

THE REPRESENTATION OF MEN AND WOMEN IN ADVERTISEMENTS: A CRITICAL DISCOURSE ANALYSIS

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ABSTRACT

This study examines the social values, choices and ideologies that are produced and reinforced in and through advertisements. The analyses are based on twelve different advertisements aired on Pakistani T.V channels and internet (Western). The study has focused on how male and female are represented differently through ads in order to serve gender inequality and power relations.

The study has used critical discourse analysis (CDA) and semiotics as research tools. It provides researchers to analyse how different meanings and ideologies are constructed, processed and legitimised in social practices than just examining the discursive texts. The analysis is based on Fairclough's three dimensional framework – description (textual features), interpretation (discursive practice) and explanation (social practice). The study has also problematized ads by applying 'a propaganda model' presented by Herman and Chomsky.

The findings have indicated that advertisements promote gender inequality and the patriarchal ideology. The advertisers use various strategies (textual and body features) in order to naturalize stereotypical roles of male and female. Such

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advertisements reinforce soft, decorative, ignorant, family oriented but intellectual women. On the other hand, men are represented as courageous, bold and bread winner. As a result, the ads serve social power relations and support the patriarchal state. This study, therefore has suggested that critical analysts needs to reveal and challenge implicit social values and decided images for male and female embedded in advertisements. The study also suggests how the role of women may be presented beyond her traditional role in a patriarchal society.

INTRODUCTION

Advertising discourse plays a central role in shaping and constructing our attitudes, values and notions towards lifestyle, choices, public roles and the decision between the right and the wrong. Advertisers use visual, semiotic and textual means to convey their particular messages. This work attempts to analyse what power relations and status quo are maintained and distributed through advertisements in order to promote gender inequality and patriarchal ideology, and how men and women are represented in advertisements. This study also examines how the ideology of 'perfect' and 'ideal' social role is produced and constructed in and through advertisements. For this purpose, twelve advertisements have been selected in order to analyse the different roles performed by women and men. The ads have been chosen from various Pakistani channels, such as ARY, HUM TV, Dawn News, contemporary magazine (SHE and ASIANAIRES) and internet (Western ads).

The analysis is based on Fairclough's three-dimensional model of critical discourse analysis as it focuses on the production and reception process of discourse than just analyzing the text. This approach does not only emphasize on social and historical perspective but also social practice which normalizes dominant ideology and inequality.

Selection of the Advertisements

Selection of advertisements for the present study is based on the paramount influence of advertisements on the ideology of the people. Adverts are pervasive form of media to which the people do not pay conscious attention and thus its values, notions remain natural, normal and unquestioned. Admittedly, the people are exposed to ads everywhere and every time such as TV commercials, newspapers, magazines, billboards and signs. As Kilbourne (1999) mentions:

Advertising is our environment. We swim in it as fish swim in water. We cannot escape it... advertising messages are inside our intimate relationships, our homes, our hearts and our heads.

According to Cook (2001) advertisements inform, persuade, influence and perhaps change opinions, emotions and attitudes. That is to say, advertisements do not only sell products, attract consumers but also change society and force people to buy things they do not want and compel them to make the ideal roles. As Stankiewicz and Rosselli (2008) examine that advertisements provide a judgment for what is desirable and normal.

Furthermore, advertising is the most influential and ideological institution of socialization in modern era (Kilbourne, 1999). In a related vein, advertisements portray women stereotypically. Such as, women are represented as passive, exploitative, complex, decorative, submissive, helpless and likely to be manipulated. On the other hand, men are portrayed as powerful, autonomous, authoritative, and dominant (Brown, 1998). Stereotype is a characterization of a person based upon narrow, essentials and incorrect assumptions. Thus one has to problematize stereotypes portrayed in advertisements because they affect our ideas, choices, and the expectations of what the people's values should and should not be like.

Such stereotypes have the power to convince the people that they are the only 'real' and 'right.' This view has been further examined by Hoepfner (2006). That is, advertising which stereotypes women can form unconscious and unthinking attitudes about women and their abilities in society. Survey of the related literature, notably Berberick, (2012); Hoepfner, (2006); Sharma, (2003) and Perucha (2009) examines that all over the world semiotic of the women projected through the advertisements tend to strengthen the traditional, submissive and decorative attitudes and often present a degrading and humiliating picture of the women to reinforce patriarchal social power. This makes it crucially necessary to examine the advertisements by adopting critical discourse analysis approach. As it attempts to unveil the implicit ideologies embedded in advertising discourse.

In this domain, the study has emphasized on what ideology and co-optive hegemony is underpinned in product-selling advertisements which promote stereotypical roles of women and reinforce gender inequality. In addition, how advertisements strengthen and project a specific image of women as sponsored and desired by the state and social power relations.

