



RESEARCH PAPER

Challenging Gender Stereotypes: A Semiotic and Critical Approach to Pakistani TV Advertisements

Dr. Shaista Zeb¹ Anum Saeed² Dr. Rubina Masum³

1. Assistant Professor, Department of English, National University of Modern Languages Islamabad, Lahore Campus, Punjab, Pakistan
2. Lecturer, Department of English, University of Okara, Punjab, Pakistan
3. Assistant Professor, Department of English/Business Management, IQRA University, Karachi, Sindh, Pakistan

DOI

[http://doi.org/10.47205/plhr.2021\(5-II\)1.1](http://doi.org/10.47205/plhr.2021(5-II)1.1)

PAPER INFO

ABSTRACT

Received:

May 07, 2021

Accepted:

August 07, 2021

Online:

August 10, 2021

Keywords:

Critical Discourse
Analysis
Gender
Stereotypes,
Pakistani TV
Advertisements,
Semiotic
Approach

***Corresponding
Author**

szeb@numl.edu.pk

Advertisements, being an expression of any post industrialist society, have always been the concern of research in social sciences, especially in sociolinguistics, to explore the gender roles. But in the recent many years, their emphasis has been shifted to the researches on stereotypes. This study seeks to explore distinct and challenging portrayal of male and female gender roles in Pakistani TV advertisements in the contemporary times. After exploring the relevant literature on stereotypical images existing in Pakistani society, a gap has been found in the field of gender studies. The researcher intends to deal with idea of how to break stereotypes via TV commercials with the help of semiotics and critical prescriptive to language used by the advertisers to serve their interests. Barthal's Semiotic approach(1994) presents an insight into audio-visual aspects of the advertisements and takes words as symbols, whereas critical perspective of Laclau and Mouffe(1985) probes deeply into discourse of advertisements to uncover the hidden ideologies behind the words in broader social and cultural contexts.

Introduction

Advertisements are significant tool which serve as gold standards for consumers' products (Thomas, 2000). They are usually found to be pertaining to a social reality (knoll & Eisend, 2011). Social realities and social roles assigned to individuals are presented through media (Brooks & Hebert, 2006). Media affects the way people perceive their social realities and also takes an important part in shaping gender roles existing in society. The interesting element to find in media is their portrayal of breaking and challenging gender stereotypes over period of time.

Previously both national and international media have been dealing with stereotypical images of men and women in a society but recently a change has been observed in Pakistani media regarding these stereotypes.

Television is a vital and the most popular form of Pakistani media and has been given more attention by Pakistanis as compared to any other kind of medium. Keeping this fact under consideration, advertisers invest their huge budget on TV advertisements. A survey by Gallup (American research oriented company) in 2014 reveals that almost 28% people spend their time watching TV on weekends, only 5% do exercise, and 14% prefer to hang out with friends on weekends. Advertisements are hence the most famous source to access individuals of a society. It is also for this reason that a significant interest has been taken by the researcher to examine gender stereotypes as presented via TV advertisements.

Men and women have different roles in various societies and cultures, even within the home, men and women are assigned different responsibilities. These differences are not only culturally constructed but also socially constructed (Moser, 2003). Pakistan is a male dominating society where power is linked to male members and it in turn has got serious implications since society starts taking these portrayals as ideal to be implemented on their daily lives and it affects the overall image of a society where male and females are treated on unequal basis (Bushra, 2011).

Stereotypes in media and particularly TV advertisements have usually been unchallenged and unbeaten and always found to be protected from receiving any type of changes. Yet I have seen an amazing change in Pakistani TV advertisements and haven't found any work done in this regard- it is about changing and breaking stereotypical images of men and women in a society.

No matter how modern the world has become stereotypes are still prevalent in all the societies either eastern or western. According to Frith and Muller (2003), notions of power and success are more likely to be associated with males. Further, Glascock (2001) also stated that independent roles are allocated to men and subordinate roles are assigned to women in most of the TV advertisements.

According to Professor Coltrane and Adams at the University of California, women in advertisement are usually presented at home, busy with their families and household work, taking care of others and less involved in job or any other outdoor activities after evaluating 1500 TV commercials.

