is used by masses in the country. The target audience for the advertisement is people of all age groups. The ad depicts people from different races of life such as a child student, a young office worker and youth in a musical band.

Elvish Sanyal 4 months ago
Female Model name in 1st add

👍 🗨️ REPLY

View reply ▾

Shreya Goher 4 months ago
I like the girl's one the most

👍 🗨️ REPLY

Rishabh Mishra 4 months ago
Kya beautiful eyes Hain larki ke

👍 🗨️ REPLY

The social media response present on YouTube shows three comments focusing on the young mother shown in the first case of the ad and there seems to be no reception of the idea/concept of the ad to be discussed anywhere.

Social analysis

The recommendations for product use are generally made by female characters. The characteristics of care-giving and helpfulness are attributed to femininity; the idea that women are resourceful in home remedies regarding small illnesses. The men are represented to be affected in a serious manner related to their work; the office worker fears hindrance in work while the singer fears failure in performing. The child is depicted to be disturbed but she doesn't specifically state any linked activity. This depicts the illness to be socially related to the genders.

4.2.21. Ad 42: Nestlé Nesvita Move plus:



The advertisement starts from a young actress working out. The actress is a fresh face and famous in the younger audience of television, therefore used as a model here. The model is shown to be tired and she rests her head on the machine, her inner self/motivation comes out of her to stop her from giving in. the setting of the advertisement is very bright and lively. The other-self states: *“Hey, hey, No stopping. Move it. Cousin ki shaadi, shaadi pe lehnga, lehngay main selfies, selfies on Insta, and thousand likes! Come on, move it.”* The motivation for the working out is for looking good primarily—the ‘looking good’ being four-tiered. The basic motivation is that the

model should exercise so that she can look good as she will look slimmer having a toned body, by extreme work out. Girls take selfies and post them on social media platforms, so they must look beautiful in them. The last level is the social media on which the selfies are going to be posted. The beautiful selfies gain more ‘likes’, the Instagram app is majorly used for selfies and so it is mentioned as such. The motivation-self states a ‘thousand likes’ which is a good number of likes on Instagram showing acceptance as beautiful and popularity among the users and ‘friends’ of the poster. The model takes a sip from the milk carton and asks the viewers directly to “drink Nesvita. Don’t you love yourself?”



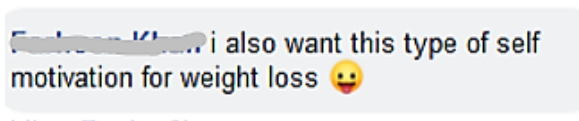
The model is displayed in the centre throughout the advertisement as she is the focus, the exercising and drinking Nesvita are not related through any linkage formed by the commercial. The model asks about self-love using a female pronoun “*karti*”, aiming the question solely at

the female audience.

Discursive analysis

The advertisement is produced by the Nestle Nesvita which is aimed at providing high standard calcium-enriched milk for stronger bones. The main target of the product although, is the health-conscious which can afford the product for regular consumption, which is the higher and higher-middle income groups mostly. The idea of looking good is the focal point of the exercising shown in the ad, as usual, the females take up high-intensity workouts to lose weight and get thinner. The tagline of the advertisement challenges the viewer to love themselves, thus imposing the choice onto them to use the product.

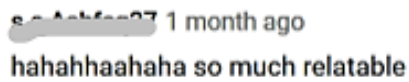
The social media response towards the advertisement shows the focus of respondents



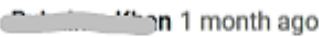
majorly on the model in the advertisement and the weight/ fitness related concept of the advertisement.

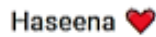
The other comments usually consist of people tagging their friends to look at the advertisement, thus sharing it with people.

The first commenter states that she also needs the same kind of motivation to lose weight, using a tongue out emoji to indicate humour. The second one finds the one













relatable as the idea of looking good is common for females. The last commenter praises the model for her beauty as many other commenters have.

The reaction feature of Facebook shows people liking the ad in a good number while plenty laugh at the ad due to its humorous content. The reactions of positive surprise and of love are also present showing acceptance of the message. Three responders have reacted angrily on the advert showing their disagreement with the message of the

commercial.

Social analysis

The advertisement is based on a health idea targeting financially better off, health-conscious females particularly as prime consumers of the product. The actress is petite, fair in skin colour with beautiful delicate facial features; validated under social beauty standards as beautiful. As the apparent concept of the advertisement revolves around beauty; the idea that the women do exercise is for weight loss and to become thinner is reverent in society. Generally, the Pakistani women are more inclined on the curvier side of physique; women with slight weight gain are considered ugly and are made fun of. The thin fad is a global trend which is also taken up by the local fashion and aesthetic understanding under the thought that global/western trends are superior. The idea under performativity states that the women do not need or use working out to stay strong and fit but to look good. The beauty is the priority for the femininity in the society, delicateness being linked with beauty and femininity both create this stereotype. Overall, the female body is only considered for apparent beauty and is hence objectified (focused as a slim body here given the beautiful model) in the advertisement aiming at strong bones.

4.2.22. Ad 43: Nesvita Cricket TVC



The advertisement shows a college/university student being hit by a ball while sitting in

an institute lawn studying on her laptop. The voice-over tells the viewer directly that “your bones lose calcium daily. For strong bones a daily intake of calcium is necessary, provided by Nestlé Nesvita...”. The voice-over is done by a female voice and it is targeting females as the female student is the primary focus for the statements. Through the female student, the female audience is being directly communicated to by using the pronoun ‘you’. The advertisement proceeds to state the benefits of Nesvita which provides more nutrition than regular milk. A cricket ball hits the female’s books as boys are playing near. She picks up the ball and strongly throws it to the players.



The player who catches the ball raises an eyebrow giving the expression of

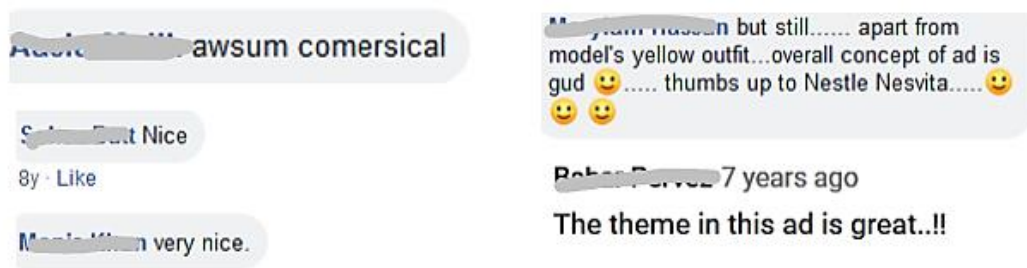
surprise. the surprise on the boy’s face shows the negation of his expectation of a good throw from the girl. This expression can be interpreted as mildly impressed by the powerful throw, although the boys are not playing too far away from where the girl was sitting. The girl then sips the product and stats the tagline of the ad stating: “*bones strong, tou mein strong*” (bones strong, therefore I am strong). This statement is connected to her powerful throw of the ball as by using the product she has strong bones and she can do good physical activity.

Discursive analysis

The advertisement is created for the Pakistani chapter of Nestlé Nesvita. The product is generally usable, but it primarily targets females due to their high rates of calcium deficiency in Pakistan. The idea of healthy bones is depicted through the

athletic throw of the girl, surprising the male players. This makes for an inspiring idea that the females can be equal to the men in strength by having strong bones.

The social media response to the advertisement consists of praise for the product mostly. Not much is discussed by the responders regarding the concept of the commercial; some praise for the ad can be seen at places. This shows that the concept has been accepted as routine by the responders and they do not see much concern with it. Some examples of the positive reception of the ad are:



Social analysis

The advertisement takes physical weakness of women a norm. The speciality of the model is represented through her powerful throw of the ball, thus breaking the norm. She breaks the norm with her strength show. The advertisement takes a positive and inspiring step overall by showing the strength that the student has; her strength being an outstanding thing that is not expected of her. The male player is shown impressed by the move, impressed in a way of acknowledging the action of the female as an authority figure does. The surprise is based on the idea that women are physically inferior and weak for the performativity assigned to them in the society creates them as weak. The stereotype of throwing like a girl is used as the core concept in the advertisement. The idea prevails that women do not know how to throw something to someone and are clumsy at the act. Throwing like a girl is taken as an insult globally. This idea though uplifting, still takes a woman as physically inferior, naturalises the stereotype and suggests manly strength to be a goal.

4.2.23. Ad 44: Nesvita calcium awareness ad



The ad opens with a card showing four pictorial representations of women in the

centre. The form of these four female shadows provides a clear indication of gender. One form is repeated twice at the first from left and third from the left position to indicate an upcoming representation of calcium deficiency. All the forms depict an almost equal height and build; untied hair and western style of clothing is apparent. The form at first from the right seems to be holding something and thus looks a little broader in physique than the rest due to the cut-out/shadow technique of animation. The forms can be seen as posing like models in a sexualised depiction. The model-like figurines is firstly not a representative of the average female. The second to left figure is created in a highly sexual manner. The pose of the figure depicts a model-like stature, the waist is very thin while the rest of the body is sensually curvy. This shape is also in focus given the whole animation of the shot; the figure is smaller and thinner than the rest, it is more seductively shaped up and positioned. The next frame shows the representative celebrity Mahira Khan telling the viewers about calcium deficiency in girls to endorse the product.

Discursive analysis

The advertisement is produced for Nestlé Nesvita which is the local version for the international Nestlé Nesvita brand. The advertisement is aimed at young females specifically, but the product is generally used. The depiction of females in the ad through the model and the background animation also states the aim at young women as the prime target for the product consumption. The social media responses towards the ad show praise for the product or queries regarding it. The positive reception of the ad can be seen, two comments can be taken regarding the model who is praised for her beauty by the responders and called 'pretty and sweet' and 'sexy', showing that her physical beauty is being focused.



Social analysis

The imagery depicts modern/ western caricatures of the female body. The westernised female attire is generally seen as objectionable and seductive/immoral in the traditional society, thus all the figures can be taken as such. The advertisement, on the contrary, uses idealistic and seductive imagery for representing an average girl. The objectification of women can be clearly experienced through the ad by their use of visual representation. The lack of commentary on these figures from the social media responders states that it is being taken as normalized and therefore has no one moved to notice the objectification.

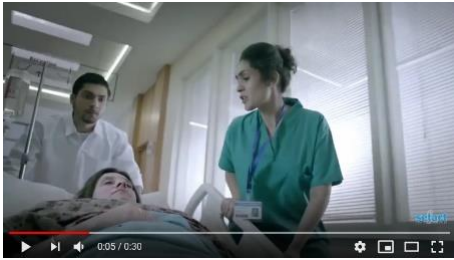
4.2.24. Ad 45: Nestlé Nesvita 2017



The

advertisement shows different working women talking about working and not giving in to social stereotypes. The advertisement starts with the main model Sanam Saeed sitting on a sofa in a lavish living room. The model is a leading fashion model and film/TV/Theatre actress and is employed as a brand ambassador for the product due to celebrity status. The room is shown in a long shot showing the model at left, displaying a bright environment. The model states that “everybody says what will she do, she is just a woman”. This statement is a common statement regarding women in the society depicting the lack of power that females exercise. The inferiority linked with the statement is a result of the idea that women cannot do much. The camera cuts to the product; Nesvita being poured in a glass. The model is shown in a full and an almost close-up shot, asserting her dominance and importance. She is directly communicating with the audience by talking through the screen. About the statement earlier made about women not being able to do anything according to the society, she answers “*toh kehney*

do” (let them say). This message is shown as a disregard to the social stereotype and misconception that women can’t accomplish much.



The next scene shows a female doctor tending a patient in the hospital. A background voice of an elderly woman states “she will make round roti after marriage”, to which the doctor replies the same answer as that of Sanam Saeed: “toh kehney

do”. The statement about the round chapatis is a common saying regarding married or soon to be married working women. The concept of “gol roti” is presented due to a concept of perfection in making the flatbread. The domestic responsibilities of cooking are the prime concern regarding a woman in the society and so the statement echoes the same sentiment.



The third woman is shown to be working in an office. The scene depicts late hours as the office is dark and only one other worker is seen working in his cubicle. A voice-over of a woman states that “ she will leave the job herself, once she has

a couple of late sittings”. The idea states that the women are not usually experienced to official work especially till late hours. The late hour work is generally not seen as favourable for females in the society regarding its socio-cultural insecurity stand-point. Also, the woman must tend to her home and thus late hours in the workplace is taken as strenuous and neglectful of the family/home. All these factors add up to provide us with the voice-over statement expressing the woman’s anticipated frustration to leave the job because of the strenuous work schedule. The worker replies with the same answer to letting them say, as of the previous two women and displays strength against society.



The last woman is shown to climb the stairs where she stops due to knee pain. The screen shows a closeup of the knee and juxtaposes an animation of weak bones cracking with friction. The camera cuts to Sanam in the

kitchen stating that “the only thing hindering us to do something is weak bones”. the

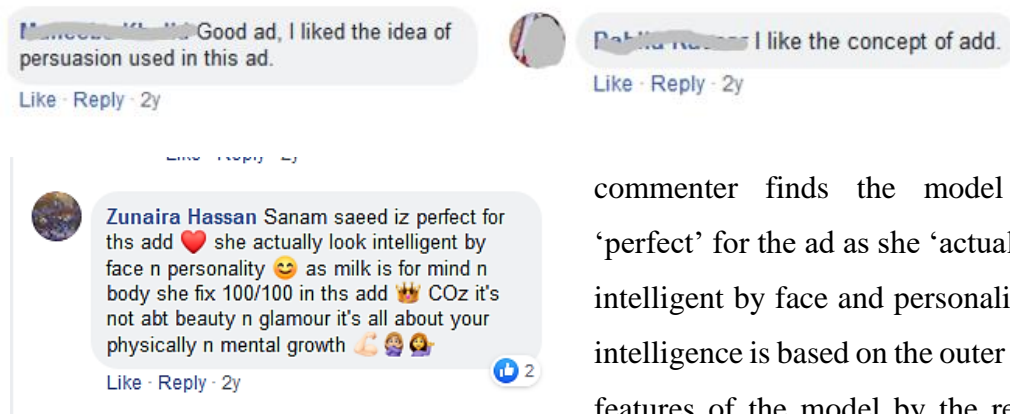
statement serves the product's endorsement where it regards only the weak bones to be the issue behind incapability that women might face in any work. The model is shown to drink the product thus asserting the validation of the product by celebrity use. The model then states that "when you are not just a woman, why to drink just any milk". This statement directly addresses the working women. The idea of not being just a woman means the speciality attached with the professional women. the house making women are considered just women here as they are doing only one basic work which is expected of any woman in the society, therefore terming it as a natural phenomenon and not work. The professional woman is termed as superior due to her juggling with more than her seemingly natural responsibilities. With being in a profession, the women also bring finances to the table which the house-bound woman does not; hence being more special. The model then informs a little about the product's specialities of being calcium and vitamin-enriched for healthier and stronger bones. the basic tagline of the advertisement stated in the end by Sanam specifies, "*bones strong, to mein strong*" (strong bones (make) me strong). The tagline suggests the use of the product valid for it provides strong bones. with the connection of strength and the product, the tagline also states that the strong bones are what make the women strong. The women-only need to have strong bones for better functioning and strength and with the strength of bones, they can challenge the social stereotypes.

Discursive analysis:

Nestle Nesvita Pakistan is the Pakistani outlet for the Nestle Nesvita international brand which has its branches globally scattered. The health discourse is prominent, particularly the women health is prioritised. The main target of the product although, is the health-conscious individuals who can afford the product for regular consumption, which is the higher and higher-middle income groups mostly. The major target audience is also women, the working women in this advertisement. The advertisement tries to affect the emotional and social standing of the working women particularly, to sell the product by displaying them as superior and strong. The celebrity endorsement provides a validation of the message of the advertisement to the masses.