Selection of the Particular Advertisements

The product-selling ads are selected in order to analyse how men and women are represented in advertisements. The study has focused on twelve ads which are used for food items, cooking oil, washing powder, cosmetics, electronic device and drugs. The research has emphasized on Pakistani and Western ads. These ads are selected on this basis: the desired roles by the state for women and men, and the way advertising discourse promotes gender inequality.

In addition, Western ads are selected in order to analyse what values and ideologies are being inculcated in West to reinforce gendered attitudes and gender inequality. Nevertheless, the

Western ads are chosen from 1960s and 1970s, they still reinforce the patriarchal ideology. This has been clarified by Eckert and McConnell-Ginet (2003). They mention that each institute promotes gender inequality as women are supposed to perform soft, emotional and feminine work while men are preferred to perform bold and courageous act.

These ads are selected because the main motto of ads is to emphasize on the submissive and exploitative roles of women. As Gallagher (2005) mentions that 75% of all adverts using women are the products used in the bathrooms or kitchens and 56% of women in adverts are shown as domestic housewives. On the basis of this research, it is clear that the role of women is much domestic and family oriented. This study has focused on the semiotic (gestures, dressing, setting and places) and linguistic features of advertisements as to analyse how state sponsored ideology becomes so influential and powerful in order to sustain and protect exiting patriarchal society.

Theoretical Construct of the Study (key Concepts)

For critiquing the advertisements, it is crucially important to interpret the key concepts used in this study.

Text, Semiotic and Discourse

A text consists of linguistic items such as vocabulary, grammar, semantics and the sound system. It is a product of a social event (Fairclough, 1989). On the other hand, semiotics refers to non-verbal signs which focus on the process of production of meaning. As a result, semiotics leads to the creation of social relationships, systems of knowledge and thus cultural identity (Chand & Chaudhery, 2012). In a semiotic sense, signs produce meanings in the form of images, sounds, gestures and objects (Chandler, 2014). However, one cannot isolate semiotics from discourse.

The term discourse designates specific patterns or 'rules of distribution' (Foucault, 1972). This emphasizes on who has access to produce advertising discourse. As Fairclough (1989) mentions that discourse is just a particular form of social practice, which in its center power and ideology influence and interact with one another. Discourse is also considered as language (spoken or written) in use with more socio-politically oriented meaning (Gee, 2005 cited in Vahid & Esmā'eli, 2012). Discourse allows us to understand what the object is about and a process of delimitation from other objects.

This study has analysed semiotics as the process which produces meaning. Similarly, text and semiotics are analysed in the form of how meanings are interpreted and received in society. In addition to this, advertising discourse has been analysed in a three-dimensional process: text (semiotic and linguistic aspects) interaction and social context. It is also interpreted at microstructure: grammar, words, images and macrostructure: social power, ideology and co-optive hegemony. In order to analyze the use of power and implicit hegemony in discourse, critical discourse analysis is considered to be essential tool.

Critical Discourse Analysis

Critical discourse analysis (CDA) is a form of research that analyses the relationships between discourse, society, power and ideology. It unveils the interests of particular class enacted in the discourse. According to Fairclough (1989)

CDA aims at demystifying texts shaped ideologically by relations of power; it emphasizes on the opaque relationship between discourse and societal structure; and it does through open interpretation and explanation.

In a related vein, critical discourse analysts want to know what structures, strategies or other properties of text and communicative events play in the modes of reproduction (power, inequality, legitimacy of gender injustice). For this reason, CDA is committed

to the analysis of social wrongs such as unequal access to power, privileges and symbolic resources.

In addition, it enables us to examine how gender inequality is discursively enacted and legitimately represented through advertisements. On the other hand, Wodak (1999) clarifies that the main aim of CDA is to unmask ideologically permeated and often obscured structures of power, political control and dominance.

Ideology and Ideological State Apparatus

Ideology is the lived relation between the people and their world. It is further defined as an entire system of notions, values which provides a decided, fixed and restricted view of the lifestyle. Thus ideologies are representations of practices formed from particular perspectives in the interests of strengthening and maintaining unequal power relations. Dijk (1995) is of view that ideologies are expressed and reproduced in discourses including non-verbal semeiotic messages and linguistic elements. This helps to analyze what ideologies are enacted in advertisements which naturalize the male-dominance, and women take their exploitative roles as decorative.

In this domain, Althusser (1969) elaborates ideological state apparatus. Ideological State Apparatuses (ISAs) operate through ideas that we encounter throughout our lives and led us to believe that the ideas, notions and attitudes are natural. Ideological apparatus refers to large social institutions that condition us in a certain way and compels us to obey and follow ideology spontaneously. Advertising is one of the most influential ideological state apparatus. Thus it is invariably necessary to examine what power and social control are underpinned into our thinking mode in a form of subtle truth.

