

ADVERTISING GENDER: A COMPARATIVE LENS ON TRADITION
AND TRANSFORMATION IN SELECTIVE ADVERTISEMENTSAqsa Choudhry¹, Waleed Ahmad^{*2}¹PhD Scholar, School of English and International Studies, Beijing Foreign Studies University, China.^{*2}Doctoral Candidate, School of Information and Communication Studies, Communication University of China¹aqsa.choudhry@bfsu.edu.cn, ^{*2}waleedahmad@mails.cuc.edu.cnDOI: <https://doi.org/10.5281/zenodo.17461201>

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Abstract

This study seeks to elucidate the advertising in Pakistan that promoted gender inequality and subsequently evolved to dismantle the oppressive portrayal of women. Advertisement, an essential component of media, serves as a vital conduit for engaging with people and thus has the obligation of eliminating biased representations of women. Using 6 Advertisements, this paper shows how women are objectified, denied autonomy, and are misogynistically portrayed while keeping men out of the frame of such obstructive representation. Moreover, some of them explore how the Ads can create a positive and inclusive identity of women and men, promoting equality and respect for both.

The study employs theoretical frameworks from Judith Butler's concept of Gender Performativity (1990), Laura Mulvey's concept of Male Gaze (1975), and Norman Fairclough's Critical Discourse Analysis (CDA), using his three-dimensional model (1989) to examine language and power relations. By incorporating these ideas, the research explores how advertising, as a significant media artifact, impacts society's views and contributes to either maintaining or challenging current gender stereotypes. This study employs a comprehensive method to critically analyze how advertisements construct and reconstruct gender norms, either reinforcing or challenging the status quo.

The findings seek to elucidate the capacity of commercials to provoke social change by either perpetuating established prejudices or promoting narratives of equality.

INTRODUCTION

"How do we recognize the shackles that tradition has placed upon us?

For if we can recognize them, we are also able to break them"

(Franz Boas Qtd. in *Language and Power*, 1989)

With the rise of gender, cultural and media studies there is a growing interest to analyze advertisements which are "instrument of social change and a barometer to assess social transformation" (Aftab). Advertisements have the power to instigate the

ideologies that can either promote gender inequality and gender equality. Advertising in Pakistan, has historically reflected deeply rooted gender prejudices but the trend has been shifting presently. Typically, in ads a man is shown as active, independent, with less or involvement in household chores while women are seen doing domestic works reflecting weak, dependent, passive and sensitive. Women are objectified and glamoured to promote the standard of ideal beauty and to gain acceptance and appreciation from the male oriented society, normalized the idea/image of women as an entity or object of gaze. As Murad et.al (2022) extends that, "Advertisements tend to communicate the idea that appearance is all-important and it teaches us to be self-conscious about how we look" (Murad).

However, in contemporary times, with the rise of progressive mindsets and enriching narratives, there is a shift in perspectives in the advertisements. The representation of men and women is equal and fair. They have been shown as equal partners instead of inferior and superior. For instance, a woman is shown as strong and independent and a man is shown to take part in domestic chores.

With the help of these shifting narratives, the deeply ingrained notions of objectification of women, marginalization of women, and unjust visual and verbal depiction of women are starting to fade. Thus, this study attempts to make it blatant to the readers that the society constructs, defines and confines the performance of genders in the society and such ideas are promoted by media specifically advertisements. On one hand, this paper targets to contest the rigid ideologies regarding the gender roles while on the other hand it shows how advertisements are reconstructing the defined ideologies and are giving them new meanings and dimensions.

1.1. The Media-Gender Triadic Framework

This section critically analyses the construction, performance, and contestation of gender in advertising using Judith Butler's concept of performativity, Laura Mulvey's theory of the male gaze, and Norman Fairclough's critical discourse analysis (CDA). Collectively, these theories provide a comprehensive framework for comprehending how visual, verbal, and social factors converge to influence gender representations. This integrated perspective

not only elucidates how advertisements perpetuate stereotypes but also emphasizes their capacity to challenge and reinvent gender norms in modern society.