The social media responses towards the advertisement show a mix of sentiments where many hail the ad for its good quality message while some only focus on the beauty of

the primary model. Majority of the responses are only praise or a requirement of information regarding the product. for example:



This commenter finds the model Sanam ‘perfect’ for the ad as she ‘actually looks intelligent by face and personality’. The intelligence is based on the outer physical features of the model by the responder

showing that the look matters. If the person does not look intelligent according to the ambiguous standards of the responder/society, there is less chance of them taken seriously. The commenter then goes on to state that ‘it is not about the beauty and glamour’. Beauty and glamour are linked with the femininity and especially with the women in media, thus the responder claims the focus should be on the mental and physical health. The emojis used by the responder is positive; smiles and female face paired with strength emoticons emphasise the response in favour of physical strength and positivity.



The first responder feels proud to be a girl and a woman. The responder seems enthusiastic due to the message of the advertisement which has succeeded in tackling the responder’s emotions. The responder is optimistic about taking the message of the advertisement and waits for women’s empowerment. This stance represents the idea that women empowerment is linked with strong professional women.

The second responder finds the advertisement ‘reality-based’. The reality-based idea of the ad is pointed towards its representation of women, working women and the behaviour of society regarding their work. the responder is highly encouraging of the women to follow their dreams and say no to the discouragement present around them

Ever thought of ur statement " because u r not just a woman?? " like being just a woman is supposedly bad? Don't really get the message

Like · Reply · 2y



This responder takes the idea of the ad regarding the strength and superiority of working women as problematic. She asks if being 'just a woman is supposedly

bad'. This stance shows that the responder takes the idea in a more general way, applying it to all women and is thus offended by its exclusion of non-professional females as mundane.

Sanam saeed look sooo gorgeous 😍 omg

Like · Reply · 2y



She's looking gorgeous in this TVC

Like · Reply · 2y

These

responders appreciate the beauty of the main model Sanam calling her gorgeous. The focus these responders have put is in the beauty of the main model as the other women displayed in the ad are not celebs/ famous.

Sanam Saeed has gone from dark ordinary looking BayView girl to all-out Beautiful-gorgeous hottie over the years, the benefits of having stylists at your beck and call eh? Oh Amal Clooney ...

Like · Reply · 2y

This responder shows contempt for Sanam Saeed stating that she was previously ugly but now she is not. The responder states that the model was

“dark ordinary looking BayView girl” as the model seems to be quite fresh-toned in the advertisement. The idea that she was dark and ordinary-looking are indirectly equated with being ugly by the commenter given the socio-cultural concepts of beauty. The commenter also uses a personal reference of the model regarding her primary education institutions, making a more personal point. The responders seem angry over the improvement and grooming of the model calling her ordinary-looking and dark in the past but now looking gorgeous. The model cannot be regarded as ordinary-looking owing to her good height and strong physical features.

Nice joke bones strong to main strong ..

Like · Reply · 2y

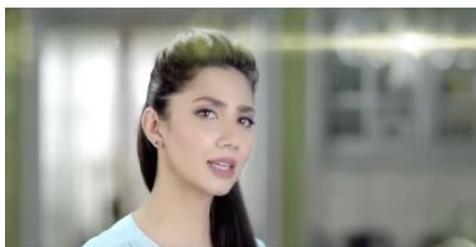
This commenter takes the message of the ad in a sarcastic way calling it a

“good joke”. The commenter states that strong bones and strong women are a laughable stance. This response provides insight into the social circumstances which the ad has ignored in the content. According to the situations present for women in society, the tagline of the ad seems satirical.

Social analysis:

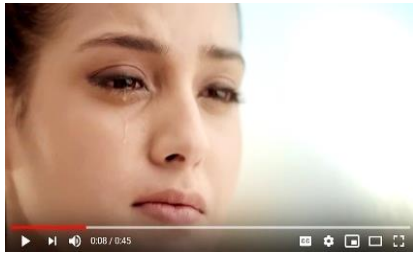
The overall message of the advertisement shows that the women are strong, and the professional women are stronger; being outside the home for work and decision making. The advertisement shows modern women, decently clad in east-west hybrid attires (except the doctor in her specific gown). The advertisement calling working women not just women creates a superiority for them, as the male quality of dealing with a profession and earning money. The idea of the ad links the strength of the women with strong bones, making an emotional connection with the target audience. The females are usually required to indulge in domestic work in the society as the bread-earning is the male domain. The females are also regarded as weak beings as compared to males under the same reasoning regarding the social body politics. It can be noted that usually, the highly paid professional women tend to be healthier due to presence of better nutrition and decision making for themselves while the lower socio-economic classes see their women to be less healthy, extremely nutrient deficient and diseased.

4.2.25. Ad 46: Nestle Nesvita Mahira Khan TVC



The

advertisement starts with Mahira Khan, the representative for Nestle Nesvita talking about some stereotypes regarding girls in the society. She gives examples of the stereotypes while the advertisement shows different women related to the stereotype but in a contrasting way to the stereotypes. The first stereotype is stated to be girls being talkative. A woman is shown talking as Mahira talks states how everyone says that “we girls talk non-stop”, the woman is shown to be presenting in front of a board in a workplace. Mahira Khan is shot in a close-up thus making a direct connection between her and the audience marking her dominance. The talking female has introduced also with a close-up shot which turns to a mid-shot revealing a little of her attire which seems formal in nature, to a long shot of her presenting in a workplace. The slow reveal of what the talking female is doing is purposefully done to revert from the stereotype of talkative and to show it in a positive light of profession and hard work.



The second stereotype that the main model states are “crying at everything”. A

young athlete’s close-up shot displays her crying (for receiving a gold medal) which gradually turns to a mid-shot from a low angle. The low angle puts her in a higher position than the audience, also depicting her standing on a higher place as being a medallist/ high achiever. The stereotype is again defied by showing that the crying is not just crying, but tears of happiness over achievement.



The last stereotype that Mahira states are “being weak”. The ad shows a young woman sitting in a hospital bed looking tired and ill, with a close-up shot. The woman is and revealed to be holding a

newborn baby, showing that she is a new mother. The long-shot shows her sitting in a hospital room. The weakness stereotype relates to both emotional and physical aspects of a woman which are here challenged by showing a mother. Being a mother shows physical strength primarily and thus the stereotype is dodged by the advertisement.



Another woman is shown to be walking in a huge shopping mall with her kid as he starts running away. She runs to catch him on the stairs where she couldn’t climb them due to her knee pain. The voice-over of Mahira states that only one weakness is their “weak

bones”. The whole discussion of stereotype regarding weakness is eventually related to the weakness of bones given the primary agenda of product which deals with calcium-rich milk. Mahira Khan is shown standing above the woman in pain holding her hand to help.

The tagline of the advertisement states “bones strong, toh mein strong” (bones strong, I am strong). The use of stereotypes regarding the weakness of women is concluded

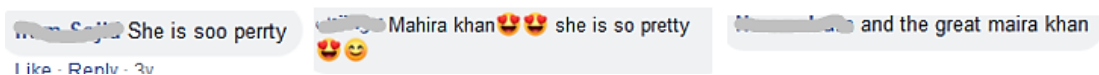


with the weak bones, terming weak bones as the only issue and thus the strength of the woman lying in the strength of her bones. The tagline suggests that the physical strength of the woman is the thing which makes them strong socially and will let them live their lives with ease.

Discursive analysis:

The brand Nestlé Nesvita Pakistan provides calcium and vitamin-enriched milk and is part of the international Nestlé brand. The overall discourse followed by the advertisement is health, to target the health-conscious factions of the society and provide them with a more nutritious alternative. The ad targets the females from the upper/better-off socio-economic classes which are usually more health-conscious, make efforts to take care of their health (being entitled to the decision) and can afford the product for the regular use. The advertisement employs an emotionally sensitive idea to get the women interested in the concept. The discriminatory socio-cultural stereotypes discussed in the ad are some of the most prevalent stereotypes regarding females. The use of celebrity Mahira Khan for the endorsement owes to her popularity among the masses.

The responses to the advertisement are positive. Most of them praise the product and the advertisement besides praising the main model. The responses show praise for the model's beauty and the message of the advertisement representing the focused aspects of the advertisement by the public.



These comments are directed towards the spokesperson Mahira Khan to praise her. Two commenters state that she is “so pretty” where one uses affectionate emojis to show the love. The facial beauty of the model is here focused by the commenters. The third commenter calls her “the great Mahira Khan”, displaying the positive reception of the lady. The positive reception can be easily traced to her being exceptionally beautiful according to the standards of the society as fair-skinned, tall and slim.

Social analysis:

The basic idea of the advertisement links the discrimination against the females in society to physical strength. While the idea indirectly does hold to some extent, it majorly remains unrelated at many grounds. The notion that bone strength will get the women strong in their walks of life uses a high amount of exaggeration for product endorsement. As the socio-cultural conditions for women are not very favourable for them, even for women with more financial and social liberty. The physique of women is characterised as weak given the weak bones; the idea of females having weak bones is taken as understood as a norm. Thus, the fragility of the female body is clearly stated. The stereotypes used in the advertisement are also displayed through the physical aspects of females as being talkative, being emotional and being physically weak as being mothers.

All the women shown in the ad are physically beautiful according to the standards of society. The main model and spokesperson Mahira Khan is well known due to her beauty and has a serious fan following. Besides that, the women shown in the advert are also modern women; doing a job, indulging in sports, shopping in a lavish mall and an actress. They are clad in modern attires which has the eastern sensibility and aesthetic but in a westernised concept different from the traditional way. The modern seemingly affluent women are also represented to connect better with the target audience that belongs to the similar socio-economic classes as shown in the ad.

4.2.26. Ad 47: Panadol



The advertisement presents a message from a female doctor character for endorsing the painkiller. The ad shows the doctor in

various acts during her day regarding her daily routine and connects it with her use of the painkiller and its recommendation as a result. The ad starts with a hospital in which the doctor is walking through a hallway. The focus is the doctor who tells that she deals with emergency daily at home or work. she is depicted attending a patient at the hospital; at home, she is shown dressing up her son for school and giving a meal to her husband in a hurry. The idea states that she juggles both things as she has much on her plate which might give her headache and neck ache. She endorses the product for keeping her pain free and ready to deal with the emergencies efficiently.



In the last frames of the advertisement, the doctor is shown to be

leaving for home and then helping her children with their work as her husband also arrives home. She is shot from the POV of the husband who has just arrived, from a high angle as she is sitting down on the floor. The husband is shown to be smiling happily at the view of his wife helping the kids at home. She states in the voice-over regarding using the painkiller as she doesn't want to take a chance and thus keeping everybody trusting her like she trusts Panadol for her wellbeing.

Discursive analysis

The advertisement is locally produced for Panadol Pakistan. A basic health discourse is followed in the content to provide a validated endorsement to the audience regarding the medication. The endorsement by a supposed doctor in the ad gives a trustworthy account of the medicine as she states using it herself and being recommended by the majority of the other doctors too for pain relief. The content provides a usual scenario of the society given the female doctor to which people can generally relate to in terms of its normality. The female working two jobs thus is a representation of a modern woman while also keeping her traditional and somehow natural role at home also.

The social media response of the advertisement is not wide. The ad is posted by two channels on YouTube providing with two comments in all. The lack of verbal

response to social media explains the normality of the advertisement content. One of the channels posting the ad has given a peculiar title to the video, naming it as “Panadol Hot Pakistani Lady Doctor Pakistani TV Commercial”, aiming at the attractiveness of the doctor portrayed in the ad.

Panadol Hot Pakistani Lady Doctor Pakistani TV Commercial

3,543 views

7

0

SHARE

SAVE

...

This title is provided to attract the viewers as they search for the ad or navigate similarly titled videos on

the site, for more views. Such gimmicks are employed by media sites, characterised as ‘clickbait’ to attract people of interest. This shows that a) the poster finds the doctor the main attraction of the ad, b) the decently clad beautiful actress portrayed as a doctor is taken in account for her beauty and lastly c) that something regarding a ‘hot’ female will attract viewers.

Social analysis

The ad represents a female doctor for the needed certification. The doctor is also taken as a general part of the population as having multiple social roles and thus as an expert and a consumer of the product. Being a woman, the naturalised socio-cultural responsibilities of being a mother and a wife are to take care of her family, helping and looking after the children, her husband and the household. The responsibilities are performative acts regarding femininity. The actress chosen for portraying the doctor is a standard ad portrayal of a female doctor. The usual easy on eyes, decent and beautiful looking female who is seems healthy, fresh and thin by her physique stereotypical image is used. Therefore, we see normalization and consequently a reinforcement of the socio-cultural norms in the content.

4.2.27. Ad 48: Panadol Extra



The advertisement represents a male doctor, testifying the product. the model portraying

the doctor is tall, lean and fair in his physique, young and decent looking and wearing

standard white doctor's coat and a stethoscope around his neck over his western dress. The advertisement is simple and only shows the doctor at work, stating about his use and recommendation of the painkiller being endorsed. The doctor states that when he has a bad headache, he chooses the product. The model directly addresses the audience making a connection with them. The use of his opinion as a doctor is to verify the product medically, even though he is not a real doctor (also mentioned at the end of the ad). He states that his 'trust' regarding pain relief is the product, thus recommending it to the audience.

Discursive analysis

The ad for Panadol Extra Pakistan is created locally. The target audience for the product is general masses. The endorsement conveyed through an expert figure gives validation to the product and makes viewers trust the ad content more easily. The general acceptance of the ad in shape of no comment regarding the concept displays the normalcy of the ad.

Social analysis

The advertisement only shows the doctor validating the product as being a doctor himself he is expert on medicine, he takes the endorsed product for his own headaches and thus the audience is encouraged to use the product. The model is used as a representation of modern males; a young decent looking doctor is someone people will trust in their daily routines and thus the model is used as seen. The individual's pain is linked with his profession only; being a doctor is a hectic job and thus headaches due to stress and fatigue can be a part of the doctor's life.

4.2.28. Ad 49: Disprin

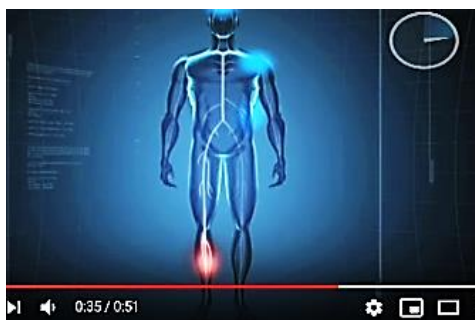


The advertisement for a general use painkiller shows different members of a family from various ages and pain types in pain; using the product to eradicate the pain. The advert starts with a child running from inside a house to his father calling him, as he kicks his football towards the father in

excitement. The man tries to kick back the ball but sits down clutching one of his legs due to pain. It is shown that the man is returning from his day job by his work dress and a bag in his hand. The camera takes a close-up shot of the man in a tilted fashion to emphasise the vulnerability of the man being in pain.



Three other family members are then depicted in different kinds of pain. Their pain is linked to their functions they usually perform. The young girl is a student and is shown experiencing shoulder pain due to carrying her school bag. The elder man is depicted with a headache due to him reading a newspaper and lastly the young mother is depicted with backache due to carrying her infant. The pain is visualised as a hammer hitting the shoulder of the girl, pressure around the temples for the elderly male and bricks on the back for the mother. The ad depicts the elderly woman (presumably the wife of the elderly male and the young male's mother) to take notice of the pain of the family members and offers them the product for relief. The scenario states the female in a position of care for others as both mothers are depicted taking care of their family/kids.



The ad uses a supposed doctor to validate their claims for quick pain relief by using the pill. The advertisement uses animated visualization to show how the pill affects the human body. The visualization depicts a neutral male body for the purpose as it shows the pill working on different parts of the body. A genital-less male body is used for the visualisation to present a neutral and non-provocative picturization of the human body. the visualisation provides the idea of a general human body.

Discursive analysis:

The advertisement is produced by Disprin, Pakistan chapter of the international brand. The advertisement is for a general use painkiller which is a popular go-to for masses in

case of average body pains. Masses are targeted by the brand as it is a famous product and affordable for most of the lower-middle socio-economic groups in the country. The depiction of a family in the ad is employed to provide the viewers with a familiarity with the use of the product due to their identification with the various body pains shown. The concept for the advertisement is made to be neutral, depicting pain related to the regular activities of different individuals. The ad also takes into account a doctor to provide a sound claim to the audience regarding the use of the product.

There isn't a prominent social reception found regarding the ad. The lack of responses on social media is due to the ad concept being average, without an innovative idea. This lack of response also states that the public takes the advertisement concept as a normal idea regarding the product and thus has no issue or any praise for it.