Power and Symbolic Violence

According to Dijk (2001) the exercise and maintenance of power presuppose an ideological loaded work. Such power is exercised

and expressed through access to styles of discourse. Thus the owners of advertisements or advertisers control the technological production of advertising discourse, selection of themes and exclusion of various topics. In fact, media (advertisements) is very much under professional and institutional control and those who have the access to the media have already possess other forms of economic, political and cultural power (Fairclough, 1989).

In addition, it is argued when power is represented symbolically, it is hardly problematized by the people. Discourse producers can create the particular, decided image to the audience as the best, true or the subtle symbolically. Thus to maintain the dominant ideology and seize the control of the state, power is represented through symbolic language. Bourdieu (1986) terms this symbolic as 'symbolic violence'. Admittedly, symbolic violence has the opportunity to expand the dominance unnoticed by the people. Thus, the people take it as fairness. As a result, symbolic violence constructs and shapes dispositions of the people, a process that is known as habitus.

Habitus and Co-optive Hegemony

Habitus generates perceptions, expectations and practices on the basis of historical and socio-economic power corresponding with present events. According to Bourdieu (1989) an individual's habitus is an active residue of his or her past that functions within the present to shape the perception, thought and bodily comportment. Such insight helps to understand why the advertisements are audibly accepted by the public and taken as the form of only right way of life.

Another important concept which helps in unveiling discourse of advertisements is co-optive hegemony. It refers to the leadership without force, leadership through legitimation and consensual rule. In such a way the dominated people take their position as their own choice. For instance, two positions are promoted for women, namely housewife and model. Women take these two positions as

their real choices. Consequently, such consensual rule reinforces gendered behaviors and gendered inequality.

Gender as an Ideological form and Gender Inequality

According to Eckert and McConnell-Ginet (2003) gender is not something we are born with, not something we have, but rather we do, we perform gender role. It is clear from the analysis of key concepts: ideology and co-optive hegemony that we are provided by certain notions which lead us throughout our lives. Gender is embedded and structured in and through our institutions, our actions, our beliefs, our dressing that it appears to us to be completely commonsensical and normal.

It is invariably important to analyse gendered roles as the portrayal of women in stereotypical roles are not constructed because of her physique but rather a set of dispositions (*habitus*) attached to her physique. Lazar (2000) is of view that gender ideology is hegemonic as it often does not appear as domination at all, but rather appearing as largely consensual and acceptable to the majority of the population. Thus one is not born to do cooking, cleaning, decorating but rather compels to do these domestic labour as the holy and prime duties. Finally in the process of construction of gendered roles advertising discourse is one of the most important social institutions.

THE RATIONALE OF THE STUDY

Advertising subtly distorts reality and manipulates the people to make them buy a way of life. Women have been portrayed in advertisements as patriarchal society and the state wants them to be for instance, beautiful dummies, submissive daughters, sisters, wives, mothers and efficient house keepers. In such a symbolic violence, it becomes essential to elaborate how inequality becomes legitimized through sophisticated language and semiotic.

Advertisements are important in shaping habitus but a little concentration has been provided to ads in the local context from a critical discourse analysis. For this reason, there is indeed a need to analyse critically the use of language and other semiotic aspects in the product-selling advertisements. Nonetheless, a number of studies have elaborated power behind advertisements, notably Fairclough, (1995); Vahid & Esmae'li, (2012); Dijik (2001); Bazergan (2012). The present study is a contribution in this field. The study tries to elaborate the effect of figurative language, presentation of setting on the existing power relations. Finally, this work has emphasized on how grammatical structures and use of symbols can strengthen and reinforce the exploitative representation of women in a decorative form.

METHODOLOGY AND THEORETICAL FRAMEWORK

This study has used the approach of Fairclough (1989) for the analysis of advertisements. The researcher has selected this approach as it focuses on the text and social practice as well. In addition to this, a propaganda model has been chosen in order to interpret how advertisements become effective in particular society.

Three-Dimensional Approach (Fairclough)

Fairclough (1989) proposes three dimensions for every discourse analysis, notably a spoken or written text, a discursive practice and a social practice. The first phase represents the discourse fragments where focus lies on vocabulary, verbal texts, relational and identification value of words. The second phase expresses the aspects of context or place where the object is produced and received in society. Finally, the third phase mentions power behind discourse or social practices because one needs to analyse socio-historical conditions in which discourse operates.

In a similar vein, for each phase there has to be a different type of analysis. For the textual dimension a description is required in order to examine linguistic features in advertisements. For the

second phase, interpretation is needed. This refers to relationship between text and interaction. In the case of third phase, social analysis or explanation is required. It emphasizes on the production of discourse and the social ideologies embedded in every interaction. All phases are interdependent and all three can be analysed collectively.