Talking about gender roles, Judith Butler an American philosopher and gender theorist is worth mentioning. Her well-renowned theory of gender performativity was introduced in her 1990 text

Gender Trouble. The theory posits that the identity as a 'man' or 'woman' is achieved through the repetition of the gendered acts for instance the body language, gestures, tone, dressing, mannerism etc. decide whether someone is masculine or feminine. Moreover, she thinks that gender is the result of acts and behaviors, i.e., performance, rather than an essential character, as Butler mentions that, "Gender reality is performative which means, quite simply, that it is real only to the extent that it is performed" (Butler). It is consciously naturalized and is woven so firmly into the social fabric that women and men are forced to live, wear, behave and act in a certain way according to the standards set for them. For example, Beauvoir (1929) talks about the different upbringing of a man and woman. A man is taught to be "a little man" right from his birth while a girl is taught to be weak, fragile, dependent and sensitive like a doll.

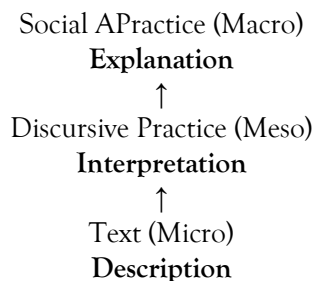
Such discrimination triggers a war between the genders in which unfair portrayal of woman urges them to shatter and re-create their identity and roles. Similar situation exists in the selected advertisements in which is seen as a performance as Butler aims at deconstructing this notion of predetermined gender identity and speaks in the favor of gender performance. According to Butler, "the gender body is performative suggests that it has no ontological status apart from the various acts which constitute its reality" (Butler).

Similarly, the concept of male gaze is equally important to mention as it highlights the visual representation and exploitation of women. As in advertisements a woman is lying on a ground advertising for a mobile phone. This visual representation of woman speaks volumes regarding her identity and manipulation of her body.

Laura Mulvey's groundbreaking framework, articulated in her 1975 essay *Visual Pleasure and Narrative Cinema*, provides a critical lens for analyzing

how visual media, including advertisements, reinforces patriarchal structures. She introduces the concepts like, scopophilia and voyeurism. By **scopophilia** she means that audience gets pleasure by looking/gazing and the act of looking due to power is voyeurism. This dynamic often translates into women being passively observed in ads, while men are presented as active or authoritative figures. As instance, Mulvey (1975) asserts that, “women are displayed, with their appearance coded for strong visual and erotic impact so that they can be said to connote to-be-looked-at-ness” (Mulvey).

Discussions about the power and authority of getting pleasure, Fairclough’s seminal work *Language and Power* (1989) is important. He introduced three-dimensional model (3D) to analyze the written or spoken discourse on three levels. These levels are micro (text), meso (discursive) and macro level (social and cultural context).



(Fairclough, 2015)

Fairclough maintains that, language is not only a tool for communication but also conveys social ideologies influenced by powerful institutions. He holds the view that a language has power to change the view of society as he uses the terms of power in discourse and power behind discourse. Moreover, drawing from the Antonio Gramsci’s concept of hegemony (1975) he asserts that the dominant groups normalize and legitimize the oppressive ideologies and make them appear as natural or common sense. For instance, girl likes pink and boys like blue is a cultural idea that has been normalized, lacking reason and logical explanation.

Therefore, relying on the concepts of Butler, Mulvey and Fairclough this paper sheds light on the patriarchal ideologies that are promoted by dominant

social structures and must be debunked to re-create revised definitions of gender, which is equal and fair.