Social analysis:

The different body pains shown relate to the activities of the individuals in pain. These activities can be seen in a gendered way in the case of the mother, father and the grandfather to a large extent. The mother has a hold of the domestic work as well as taking care of the family in the society; the infant is totally dependent on her and tending to the infant takes a physical toll on the woman. The men are indulged in different activities which might not fall in the domestic realm. The father does the outside work as per socio-cultural norms and his pain is reflected in a similar way. While the grandfather sits in the home, retired from the job and has much time on his hands as he sits reading the paper.

The use of a male like character for this purpose comes from two socio-cultural standings. Firstly, the socio-cultural and the religious values regarding modesty do not allow a female figure to be displayed in such a manner on screen. Depiction of a female-ish form becomes obscene and thus problematic as the bodies of women are not supposed to be seen. Even though the male body also comes under the same modesty rules, but those ideas of male modesty are not as strict as they are for women. The female body is also connected with the ideas of shame and honour thus its representation is not a norm.

The second idea is closely related to the more existence-based idea of gender and self. The advertisement uses a figure with a male torso, but it doesn't show any genitals. This is due to the fact that genitals also come under moral codes and are not to be shown but also because it is not necessary to show them. As de Beauvoir has put forward the idea of the other, the male body or the male is considered the base or the actual person. In this case, the female is considered the other; a variation of the actual human which is male. so, the male body is depicted in all such visualizations as a normal idea of a human being.

4.2.29. Ad 50: Safeguard Non-Stop Bachpan



The advertisement for the germ protection soap presents children

playing in germ risk situations like the mud and water puddles to which their grandmother objects. The mother of the children states that stopping them from playing stops their learning and that

the product can stop the germs so they can play. The ad starts with three male children hiding in the bushes as a fourth girl-child crawl in the bushes after them. The children are depicted playing around in the lawn. All the children are wearing common western kid clothes; the boys are all wearing shorts while the girl is wearing full-coverage clothes.



The ad shows the grandmother being worried about the

children and asking their mother to stop them as they might get sick. The mother is shown happily filming the children's play states that germs are supposed to be stopped instead of the children to leave no hindrance in the learning. The ad shows the main kid

finally capturing the frog in his hand which after a moment jumps away. The product is introduced stating that it protects the children and stops the germs. The main child model is again depicted washing his hands with the product and displaying his protected hands. The main idea of the advertisement is put forward at the end as by stating that the germs will have to be stopped and not the children.

Discursive analysis:

The advertisement is created for the Safeguard Pakistan under by foreign advertising. The advertisement is aimed at an adult audience; mainly the mothers as the product is advertised usually regarding children. the mothers are commonly considered responsible for products regarding the home and kids, so the target audience is thus mothers. The main idea of the advertisement states that the children must not be stopped from playing outside from the fear of getting sick from germs. The product provides lasting protection against the germs which keep the children safe and ready to play and learn without any fear or illness.



The social media response shows a positive reception of the advertisement. The concept is praised by many responders as it depicts the fun of childhood which is nostalgic for many. Therefore, the concept is highly accepted and

positively considered for being a good endorsement.

Social analysis

The male children are taken in a larger number as they are socio-culturally more open to indulging in physical play outdoors. The misbalance between the number of male and female children reinforces the traditional idea of boys indulging more in physically adventurous and risky behaviours while girls stay behind usually. The girl child is also fully clothed as per the traditions of the society even with the westernised outfit.

4.2.30. Ad 51: Naya Lifebuoy



The advertisement for the germ protection soap presents a pitch maker and his little son who wants to take a wicket on the pitch made by his father. The child is enthusiastic for becoming a cricketer, but he needs to take care of his health for it and thus is recommended the product by his mother. The ad shows the child taking a wicket on the pitch made by his father in a children's match. The advertisement starts with the father using a pitch roller on a cricket ground. The voice-over mentioning his thoughts state him praying that Pakistan will win on the pitch he is maintaining which depicts a strong masculine expression.



The child bowls to an empty wicket as his mother waters the plants behind him. The man enters the house looking at the playing child gladly as the child runs to him. The child asks his father if the pitch has been completed, to which he replies with a yes. The child then tells his father that one day he will take a wicket for Pakistan on a pitch made by him. The father happily hugs the child for his statement. The statement is both patriotic, goal-oriented and affectionate towards the father. The wicket for the country states a nationalistic stance to serve the country which is a common theme attached to international sports besides various other acts of national and international importance. Goal-oriented thinking is displayed through the same statement by the child as he has a career goal of being a national sportsperson in his future. The mother is presented paying no heed to the exchange between the father and son, she keeps watering the plants behind them. This exclusion of the mother enforces her non-relevance to the man talk.



The third frame depicts the child sneezing just as his father hugs him. As

he sneezes, the mother turns around abruptly with a worried expression. The scene shows that the mother had no concern with the goal-oriented conversation depicting it as a matter of men while just as the child sneezes she is now included in the scene. This inclusion states the mother's role as the caretaker.

The mother gives the product to the child asking how he will play cricket if he keeps getting sick. The question refers to the idea that sportspersons need physical health and stamina built from a young age for a good consistent performance in their careers. The idea is that the product helps the child stay away from germs and thus the kid is protected and stays healthy. The next scene depicts a man dressed as a doctor, introducing the benefits of the product to the viewers. The doctor states that "*Baray khwabon ko chahiye bari hifazat*" [Big dreams need big protection]. The statement implies that the goal of the child is a huge dream and for that he will need equally great protection from the diseases.



The child model is presented using the soap. The child is shown with a mid-shot,

baring his upper body in the shower as he playfully lathers himself. The last scene depicts a match in the stadium where the child model holds the batsman. The child turns around proudly, and his parents are shown cheering for him. The mother is depicted as smiling and clapping for the child. The difference between the reaction of the mother and the father restates their inclusion in the child's practical life. The father cheers wholeheartedly as it is presumably his pitch, the child is moving towards his goal which he talked about with his father and thus is making him proud. Secondly, men are more related to sports and therefore the conversations and cheering are more inclined towards the men.



The mother's reaction is of joy and pride at her son's performance but as established before, it stays in that limit as it is depicted as not totally her domain. The last shot also displays the product package which shows two separate packaging. Both packaging's depicts a mother with a male

and a female child respectively. The mother in the pack with the female child holds the soap facing the viewer as both look in front of them at the same level. The one with the male child depicts the mother holding the child as he stands taller than her and is holding a football in his hands. Here the concept of the ad is depicted again as the mother and daughter are on the same level and their main goal is the health thus the mother carries the soap and the daughter stands and smiles. The boy, on the other hand, is superior in placement than the mother and holds a football stating his purpose or a role of sports and physical activity which keep him and his mother at different levels.

Discursive analysis

The advertisement has been created for the Lifebuoy Pakistan for the germ protection soap. The commercial is targeted towards the health of children thereof targeting the parents/adults as potential consumers. The main idea of the advertisements states that big protection is needed to achieve big dreams and the protection from various germs is provided by the product which keeps the user healthy, thus aiding them to achieve their goals. The idea revolves around an achievable goal for the child based on sports. The advertisement states an emotional concept of the relationship between father and son through the patriotic, career-based pride for serving the country and the family. The emotional idea is linked to the wellbeing of the child which is linked with the mother by the concept.

The social media reception of the advertisement is overall positive. The likes on the posted video are numerous as well as the views. Most of the responders state their appreciation of the concept and the child model used in the endorsement. Some of the responders though, find the model annoying due to lack of good acting.

Mahnoor Fiaz 1 month ago
I hate this kid's voice... PlzZz ban this add ... Make new one
👍 👎 REPLY

CHICOTD 2 months ago
So much funny this boy didnt know acting

not disliked or discussed though.

These comments state a dislike towards the child model. The first responder hates the child's voice and the second one disapproves of his acting skills. The concept of the ad is

Social analysis

The advertisement is based on an emotional idea of patriotism, making the parents proud and career goal achievement. The concept mainly takes into account the relationship between a father and his son to depict the scenario of big dreams. The idea of protection from sickness is also based on the practical responsibility related to the male child. The career goal depicted for the child is cricket, a male-dominated sport which needs the players to be very fit physically and have good stamina for better performance. Therefore, the choice of a male child is natural. The masculinity comes into play in the parent-child relationship. The male is termed stronger physically; the father portrays a physical strength-based job while the child is also portrayed as a cricketer in making. The idea of service, be it to the nation or the father, remains a masculine domain and thus the mother is not directly involved in it and the mother's role is of the caretaker and that is her only input is regarding aid in health.

4.2.31. Ad 52: Lifebuoy pimple ad



The advertisement for the germ protection soap depicts a young female who is hiding due to a pimple on her face. The doctor refers the product to the girl to get rid of the acne and germs causing it. The advertisement starts with the mother of the girl bringing in the doctor which is stated to be her bother, telling her about the daughter hiding in her bed. The reason for her hiding is a pimple on her face. The mother states that it may be because of growing up, to which the doctor states that it may also be due to germs in the skin which can be dealt with by using the product. The young model

only says the word 'pimple' as it is understood in the society that acne equals ugliness especially for a young female. The product provides her with a remedy so that she can now no longer hide her face and be confident about her appearance, emphasising the issue of presentability and beauty. The doctor also states that she should thank him when she doesn't have to sit in hiding which also asserts the idea of presentability the related confidence.

Discursive analysis

The advertisement has been produced by Lowe and Rauf for Lifebuoy soap under Lifebuoy Pakistan. The targeted audience of the advertisement is young females with acne issues due to puberty and skin infections/germ build-up. The main idea of the endorsement revolves around the issues of acne in young females. The ad states that pimples are an issue for growing up girls; the pimples can be due to germs also which can be fought by using the product endorsed. Therefore, the pimples go away, and the affected person has no further need to hide from people. The idea of acne and the disgust connected to it states a lack of beauty, therefore connects it to the presentability and confidence of the individual suffering from it. Social media responsible for the ad states an acceptance for the concept as depicted by the views and likes on the video, as there is a lack of comments.

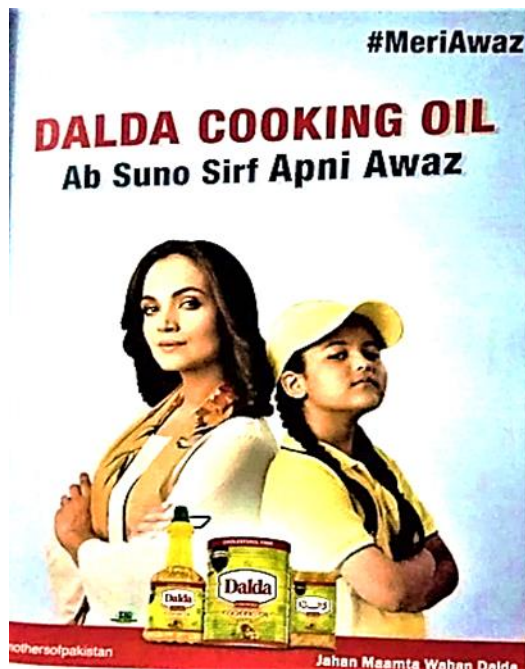
Social analysis

The advert displays a naturalised concept of hiding a pimple-ridden face. Any skin disorder makes for a decrease in the beauty of an individual, particularly of a female. Therefore, the frustration of the main model in the ad states a prevalent and commonly understood behaviour. The socio-cultural constructs of female beauty is generally centred on her face; pimples reduce the beauty and flawlessness of the skin and thus the female becomes less socially attractive.

5.2.32 Ad 53: Dalda Cooking Oil

The image can be divided into two horizontal parts showing the two models playing mother and daughter, product and the tagline. The models are the main focus of the ad. The models have their arms folded; the whole posture gives the outlook of strength and

determination. The faces of the models are turned up slightly. Paired with the low angle mid shot, the models look dominating and sturdy as they make eye contact with the reader.




The models' pose and demeanour state a resistance towards the norms of body-shaming. The top portion is for the tagline regarding the campaign of the product in bold red letters. Beneath it is stated the current slogan stating: 'only listen to your own voice now'. The hashtag "#MeriAwaz" is stated in the top right corner of the frame. These two statements are the core of the campaign against body-shaming waged by the brand. The idea is linked to the product as it is oil; oil is

related to fattening and obesity among other eatables. Oil being the major component of the cuisine, it is directly linked to the idea of obesity. The idea is then linked to the body-shaming of females as the beautiful perfect female body is slender according to the norms. The concept of listening to your own voice states that the females must listen to what they say rather than what the society tells them regarding the perfect body and health.

Discursive analysis


The advertisement has been produced for the Dalda brand of cooking oil. The advertisement is targeted towards females, especially young growing females. The main idea of the advertisement states that women should resist what society's ideals of perfect body and health and must listen to themselves for quality eating. The concept of the advertisement is created for an anti-body-shaming campaign which deals with the creation of awareness in masses to reduce the body-shaming of females. The advertisement states a strong mother who is going against the norms of the society regarding body ideals and choosing to prioritise her daughter's health over

objectification-based ideals. Social media responses are generally positive, with some critical point of views.

 @NetheadPakistan · Oct 5, 2018
My body isn't big your thinking is small, Stop body shaming!
[#MeriAwaz](#)

This response has challenged the body-shaming by stating

the mentality of body-shamers to be small. The idea states that her body is not big; the statement is usually implied for females on the bulkier side and is termed as big.

 @ZahraM_ZM · Oct 15, 2018
Replying to @aamnaisani
Protect all of them, protect all of us; we need to. Body shaming is not confined to people who are fat, obese, overweight. Being petite and skinny is another issue. You are just so not acceptable if you are slimmer than what is normal and ideally pretty. Glad to see you there 🌟

This responder states that the body-shaming is not limited to

obese people and thin people are also subjected to it, therefore negating the stance of the campaign. The idea put forth by the ad takes a slightly fat young girl and the ideas of idealising a smart body, but the body-shaming is present for even the thinner people. Therefore, the response while acknowledging the idea also states that it has more to it.

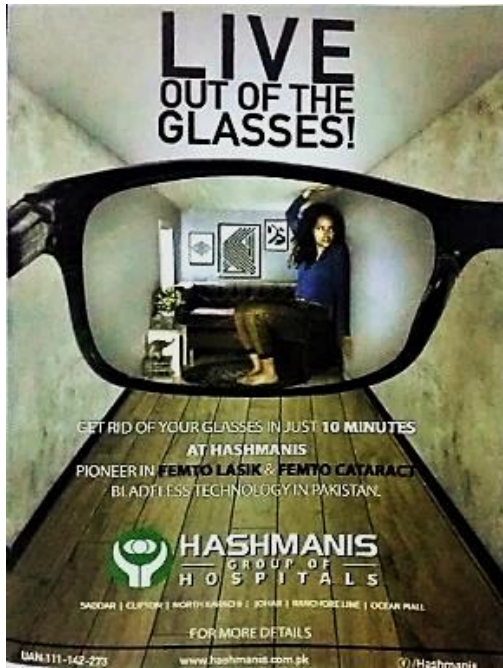
Social analysis

The advertisement is based on an ad campaign against body-shaming by the oil brand Dalda. The advert is targeted towards the general masses but specifically for females. Body-shaming is more applied to them given the feminine seen more in terms of looks and body as opposed to the males who are gauged more on their qualities of strength and agility. The ad states body-shaming as something to be stopped and the healthy eating to be given priority. The prevalent body ideals in society make fun of obesity. Although the extremely thin people are also body-shamed especially males, the body-shaming can be seen as a naturalised idea into a norm to shame people for excess or even slight body fat.

4.2.32. Ad 54: Hashmanis Eye Hospitals

The frame can be divided into three horizontal portions. The upper portion contains the tagline, the centre portion containing the model and the bottom portion contains the verbal information regarding the procedures and specialities. The overall design of the

ad is distorted for creative reason pertaining to the communication of the subject matter. The colour theme is basic and dull, making the tagline prominent. The three halves are almost equally divided.