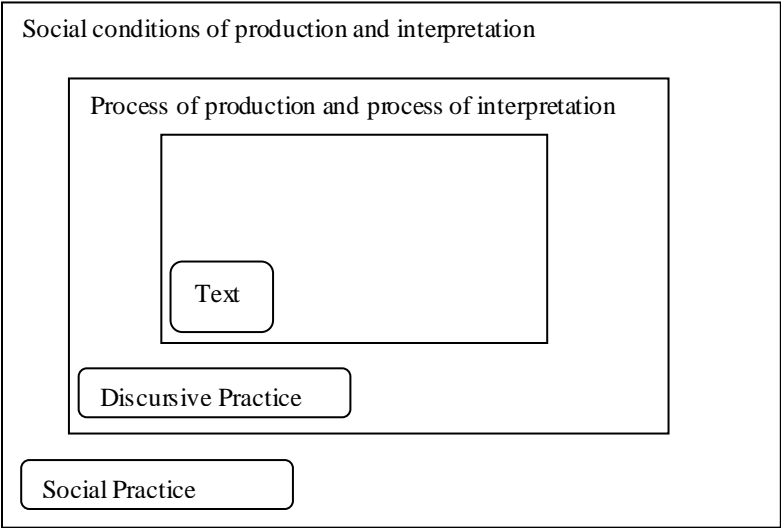


Figure: 1 Fairclough’s (1989) dimension of discourse analysis

Furthermore, I have analysed the advertisements from semiotic perspective. In this case, the study has focused on settings, particular places where discourses are produced and interpreted.

Propaganda Model

A propaganda model is presented by Herman and Chomsky (1988). This model argues that media serve political benefits by mobilizing bias, constructing particular choices, marginalizing dissent and by allowing the state and dominant private interests to get their messages across to the public (Herman & Chomsky, 1988). It analyses that advertisements protect the interests of dominant elite.

In addition to this, the propaganda model explains that advertisements have elite advocacy, prior plausibility and are accepted by the majority of the population. In such a paradigm, we can analyse that what is played up and what is deleted, more specifically, how the way things are structured.

ANALYSIS OF THE ADVERTISEMENTS

This paper has attempted to analyse advertizing discourse at four levels: textual analysis, semiotic analysis, discursive analysis and hegemonic analysis of advertisements. The study has analysed twelve advertisements collectively.

Lexical Analysis

The analysis of lexical categories determines the linguistic features, more specifically, the selection of vocabulary. The uses of vocabulary represents ideological framework. According to Fairclough (1989) one can analyse the discursive participants' choice of vocabulary in relation to their experiential, relational and expressive value of words, with these choices encoding assumption about power is manifested. The advertiser represents the experience of social world by the experiential value of words. Such as the Pond's advertisement expresses:

White Beauty face wash.

Reveal the natural fairness hiding behind dark skin cells.

(Appendix, A: 1)

The underlined words signify the importance of being white and fair. The text characterizes 'dark skin' as embarrassing, unwanted and scathing. It is assumed for women that they must be fair and white. They possess the beauty, although they just need to explore or reveal it by using pond's cream.

The advertisement assumes that the perfect and ideal state for women skin should be without dark skin cells. It is implicitly

transmitted to women and men as well that the duty of women is to look beautiful and white. All other women who possess dark skin cannot find the true happiness as the lady symbolizes in ad. Such concept of beauty emphasizes on women to burn all energies in order to achieve perfect and ideal face.

The underlined words can be analysed in positive and negative representation. Positive words as beautiful, natural beauty, fairness ratify features constructed as desirable. While dark skin is denoted as negative word. In this way, the concurrence of these words lead to the interpretation that is a white, young and beautiful skin is desirable for women. Furthermore, another ad mentions:

It's time to play dress up with your hair. (Appendix, A: 2)

The words play and dress up denote that women feel happy when they play with their hair. Similarly, it is assumed that if they do not play with their hair so it is the right time to decorate and nourish hair. This ad also shows a particular view of woman as necessarily having problems. As it is mentioned in the same ad:

6 Natural ways to Beautiful you! (Appendix, A: 2)

Such usage of words functions on the inference that the magazine possesses the solution for the problem. For instance, a woman may not have perfect beauty (a problem) but it is possible to get ideal beauty by six natural ways (a solution). Thus the state and multinational companies create the trivial problems for women and provide fictitious solution as well to keep women dumb and decorative object. Since the message is conveyed in such a fascinating way that one hardly realizes the hidden ideology of the ad. In such a symbolic violence a woman finds her meaning only in and through her looks.

It is important to examine that advisements become meaningful only in particular society. In a patriarchal country like Pakistan women are excluded at many levels from decision-making and

intellectual positions. Thus they are promoted to decorate their body and consider themselves as mere objects. In fact women are reduced to being sex and submissive objects and only their looks are considered their important assets.