Barthel(1994) states that depiction of male and female characters have always been of narrower range in TV advertisements. McArthur and Resiko in 1975 and Schneider in 1979 also showed the same viewpoint that typical gender stereotypes are presented via TV advertisements such as the presentation of men in offices, workplace, outdoor and as a banker, father, and happy go lucky youngster. Lauzen(2008)also mentioned that women are usually portrayed as busy in house chores in TV advertisements whereas men in occupational roles. Milner (2005) in his

study in Ghana, 46.8% men are showed in outdoor TV commercials with the ratio of only 24.6% women.

Literature Review

Ping Yaw and Yue Tan(2014) consider advertisements as responsible for representing ideal image of gender in a society. Also, Potter (1998) declares advertisements as responsible for creating and carving images on people's minds regarding gender stereotypes. Masse and Rosenblum(1998) argue in their study on gender that men in dominant and women in non dominant positions in TV advertisements are root cause of gender stereotypes in a society.

According to the study of Rick Nauret, 48% of women are presented as sexualized objects in 1960's TV ads and 80% in 2000's TV ads in America. American society is also patriarchal like Pakistani society. Besides all its advancements and modern trends, American men still dominate the social institutions. Much research has been conducted with stereotypical images of men and women in TV advertisements.

According to Zainab Kamran Mirza in 2011 in her work: "Male Gender Stereotypes in Pakistani Advertisements," men are usually presented as active, intelligent, hardworking, passionate, and busy in outdoor activities where as women are loving, caring, and busy in house chores as presented in Pakistani TV advertisements so they are responsible for promoting masculinity and female oppression in a society. She further stated that we see women in TV ads as taking help from the products to amuse and entertain their husbands and hardly any man has been observed in a kitchen except if he is a renowned chef.

Hazir Ullah and Hifsa Nisar khan (2014), in their article on: "Objectification of Women in TV Advertisements" also found women as running after beauty products as sexist symbol to entertain the men in a society or to gain their attention as sub-ordinate being. Women's success seems to be dependent not only on her talents but on physical appearance and looks and its very much important for them to engage themselves in becoming pretty otherwise society will not accept them or give them respect (Ullah & Khan,2014).

Gender stereotypes are largely presented via advertisements in Pakistan. However, this research has found a gap in already existing literature in analysis of TV advertisements - breaking and challenging gender stereotypical images of men and women in Pakistani society if any.

Material and Methods

The qualitative analysis exploiting critical and semiotic methods as methods of investigation has been used by the researcher for this critical inquiry. The most important disparagement against quantitative research on the assessment of gender

roles centers on the feature that statistical content analysis usually illustrates the visual nature of audiovisuals but does not supply an in-depth analysis and interpretation about the concealed (Norenee, 1977). In addition, a quantitative analysis usually does not look into advertising as a conciliator stuck between economy, culture and society (Pazarzi & Tsangaris, 2008). Therefore, a qualitative study is carried out i.e. a textual analysis that aims at the investigation and exploration of all those elements in which femininity is envisaged, created and projected in society via five TV commercials to the vulnerable minds

Textual analysis has been extensively used in cultural studies to expose the favored meanings programmed or encoded in a text. Particularly, this textual analysis aims at showing and illustrating how ideology and meanings are provided, established, and conceptualized by TV commercials to define a masculine or a feminine gender in a culture. This is evident and obvious in the analysis of TV advertising since textual analysis has to deal with only smaller number of texts, however always aims to probe deeply in the denotative or literal meanings, to reach to more implied, hidden, connotative, symbolic, or associative meanings, via the researcher's understanding and subjectivity rather than orderly measuring in case of statistical data. By exposing or revealing the connotative meanings and their deeper societal meanings along with projection of ideologies, people can conclude accordingly about portrayal of women and investment of particular ideologies as invested in an advertisement. In Barthian view of visual semiotics, every image can have two possible levels: Denotation and Connotation. Denotation is 'what, or who, is being portrayed? Whereas Connotation refers to what ideas, beliefs and values are presented via what is represented (Van Leeuwen, 2001). Barthes considers intricate semiotic collaboration and interaction since the image is connected to ideological and social facets which are understandable by reaching at the connotative level. The semiotic analysis of each audiovisual text concentrates on visual issues concerning the way advertisers construct the intended messages, while critical discourse analysis approach concentrates on the question of how those meanings reflect or support the dominant patriarchal ideology.