1.2. Literature Review

Advertisement industry has diverse audience and larger impact on society. It is responsible to reflect positive ideologies as it has tendency to connect with people and instill ideas. Zaidi (2022) claims that, “Advertisements are an instrument of social change” (Zaidi), and has power to create or shatter a narrative. With the rise of advancement and technology usage maximum number of audiences use social media and has access to electronic media such as commercials as well. Specifically, the brands and companies hold much power to advertise for their product as they connect emotionally and psychologically with their audience, influencing them positively or negatively. In this regard, Champlin et al. (2019), extends the idea that brands can bring social change through their narrative as young minds are more likely to be influenced by them. For instance, ‘Fair and Lovely’ ad was on aired in 2018 by Formula Films productions. It illustrated a young slim, tall and fair girl who is using a fairness cream and becomes brighter however the same ad has a negative impact and the ad was re-created under the name ‘Glow and Lovely’ in 2020 to advocate for acceptance of all skin types and to embrace it. They added the song and one of the lines is “The earth has 100 hues” which celebrates diversity and shades of skin colors promoting equality and debunking the standards of fair color and beauty.

A plethora of researchers have examined Pakistani ads from several perspectives, elucidating their cultural, social, and ideological underpinnings. In “Beat Me Up: Analysis of Femvertising in Pakistani Advertisements,” Kausar (2024) examines how marketers might promote self-acceptance, women's empowerment, and male household engagement. It explores how advertising employ story, visual imagery, and language to challenge gender conventions and promote progressive views. Self-acceptance ads urge women to be themselves and fight society pressures to conform to a more attractive or compliant standard. Kausar examines how femvertising ads show women as powerful, independent, and confident. These women help in personal, professional, and social ways. These tales are meant to interest modern readers while subtly criticising patriarchal ideas that have

stereotyped women and their duties. Male participation in the home is also necessary for gender equality. The research generally investigates ads showing guys doing housework, challenging the concept that caring and domestic responsibilities are mostly feminine. Kausar critically investigates if these activities transform society or commodify progressive values. This research shows that femvertising may influence social trends but also simplify complex problems into marketable stories. Kausar's research illuminates Pakistan's evolving advertising scene, shedding light on gender and empowerment in a fast-changing culture.

Aftab et al. (2023) discusses the gender dynamics in Shan Foods advertisement. Their study reveals how Shan advertisements obviously challenge the traditional notions of gender stereotypes violently. The women are not only homemakers and restricted to the kitchen, but she is struggling strongly like the man with multiple responsibilities. Such advertisements frequently reshape the narrative by underlining cooperation as well as shared responsibility between men and women at homes, that thereby signifies a move towards gender equality. Aftab et al. argue that Shan Foods uses the position to promote its products and transform societal attitudes through influencing progressive thought. Such ads in the form of relatable stories and appropriate imagery, aim to break down patriarchal structures and promote more inclusive gender representations. Shan's advertising thus manages to connect modern day audiences that emphasize issues of empowerment and equality without losing touch with traditional values. This advanced methodology showcases the potential of advertising as a medium for cultural critique and societal transformation, establishing Shan Foods as a pivotal case study in the evolving landscape of Pakistani media.

Similarly, Obaid and Hussain (2023) using the ads from local brands like, washing soap, shampoo and food spices examines role reversals. The roles traditionally assigned to women are performed by men in the ads promoting the idea that a task is beyond gendered identity thus should not be limited. Additionally, Murad et al. (2022), in their work "Defying Gendered Stereotypes: A Multimodal Analysis of Pakistani Advertisements", focus on implied meanings of the selected ads using

multimodal of Kress and Leeuwen (1996). They claim that the companies are trying to bring the change and advocate for gender equality. By analyzing the ads linguistically and visually they highlight the need and importance of shifting the narrative and make it fair and ethical. Ebele and Ahmad (2024), reveals that intercultural communication also shapes how gender is represented in advertisements, where traditional and modern values often intersect and transform.

Adil and Malik (2021), assert that media portrayals of both sexes influence cultural definition of attractiveness. Modern media is changing our perceptions and expectations about gender. Media adverts often have more influence on perceptions of gender than other media programming. This happens because of the repetition of adverts, which convey particular meanings. Adverts portray both men and women in their cultural context so enforcing cultural conformity through socialization. But the Corporate control over media content significantly shapes the portrayal of gender roles in advertising, as commercial priorities often take precedence over authentic social representation (Ali, Ahmad, & Malik, 2024).