In a similar vein, the advertising discourse needs to be analysed at relational and expressive value of words. The former refers to social relationships which are embedded in the advertisements. While later represents the identities, social roles which are emphasized through advertisements. The ad of Nido mentions:

Your instinct is to protect him. Nido helps to keep your child's tummy healthy. (Appendix, A: 3)

The word instinct naturalizes and normalizes the duties and exploitative form of mother hood. Through this ideological word only the identity of being mother is emphasized. Thus advertisement develops the relationship with the ideal mothers only. Through this relationship, advertisement informs and orders women that it is the only prime duty of women to protect her 'child'. This ad becomes influential and meaningful only in Pakistani patriarchal culture because a woman's assets are calculated in terms of her power of reproduction. She completely feels that her social credibility and status depend on her childbearing (Hakim & Aziz, 1998).

Furthermore, in the name of product-selling ad, the state functions as a pedagogue. That is to say, the state decides certain duties for women and they are accepted only in performing the particular duties. The ad further signifies the matter of healthy diet for child. As the social identity of women in the form of mother is produced in this ad, thus the healthy diet is to be selected by mother because it is a matter related to home.

GRAMMATICAL ANALYSIS

According to Lazar (2000), power relations are a struggle over interests, which are exercised, reflected, processed and maintained through a variety of modalities, presuppositions and degrees of explicitness. This dimension emphasizes on the social actors presented in terms of experiential relational and expressive value of linguistic features. The very selection between grammatical features, choice of particular topics, registers and topicalization can be ideological.

Experiential Value of Linguistic Features

The experiential value of words represents happenings or relationships in the world (Fairclough, 1989). Three main processes are mentioned through experiential value of grammatical aspects: actions, events and attributions. These three processes also signify whether agent is implicitly or explicitly present. In addition to this, we can also analyse the topicalization of a sentence. In ad of 'Kenwood', it is mentioned:

I am giving my wife a Kenwood Chef (Appendix, B: 2)

This sentence denotes action process where an agent (husband) is depicted as having power than the patient (wife) and an action of giving food mixer has been presented. It shows that the best present for a woman is food mixer. It is the present a woman will be happy with. The study has focused on how Western values also emphasize on the division of labour. That is to say, the gendered division of labour involves differential power and status (Eckert & McConnell-Ginet, 2003). Such as man's activities are closely linked with public and social sphere. On the other hand, woman's activities are associated with domestic and private realm.

Expressive Value of Linguistic Features

The analysis of expressive value emphasizes on presupposition. It is a part of sentence in a form of subordination and co-ordination.

More often, subordination clause is considered as presupposed knowledge or information. In the ad of fresher-coffee, it is stated:

If your husband ever finds out you're not store-testing for fresher coffee. (Appendix, B: 6)

This form of sentence presupposes that a woman must be obedient, docile and follower. The subordination clause emphasizes on the authoritative and powerful position of man because he is considered as a bread-winner. Since, he is an authoritative person so he is provided to do all important works. While buying fresh coffee for husband is the work of woman because it does not require more intellectual understanding in order to choose fresh coffee.

Furthermore, the expressive value of words can be examined by use of modality in sentences. The analysis of modality is to explain the degrees of affinity which characterizes the discursive representation of social roles and the control of ways in which reality is constructed in advertisements. Such as the ad of LUX:

You've Won him – Now you must keep him. (Appendix, B: 5)

A modality 'must' expresses the obligation. It is assumed that woman must make herself beautiful in order to attract male or simply get the attention of her husband by the looks. The sentence reinforces ideological function in which woman is ordered to be beautiful, stunning and seductive not for herself but rather for man. In addition to this, the use of modality implies that woman possesses no individuality but rather she does each work to please her husband (male) or appears pleasing to him. The ad represents co-optive hegemony as it marginalizes the individuality of a woman in natural and decorative manner. As Beauvoir (cited in Schwarzer, 1984)

says women are exploited and they allow themselves to be exploited in the name of ‘love’.

In a related vein, direct address in advertisements serves the interests of elite. The use of second-person personal such as you seeks to address the public directly. When individuals are addressed directly and personally instead of collectively, it is considered highly valued. For instance:

You must keep him. (Appendix, B: 5)

Here, ‘you’ implies that everywoman must please her husband by being beautiful. The pronoun ‘you’ refers to ideological and symbolic violence which projects the exploitative condition of woman as beautiful, natural and deferential. It also indicates a common urge in everywoman to seduce her husband.