The topmost part states the tagline in the boldest letters in the whole frame in black. The tagline states: “Live out of the glasses!”. This is a stylised way of stating the common phrase ‘living out of the box’. The stylisation owes to the creativity of the concept and is directly related to the centre portion of the frame which depicts the model. The model is depicted just below the tagline. The formation of the whole image is distorted to present the plane of image centring at one point which makes it look small at the farthest inward corner. The distortion is used to depict the

model in a closed area, with an expression of discomfort due to confinement.

The bottom part of the ad states information regarding the procedures and specifications of the group of hospitals. The details are objective in nature and are detached from the above portion’s theme completely. This detachment states that the ad deals with the concept in the upper portions to be for capturing the reader with the creative scenario and tagline while the bottom portion is strictly business.

Discursive analysis

The advertisement has been created for the Hashmanis group of hospitals which deal with eye surgery. The ad is directed towards people with eyesight issue using glasses for their sight. The main idea of the advertisement states that the hospital provides a top-notch quick treatment to get rid of the glasses. The idea is presented through a catchy tagline stating that the people must live outside the glasses. The tagline is thematically paired with the image of a female model confined in a small space. The idea puts forth that the female is stuck in the tiny space; she being captive in the

dependence of the prescription glasses is an uncomfortable phenomenon which leaves her imprisoned.

Social analysis

The advertisement takes the female model as an object of confinement in the glasses to depict a situation of misery and captivity. The captivity is the symbol of dependence on the glasses which the advert states the people can get out by choosing the corrective procedures. The idea takes a female model as it is naturalised in society to see the female as an object of captivity. The females are not allowed to exercise much freedom in their lives and specifically their bodies; therefore, the selection of a female model is an internalised decision of the content creators.

4.3.Body and Reproductive/Sexual Health:

4.3.1. Ad 55: Family planning advertisement Sindh Government



The advertisement shows a young woman sitting on a bed beside a crib and talking into a mirror. She is roughly dressed in very basic average Pakistani attire, sitting in a small room depicting a lower-middle income household. The woman looks ill as her face is dull and she has dark circles and purple lips. She is having an imaginary conversation with her husband in the mirror as she is scared to talk to him directly. The woman tells her imagined partner that it's been a few years that they have been married and how much he used to praise her in the beginning. But as she has become a mother of three and she has dark circles beneath her eyes, he doesn't even look at her anymore. She seems ashamed for not remaining beautiful implying that her beauty is for the male gaze and is her actual worth rather than being a good wife and mother. She states that everybody tells her to take care of herself, validating the idea of self-care implying that she is not in charge of her health and needs external say. It is said in a normal way hinting at the social normalcy of a mother's physical and socio-cultural burden. It also signifies that the man only cares about the beautiful wife but the week looking unkempt mother of his children.

The woman then states that another woman (named Aleya) has told her to discuss birth spacing with the husband but she feels 'scared' that it might 'offend him'. It also shows that a strategy to be used for the betterment of the woman's health might not be accepted by the man.

She is scared to ask for her right as she fears to offend her husband due to a



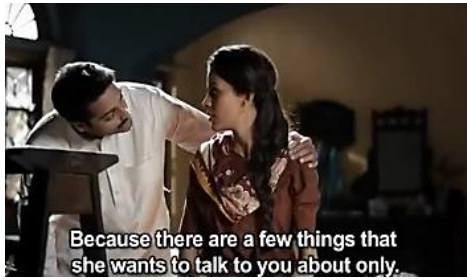
controversial matter. The narrative of the advertisement puts the body of the woman in control of the husband such that a) she is fearful of offending her husband for asking for her right, b) the man does not seem to be of a demeanour that must look

after the woman and only cared about her external beauty and not her health, c) he might get offended at birth spacing as it takes a bit of his physical freedom/ power over the woman and provides her with a healthy option and d) the concept is considered normal.



The narrator of the advertisement asks if their (directed towards husbands) '*ghar wali*' talks to herself. The term *ghar wali* is used for wife, literally meaning the woman of the house. This term is usually used in the lower socio-economic classes to address

one's wife in an indirect manner to maintain decency (opposed to simply using the term *biwi* which directly translates to wife). The background narration is done by a male voice directly addressing the males (husbands) taking a man to man stance. The narrator directly talks to the husbands using '*aap*' (you) to create a one to one connection with the male viewer. The emotional depiction of the woman's difficulties is shown to make the audience empathise with her and take the message conveyed by advertisement more seriously.



The husband is shown to approach the wife with a gesture of affection as he puts his hand on her shoulder and then sits behind her showing. The narrator states that there are some things to talk about '*jo wo sirf aap se karna chahti hai*' (she wants to talk about something only with you).

The use of pronouns here creates a distance between the genders being spoken to. The narrator uses the word '*aap*' which is usually used to call someone superior in age, status etc. in respect; while for the woman, the word '*woh*' is used. *Woh* is used for a third party involved in the conversation and thus it deems that party as the 'other'. Secondly, *woh* paired with '*chahti hai*' is given the meaning to be used for someone equal to or inferior to the speaker. This way, the narration puts the man higher (in the position of power) than the woman in two ways. The difference shows a normalised concept of the power dynamics in the shown relationship between men and women while also a softer way to approach the power-wielding male audience to listen and understand the message (so as to not put forth a threatening note).

Discursive analysis

The advertisement is government-produced material in collaboration with USAID as a public health message, developed by Greenstar social marketing affiliated with Population Service International (PSI). The makers of the advertisement have used an emotional strategy to communicate the message by using a sad and ill-looking woman, building a narrative of distress for the woman (and thus women in general). The woman is also subjected to the male gaze as her diminished outer beauty is signified and not her deteriorating health when the husband is addressed. The reception of the advertisement has not seen any controversy which shows acceptance from the masses. The advertisement also doesn't have any comments for it on the social media platforms and has generally been accepted as a decent communication of culturally sensitive information.

Social analysis

The advertisement is a government initiative for the control of population in the country. The masses find the advertisement acceptable as it is decently made according

to the moral values of the society in dealing with a controversial concept. The basic concept of the woman's health in the advertisement is based upon her being there for the man. The woman is weak and has lost her outer beauty as a result of bad health which is shown as a distasteful thing for the man of the house. The idea that the man is happy with a beautiful face comes from the idea of the male gaze; that male gaze should be appeased and puts the body of the woman for the service of the man. The normalcy of the concept again shows the power to be with the patriarchal norms and traditions of the society and the acceptance of the conditions represented in the advertisement.

4.3.2. Ad 56: Josh Wedding TVC

The advertisements show an excited groom entering his house with his newlywed wife. The man is shown to be of a socially average physique; someone who might not be considered handsome or physically attractive and from middle socio-economic class.



The newlyweds enter the home and the neighbour couple can be seen looking at them with awe as they say the name of the main mode with excitement and disbelief calling her 'Supermodel Mathira'. The disbelief is due to her marrying a layman. Supermodel refers to a successful fashion model who has reached the status of a celebrity; a fashion model who is extremely successful, is physically and sexually attractive, has 'perfect' body proportions and well-being with good skin (preferably of light skin tone) and good hair who can attract people towards her to sell things. The supermodels are of a high socio-economic class besides being physically superior to the average. The whole scenario, therefore, takes the supermodel as superior and out of the reach of a middle class, physically average man.



The groom asks the wife to greet his mother to which she does. The mother seems shocked to see the bride but the

displays happiness stating the marriage didn't include her as against the norms. The supermodel is then depicted as being an obedient wife, who is not an idea linked with media professional women. This is shown by the shocked expressions of the neighbours.



The woman in the second pair is shown to jump from initial amazement

towards the supermodel to an expression of contempt with hints of jealousy by first making a face with an angry *hmph* sound (after she catches her husband being too spellbound and excited to see Mathira). The woman then makes a comment stating that the man has married a model and they will see what she does next referring to the earlier mentioned idea of the superiority of the supermodel; that she might get on with her own ways soon due to her difference in class, beauty and lifestyle. The advertisement also shows that the average woman who is not a supermodel i.e. the lower-class neighbour is an ordinary-looking woman who is also quite ungroomed and unkempt in comparison with the model. She is shown to be wearing no makeup, tied back hair for the most part of the advertisement and clad in average unfashionable attire of neutral colours (beige, dim pink and black). Contrarily, the supermodel is presented with vibrant dresses and well-done makeup at all times.



The last scene of the advertisement shows the male neighbour coming to the

primary pair's house to meet the newlywed groom. The supermodel Mathira opens the door with her eyes cast downwards in a classic eastern manner of shyness and decency (female behaviour), clad in a traditional morally decent attire of *shalwar kameez* and *dupatta*. The neighbour asks Mathira's husband how that happened, referring to him marrying a supermodel. The husband replies with a proud wide grin, "*Zindagi main josh lao*", holding a packet of Josh Max condoms. The term *Josh* means fervour and passion and is the name of the condom brand being endorsed (usage of homonym). The basic idea of the advert as explained through the final conversation of the two men suggests that the very average man can get a physically desirable partner by using the product. The supermodel changing to an obedient wife, changing her presumed lavish independent lifestyle for an average man with gap teeth, silly lustful grin, dark skin and low socio-economic class due to implied ideas. Subliminally, the concept puts forth certain related ideas regarding the gendered bodies.

Discursive analysis

The advertisement is to market Josh condoms by the DKT International Pakistan which claim to be "One of the world's largest family planning providers" providing HIV/AIDS prevention and contraceptives according to their Twitter description. According to the YouTube channel of the company, they do not shy away from using sexual themes in their advertisements 'even if it's controversial' and aim to 'de-medicalize' family planning. Reproductive health is the elementary ideology behind the products and advertisements of the company. The producers follow a non-traditional idea backed by the International organization. The ad is aimed at the lower- and middle-class males. The main idea of the ad states that the product can get a simple man an extraordinary woman as an obedient wife.

The social media response on the ad is typically negative where commenters have called the ad and the main female model as indecent and vulgar. Most have focused on body-shaming and insulting the main female model. No critical comment is directed towards the male model.

Mathira is slut.
 this advertisement of josh condom is indecent, immoral and in sheer disregard to our socio-cultural and religious values.
 Population need education, not this stupidity

Humna u can expect anything from this hore
 5y · Like

The commenters use sexist insults to

describe the Model Mathira. The first commenter also states that the ad is indecent in terms of the social and religious values. This states that the value system constructs the base for vulgarity and indecency.

lol @ Islamic republic of Pakistan jahan aik larki bahir nikalti hai tu sare log us ko ghoorte hain aur touch bhi karte hian agar mokah mile aur ad k upper sab ka islam jag gaya,,
 5y · Edited · Like

These comments take the religious and cultural perspective to criticise the ad and the responses. The first commenter states the hypocrisy of respondents for calling out the commercial but still harassing females in the streets as a prevalent norm. The second commenter also states a similar idea that the idea of the Islamic republic is flawed as the men harass the women normally. The second commenter although insults the main model by calling her “chicken piece” using a highly sexualised term. The commenter while asking people to learn the good from the

@atta jutt. islamic republic my ass .. you know we dont really need your kinda narrow minded ppl you guys stare a gurl like doing her xrays n for such kind of awareness product you guys can appreciate but always shows your "mouviezm" god damn Pakistan wasnt found for any specific religion it was neva an islamic country but a free place where every HUMAN can live their own way . mathira (chkn piece) ko dekhna choro n try to get their msg behind ths ad. stupid ppl
 5y · Like

shame on you pakistani models who do this kind of ads and also shame on you pakistani media who was ready to show this ad on T.V
 5y · Like

advertisement still takes the model in a sexual way, finding her body like a ‘chicken piece’ which a derogatory term in slang.

lolz mathira or watermelon what she is 🤔
 5y · Like

The commenter asks if it is “Mathira or watermelon” paired wit an emoji of a tongue sticking straight out of

the mouth. The comparison of Mathira with watermelon is made in an apparently

humorous but humiliating way. The term ‘watermelon’ is usually used for a big-breasted woman in sexual slang. The term here is being also used to ridicule the model by body-shaming her, comparing her to a huge round fruit watermelon. The emoji used is usually used to portray a humorous statement.

ooh fuck off mathira if a man need it's necessary things like this one evry one has a awareness about it condom companies dont have to do such a shameful publicity in islamic republic of Pakistan coz koi bhi kisi k sath baith k tv daikh rha hota hota hai n kitni shame ki baat hai k always veet n condoms k commercials daikhnay ko milain har banday ki afzaish tu ab Beach pay honay say rahi like mathira !... mind zarppr kari yaar !... commercial jo condom ka hai par baat condom na ho gi !...

5y · Like



The commenter directly addresses the model Mathira with swear words and insults regarding the advertisement implying that she is the only stakeholder of the advert. The comment humiliates the model by stating that “not everybody is brought up on a beach like Mathira” suggesting an immoral, sexually promiscuous

upbringing thus characterizing the model as a vulgar woman. The commenter also mentions two more products besides condoms regarding them as ‘shameful’ including Veet which is a brand of hair removing cream for women (using partial nudity and female bodies in a seductive way) and Always which is a brand of menstrual pads; both products for women. the hair removal cream uses female bodies as an object of seduction for the male gaze and is thus termed as shameful by the commenter. The other product deals with the socio-cultural taboo of menstruation; menstruation being treated as an extremely personal matter for women being related to their reproductive system and genitals and also due to the association with impurity and sexual hygiene. The commenter only terms the advertisements for products related to the personal hygiene and body issues of women-only linking the female body with shame.

4 years ago

No Wonder it was banned. How can such a dumb person have such a beautiful wife.

9 REPLY

BTW the model is UGLY

5y · Like

5 years ago

she has a very strong face

These comments are directed towards the beauty of the model

where two responders take the model as ‘ugly’ and having a ‘strong face’ which also denotes ugliness. The strong face is referred to as being masculine in looks in an un-aesthetic way. one states her to be beautiful while stating that a ‘dumb’ person cannot have her, aiming the insult at the male model for not being up to the level of the female

model. This indulgence states the idea implied by the ad itself which takes the scenario to be highly unlikely.

Social analysis

The advertisement states the unlikely concept of a woman of high socio-economic and physical class to be an obedient wife to a lower middle-class average man. The idea mainly tends to be humorous while depicting that the product makes a significant difference in the man's life due to which he has been able to get a supermodel. The idea takes the female as an object of pleasure; the supermodel persona is an above the average female physically and economically which a man can dream of. The idea states that the better female is for the pleasure of the man where he is rightful in his endeavour. The man is not criticised even by the commenters as masculine is seen normally as it is portrayed. The idea of supermodel states a sexual objectification of the female especially by taking the specific model. The controversial subject of the ad has been taken negatively by most of the responders and the government, which banned the ad. This states that public dealing with the sensitive topic is unacceptable, particularly in reference to the female model.

4.3.3. Ad 57: Saathi TVC



The advertisement starts with a woman serving her husband a cup of tea while their infant cries in the

background. The woman turns back and takes the child from an elderly woman (the grandmother as implied) to calm the child. The husband looks at his wife with concern over the child crying to which the wife also gives a hopeless and concerned look. The

initial premise of the ad shows a sign of distress for the parents as their child is crying, implying that it might be a regular condition of the baby. The man gets ready for work, looking at the wife and baby but taking no part in consoling them as according to the norm.



The ad then shows the man opening his shop and getting three customers who

ask for the Saathi condoms. None of those customers take the name but rather call the product by its qualities like ‘the one with good quality’, ‘the good one’ and ‘the imported one’ while the shopkeeper is shown to pick up one pack of Saathi each time. The last customer shown is called by name by the shopkeeper as ‘Salem Sahab’. The way of addressing Mr Saleem is of respect in a way of respecting authority/superior respectable person. Saleem is shown to come on a motorbike with his two kids; a male and a female child in school uniforms in a happy mood. The shopkeeper asks “*aap bhi?!*” (you too) displaying surprise as if the customer is somehow not expected to buy condoms. The customer replies that it is the secret of his prosperity i.e. the use of contraceptives for family planning.



The shopkeeper gives an impressed expression as the voice-over of him states that ‘every wise man trusts Saathi for (birth) spacing here. I have also been thinking the same’. This scene also shows that use of a product is validated through its demand and

particularly its demand from respectable people of the society. Therefore, more people start using a product. The scene cuts to the couple having dinner where the couple is happily eating. The man tells his wife that they should make ‘Saathi their Saathi...for the prosperity of their family’. This statement uses the term saathi in the meaning of the product name and also in its literal meaning of ‘companion’. The statement employs a declaration stand from the man to use contraceptives for the betterment of their family, where the woman happily agrees to it. As socio-culturally a man is the head of the household, has to socio-economically take care of his family and is the prime decision-maker in the house; he takes a good decision for his family assuming all these roles.