Similarly, the transitivity analysis conducted by Choudhry and Chaudhary (2020) reveals how the Disney film Zootopia deconstructed gender stereotypes with its Pakistani advertisements of the same protagonist rebuilding norms by breaking traditional roles (Aslam et al., 2025) and showing the strength of media to redefine gendered narratives across cultures. Ahmad and Ahamed (2024) emphasize the importance of fostering intercultural understanding a perspective that aligns with the evolving portrayal of gender in advertisements, where traditional norms intersect with global narratives of transformation.

The study seeks to gauge the presentation of traditional compared to reformed gender roles in Pakistani television commercials. Pakistan is considered a patrilineal society: males take on dominant positions within the family, being decision-makers, and exercising power and independence. Meanwhile, women are viewed as dependent, domestic, and limited. The study followed an observational media analysis that utilizes ethnographic content analysis of ads aired by major Pakistan Television stations. The research indicated that Pakistan Television advertising portray men and

women in modern and reformed gender roles towards promotion of gender equality in society.

Hence, all the researches indicate towards the need to speak regarding the social change through advertisements because they have larger impact.

2. Data Analysis and Interpretation

Over the centuries, women and men has denied a self-image rather they are socially programmed to perform specific gender roles that are assigned to each gender depending on their gender as says Beauvoir (1949), claims that the two categories of masculine and feminine originates with the division of gender roles. Males are believed to be masculine because they are able to execute duties that are strong, energetic, and independent, while females are thought to be feminine because they are sensitive, dependent, and docile. Women are denied the opportunity to exercise their autonomy and self-identity as a result of this arbitrary branding of genders, which is based on the societal concept of men and women. As it is maintained that, “what she saw as fact, that women

and men are conditioned into gender roles by cultural conventions” (Rowland qtd. in *The Second Sex*, 1949). Likewise, Tyson (2006), introduces the term ‘biological essentialism’ to explain the gender segregation. She expounds that, “women are not born feminine, and men are not born masculine. Rather, these gender categories are constructed by society, what has come to be called social constructionism” (Tyson).

2.1. From Text to Context: A Verbal, Visual, and Cultural Dissection of the Ads

The media, particularly commercials, accentuates and foregrounds the classifications and labels discussed above. Advertisements not only promote and sell items but also normalize societal ideologies and understandings. For instance, the first ad is taken from 2020, made for Reckitt Benckiser Media Group Production. It talks about bleach; a detergent used to kill germs and maintain washroom hygiene.



Advertisement 1

To begin, the inclusion of a woman in the advertisement propagates the notion that women are expected to fulfil a gender role that is limited to the realm of the home. In spite of the fact that a man is equally accountable for the function of home, she is

carrying out her duties in this occupation. The concept of gender performance, which is established by Butler, is advocated by this advertisement. According to Butler, a gender is performed repeatedly, which contributes to the formation of gender identity.

The construction of a meta narrative of women's limitation to domestic sphere is prevalent in this ad which is further highlighted by the visual, verbal and gestural elements. The tagline in the ad says, *Puray Ghar ka Cleaning Expert* (The Complete Home Cleaning Expert). This tagline holds strong metaphorical meanings, perpetuating rigid patriarchal ideology. The word 'expert' makes women inherently tied to a specific sphere. She is expected to be an expert in cleaning the house as it is naturalized and normalized by the society. Visually her smile is the hint towards her confidence to maintain the house and fulfill her responsibility given to her by patriarchal society. Her neat dress and standing posture validate her sense of pride in being confined in this role. Mulvey's male gaze resonates with this idea of women who is used as an attractive object so that the buyers have confidence in buying the product. At broader social level, her role as an ideal homemaker and an expert in the ad reinforces the ideology of gender inequality. The absence of a male figure from the picture suggests that men do not take part in domestic chores and are preferred doing more manly duties as Doyle (1985) mentions that there are women specific and men specific roles he claims "women specific roles presumed by a society which are cooking, cleaning and caring, whereas males are attributed with the traits of power, success, aggression and self-reliance" (Doyle).