Furthermore, the use of pronouns helps to analyse the implicit co-optive hegemony enacted in advertisements. The use of personal and common pronouns affect directly the audience. According to Smith (2004) the use of pronouns establishes a kind of relationship between the advertisers and the audience. Such as:

It indicates that everywoman has to perform the duty of motherhood. On the other hand, the pronoun ‘him’ denotes the protection of son or son is more important to be cared and protected. Such types of ads are produced because in patriarchal society, a son is regarded as paramount and permanent part of the family and an asset who will strengthen the family status (Hakim and Aziz, 1998). Thus girls are not preferred because they are not assumed to support their family financially throughout life.

Relational Value of Linguistic Features

The relational value of sentences focuses on what modes are used in order to convey the message. Three major modes are used in advertisements: declarative, questions and imperatives. In the declarative sentence, advertiser (the state and multinational companies) provides the audience with some commands and the audience takes the command unquestioningly. In the ad of Kenwood, it is mentioned:

The chef does everything but cook that's what wives are for!
(Appendix, B:2)

The above sentence informs and clarifies to audience that cooking is the prime, holy and natural duty of women. It also implies that the existence of women is to perform domestic work. A wife is accepted if she cooks and maintains her home. Thus through such discourse, the state denies the individuality and personality of a woman and provides her submissive and passive roles. According to Beauvoir (1953) women have always been confined to the domestic labour and never have been provided with the opportunity to create something valuable or intellectual piece of work. In this sense, advertising discourse does ideological work which buttresses and legitimizes unequal distribution of power. Such as a man is associated with authority and power while a woman is confined to domestic and decorative chores.

On the other hand, advertisers use questions to persuade audience. Questions impose to the readers to create a personal relationship by simulating informal conversation with the audience to engage them rather merely conveying information (Fairclough, 1989). An example of question is as follows:

You mean a woman can open it? (Appendix, B: 4)

As women possess the passive roles in advertisements, so any work which requires intellectual power is reduced to men. Nonetheless, the food-item is related to kitchen, it also signifies that woman can only do these trivial things, such as opening of ketch up (jars). Thus woman is ideal only when she is in her nurturing roles. This represents gender inequality at micro level (linguistic feature) which as a result produces and legitimizes inequality at macro level as only those women are considered good and perfect in society who are subordinate and supplement to men.

SEMIOTIC ANALYSIS

Advertising processes as signifying practice. Through this process, advertising diffuses its meaning into the belief system of society. Semiotics enables us to analyse symbols and setting of discourse (Chandler, 2014). The advertisement of 'Kashmir cooking oil' is symbolized as follows:



This ad emphasizes on the position of woman in the kitchen. It suggests that a woman's primary function is to cook and

look after her husband. In fact, domestic residence is the most common setting for women in advertisements. The holding of dish by woman emphasizes that her work is to serve the food. The smile on her face denotes that she is happy and satisfied by cooking and serving the food.

The Kashmir cooking oil expresses the roles of man and woman within society. It signifies that expectation of a good and perfect wife is to show innocence and servant-like role. In addition to this, the ad symbolizes a perfect couple. In this perfect and happy couple man is taller, bigger and darker. The picture symbolizes different gestures and emotions to be performed by man and woman. Such as he looks confident, straight ahead and direct while she looks down and shows shyness. Thus at macro level these roles are desired by everyone in our society.

In a related vein, advertisers endorse famous celebrities to ensure the people that they can also achieve happiness and satisfaction (like Eman) if they perform such activities. Another ad symbolizes:



This ad of vitamin aims to present woman as a domestic worker. In the ad, man and woman both seem happy, although to some extent husband queries and at the same time praises her wife on doing domestic works (cooking, cleaning, washing and dusting). The smile on her face symbolizes that she becomes happy in performing these trivial duties. For her happiness is cleaning, cooking, dusting and washing.

In addition, the very dressing signifies gendered roles. The wife in working apron symbolizes that she is the one who remains in home man in a suit represents work in an office. He is represented as a bread-winner in his suit. This ad implies that woman does not have any professional role; most importantly a woman must not perform work outside the walls of home. On the other hand, the beauty soap is presented as:



In this ad, the capitalist owners and the state have used 'Islamic values' in order to capture the attention of audience. This ad signifies the distorted religious morals. Because it emphasizes on covering the head of woman and at the same time making her more beautiful for others. The ad implies that woman is religious and beautiful only when she uses revitalizing beauty soap. Thus a desirable feature for woman is to cover her head and make herself 'white beautiful' that is not possible.

On the contrary, the same capitalist system produces advertisement in which a woman is represented as sex object. Such as:



It is therefore clear that Islamic values and modern ideas both emphasize on the appearance of women. They want the women to be docile, decorative and submissive. Islamic and cosmopolitan values distort the reality for woman and present a desirable image for her. In such habitus, women hardly problematize the real problems of society; and in this way 50% of the population is excluded from major issues in the name of religion, beauty, love and marriage. Consequently, advertisements serve the interests of the state, as instead of providing certain benefits to mothers or promoting the independent image of women, the state forces the women to perform housework with satisfaction and achieve the distorted level of beauty.