Discursive analysis

The advertisement deals with family planning using a male contraceptive. The advertisement is produced by Greenstar Social Marketing which is a non-profit NGO working for population control and reproductive health mainly. The advertisement displays health and living standard discourse. The content of the commercial is based on the prevalence of unplanned parenthood in society. The use of contraceptives and family planning has been a huge religious taboo in the lower socio-economic classes and a socio-cultural taboo. The major idea given by the content is that family planning decision is in the hands of male/husband and the basic reason for a planned family is the wellbeing of his family.

The social media responses for the advertisement are rare. The simple family advertisement like this one in question is usually taken as they are without much commentary on them. The advertisement although touches upon a taboo of contraception, it does not pose anything related to the females or directly displays any context of sexual intimacy and thus is not too controversial for the masses.

Social analysis

The basic family structure presents in the society has the male as the prime decision-maker in nay household and almost every decision is made under his control. To accommodate this norm, the advertisement puts a similar situation in the content so that the audience will be drawn to it taking it as a regular concept. No intervention of the female is shown in the advertisement except that she is shown tense and helpless over the crying infant as she has to take care of the child and presumably the house chores too. The wife is depicted as glad on her husband's decision of family planning.

4.3.4. Ad 58: Josh TVC



The first frame shows us a busy market place in day time amidst surrounded by residences. The place shown is characteristic of lower-middle-income. The use of this place points the marketing at the lower-middle class population

which doesn't use contraceptives much due to taboos, religious and socio-cultural myths and lack of information.



A big man is shown to stop by a shop in a rickshaw. The rickshaw driver asks the shopkeeper to give him a “small packet” of the product. The size of the man is emphasized through showing him inside the small rickshaw and with a medium shot making him dominate the frame. Another shopkeeper cleaning some sachets hanging in the shop looks at the rickshaw driver with an amused expression. This shopkeeper is shown to be standing at a higher level than the rickshaw driver as his eyes are looking a little downwards towards him. The expression seems in a slight disagreement of the driver asking for a small packet as compared to how physically big he is.



The camera cuts to an overloaded traditional bus and the shopkeeper and rickshaw driver both look at it in sheer surprise. The overcrowded bus serves as a contrast to the small rickshaw from which the big man emerged from. A man jumps down from the bus who is shown feet first to maintain curiosity. The contrast plays here for the comparison of both drivers in the domain of body size.



The bus driver is shown playing with his scarf and going towards the shop with a proud smile, while a sound effect of a lion's roar plays in the background. The roar signifies the strength connected to the bus driver as he is of visibly average built as compared to the rickshaw driver. The seemingly odd connection of the roar and the man is related to the next frame where he asks the old shopkeeper for a pack of Josh condoms, asking for the ‘*bara wala*’ pack. The lion is a symbol of strength and wild; pairing the bus driver and the roar signal his superiority in the same contexts as he asks for a bigger packet of the product. The bus driver uses a hand gesture showing

the size of the packet by using his thumb and index finger spread out. This hand gesture is considered lewd which was mentioned by PEMRA as one of the complaints regarding the advert.



The two shopkeepers and the rickshaw driver looks at the bus driver with variants of surprise.

The three men are shown with a close-up shot where all look at the bus driver at a straight angle. The man cleaning the sachets is the key comparison here who had looked down at the rickshaw driver slightly; now looks at the bus driver straight showing superiority of bus driver. The cleaner looks at him with an impressed-surprised look, the old shopkeeper looks with a smile of acceptance while the rickshaw driver gives the most obvious expression of an angry-surprised face (also hinting at the clear comparison being made between the two buyers in the advert).



The bus driver is shown to take the pack and put it in his shirt's front

pocket and proudly walks down the shop. As he leaves, the cleaning person at the shop bursts into dance and all the people around them join in. The bus driver is shown to very proudly walk as the people dance around him in great joy under confetti falling on them. the confetti has no obvious reason or mechanism to be present in this scenario of the market place but is used to portray an environment of celebration. The celebration stems from the man purchasing the larger pack of the product which states the larger use of it. Here, the advertisement represents the male body in the sexual context relating to the product advertised. The advertisement employs humour (sexual and body-shaming) to advertise the product through the depiction of the two apparently different men.

Discursive analysis:

The advertisement is to market Josh condoms by the DKT International Pakistan which exclaim to be “One of the world's largest family planning providers” providing HIV/AIDS prevention and contraceptives according to their Twitter description. According to the YouTube channel of the company, they do not shy away from using sexual themes in their advertisements ‘even if it's controversial’ and aim to ‘demedicalize’ family planning. This description clearly shows that the company knows that the sexual themes are not very suitable for Pakistani society, but they still choose them portrayed indirectly with sexual tones. This behaviour apparently shows that they want to take unconventional themes of advertising by using ideas or concepts which are controversial. This idea at one end is an advertising strategy as controversial concepts displayed through media get more hype than the non-controversial ones and thus are an efficient way of quick and successful communication of information.

The advertisement used body-based humour to depict the ‘manliness’ of the two opposing characters contrasting it to the usual social understanding of such manliness. The idea of masculinity is used by the producers to appeal to the male section. The portrayal of men of apparently different physical heft and strength challenges the idea that bigger men are seen as stronger as compared to the lean ones (in regard to sexual fitness). The controversial depiction of the physique of the men in a light way employs the normalisation strategy to portray it as a non-taboo.

The feedback on the social media platforms regarding this advertisement shows no direct comments on the concepts in the advert. The Facebook comments show all-male commenters tagging their male friends to look at the advert while some add a laughing emoji also. This shows that the users of the platform (usual youngsters) take the concept as humorous while also taking it as a taboo. The latter is evident by the lack of any kind of praise/criticism or a descriptive comment on the advertisement, rather it has been shared with peers to have a laugh at a taboo topic. The advertisement has been viewed as indecent from the audience, media regulation authority has termed the advertisement as immoral and thus banned the advertisement from the television due to many complaints lodged against it.

Social analysis:

The advertisement's approach towards masculinity caters the male gaze and asserts that the masculinity is heightened by using more of the product. The social insecurity of the standard masculinity is played upon so that the consumers buy the product, though it gives the consumer a choice to buy it. the advertisement has a negative reception in the masses who see it as indecent as it plays upon the taboo social capital regarding masculinity which is not well received in the middle and lower economic classes.

4.3.5. Ad 59: Breastfeeding message



The advertisement starts with a Rickshaw driving in a small street depicting a lower socio-economic area of residence. The rickshaw driver looks in the mirror as he parks it and lovingly touches a picture of a child set in the vehicle in front of him. The house he enters has a nameplate stating his name 'Gul Khan'. The name Gul Khan is a common name present in the Pathan/Pakhtun culture and usually provides an image of a lower income class average Pushto speaking male. The ethnic link is used to make the majority of the target audience feel connected to the character.



The man enters his house to a woman (his wife) working in

a kitchen and goes to an elderly woman (his mother presumably) who is holding his child. The man holds his daughter and directly tells the viewers that it is his daughter, Gulalai, who is 'healthy and beautiful'. The man states that his daughter was only breastfed for 6 months in the connection to the health of his daughter. He hands the child back to his mother, washes his hands and states that at first his wife was worried that her milk isn't enough for the infant. But it was clarified by the doctor that mother's milk is quickly digested and thus the child asks for more. The man uses the term "*baji*" paired with a doctor stating that it was a female doctor. The term *baji* is usually used to address an older female but also as an informal way of respect. Here the man uses the term as an informal social way of respecting the doctor.



He also informs that the child is not even supposed to be given water or any other food for the first six months. The wife is shown to bring food and only her back is partially shown on the screen. He states that the mother's milk is 'strength' and 'responsibility for the parents'. Here, the man uses the term parents to include both father and mother in the act. The voiceover at the end states that "the acknowledgement of responsibility, (is) the foundation of a healthy family". The advertisement takes both parents as responsible for the health and prosperity of the family as breastfeeding is a maternal act, but it puts the father into the responsibility arena too.

Discursive analysis

The advertisement is a public awareness message regarding child health. The advertisement is produced under government initiative from a collaboration between various organizations including PAIMAN, Center for Communication Programs Pakistan and USAID. The major agenda of the producers is to provide the masses with awareness regarding maternal and child health. The advertisement primarily aims at reducing the myth regarding breastfeeding in society. The advertisement represents a male to talk about breastfeeding while it is a maternal domain to include the father in the matters of health and care of an infant, as per the ideology of the advertisement.

762 views

👍 0 💬 0 ➔ SHARE

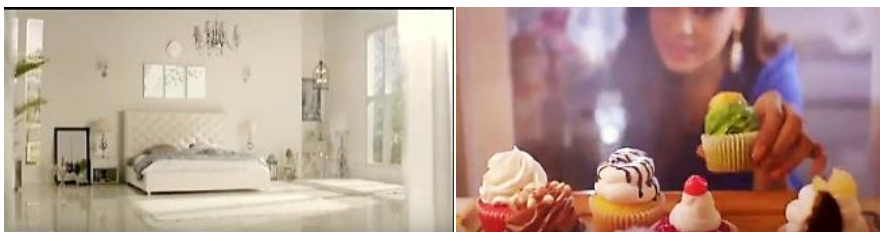
The commercial is aimed at a general audience with a focus on parents of infants. The social media pages regarding

the advertisement show no response from the public. The YouTube post has 762 views, but no like or dislike or textual response can be seen in the advertisement. This can be regarded as a neutral reception of the advertisement as it depicts a sincere public service message for child health.

Social analysis

The dimension of maternal and child health is subjected to a number of socio-cultural myths which are present due to poverty and lack of education in the masses. The male directly talks with the audience, more dominantly the males as the man to man connection is established through the shared responsibility ideology of the advertisement. Also, the use of a male to talk about the importance of breastfeeding adds to the present socio-cultural concept of the dominance of men and their views. Secondly, the female talking about phenomenon related to her body are generally frowned upon in society. The advertisement doesn't clearly show the mother; it shows her from a distance that she cannot be recognised from and once shows her back to the audience partially, as the woman with whom breastfeeding is being linked to is not shown to keep the idea of morals of the society intact.

4.3.6. Ad 60: Butterfly breathable



The advertisement shows a woman waking up from sleep in a large

bedroom. The bedroom and the model's dress is white symbolising purity and cleanliness (connected to the use of the product and creating an environment of cleanliness).⁴⁸ She is shown to pick different things like dress, earrings and cupcakes. The model states that choices are important in life while comparing freedom of choice to the product.



Nowhere in the advertisement are any terms related to

menstruation used.

The model is decently clad in a blue dress echoing the colour of the product cover. The advert shows a blue stain on the sanitary napkin to show the quality of it, which is a common practice in these advertisements around the globe. The tagline for the commercial is “*chun lo azadi*” which means ‘choose freedom’. Freedom is related to the use of the product for better mobility and risk-free usage during menstruation.

Discursive analysis

The advertisement has been locally produced for the local sanitary ad brand Butterfly. The advertisement has been produced in a culturally acceptable way as no direct hint of menstruation is given. The topic is a big taboo in the Pakistani socio-cultural setup and thus is not addressed clearly in the advertisement. The advertisement is targeted towards females generally but especially for the ones who have the purchasing power for buying the product (mostly middle- and higher-income groups). The social media feedback for the advertisement shows women commenters with only two to three male commenters providing feedback on the advertisement. The feedback is positive with people usually asking about the details of the product or praise of its quality. Some comments have stated the advert as nicely made which shows that there has been a positive reception of the advertisement.



This commenter has tagged a friend in the post using the tagline of the advertisement paired with a laughing emoji. This states that the commenter to take the advertisement non-seriously owing to the content regarding a taboo. The tagged person calls their friend ignorant for tagging in such a post due to the shame linked to the ad’s concept.

Social analysis

The advertisement has dealt with the concept of menstruation as per the traditions and cultures of society. The idea has always been a taboo in most of the societies and is thus quite uncomfortable to deal with; the advertisement uses no direct communication about menstruation, uses cool colours (white and blue) to create the atmosphere of hygiene and cleanliness to lay off the disgust attached with the subject. The advertisement employs a beautiful model and does not use any terms to directly address the idea. This is attributed to the male gaze. The female body and specifically parts/phenomenon related to the female reproductive system are a huge taboo in the society. The idea prevails that the feminine issues must not be discussed openly, especially with or in front of males. The lack of proper education provided in the society also leads to the behaviours which consider female reproductive phenomena to be considered shameful. Thus, the advertisement serves the male gaze here by not dealing with the concept directly to ease the discomfort of the males and the society which has internalised the topic as shameful.

4.3.7. Ad 61: Always Ultra-thin



The advertisement opens with a girl hiding behind a pillar at school where girls can be seen playing in the background. The students are wearing a pink and white uniform in accordance with the product theme and for a feeling of femininity. The music in the background is upbeat and positive. The girl expresses embarrassment and discomfort from her facial expressions. Other students come to her and tell that ‘we know’, ‘(even if) you hide it, we know’ stating indirectly that the girls can tell that she is menstruating due to her obvious discomfort. The girl states ‘I know, you know—one can know/ it can be seen’. This statement shows that it is something that she fails to hide and thus can be known by girls around her. The girls are shown walking around close to the girl which creates a sense of unease from that girl’s POV and an environment of scrutiny. The jingle goes on explaining how using the product

will provide them with better protection. Another pop-up states ‘show your confidence’ as a student shows a victory sign.



The celebration style dancing is depicted, showing that by using the product now they can move around like normal people and no one would get a hint if they might be on their period and it would remain hidden. The dancing around is an exaggeration used to prove that every movement is possible as usually the girls are not supposed to/ allowed to be dancing and running around freely in the society.

Discursive analysis

Always Pakistan is part of the international Always brand under the production of Procter and Gamble Pakistan. The advertisement generally targets all females but especially the young school-going girls. The instance of young students skipping school due to menstruation is a common occurrence in many developing countries. Therefore, the advertisement puts forth the idea that comfortable going to school is possible by using the product. The content of the advertisement is quite socio-culturally controversial due to the taboo topic. The advertisement does not use any clear indication of menstruation and rather resorts on indirectly addressing it. The social media response states negative reception mostly as commenters call the ad shameful and vulgar.



The commenter is a female and she has shown unacceptability of the advertisement. She asks the concept producer of the advertisement to ‘consult a doctor’, indicating that they are mentally unwell by making such an advertisement. The idea that advertising such a product is the result of a diseased mentality shows that the commenter finds the concept to be against the norms and values of society. Secondly, the advertisement touches upon the hidden

aspect of a female body and everyone can watch the advertisement on the TV; the females feel violated and embarrassed for advertisements with such concepts. The commenter calls the advertisement ‘cheapest ever’. The term ‘cheap’ is usually used to describe something substandard, low in quality and in lines of vulgarity. A male commenter has replied to the comment confirming what the commenter said, to which she states that it is ‘shocking’ that a guy is stalking the page and laughs at it. Another female commenter replies that ‘brother must need a pad’ as an insult. The insult points out that as the concept is considered embarrassing as femininity is also equated as an insult for men in society. Therefore, the girl insults the male for venturing into feminine boundary as he might have some feminine issues.



Another commenter calls the ad ‘useless’ with a sad face to which a female replies ‘too much embarrassing’ due to taboo topic. The other commenters are also female where one calls the advertisements producers ‘shameless’ and asks if the creators have any shame in them for making such adverts. A female commenter replies in confirmation that they don’t have even a little shame while making such

advertisements. again, the shame connected with the concept is taken into account. As

the concept and talking about it both are considered shameful for women, the women particularly feel infuriated regarding such advertisements.