Such narratives impact the society as they are powerful enough to manipulate minds and malign the societies to the core. In order to combat these narratives, future campaigns could incorporate gender-neutral language, depict men and women sharing household responsibilities, and advocate for equality in domestic labour. In doing so, advertisements could challenge deeply ingrained stereotypes, thereby facilitating the development of more inclusive representations of gender in media. For instance, in advertisement 2 and 3, the re-construction of stereotypes is shown. A woman's role which is traditionally restricted to cooking, cleaning and maintaining has been debunked in the ads.

Advertisement 2, and 3 illustrate the contrasting ideas. In ad 2, presented by a spice brand of Pakistan named as National is one of the famous brands who attempts to respect women and change the conventional meta narratives. The commercial suggests and promotes the idea of equality. It shows that the domestic realm is not confined to one gender (women) but men should also take pride in cooking or their family. This commercial unveils new thinking and a fresh perspective of thinking and view at society. The use of phrase, translated as, (The taste of new thinking, is new) holds much importance.



Advertisement 2

The phrase dismantles the entrenched mentality that confines women's identity only to the private realm. The inclusion of a masculine person in the image reveals a novel viewpoint, as implied by the slogan that a fresh approach is appealing, suggesting that conventional mindsets are incompatible with contemporary thought. This progressive depiction

challenges the outdated idea that domestic spaces are solely a woman's domain, fostering a more balanced view of partnership and collaboration in everyday life. Discussing about the self-image and reconstruction of the traditional gender roles the ad 3 aligns well with this.



Advertisement 3

The advertising from the esteemed brand Shan offers a novel perspective on the transformation of gender roles. It depicts a woman as a vibrant character who adeptly reconciles her work obligations with her personal commitments. The motto #OathForHer emphasizes the recognition and appreciation of women's achievements in several areas of life, urging society to value their multiple responsibilities.

2.2. Breaking Barriers Breaking Bodies

The relationship between women and their bodies is worth investigation because it reflects the deeper-lying cultural structures and received opinions. As Sara Suleri puts it, "Men live in homes, and women live in bodies" (Suleri). This is a remark that realizes a deeply entrenched social system where males are aligned with concepts of ownership and property, epitomised by a place called 'home', while women are often reduced to their anatomy and physical beauty. The contradiction points to a mainstream opinion that aligns women's identities with their bodies, which more often than not results in objectification and commercialization. Patriarchal norms have traditionally been supported by victimizing women and using them as mere objects for the enjoyment of males. In "Unveiling the Sacred: Reading the Gendered Female Body in Contemporary Pakistani

Fiction," Shazrah Salam (2011) discusses how the bodies of females have conventionally been viewed by patriarchal societies and epitomize the material and metaphorical domination put on such bodies. Similarly, Rajakumar (2005) has explored the ways in which the bodies of women act as agencies of male power and domination-that are manipulated and controlled. Looking into these perspectives shows that women's body exploitation is a continuing criticism in literature and cultural narratives, portraying a greater pattern of gendered oppression in society. Cumulatively taken, these are essential insights that provide a key perspective on how the structures of patriarchy remain dominant in defining and controlling the manner in which women are perceived and presented.

The 2015 advertisement by Benetone Films for Jazz, a leading SIM card company, showcases a model and actress as the central figure promoting the product. However, the manner in which the advertisement portrays her raises significant concerns about the objectification of women's bodies. The focus on her physical appearance rather than her individuality or agency reduces her to a decorative object, serving as a tool to attract attention rather than highlighting the product's features.



Advertisement 4

This portrayal reinforces harmful stereotypes that commodify women's bodies to cater to male viewers and consumerism, a practice that is deeply problematic and widely condemned. Such depictions perpetuate the notion that a woman's value lies in her physical attributes, sidelining her intellect, achievements, or individuality. By relying on objectification as a marketing strategy, the advertisement reflects a troubling tendency within media and advertising to exploit women's bodies for commercial gain, reinforcing gender inequalities and undermining efforts to promote dignity and respect for women in media representations. This approach calls for critical scrutiny and a shift toward ethical advertising practices that uphold respect and equality. As Sorrel (1983) propounds that, a woman is perceived in main four roles such as, "homemaker, emotional, silly and sex object" (Sorrel). Additionally, the standard to be slim and fair prevails in the commercials as well. In contemporary times, the idea of gender roles is not fixed rather plural. Susie Orbach, in her book (2016), discusses the issues of female body and shaming that they face if they are not in ideal shape and weight. She examines the pressure felt by women to achieve such standards of body also

they avoid meeting such beauty standard to hide from male gaze and social expectations to maintain their beauty.