Theoretical and Conceptual Frameworks

Critical Discourse Analysis does not primarily emphasize on the construction and establishment of meanings, but how these meanings mirror and promote the dominant patriarchal ideology and then how naturalization of a dominant discourse licenses a discourse as legitimate or legal in the society. Since it has been discussed earlier that commercial advertisements are portrayal of cultural aspects of a society, different and distinct methods have been used in the past to study cultural phenomena. However, in accordance with the other qualitative patterns of sociological investigation, they inexorably put emphasis on "circle of meaning" as mentioned by Derrida (1979), and Laclau and Moufee (1985). For them, nothing has got its boundaries outside of discourse; and other variables such as race, gender, nationality, and socio economic status are purely discursive. Bearing in mind the key words and principles of critical discourse analysis (Van Dijk, 2003), it can be

accomplished that gender and representation are the major areas of critical discourse analysis. In fact, they are the communal theme of several researches in this field.

Moreover, Critical Discourse Analysis is quite complicated and complex in its philosophy being qualitative in nature. Its numerous and various approaches have made its procedure more complex. For that reason, the focus of this study is going to be on a definite approach of critical discourse analysis in order to gain a noticeable and ideal vision of a cultural phenomenon. As stated above, the investigation of representation ought to go ahead of the semiotic approach to offer or supply a more comprehensive analysis.

This study of gender representation connects critical discourse analysis to semiotics approach and exploits a discourse exposing gender stereotypes. Laclau and Moufe's (1985) approach is the most suitable theoretical framework of exploring and explaining text for the whole discourses entrenched in advertising concerning gender roles and its discourses. This theory is principally derived from Foucault's elucidation and interpretation of macro semantic system. It assists researchers to recognize discursive dissimilarity and antagonism among discourses and gain an insight into signifiers to find out what discourses they fabricate and which discourses are marginalized.

Two theories have been interlinked for this study as the purpose of the researcher is to highlight not only meanings through audio-visuals but also reflection of those meanings. The present research contributes to the recent understanding of TV commercials which represent women as occupying different gender roles which have not associated with females in Pakistan in the past. The popular advertising tactics targeting gender roles are investigated to Therefore, a thorough analysis of advertising, representations of women and the preferred meanings in advertising are presented.

Research Sample

This paper is based on purposive sampling, the most common sampling method in qualitative research (Creswell, 2007). The purposive sampling approach is used when samples are chosen because they have meticulous characteristics that will enable detailed exploration and understanding of the central questions that the researcher intends to study (Ritchie & Lewis, 2003).

For the purpose of this paper, only five television commercials from Pakistani TV's Channel- Hum, ARY, and Geo are selected and analyzed because these channel are popular than other channels in Pakistan. These advertisements are selected during prime time from 8 to 9 PM when it is expected by majority of Pakistanis to watch their dramas on their favorite channels as mentioned above. These advertisements went on air from January 2016 to June 2016.

In fact, the 5 advertisements were selected in such a way as to have significations in gender roles. Also, they can be well thought-out as the open texts in contrast with other advertisements. Certainly, the patterns of advertising are knotty and not entirely lucid or coherent. Only from the cases mentioned, people can develop the understanding how Pakistani television represents men, woman or gender roles in advertising.

Results and Discussion

Advertisement 1: Shaan FoodMasalay



Analysis of Advertisement 1

There are two men in this ad in their 20's who live abroad. The central figure is the younger brother who tells the elder brother that "mother must be making a lot of dishes on this auspicious occasion and I am missing my mother badly" and then he starts crying by saying "there is no Eid without mother". A very sad song is played in the background to reveal the tragedies of young men who live abroad but unable to see their loved ones. Usually Pakistani society thinks that young men enjoy abroad and girls suffer but this ad has shown the other side of the coin.

The sentiments and emotions which have always been linked to females are shown to bethose of males in this ad. The elder brother then hugs him to console. The elder brother makes a list of all the things as dictated by his mother on the

phone and goes to market and does a lot of grocery along with Shaan Food Masala-again the feminine job in most of the TV advertisements and not expected from boys but this ad reveals the suffering of young Pakistani men who have to do their indoor and outdoor altogether alone for the sake of their families.