Social analysis

It deals with the menstrual hygiene product as a normal concept but reinforces the social discomfort regarding the idea through the content. The portrayal of the whole phenomenon takes up the social concept of the shame attached to menstruation and strengthens the belief that it is to be hidden. The idea that people might be able to tell it through the discomfort of a female as a problem directly states the discomfort as the problem. However, the indirect statement pronounces people knowing about it as a problem due to the stigmas attached with menstruation. There is a huge level of repulsion attached to the female reproductive processes specifically menstruation in most of the societies and cultures around the world. Religiously, the concept is not frowned upon as it is a normal process, but discretion is advised. The men usually do not have much education regarding the issue, are kept away / keep away from the 'feminine' stuff and thus avoid the topic. The issue of disgust arises as menstrual blood is seen as excrement; thus, it is taken as a repulsive thing. The patriarchal disgust and shame related to it is eventually accepted on the whole in the society and therefore is kept hidden due to embarrassment. The female body is connected with social honour under these ideologies which creates a dishonour and immorality around normalising menstruation.

The advertisement is taken negatively due to it dealing with period products. Since the discussion of feminine physical phenomena is seen as a shameful and violating act, the response is usually negative.



The first comment by a female clearly shows a high amount of aggression for the model in the

advertisement calling her a bastard. The name-calling shows that the model is being hated for being a part of the advertisement. The producers and content creators of the ad are not in concern of the commenter and the only culprit is the model according to the commenter. The second comment terms the advertisement as vulgarity. This female commenter also takes an aggressive stance over the advertisement and states that the producers should be ashamed of the ad as the children also watch the TV and thus the ones who do not about menstruation will also know. It is evident that the secrecy of the menstruation is very seriously taken by the commenter and that a natural thing is asked to be hidden so that unrelated persons would not know about it. The next comment displays the same aggression and frustration over the advertisement and similar adverts on media. The commenter calls the airing of these ads a sorry state of media as they are shameless, and the media authorities should be ashamed of it. The commenter asserts that the difference between males and females is of shyness/ coyness and shame, showing that for the commenter males have nothing to do with these qualities. This commenter states that it is a sorry thing that Muslims are also involved in this act, under the religious myth of menstruation being a shameful thing and thus the Muslims should stay away from discussing it. The commenter also suggests that the nation is disintegrating due to things like this referring to the advertisement. The comment is in every way stating a regressive mindset, very obvious of the socio-cultural norms. The

commenter lastly asks for banning the ads if there is any shame in capital letters for emphasising the point.

The last commenter states that 'her eyes filled with blood' after watching the 'toxic girl' (the model). This commenter also shows anger and loathing towards the model in the endorsement under the concept of disgust for discussing anything related to menstruation. The reply on this comment by a female, states that the model is a 'damn ugly bitch' which again emphasises the point. The model is called an ugly bitch in contempt for being in the ad of a menstrual hygiene product. This responder has used emojis of a knife and a bomb to show her rage towards the model linked to the advertisement that she has worked in.

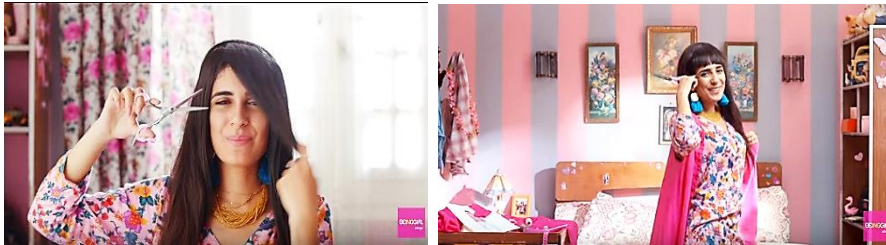
Social analysis

This advertisement is a very positive looking work using a typical style of advertising for menstrual pads. The advertisement shows a modern, smart, confident girl using the product in a very feminine and optimistic way. The ideas of freedom, smartness and power related to the use of the product point out that it is the product which can provide the girls with the qualities displayed. The enveloped communication of the matter shows that the advertisement takes into account the taboo present in society and thus tries to deal with it as discretely as possible for modern times. The dancing and singing confident girl puts forth a hyper ritualistic idea of menstruation as it shows the discomfort in only the products used and not in the physical aspect of the phenomenon.

The peppy jingle and groovy environment displayed throughout the advertisement caters to the visual pleasure keeping in mind the loathsome connotations of menstruation in the society. The use of socially acceptable alternate terms for the advertisement also point towards the discretion allowed by the society to address such matters, showing that a natural phenomenon is taken as an issue of honour and shame even though the ad takes a little modern stand. The social media response for the advertisement shows the repulsiveness towards the subject. The responders hating the model is a clear issue of the misogynistic notions of performativity. The female responders display aggression over the model being in the advertisement and the advertisement itself due to their internalization of the shame thrust upon them by

society. the anger pointed towards the model comes from the concept of shame again, as the model is also female. This ideology infers that being a female, the model should be ashamed of violating the other women by publicising a secret.

4.3.8. Ad 62: Always cotton soft:



The advertisement starts with a young lady singing happily about how she is good at managing everything efficiently while she cuts her hair. She is shown to make a quick long vest out of a scarf as she repeats “*sab kar dikhaun main*”, meaning ‘I can do everything’. This is a confident and positive statement made by the girl which is connected with the concept of freedom and power in the advertisement. Pink is the colour theme for the product packaging and the girl’s wardrobe and the room to relate to packaging and emphasise the feminine aspect, besides giving off a playful and positive vibe. Cutting the hair and the scarf to make a dress is shown as a quirky and slightly risky behaviour to add to the zest of the character and the theme of the advertisement.



The shot abruptly cuts to the girl in college-going towards another girl to state that cloth is of no use to her in menstruation. The advertisement uses the phrase “*un dino*” (those days) for menstruation.

There seems to be no apparent connection between the earlier description of the girl’s ability to manage and do everything and the cut to her stating that the use of Always is better according to her. The earlier account of her smartness and efficiency is employed to build up a rapport with the audience of trusting her advice. The smartness and confidence of the girl is a statement of her knowing better and thus being trustworthy so that the target audience gets a validated opinion.

The




advertisement makes a visual comparison between the use of cloth and the Always pads by using a blue liquid stain absorbance. The blue liquid is used in menstrual pad advertisements to symbolize period blood globally. The song in the background now states that “*Always kar dikhaye sab*”, (Always can do everything) as a variation of the earlier statement regarding the girl. The connection uses positive reinforcement as the positive imagery combined with optimistic and confident language links the product with the optimism. The girl sings “*Ab bano smart, lo acha start. Sab kar dikhayen hum*” (now be smart and take a good start. We can do everything) at the end of the advertisement. This statement identifies smartness with choosing the product telling the target audience that they will be smart if they use the product. The advertisement closes with the We can do everything, now including other women too, showing that now the women who choose the product have the power, efficiency and confidence to accomplish anything.

Discursive analysis:

Always Pakistan is part of the international Always brand under the production of Procter and Gamble Pakistan. The advertisement generally targets all females but especially the young school going girls. The instance of young students skipping school due to menstruation is a common occurrence in many developing countries. Therefore, the advertisement puts forth the idea that comfortable going to school is possible by using the product. The content of the advertisement is quite socio-culturally controversial due to the taboo topic. The advertisement content is produced with a theme of optimism and confidence, laying out positivity and power to the female. The content does not directly address menstruation, it uses unclear terms and ideas except for showing the sanitary pads.

The advertisement is taken negatively due to it dealing with period products. Since the discussion of feminine physical phenomena is seen as a shameful and violating act, the response is usually negative.

 5 months ago
yeh haramzadi hai kon????

 1  REPLY

 4 months ago

Kiya behudgi hai.. sharam ani chahiye.. choty bachy b T. V dekhty hain.. jisko nahi b pata ho tw pata chaly jye adds dekh kr..

  REPLY

 5 months ago

Sharam karen kuch . Allah aap ko nek taufeeq nek hidayat de . Ye qaum is hee liye gumrahi kee taraf jarahi hai .This is common on media , koi haya hai ? I think larkon or larkyon mein yehi farq hai sharm ka .afsos ke saath yeh adds roz tv par aate hai har channel pe . Is baat par bhi afsos hai ke muslims bhee is mein involve hain .TOH BARAI MEHARBANI IN ADDS KO BAN KAREIN AGAR SHARAM HAI . PLS Show less

 1  REPLY

 8 months ago

Zehrilee larki ankhon se khoon agaya tuje dekh k aaaakhhh thuuuu

  REPLY

Hide replies ^

 8 months ago

absolutely right she is damn ugly bitch🤮🤮🤮

The first comment by a female clearly shows a high amount of aggression for the model in the

advertisement calling her a bastard. The name-calling shows that the model is being hated for being a part of the advertisement. The producers and content creators of the ad are not in concern of the commenter and the only culprit is the model according to the commenter. The second comment terms the advertisement as vulgarity. This female commenter also takes an aggressive stance over the advertisement and states that the producers should be ashamed of the ad as the children also watch the TV and thus the ones who do not about menstruation will also know. It is evident that the secrecy of the menstruation is very seriously taken by the commenter and that a natural thing is asked to be hidden so that unrelated persons would not know about it. The next comment displays the same aggression and frustration over the advertisement and similar adverts on media. The commenter calls the airing of these ads a sorry state of media as they are shameless, and the media authorities should be ashamed of it. The commenter asserts that the difference between males and females is of shyness/ coyness and shame, showing that for the commenter males have nothing to do with these qualities. This commenter states that it is a sorry thing that Muslims are also involved in this act, under the religious myth of menstruation being a shameful thing and thus the Muslims should stay away from discussing it. The commenter also suggests that the nation is

disintegrating due to things like this referring to the advertisement. The comment is in every way stating a regressive mindset, obvious of the socio-cultural norms. The commenter lastly asks for banning the ads if there is any shame in capital letters for emphasising the point.

The last commenter states that ‘her eyes filled with blood’ after watching the ‘toxic girl’ (the model). This commenter also shows anger and loathing towards the model in the endorsement under the concept of disgust for discussing anything related to menstruation. The reply on this comment by a female, states that the model is a ‘damn ugly bitch’ which again emphasises the point. The model is called an ugly bitch in contempt for being in the ad of a menstrual hygiene product. This responder has used emojis of a knife and a bomb to show her rage towards the model linked to the advertisement that she has worked in.

Social analysis:

The ideas of freedom, smartness and power related to the use of the product point out that it is the product which can provide the girls with the qualities. The enveloped communication of the matter shows that the advertisement takes into account the taboo present in society and thus tries to deal with it as discretely as possible for modern times. The dancing and singing confident girl puts forth a hyper ritualistic idea of menstruation as it shows the discomfort in only the products used and not in the physical aspect of the phenomenon. The peppy jingle and groovy environment displayed throughout the advertisement caters to the visual pleasure keeping in mind the loathsome connotations of menstruation in the society. The use of socially acceptable alternate terms for the advertisement also point towards the discretion allowed by the society to address such matters, showing that a natural phenomenon is taken as an issue of honour and shame even though the ad takes a little modern stand. The social media response for the advertisement shows the repulsiveness towards the subject. The responders hating the model is a clear issue of the misogynistic notions of performativity. The female responders display aggression over the model being in the advertisement and the advertisement itself due to their internalization of the shame thrust upon them by society. This the for the model infers that being a female, she should be ashamed of violating the other women by publicising a secret.

The sample has been analysed using the Critical Discourse Analysis to understand the representation of the gendered body in the ads.

CHAPTER 5

DISCUSSION AND CONCLUSION

This chapter discusses the analyses of the data and states their theorisation.

5.1.Theorisation and discussion of findings:

This chapter deals with the theorisation of the findings and analysis with reference to the conceptual framework applied for the research. It is aimed at understanding the concepts put forth by the findings and to discuss them through the theoretical lenses. The discussion is done thematically.

5.2.Body and Beauty:

Beauty is primarily a feminine function as it is socio-culturally constructed. Femininity and masculinity can be easily segregated under the findings where the beauty of man and woman are different in function even if similar in the ideals. The gendered advertisements are highly hyper-ritualised; beauty ideal and stereotypes are displayed in an entertaining unrealistic way to capture the audience. The objectification of the female body makes much room for the entertaining content including song and dance, partially exposed women and their heavenly beauty. Beauty product commercials for the females usually include single, young women who impress people around them with their ethereal beauty depicting their availability. Romantic jingles and melodious background music is present in each advertisement for a feminine beauty product; the focus remains on different body parts of the female as the jingles play to praise the beauty. When it comes to masculine beauty products, the scenario takes a turn and pop/rock background scores can be signified which hold very less presence in the ad; the male body is not taken as parts and remains as a whole.

The idea of beauty is feminine domain; the body politics keeps the feminine under the control of appearance. Feminine remains an aspect to be looked at this to appease the gaze. All the advertisements (print and TV) regarding beauty products are normalised as feminine; the idea takes female as the base where the beauty is the main virtue of female body while it remains a secondary idea for the male body. The male

gaze is the prime consumer of the beauty as all the female models are being looked at and liked by the males around them. The female body is supposed to be desirable by men; the desirability comes from the outer beauty which takes away the female's agency and puts the male above her. The social worth of the female lies in her physical beauty; it is validated through the acceptance of the men around her as they pursue her for the looks as mentioned in almost all the advertisements. The idea of self-confidence is directly related to beauty. The socially desirable and noticeable woman is beautiful; her only worth is the physical beauty which keeps her accepted as a human who can be interacted with and thus the confidence can only be due to beauty. This idea can be seen in almost every advert, specially Stillman's skin bleach cream, Fair and Lovely, Care fairness cream and lotion and all the beauty soap ads. Similarly, the practical success of the female is also connected to her beauty.

The same concept is slightly reversed for men. The male beauty is not the norm; the masculine is strong and practical; the female gaze is of secondary importance. The beauty products are labelled for 'men' but not for women as the hegemonic ideals of beauty keep the female body under check to serve the male gaze while the male is independent. The male doesn't necessarily look good for the women or to find social validation and worth. The male beauty products never support any term related to beauty in the product description or the advertisements. The fairness cream is called a fairness cream while the face washes take into account the pollution as an issue and not any kind of social validation. Only one of the advertisements (Fair Menz fairness cream) states the idea of social validation of beauty for male as translated through fair skin, equating with feminine fairness cream ads. Thus, body politics and hegemonic oppression keeps the female body under strict surveillance to look beautiful and is highly objectified as a result. Performativity and body politics rule the representation.

Beauty stereotypes are widely seen in the advertisements regarding the gendered body as ideals are sought after. The post-colonial discourse evidently shapes the socio-cultural constructs of beauty as a fair skin fetish exists as a natural ideal. Power relations again come into play as the white-skin fad is a product of the age-long history of fair-skinned oppressors in the area, the British being the latest, most prominent and effective ones. A fair-skinned person is the superior one in the society

due to the visual link with the superior colonisers. The use of Caucasian⁵ or Caucasian-looking models adds to the idea as the naturalised understanding of fair skin as beautiful; the advertisements keep asserting the idea to the masses who would only accept the fair to be lovely. A clear example is the Lux soap advertisement starring a dusky model. Although, the model is beautiful and whitened in the ad to depict the beauty standards; negative criticism is evident by the viewers where many think she must not be the model for a beauty soap ad. All other ads have employed fair-skinned models who tend to look more Western than Eastern and are accepted as beautiful.

Thus, the ideals are put forward by the media as a confirmation of the already existing norms but also to keep the bodies bound to them. Media's Ideological State Apparatus combined with the hegemonic beauty ideals under the post-colonial discourse and beauty stereotypes give way to the oppression of the un-beautiful; it keeps the non-ideal body under the oppression of the ideal one and calls out its inferiority. Therefore, the advertisement hit the insecurity of the female for not being up to the mark beautiful and thus seek the help of the product to jump into the upper social class of beauty. a noticeable factor in the representation of the female body showing fair-skinned females as the superior ones; it depicts them to be socio-economically better off too. The beautiful female is above her peers be it male or female (in terms of her social presence) and her beauty is a large part of her success. The scenarios depicted for the female beauty never take an average female for the main character, while the males are usually taken in an average/middle-class socio-economic scenario.