SOCIAL PRACTICE ANALYSIS

Advertisements become meaningful in a particular context. Meanings in advertisements are produced through the process of 'interpretation'. Interpretation takes place through complex relationship of what is represented in the semiotics of advertisements and what is in the people's mind. Fairclough (1989) terms the cognition of receiver's mind as member resources (MR). Thus MR refers to the historical knowledge which the advertiser implies that the people have. That is the reason, the advertisement of domestic violence, and the portrayal of woman as obedient, docile and follower received naturally and unquestioningly by masses.

The advertisers further promote such behaviors to teach complete slavery to women and distort the reality. In this way they are directing the mass audience, the state thus set a framework in which everyone else operates. This also denotes discursive practices which represent how to be happy, sad and beautiful and inform women how they must look.

In addition, interpretation processes in society as men and women as well tend to see women as the object instead of human being and this image of women as a sex object or salve-person stay in the heads of the people. For instance the ad mentions:

So the harder a wife works, the cuter she looks! (Appendix, B:2).

The advertiser implies that a woman wants to look cuter, so in order to achieve this state she needs to do housework. A feeling of relief is provided in this ad as it claims that the problem (unattractiveness) can be solved through the consumption of the product (vitamins) and housework. In this ad man is depicted as a person who seems withdrawn and stands at a distance from housework, whereas woman is shown completely involved in home. The state surreptitiously inculcate that woman must not take

interest in public affairs and outdoor work, for this reason we do not find a cry of unemployment for women but men. The co-optive hegemony processes as trivial and slave labour is represented as holy. Marx (cited in Mackinnon, 1982) further clarifies this slavery system (family) as a form of decorated exploitation.

On the other hand, explanation indicates social institutions and reconstruction of MR through linguistic features. It implies that how advertisement establishes certain truth for MR, how advertisements changes the cognition of MR and similarly how MR reinforces and processes social inequality. It is clear from the examples that advertisers (whole process of production) structure women to be passive, submissive, docile and decorative, and at the same time women accept this decorated form of exploitation because it is represented in a co-optive hegemonic form, that is to say subtle, right and only accepted form for women. This view can be further clarified by the advertisement of cooking oil:



Through this ad, women are ordered that for them only desirable form is to serve the family. They are encouraged to perform the role of good mother and housewife within the four walls of the house. In this way women are excluded from the intellectual and important works.

Furthermore, dining table is also represented to provide a look of traditional and typical family atmosphere. Mother takes care of

everyone and is docile. The message is being conveyed silently that if this situation will be in every house, there will be comfort and happiness. Thus ideology is not only processed through the semiotics but also the form of meaning the way settings, topics and gestures distributes and produces. Finally ideologies offered in advertisements may not be real, but through constant exposure to them, they become a normal experience for the people and masses accept inequality and injustice as created by some natural power.

CONCLUSION

To conclude, advertisements shape and construct the values, notions, attitudes and desirable image; and they are produced to serve the interests of social power relations. The study has mentioned how gender inequality is maintained and reinforced through the linguistic features and semiotics of advertisements. Through advertisements women are represented in lessening ways such as being with the family, cooking, serving, caring son, pleasing man, decorating and trying on makeup. As a result, the state hinders women's ability to perform active tasks.

In addition, women are exposed as objects to be looked at rather than individuals with their own intellectual abilities. Through such ads, the patriarchal ideology promotes the physique of women and it implies as if they do not possess mind but body that has to be cared of.

Based on the analysis of the advertisements, it can be summarized that the most important message in the advertisements indicates perfect appearance or look for women. Simultaneously, ads emphasize that domestic labour is the task of women alone and this is their pride, achievement and happiness.

Moreover, this study also shows that the endorsement of family setting has been used in advertisements to legitimize the passive roles of women. It explains that Western societies present nuclear families while Pakistani ads endorse nuclear and traditional

extended families as well. Nonetheless, Western and Pakistani advertisements represent men and women in stereotypical roles such as male as a bread winner and female as an ignorant, less intelligent, decorative piece and family oriented.

In such an ideological spider web, CDA plays an important task to uncover and unveil the hidden messages embedded in beautiful images and decorated settings. Critical discourse analysts need to problematize each strategy used by advertisers to manipulate and distort the reality. In addition to this, critical discourse analyst must aim to reveal how power and dominance are organized and institutionalized through advertisements in order to provide decided images of social roles. Thus it is crucially necessary for critical analysts to focus on discursive strategies that legitimate (Fairclough, 2005) gender inequality; naturalize the social order and exploitative images contained within advertisements in order to have developed and equal society.