The background song is again tragic with the lyrics “Mola sub ki suntan ha per ksi ksi ko chunta ha” (The God listens to all but chooses only few to fulfill their desires). We see the elder brother running in the store and on the road for a bus which reflects his sufferings abroad. But at the same time his concern and love for the younger brother is appreciable. In Pakistani society usually sisters are shown to present such caring attitudes for their brothers and brothers are least bothered then in the bus, it is also shown that how he gives place to the elder man –gain presenting a unique view of male member of our society as usually they are presented as running after girls and singing songs or busy in office.

There are two central figures and both are males and the background song is also in male voice to reflect the feelings and emotions of young men abroad. The elder brother cooks all the dishes and shown busy in kitchen while taking suggestions from his mother-again breaking stereotypical image where males are never shown in kitchn except if they are very famous cook. And we can see when the younger brother returns home at night then listens the voice of his mother “Umer,Umer” and he starts crying –crying is again forbidden for males in Pakistani society but this boys broke this stereotype many times in this ad. Finally,he sees all the dishes made with Shaan Food Masala near his mother who is live on Skype and wishing him happy Eid. The mother and son both are very happy now with tears of happiness in theirEyes and meanwhile in the last picture the friend is showing the sign of victory to them other that with help of delicious food, he became successful to make her son happy. The tragic song is again in the background to reflect the love between mother and son –a quite different love as usually the love in ad is between a girl and boy.

The ideological analysis via CDA reveals that this ad is against the traditional beliefs existing in a Pakistani society. Pakistani society is patriarchal but this ad throws light on the problems of young men living abroad and missing their families which are usually not presented. Oppression can be found on part of male members too where families send them abroad to become an earning hand no matter how much do they miss their families abroad or what problems they face. The families are usually concerned with money that they send.CDA takes this narrative as constructing ideologies by the advertisers to make people realize that Shaan Masala are used everywhere even the men can cook delicious food with their help as they make the job. The consumers’ ideology is reflected via male members of Pakistani society since advertisers do use non schematic ideas to construct new ideologies and hence promote their products (Wolska, 2011). In Laclau and Mouffe’s viewpoint, ideologies can only be constructed via discursive practices so advertisers for these reason use non stereotypes of a society.

Advertisement 2: Fair & Lovely



Analysis of Advertisement 2

The advertisement starts with a father and daughter. Father is trying to convince her daughter about a new marriage proposal which has so many attractions: a good job, well settled, own house but the girl wants to do the job for which father is not agreed upon. Father's words:

“asa rishta roz nahi aata”(such proposals do not come often) take hold of girl's mind and she gets sad. Later she is shown discussing her problem with her friend and telling her “may be my dad is right” then her friend suggests to her new fair and lovely to have a fresh and pretty face. The girls is showed using fair and lovely with a background song “Khayalo me khili, aik nayi roshni”(there is a new light or hope in seeing dreams). The usage of cream makes girl pretty and with feelings of being pretty she gets confident too. She confidently comes to father and shows her acceptance of marriage proposal which makes her father quite happy but soon she puts a condition that after three years she will married him after getting good job, well settled and own house so there is an equal match and it astonishes father but mother gets happy at her daughter's level of confidence.

The qualities associated with the marriage proposal are of typical patriarchal society and reflect the traditional beliefs and norms existing in a society. Father declares it “a perfect match” for a girl since her complexion is not fair. Being fair is a trademark in Pakistani society to get married. Girl's acceptance of father's ideology

is to reveal her submissive and indecisive nature and also reflection of patriarchal society where females accept the male ideology. Further, the girl shows confident attitude only when she gets fair with the help of fair and lovely cream. It reflects the societal norms that if you are not pretty as a girl then you cannot stand confidently in front of others as it is against social norms and stereotypes.