The traditional discourse is reassured by advertisements regarding female beauty. A Fair, smooth and youthful skin, a petite physique and flowery delicate body and demeanour marks the ideal of feminine beauty. The ideal is for the society and the dominantly for the male; 'his' attention and desire is the prime motivation. The male beauty is derived in aspects which negate femininity under the traditional approach, centring at strength and wellbeing. Contrarily, a modern male beauty discourse having a feminine aspect has been created through the ads for male beauty products. Though, the traditional masculinity can be seen still intact—a little flavour of beauty taken as

⁵ Being used as a generally understood synonym for European throughout.

fairness added in the ideals. The tall-dark-handsome ideal that has long been used in a way of an excuse for the common male to feel fine about his appearance has been changed by the subtraction of 'dark' from the equation. The male beauty is also being represented with the fair skin as the ads depict fair-skinned men pursuing the fair-skinned women, and the fair-skinned men being pursued by the fair-skinned or beautiful women.

It can be noted that the ads from the early years of the sample (2010-11) depict the investment in fairness and beauty as a feminine trait and depict the notion of using beauty products as insulting for men, just as the stereotype exists. They deal with the idea of men using fairness creams in a humorous mode, telling the masses in a light way that men can be fair, and fairness makes men more handsome. The new masculinity is constructed as ads act as the Ideological state apparatus where the social class already established for the females is now in practice as a norm for males too. The advertisements for the male beauty products in the latter years take fairness as a natural part of the ideal, depicting an altered masculine. Still, the representation remains highly biased as the female body must be beautiful under the same old ideas as the object of pleasure for the gaze. Contrarily, the beauty is still not central to male body; it is linked to practicality such as work (Fair and Lovely for men ad) or skin health (Fair and lovely, Golden Pearl men's face wash ads) in the first place while the idea of beauty comes as a side benefit.

5.2.1. Body and Grooming:

Body grooming is an important part of personal wellbeing and personality development of an individual. The representation of the gendered body is present in almost the same ways as it is present for beauty. The social constructs which demarcate the masculinity from femininity are much more evident in the ads under this theme. Therefore, gendered bodies are represented in clearer ways. Grooming is for everyone; the general idea is gender-specific as the ads for hair removal and management display it. The ideas of beauty are prevalent for the female body even for the personal wellbeing, while male grooming again takes a practical outlook. The dichotomy of masculine and feminine performance heavily draws from the body politics which keeps the feminine captured under beauty ideals and relates practicality and social or physical

strength to the masculine. The male body is meant for serious work; he is the saviour and the independent warrior who works hard. The use of Cricket players as a male model in the ads pertaining to body grooming and beauty alike is a manifestation of the stereotypical masculinity; where a sportsman isn't used, a clearly brooding male is presented. Male body grooming has no direct relation to beauty. The body to be groomed is taken like the body being beautified as the main need is practical for the male body. The idea of pleasing someone's gaze is not the focus, rather efficiency, agility and personal betterment are concepts primarily linked to the male body grooming.

Female body grooming is more about the look than the practicality. The notion of 'look' and beauty are dominating, the personal wellbeing as the body is represented to be looking good for it to be accepted. Where the hair removal and management ads take the masculine in practical scenarios of work and personal growth, the female body is taken as a feast for eyes. One advertisement explains the idea well as it depicts the social difference between masculinity and femininity. The representation of the gendered body in the Anne French hair removal cream advertisement is the generalised depiction of the construction of the gendered body. It presents female models displaying general masculine and feminine; the masculine exists for self; his body is for himself and social validation isn't a need. It is strong and agile and is not an object to look at. The female body, on the other hand, is fragile and beautiful and therefore to be looked at and praised by others. The man doesn't smile but the female does. Thus, the colourful, delicate exposed body is feminine without which the world will be dull. The male body's depiction is usually clothed, while the female will always be present in clothes revealing more than her face and hands unlike the male.

Similarly, a clear representational bias can be seen in the advertisements for the Samsol hair colour ads. The two ads depict a male and a female user each. The female is just according to the prevalent beauty ideals. She is tall, fair-skinned and thin, while the hair colour is to enhance the beauty and look of the model. It gives her an exquisite look which flatters the other model and the security guard portrayed in the ad, who even salutes her. the irony is that the exquisite female is up for a small salesgirl job as depicted by the ad. The humour insults the non-exquisite looking female to be lesser than the main model as she cannot get a job without looking good and high profile.

Contrarily, the advertisement regarding the male user has no such ideas. The male user's benefit is regarding his youthfulness. Though the idea still pertains to the look of the user, it takes a different perspective as the main issue is not beauty and its economic benefit but rather social wellbeing. The male user is depicted as an old person who by using the hair colour has achieved a youthful lustrous hair. Youthfulness does come under aspects of beauty, but the idea is not about it in any way. Rather, the humour is about how by only looking at the hair of the common old man, one can get him mistaken for a young one.

The power differential between the gendered bodies explains for the specific representation. The data presents the female for the male. The body ideals for the female maintain it within the realm of beauty for the onlooker, keeping her subjugated as inferior in status to the male body. Be it the traditional masculine or the modern versions, the male body is represented with a life motive and a realistic story. The advertisement for Krone body spray, Macho soap, Gillette razor, Samsol hair colour and Head and Shoulders ads depict an array of masculinities, but the base remains the same. Strength, efficiency, practicality takes the centre stage as an independent backstory is told. On the other hand, the ads of Anne French, Diva body spray, Samsol hair colour or EU cream depicts the female body in need to achieve smoothness, softness, fairness and visually pleasing presence for others—namely the male gaze. These ads convey the prevalent norm of how the female body should be, in order to be accepted by society.

The post-colonial beauty discourse prevails for the female body as only fair-skinned models are used. In addition to the beauty, the ideal groomed female body is also a derivative of the westernised model. The body ideals aim at a super-model ish image of the female who is superior socio-economically. An average woman or even an average relatable story is nowhere to be seen while the men's grooming ads are typically based in their relatability to the average male. The only relatable aspect of the content regarding female grooming is again based on the beauty concerns where social and male validation is taken as relatable. The ideas are romanticised as the hyper-ritualistic advertisements keep depicting the female body in a highly objectified manner. The male body is threatened by femininity even with using a beauty soap intended for females as depicted in the ad for Macho deo soap. The ad presents the

Macho ideal man and keeps him away from the insult of even using a soap. The femininity is again depicted under flowers and silk while the male is strong and independent, even having hints of violence in the depiction (Krone body spray ad, Macho soap ad, Head and Shoulders ad).

5.2.2. Body and General Health:

Health generally encompasses similar attributes for both genders. Naturally, not much of a gendered difference can be expected in the depiction, unless for the certain cases which pertain to a particular gender. Overall, the products related to health may emphasise on one gender but are generally usable. The gendered perspective in case of general health can be understood under the socio-culturally constructed gender roles. The representation of the gendered body directly comes from the social construction of gender performance and how the products being endorsed are being related to them. Male and female bodies are represented in highly contextual scenarios which communicate how the bodies are socio-culturally present and accepted as natural. A clear practice regarding gendered body can be observed in the advertisements for the germ protection soaps. Almost all the ads usually centre on children; male children are focused as the main models in most of them while the concepts do not go much far from sports/play based ideas.

Advertisements including those of Lifebuoy and Safeguard typically revolve around children playing and having a risk of sickness as a result. Male children are usually depicted playing in a garden or field, they can be seen bathing also as the male body is not coded for social honour. One advertisement depicts a female model and that marks the representational bias. The advertisement for Safeguard soap presents a teenage girl worried for a pimple which might have been due to germs or skin infection. The comparison between the generic ads for the product clarifies how the male body is viewed differently from the female body under the norms. The male children are depicted in scenarios which exist as norms for them; athletic behaviour is a major aspect of a male body and gender depicting physical strength and agility. The female body, on the other hand, is firstly underrepresented as no advertisement in the sample (except for the selected one) takes a female as the main model whose health is discussed. Secondly, the ad representing the female body as the focus of health takes it in its social construct

of beauty linked to health. The pimple tarnishes the face whose social value is beauty. This concept is employed being a relatable idea for the female masses but also for the males as acne is a common problem in teens of both genders.

The body ideals formed through the body politics of the society keeps the female body as a subject of weakness and beauty. While the germ protection soap underrepresents the female body, calcium supplementing Nesvita's ads wholly represent the female body. Here, the over-representation is again a bias. The product though generally usable emphasises on the female health due to the prevalent nutrient deficiency in the country's females. How it represents the female body tells the constructs and gender roles attributing to the biased representation. The female is weak, it is not athletic and is still viewed under body ideals of beauty. Health is also a base for how she looks, thus again reducing her to an object of the gaze. One ad for the product takes a model trying to be fit to look good at a wedding while another ad depicts highly sexualised body images to pass for the average female. one advertisement depicting the female model to be athletic takes her as a guilty exception due to using the product. The athleticism though is depicted just by a ball throw which negates the classic girl-throw and is therefore deemed impressive. Similarly, the print ad for cooking oil presenting an anti-body-shaming campaign centre at females as the norm exists more for females than for males.

In accordance with the ads pertaining to body grooming, the general health ads also portray the health of the male body as a more personal and serious practical issue, while the depiction of the female body health remains under more social dependence. Female health is hyper-ritualistically presented in relation to her domestic responsibilities (Panadol ad), gender role depicting weakness (Hashmanis, Nesvita ads). The advertisement depicting the female model in the painkiller's ad creates a whole background relating to the female doctor's pain while the same product's ad presenting a male doctor doesn't need to develop any such backstory. The male user's pain remains highly personal while the female user needs to create a family bound story to make the audience empathise. These ideas come from the power relations as the domestic stereotypes remain intact for the female who is portrayed as a caretaker for others (depicted in ads of Dalda, Marhaba Joshanda, Panadol and Lifebuoy). The male health is generally related to his self as a separate important entity or related to his work.

Career and strength-based ideals rule the representation of male health as seen in adverts for Johar Joshanda, Marhaba Joshanda and Lifebuoy. The male health is either the part of his physical efficiency, career goal or personal.

5.2.3. Body and Reproductive/Sexual Health:

The concept of reproductive and sexual health in itself is gendered. Therefore, the representation of the gendered bodies is present under the socio-cultural and religious norms. No other theme deals with the additional religious ideology as the concepts of the reproductive and sexual health and thus the representation varies slightly from the previously discussed themes. The power dynamic of the body politics is the most evident in this theme as the superiority of the male gaze and male body are prominent even in the ads centring at female health. The agency lies with the male; the female is typically dependent for sexual and reproductive health on the male and cannot decide to do something for herself.

Reproduction and anything remotely related to it is considered a taboo in the society. the representation of the gendered body regarding specific health in the ads creates a clear picture of the social norms and their construction under cultural and misunderstood religious notions. The female body is the object of social honour. Throughout, it remains the object of the male gaze where the existence and representation must be according to the gaze. The social honour keeps the female body under security where the honour must not be disturbed, and the representation must remain more in lines of non-representation. This non-representation can be understood through the advertisements for male contraceptives and menstrual health primarily. Both ads regarding menstrual health never directly address the issue, rather depict a hyper-ritualised and romanticised idea regarding the concept. The commercial for Butterfly never verbally states anything regarding menstruation, except for the brief and indirect introduction of the product. The advertisement is also met with a positive response. The ad for Always also depicts the issue in a similar but slightly more representative way which met harsh criticism regarding the vulgarity of the ad. Though both ads paint quite an aesthetically pleasing picture for the issue commonly disgusted upon; the ad having a more indirect communication meets with a better response. The honour gives way to shame only linked to the female body.

The state-run ads for family planning and contraceptives also depict a similar, non-representative strategy. The female is a mute part of the story in the ad for Saathi where the whole idea of responsibility is for the man of the house under the gender roles devised by the society. The male body is superior to the female as it has no issues regarding social honour; the depiction of male as a user while the female remains a background existence remains without any critique. Contrarily, the non-state ad for Josh condoms is banned as a result of the controversial depiction of the issue. The ad takes a humorous take on family planning and sexual health where the female model is presented in socio-culturally frowned upon the way. The females are the eye candy and the concept is based on her physical and socio-economic superiority over the male model. Only the female model is criticized for her presence while the male model or most of the times the concept of the ad isn't brutally responded to. The only reason for such response is the honour and shame connected to the female body and its discussion under sexual themes.

The state-run campaign ads keep in focus the prevalent socio-cultural norms regarding taboo topics like family planning. The Ideological state apparatus is efficiently at work using the existing norms and conveying sensitive messages through them. The prevalent socio-cultural norms are therefore given the highest power as their safeguard seems to be the main goal in order to efficiently educate the masses. Banned ad of Josh proves this idea as by the public backlash it was taken down after its initial airtime. The advertisement for family planning and maternal health show the cultural norms taken as natural; the Sindh govt. ad for maternal health and family planning takes a highly sympathetic take, showing an unhealthy mother. The scenario created represents the oppression of the common female as a gender and as a body which is the property of the man. The idea of beauty as the worth of female is evident as the whole content is based upon that. This particular advert states the generic representation of female body as it exists in the society; taken as equal to her physical worth and having no agency over her own body and health. The concept puts her directly in the control of the man where she has to create a narrative regarding her physical attraction for her health to be taken seriously. The advertisement for Josh also bases the concept of the physical beauty of the female.

The religious ideology is prominent through the social response regarding the advertisements for menstrual and sexual health as they are usually deemed vulgar. The reception bases its ideas on religion and derived myths regarding the idea and therefore blatantly bashes most of the advertisements in this regard. The cultural norms are mingled with religious misunderstanding; the ideas of honour and shame related to the female body remain prominent while no such notion presides over the male body. The male body is neutral, is respected while the female body is taken seriously only in when a certain religious and cultural taboo is pursued. The notable idea is the non-existent shame and honour when it comes to the ads regarding beauty products or grooming where partially exposed female body is a norm. The issue therefore remains for the body in a natural way but not much is said for the sexual objectification in the beauty related advertisements as it is a naturalised norm for that arena. The body again is represented with a stark bias, giving the upper hand to the male while keeping the female body in accordance to the male gaze and consequently the social norms.

Under all the analyses and discussion of the data, the research questions of the study have been well answered. The representation of the gendered body, its tools and mechanisms and its underlying concepts can generally be attributed to the social construction of gender and body where the body politics keeps the gendered body under heteronormative and largely stereotypical constraints. The socio-cultural norms of the gender performativity create the discourses for the representation of the gendered bodies. The differences between the representation of male and female body are the consequence of how the gendered bodies are constructed; the female is primarily an object of gaze and exists in dependence while the male body is independent and more autonomous. The social reception and influence of the representation is also affected by the socio-cultural norm, as most of the social media responses are stated according to the norms.

5.3 Gendered Body and Space:

The concept of pace in media refers to the setting of the scene or existence of anything depicted on the visual medium, denoting multiple aspects and characteristics of the characters (Jensen, 2014). When focusing the representation of the gendered body, we come across the stereotyping and gender imbalance symbolized through the

use of space for presenting the body in certain constructs. The ‘place’ of the genders is depicted by constructing related spaces for them where the socio-cultural and political constructs reconstitute the viewer, according to Mannekar (2002) as cited in Moinuddin (2010). The analysed data represents the gendered body in the dichotomised spaces for the masculine and feminine given the heteronormative constructs. The traditional pairing of spaces with the genders in their physical presence is commonly seen throughout the themes analysed.

Overall, the female body belongs to confinement of home and family in its traditional roles of mother and caretaker as seen in multiple advertisements in the themes regarding health particularly. House, market place, school and similar spaces of containment are the placing of the female body while the male body exists in more open spaces such as streets, roads and vehicles, travel and workplace. A non-traditional and modern feminine space could be observed very clearly in many of the advertisements including a workplace or a sports arena; spaces typically attributed to the male body. Still, the male body is symbolised under the lesser constraint of the space than that of the female body. This can be specifically understood from the ad of an eye hospital where a female model is confined to an inhumanely small space. Why a male body is not paired with such use of space and constraint is therefore understood through the context of the spatial use and its symbolism in the society.

Metaphorically, the spaces attributed to the gendered body also affect its representation in the advertisements. The male body finds itself confined in practical and less emotional spaces such as work. Even with the emphasised health concerns for the male body and lesser and indirect exposure to the beautification; the male body is represented in unsympathetic space. Conversely, the female body is confined to the social gaze being a physical entity where beautification remains the basic construct to hold it. The female body also falls in the space for the more sentimental presence. The metaphorical spaces therefore affect how the tangible spaces suit the gendered body.