In a related vein, the advertisers must introduce intelligent, courageous, strong and independent woman. They must encourage professional and economic independent roles for women in order to create the real means for the emancipation of women. At the same time, it is certainly vital to portray women and men as equals in advertisements. Finally well-organized efforts are required to establish a new image of woman as courageous, strong and independent person.

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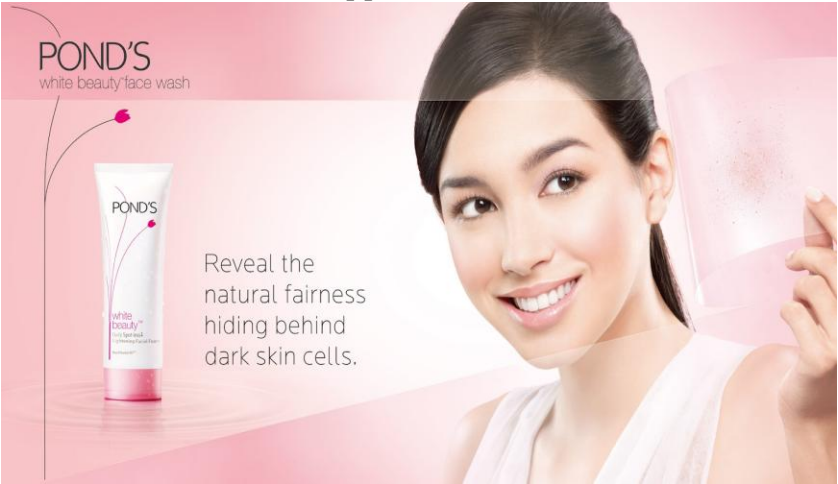
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APPENDICES

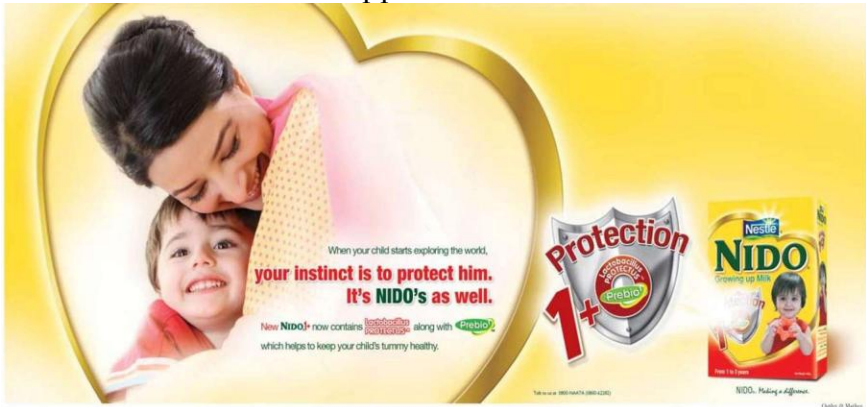
Appendix A: 1



Appendix A: 2



Appendix A: 3



Appendix A: 4



Appendix A: 5



Appendix A: 6



Appendix A: 7



Appendix B: 1



Appendix B: 2



Appendix B: 3



Appendix B: 4



**YOU'VE WON HIM—
NOW YOU MUST KEEP HIM...**

**Don't let COSMETIC SKIN
spoil your good looks!**

So much of a woman's charm depends on keeping her skin clean—appealingly smooth. Yet many a woman, without realizing it, is actually *spoiling her own looks*.

When stale make-up is not properly removed, but allowed to clog the pores day after day, it causes unsightly Cosmetic Skin. They blotches appear—enlarged pores—blackheads, perhaps—warning signals of this modern complexion trouble.

**Cosmetics Harmless if
removed this way**

You needn't run this risk. Guard against Cosmetic Skin the Hollywood way! The lovely screen stars protect their million-dollar complexions with Lux Toilet Soap—the soap especially made to remove cosmetics thoroughly. Its ACTIVE lather sinks deep into the pores, carries swiftly away every

vestige of dust, dirt, stale powder and rouge.

Before you put on fresh make-up during the day—**ALWAYS** before you go to bed at night, give your skin this protecting, beautifying cure. Exquisite smooth skin is a precious treasure. Don't take chances!

ELISSA LANDI
PARAMOUNT STAR



ANY GIRL CAN HAVE A SMOOTH, REALLY LOVELY SKIN. YOU CAN USE COSMETICS AS MUCH AS YOU WISH IF YOU GUARD YOUR SKIN AS YOU—WITH GENTLE LUX TOILET SOAP

Appendix B: 5

If your husband ever finds out
you're not "store-testing" for fresher coffee...



...if he discovers you're
still taking chances
on getting flat, stale coffee
...woe be unto you!

For today
there's a sure
and certain way
to test for freshness
before you buy