The challenging stereotype also do exist in this ad as usually mothers discuss the marriage proposals in Pakistan and fathers are just conveyed the message. Secondly, majority of the parents do not take suggestion from their daughters for marriage but in this ad father was trying to convince the daughter by changing her ideology. The way the girl sits in front of the father is also changing the stereotypical image of female gender roles in Pakistani patriarchal society as girls are supposed to show sensible dressing in front of male members of the society. In the very beginning of the ad we see the father and girl together in a park –again breaking stereotypes of gender roles as usually fathers and daughters do not go on walk together. The daughter finally puts condition of marrying after getting good job and being well settled shows the changing gender stereotype where father is not angry but just sad and girl is not feeling any fear for father but she has got much confidence. Girl raises her eyebrows (as a gesture of confidence and happiness) and her mother is too happy at this situation which presents her own disagreement with her husband for the proposal. Usually it is not a pattern of our society as mothers are usually found supporting father's words. The dominant ideology, reflected through non dominant member of a society, is reflecting breaking gender stereotype. Barthes' semiology and Laclau and Mouffe's perspective regarding discursive practices reveal the non dominant ideologies as converted to dominant and reflected via linguistic and paralinguistic choices (facial expressions) of the father and daughter.

Advertisement 3: Tapal Danedar



This advertisement starts with a lady who is coming home back after shopping and feeling so tired. She is shown to close her eyes but soon she feels the aroma of tea and whistle of the cattle which makes her open her eyes. She

immediately goes to the kitchen and finds her husband with two cups of tea in his hand. She is amazed at her husband's early arrival and she gets more surprised when her husband says "araam bhi zaroori hay" (Relaxation is important too) and then the lady in ironic tone inquires about this statement as she thinks her husband came home early for himself but then the husband says with full of warmth gestures "tum itna kuch krti hu mere lia tu tu dil na kaha k tum me and aik cup chaye" (you do a lot for me so my heart desired for you, me and a cup of tea). then there is a mle voice over reflecting the male ideology "khushboo piar ki hu ya izhaar ki? her rung ka zaiqa daiti ha" (fragrance of love or expression-can reveal every kind of expressions). The lady after taking tea asks the husband to cook the meal as well with a smile on her face and husband with a smile too says "Buna tu nahi skta per khila zaroor skta hu" (I cannot cook the meal but I can make you eat), then he offers her a meal outside and they both start smiling while looking at each other in love.

A very different ideology by husband is reflected through the husband's words in this TV advertisement. Such words are not usually uttered by Pakistani men in TV advertisements. Secondly, the appearance of man in kitchen is also very rare but in this advertisements man makes a cup of tea for his wife by bearing in mind her workload and activities inside and outside. The words uttered by the husband shatter the stereotype of Pakistani society where no matter how tired the women are, they are always considered to be responsible for taking care of their husbands. In our society, now we find both men and women working outside but women have extra burden of household chores too which the men is not given. Most of the TV ads still show women busy in kitchen and taking care of their families and loved ones. Later when woman in this ad asks the man to do another thing, he doesn't get hyper and angry-the notion of getting hyper and losing temperament is very common in Pakistani society and ad too present men in authoritative and women in submissive roles. However this advertisement shatters the stereotypes existing in a society since in the last image we can see the husband with a cup of tea in his hand motivates the patriarchal society to give favours to their wives too instead of taking favours at alltimes.

Advertisement 4: Q-Mobile





Analysis of Advertisement 4:

This advertisement has got a catchy phrase which shatters the gender stereotypes-Naya Zamana-Nayi Baatain (new time and new conversations). It starts with husband and wife's conversation regarding their daughter. Wife tells the husband that the daughter "Sara" is going for cricket training as she wants to be a cricketer but the husband tells his wife clearly that "lurkian cricket nahi khailti" (girls do not play cricket). It is a very dominant ideology possessed by a dominant group of society who allocates different gender roles to males and females. Such gender stereotypes have always been found unbeaten in TV advertisements. Society can be crazy for male crickets but not for females.

Mother then comes to the daughter and requests her to talk to her father again about going for training but the girl refuses to talk while saying "Abu sa baat nahi ki ja sakti ami, sirf suni ja sakti ha (There can only be monologue but no dialogue with the father) and leaves while looking at his father. It shows a dominant ideology of a girl that how does she resist against gender stereotypes in order to make her own independent recognition?