5.4 Gendered body as a Socio-Physical entity:

The gendered body is not simply just the physical existence of human but also a socio-cultural phenomenon as I have discussed in the reviewed literature and proven through the analysis of the data. In Foucauldian terms, the gendered body exists and is

thus represented as a docile body. Both the male and female body exists under constant social surveillance which through hegemonic socio-cultural customs keep the bodies regulated to their certain roles and scenarios (Hristova, 2011). The order is maintained by socio-cultural body ideals and gender roles. The surveillance keeps tabs on the femininity and masculinity to be relayed through the bodies by confining them to these constructs. This can be specifically seen in the case of the beauty ideals for the female body which are synonymised for femininity in the advertisements here the gaze of society and specifically the male is a threat which motivates the female body to pursue certain ideals. Similar is done for the male body by keeping it different to maintain its superiority over the female body in most of the scenarios.

The gendered body is hence oppressed where the bodies not considered the preferable norm are marginalised. The oppression comes from the pursuit of the ideals; the bodies not meeting the accepted femininity or masculinity or a beauty standard are marginalised in the society thus giving way to discrimination of multiple sorts. The masculine body is represented as athletic while the female body as weak and generally as a sexual body. The post-colonial body ideals oppress and marginalise the gendered bodies on a large scale where body-shaming oppresses the female body most specifically. A clearly fair skin, tall and slim stature is pursued by the feminine body with a slight addition of strength for the masculine body as observed in the advertisements.

5.5 Post-colonial Body Ideals:

Fanon has explained in detail how the colonised body pursues the coloniser's status, taking it as an ideal. He states the discomfort of the black Antillean by their own skin and language (Clitandre, 2001). The advertisements analysed depict a similar situation where the socio-cultural ideals of body and beauty do not go any further from the same coloniser ideality. South Asia has seen a fair share of colonisers, all being Fair-skinned. The last British rule left a permanent mark on the socio-cultural status of the brown body, colonizing it too and keeping it oppressed as an inferior entity. The society takes after the ideals and tries to conform with the superior race when it takes beauty and fairness as synonyms when advertising beauty products. The dark skin complex is heavily presented throughout the advertisements where the fair-skinned

person is depicted as well settled and sought after in the society whereas the dark-skinned person is sad, less groomed and faces clear discrimination in the society.

The post-colonial body ideals are considered a pre-requisite when it comes to beauty. the feminine body is subjected to the ideas of thin, tall and of prominently fair skin. This aspect is found in almost all the advertisements analysed where the ads for beauty products particularly dictate the terms for feminine beauty to be 'White'. The similar body ideals are present for the masculine body but are just not dictated through very clear means in most of the advertisements. therefore, the pursuit for the 'Whiteness' is clear through the use of the models pertaining to the body and beauty ideals, the content of the advertisements and its reception in the society. As a result, the original body is oppressed and thus marginalised.

5.6 Socio-economic repercussions:

The representation of the gendered body exists under the socio-culturally constructed body ideals where individuals pertaining to those ideals are chosen for the representation. The beauty ideals for the female body keep the marginalised females who do not conform to the standards, having a difficult time in the media industry. The advertisements chose the models on the base of their popularity; the male models too face the same fate but to a lesser extent where only fair-skinned individuals are taken for endorsements. The incidence of fair-skinned models in the advertisements outnumbers the ones more at the level of the common masses of brown skin to a high extent.

The darker models find negative reception specifically if taken for endorsing beauty products and thus an economic class is also developed as their employment is hindered. The fair skin ideal creates the cultural capital which as a result translates into economic capital too. This representation, as is present due to the post-colonial colourist discourse, takes the fair-skinned as superior also portrays them to be of a superior economic class as a result. Contrarily, the models which do not come under the body ideals are typically depicted to be of lower socio-economic classes thus emphasising the existing ideas.

5.7 Unclear PEMRA regulations and representation of gendered body:

Pakistan Electronic Media Regulation Authority (PEMRA) has regulated the media content to suit the socio-cultural and religious sentiments since the beginning. What makes the content of the advertisements analysed an issue is the regulations and their application, as the application cannot be seen anywhere other than the advertisements depicting sexual and reproductive health.

- (e) contains anything indecent, obscene or pornographic.
- (f) contains abusive comment that incites hatred and contempt against any individual or group of persons, on the basis of race, caste, nationality, ethnic or linguistic origin, color, religion, sect, gender, age, mental or physical disability;

Figure 3: PEMRA COD, Rule 3 (e,f)

According to the code of conduct (2015), the content including obscenity and indecency cannot be aired. Advertisements for Josh have been banned under Rule 3's part *e* for public backlash, claiming the advertisements to be obscene and against the social values. The advertisements analysed here, especially under the themes regarding beauty and grooming of the body, depict a higher degree of obscenity presented as the highly sexualised and exposed female bodies are a norm of the content. This situation presents the norms of the society where taboo is linked to only certain aspects while in other ways the regulatory authority, as well as the viewers, turn a blind eye. Secondly, the authority also does not define "obscenity" in clear terms as it calls anything which cannot be viewed with the family to be obscene—jeopardises the whole idea of what content actually belongs on-screen (Ali, 2018).

Part *f* states the condition for not airing content if it deals with abusive commentary or incites hate towards individual or group of persons on the basis of "race...colour, gender...". The analyses suggest that most of the advertisements under the themes regarding beauty, grooming and health might actually be banned if this rule is taken and applied seriously as the representation of the gendered body on the basis

of gender, colour and indirectly the race incite hate and negativity for the non-ideal bodies. This again emphasises the fact that those discriminations are a part of the society and thus are reproduced commonly in the content of the advertisements.

5.8 New conceptual framework:

The discussion and analysis of the data have stated a slightly different make-up of the initial conceptual framework employed for the research. Many linkages have been observed to be happening in a two-way motion as they co-exist as cause and effect. Slight rearrangement and an addition of two ideas are also present according to the study. The reformed conceptual framework is presented after the original one for visual comparison. The alterations in the original framework have been discussed afterwards.

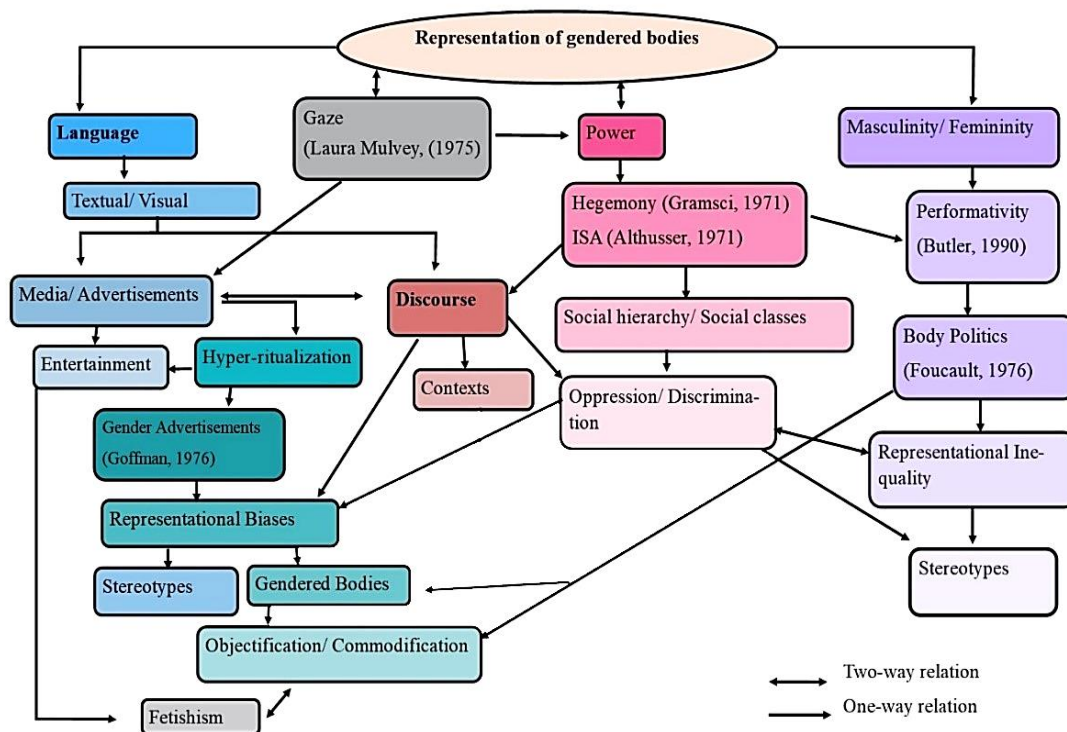


Figure 4: Original Conceptual Framework

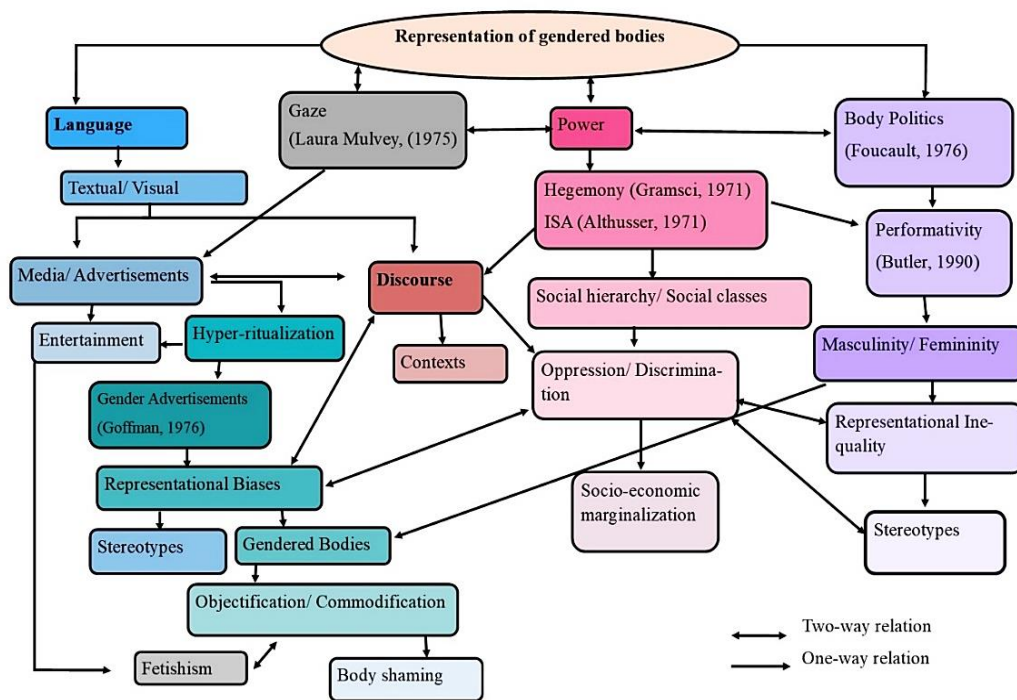


Figure 5: New Conceptual Framework

Much of the concepts can now be seen as two-way relationships rather than a single way. Starting from the top, body politics and power are both cause and effect as the power structures use and produce the body politics, while the body politics in motion does affect the power dynamic as a result. The body politics gives way to the performativity as the power structures and body politics produce the accepted performative acts of the gendered body and thus produce certain masculinities and femininities. The oppression and discrimination of the genders and gendered bodies resulting from the social class systems create socio-economic marginalization for the bodies oppressed and misrepresented or under-represented. The stereotypes also behave as both cause and an effect of the discrimination.

Power and gaze also have a two-way relation. The gaze is being pleased through the representations; the gendered body is presented and formulated according to the power structure and the higher class—males in this case. The gaze, therefore, depicts the gendered body in accordance with the powerful while asserting the ideals and thus providing power to the holder of the gaze. Discourse and representational bias have also

been observed having a two-way connection as the discourses which generate the biases, then aid in the generation of resistance discourse. Lastly, the gendered bodies when seen through objectification also produce body-shaming besides stereotypes and fetishes. The addition of body-shaming relates to the objectification theory where the certain ideals of body image are pursued, and bodies are gauged upon them.

5.9 Major concepts of study:

A precise account of the major concepts and theories linked to the study are presented below:

- The theory of **Gaze** by Laura Mulvey (1975) explains the representation of the gendered body in the study whole. It states that content is typically produced for the pleasure of the heterosexual male's gaze in the film (media) —due to asymmetry of power between genders in societies. This can be seen throughout the study as representations cater primarily to the male gaze.
- The concept of **Hegemony** by Antonio Gramsci (1971) explains many of the social values and perceptions regarding the gendered body according to my study as the consent-based notions of gendered body and beauty have been spread across the society as common sense; thus, naturalising the concepts.
- **Body politics**, a derivative of the concept of BioPower by Michael Foucault (1976) is applicable to the study results as various norms as the human body is regarded as a social object. The social rules of masculine and feminine maintain the bodies in society through various channels of control.
- The **Theory of Performativity** by Judith Butler (1990) explains much of the study findings as to the masculine and feminine performances as guided through the society as naturalised symbolisms produce bodies as masculine or feminine. Resultant differences create discriminations and oppression.
- The concept of **Ideological State Apparatus (ISA)** given by Louis Althusser (1971) can be seen applicable partially to the study. The idea of non-state machinery such as media maintaining the social values according to the writ of the state, prominently in the case of advertisements pertaining to reproductive and sexual health.

- Erving Goffman's **Hyper-ritualization** (1976) relates heavily to the study. The concept states a stylisation of reality which is largely unattainable and unrealistic; it can be seen as the core component of most of the advertisements studied.
- Another concept of Goffman, **Gender Advertisements** (1976) is also prominent as the display of femininity and masculinity is almost all the times according to this concept. The masculine being serious, athletic, strong, dominant and in control of his body, while female as soft, vulnerable, sexually appealing and available, touching self and not in control of her body can be seen clearly in the advertisements studied—as studied by Goffman.

The chapter has discussed the findings and analyses. It has put forth a new conceptual framework with the addition of some small concepts.

5.10 Conclusion:

The representation of gendered bodies in the Pakistani advertisement has been analysed using the Critical Discourse Analysis. The research concludes that the gendered body is represented in a biased way in Pakistani advertisements. The female body is objectified and commodified; the beauty is constructed for the feminine while the male remains dominantly unaffected by a need for social validation. The power differentials between the genders maintain specific gender roles devised under the presence of gendered bodies for their socio-cultural maintenance. The representation goes according to the prevalent norms, even in modern representations, therefore, keeping the imbalance intact.

The multiple representations of the gendered body in these advertisements are accepted or rejected by the viewers based on the prevalent norms and cultures. It can be clearly seen that a high level of discrimination when it comes to body ideals and body roles as attributed to the genders; these discriminations and their wide acceptance in the society presents a disturbing view of the society and its norms regarding the subject. Secondly, much of the representation specifically of the female body as a unit and also as relative to the male body goes against the regulations of PEMRA besides being opposite of the socio-cultural values.

5.10.1 Recommendations:

- PEMRA needs to look at the content of the advertisements more keenly so as to eliminate the alarming representational biases, sexualization and stereotyping besides body-shaming of the gendered body in the advertisements which are against the rules of the regulatory authority.
- A better, clearer and more objective definition of obscenity must be provided by PEMRA.
- Initiatives towards an inclusive representation of the gendered body are needed on media and especially in advertisements. Transgenders should be included and represented in the advertisements to promote inclusiveness and body positivity.

5.10.2 Limitations of the study:

- Time constraint has been a big factor to limit the study to thematic areas. I aim to further study a larger sample with the inclusion of various other themes in further research.
- Primary data collection was not possible due to the time constraint and so the social media responses have been analysed as they pose an apt alternative.
- The data has been selected on the base of availability and accessibility. A larger sample of print advertisements could not be studied due to the unavailability of magazine issues.
- Availability of the social media response is another limitation for the study as many advertisements do not have a prominent social media presence. Still, in the absence of verbal responses, the likes and dislikes and views have been analysed for some data as they also provide the reception of data.

5.10.3 Significance of the study:

The present study will extend the existing knowledge about gendered bodies in media. The research has investigated the representation of gendered bodies in the Pakistani media which has remained quite unexplored by keeping the focus on the depiction of gender only. The study will help in understanding the dynamics of representation of the gendered body and thus will expand the knowledge about existing ideas in the Pakistani media regarding the research matter for further studies. This study may also prove useful regarding the media regulations for the betterment of the media content.

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