The daughter's behaviour is also against societal norms of Pakistani society where daughters are assumed to be submissive and obedient. Then the girl is shown busy in training, however, she is in contact with her mother throughout the training but never shown trying to have any conversation with her father. Meanwhile the mother tries to keep father informed about her daughter's safety but father is shown to be not interested to listen. It presents the egoistic attitude of male members where the daughters are gone without permission so they are not supposed to show any concern for them. Later mother is shown to yell with full of

happiness after seeing her daughter's name in finally selected candidates' list for playing cricket match and also shown to announce it to the neighbouring ladies as well. All ladies are equally presented very happy on Sara's success. Again challenging gender stereotypes are shown as usually women do not show happiness on others daughters' success especially when they have to go for profession associated with male members of a society. Then on father's visit to a market, he is shown receiving appreciation for his daughter from the people. One man says "Allah sara jasi beti subko day" (May Allah give Sara's like daughter to everyone). This appreciation again shows breaking gender stereotypes as people do not usually make such statements but the advertisers seem to be very tactful for the promotion of their product so they adopted non schematic images to break genderstereotypes.

Finally, Sara makes the whole team win the match and all show immense praise for her which makes father proud too on her daughter's success and he eventually makes a call to Sara and Sara gets more motivation as a result of his father's call. But then there is another question that do daughters always need to be successful in order to get praise from fathers? There is no other way around? Critical perspective to discourse highlights such resistant discourses where people are struggling to make their recognition as without recognition nobody cares what they do. It is only the case for non dominant discourses belonging to non dominant people of the society. At the end of the advertisement, She tells the announcer that she has to go home back to have lots of conversations with her father. It reveals the lack of communication between father and daughter earlier but now after making father proud she is in position to talk to him. It brings into light another phenomenon that ideologies can be changed only when you are in dominantposition.

Advertisement 5: Sunsilk Shampoo



Analysis of Advertisement 5:

This advertisement has been declared the most controversial ad in Pakistan due to its linguistic choices. It starts with two girls together who seem to shatter and challenge the gender stereotypes with the help of following sentences:

- “Its carzy na k lurkian din ko kaam krain tu allowed ha and ager wohi kaam raat ko krain tu not allowed”(Its crazy of people who think girls can work at daytime but not night),
- Raat ko krain?No way, not allowed(At night? No way, not allowed),
- Phir wohi standard sentence “log kia kahain gay” (The same cliché: what will the people say”)

Girls show full disgrace for a society by pulling their face against the traditional ideologies. The girls are, in fact, shown in angry and ironic style for a Pakistani society, their physical appearance too is challenging for typical images of women. All these sentences are also uttered by them while being at night outdoor so trying to motivate girls to speak against this ideology and stand against it. They raise their eyebrows as well as shrug their shoulders for these stereotypes. Then the girls are showing dancing and singing on music. In the background too, there is a female voice over, encouraging girls to use Sunsilk shampoo to shine from day to night without any fear and hesitation. The girls are feeling so happy, playing with hair and say “allowed hay”. It reflects the females; dominant ideology transformed from non-dominant ideology. They seem to have ultimately shattered the stereotypes existing in a society. This TV advertisement has allowed the girls to challenge gender stereotypes for the promotion of their product.

Conclusion and Recommendations

Stereotypes are always found in every society and it has also been observed that most of the advertisements promote and encourage gender stereotypes. However, these stereotypes have been beaten and challenged in recent Pakistani TV advertisements as explored in this study. Reasons to challenge gender stereotypes is for making the recognition of the product and promotion of the services offered by the products since advertisers are well aware of non schematic ideologies which can take attention of people and prove to be much interesting. The advertisers in these ads have used the technique to break gender stereotypes with the help of linguistic and paralinguistic features in broader social and cultural contexts which have been exposed via semiotics and Critical Discourse Analysis’ perspectives.

Such research can also be replicated by other societies or on other cultures in order to explore the phenomenon of breaking gender stereotypes if any. Moreover, this research can be helpful to investigate the reasons of breaking gender stereotypes via TV commercials and can also be beneficial for those who intend to use media as a place to exercise power via changing ideologies of people. This research can also open new paths and ways to explore the notions of binary gender and resistant discourses.

References

- Barker, C. (2003). *Cultural studies: Theory and practice* (2nd ed.). London: Thousand Oaks.
- Cook, G. (2005). *Discourse of advertising*. New York: Taylor & Francis.
- Barthel, D. (1994). A gentleman and a consumer, *Signs of life in the USA: Readings on popular culture for writers*, 128-138.
- Brooks, D. E. & Hébert, L. P. (2006). Gender, race, and media representation, *Handbook of gender and communication*, 16, 297-317.
- Bushra. (2011). Picture imperfect: Stereotyping in electronic media. <http://www.dawn.com/news/681468/picture-imperfect-stereotyping-in-electronic-media>
- Courtney, W. 1983, *Sex Stereotyping in Advertising*, D.C. Health and Company, USA. Culley, J. D. & Bennett, R. (1976). Selling Women, Selling Blacks. *J Communication Journal of Communication*, 26(4), 160- 174
- Creswell, J. W. (2007). *Qualitative inquiry and research design: Choosing among the five traditions* (2nd ed.). Newbury Park: Sage Publications.
- Derrida, J. (1979). Living On: Borderlines. In H. Bloom (ed.), *Deconstruction and criticism* (pp. 176-75). London: Continuum Publications.
- Frith, K. T. & Mueller, B. (2003). *Advertising and societies: Global issue*. New York: Peter Lang.
- Hazir Ullah, Naseer, H. (2014). The Objectification of Women in Television Advertisements in Pakistan. *FWU Journal of Social Sciences*. Vol. 8, No.2, 26 - 35.
- Katherine Fudge2016 gender stereotypes in advertising <https://prezi.com/zh4sexp5kxe4/genderstereotypes-in-advertising/>
- Krippendorff, K. (2004a). *Content analysis: An introduction to its methodology*. Thousand Oaks, California: Sage. Lauzen, M. Dozier, D.M. & Horan, N. (2008). Constructing gender stereotypes through social roles in prime-time television. *Journal of Broadcasting and Electronic Media*, 52, 200-214.
- Knoll, S. Eisend, M. & Steinhagen, J. (2011). Gender roles in advertising: measuring and comparing gender stereotyping on public and private TV channels in Germany. *Int. J. Adv.*, 30(5), 867
- Laclau, E & Moufee, C. (1985). *Hegemony and socialist strategy: Toward a radical democratic politics*. London: Routledge.

- Lauzen, M. M. Dozier, D. M. & Horan, N. (2008). Constructing gender stereotypes through social roles in prime-time television. *Journal of Broadcasting & Electronic Media*, 52(2), 200-214.
- Masse, M. A. & Rosenblum, K (1988). Male and female created they them: The depiction of gender in the advertising of traditional women's and men's magazines. *Women's Studies International Forum*, 11, 127-144
- McArthur, L. Z. & Resko, B. G. (1975). The Portrayal of Men and Women in American Television Commercials. *Journal of Social Psychology*, 97, 209-220.
- Milner, L. (2005). Sex-role portrayals in African television advertising: A preliminary examination with implications for the use of Hofstede's research. *Journal of International Consumer Marketing*, 17, 73 - 91
- Norenee, J. J. (1977). Research on sex roles in the mass media: Toward a critical approach. *Insurgent Sociologist*, 7, 19-30.
- Pazarzi, E & Tsangaris, M. (2008). Constructing women's image in TV commercials: The Greek case. *Indian Journal of Gender Studies*, 15, 29-50.
- Potter, W. J. (1998). Media literacy, media education, and the academy. *Journal of Communication*, 48(1), 5-15
- Schneider, K. C. & Schneider, S. B. (1979). Trends in Sex Roles in Television Commercials. *Journal of Marketing*, 43, 79-84.
- L. Yang, X. Lu, Z. & Yan, Z. (2014). Effects of subliminal affective priming on occupational gender stereotypes. *Social Behavior and Personality: an international journal*, 42(1), 145-153.
- Thomas, M. E. & Treiber, L. A. (2000). Race, gender, and status: A content analysis of print advertisements in four popular magazines. *Sociological Spectrum*, 20(3), 357-371.
- Van Dijk, T. A. (2003). Critical discourse analysis. In D. Schiffrin, D. Tannet & H. E. Hamilton (Eds.), *The handbook of discourse analysis* (pp. 353-371). MA: Blackwell publishing.
- Van Leeuwen, T. (2001). Semiotics and iconography, *Handbook of visual analysis*, 92-118.
- Zainab (2015). PEOPLE, *International Journal of Social Sciences*. Vol 7 No 2 (2021):