Another fairness cream ad, No. 5, by Formula Films in 2018, evokes some serious concerns about cultural beauty standards and how these standards affect the acceptability of women. The ad reinforces negative body shaming and colourism by emphasizing fairness, slimness, and height as desirable traits. It perpetuates a narrative that marginalizes people who do not fit into these strict criteria by associating a woman's worth and social acceptability with her physical appearance.

This representation is, in essence, built upon the deeply ingrained patriarchal outlook that ascertains a woman's worth based entirely on her ability to meet frivolous aesthetic expectations. These depictions normalize exclusion and discrimination; thus, women failing to measure up to these standards generally face social ostracism, solitude, and deterioration in self-esteem. These advertisements perpetuate structural injustices in adding to a society that continues to pressurize women to alter their bodies and appearances to feel validated.

This ad points out how immediately the media needs to change its narratives that promote impossible beauty standards. Advertisers should adopt diversity, uniqueness, and realistic representation without

selling women's bodies. Ethical advertising, in contrast, could propose a more social justice-oriented view that does not shame bodies or colors.



Advertisement 5

By using the term “absolutely spotless”, the author references the pressure society puts on women to project an ideal of social, emotional, and physical perfection. This idea suggests that women must retain immaculate behavior and character in addition to maintaining an ideal look devoid of defects. The term represents the unachievable ideals that define how women should show themselves in all facets of their life, going beyond just physical beauty.

In this sense, the phrase “absolutely spotless” serves to further the pressure on women to live up to patriarchal standards. These expectations often require women to exude composure, elegance, and control while suppressing their uniqueness and genuineness in order to gain social acceptance. This notion upholds a society in which women are evaluated not just on the basis of their accomplishments but also on their capacity to satisfy

these strict, sometimes unachievable standards of excellence.

Furthermore, the idea conveys a sense of moral purity by associating a woman's value with her capacity to stay “untainted” by failure, controversy, or deviance from accepted standards. Women are constrained by these expectations, which put them under continual observation and support the notion that their main worth is derived from how others see them rather than from their actual selves. The author highlights the need for a more comprehensive and inclusive view of women's identities that prioritizes authenticity and variety above compliance to social norms by challenging this ideal. For instance, the ad of 2017, of a clothing brand names Gul Ahamd delivered a message of diversity and acceptance of all skin colors and body types.

*Advertisement 6*

The ad creatively subverts traditional notions of beauty using the phrase, “Meri skin tone is unfair to others” and the accompanying hashtag #MeinPerfectHoon, which means “I am perfect”. It was likely made by some sort of fashion or cosmetics company looking to promote body positivity and self-acceptance in the face of a societal view that light skin has been ideal for many years. While the soft, minimalist background brings the model and message to attention, the confidence of the woman's stance, the finer details of her clothes, and her finger to her lips are those that provide her with poise and empowerment. Rather than using it as a binding ideal of beauty, the tagline uses it as a symbolic representation of being sure of oneself and individuality, challenging traditional concepts of fairness. The hashtag #MeinPerfectHoon fulfills the main message of the ad: self-acceptance and defying the expectations of society.

Fairness in the South Asian setting is often equated with success and desirability. This advertisement boldly questions these long-rooted traditions, reframes fairness from a source of beauty to one of self-confidence, and empowers women to believe they are flawless against societal forces. The message is even further implemented in the ad's visual design, which employed a sense of strength and difference through classy but upbeat images. It may also receive criticism from individuals who feel that the ad uses these progressive themes as a marketing ploy without actually tackling the structural problems of colourism and beauty prejudices, although it appears to support inclusivity and empowerment.

Everything considered, this ad positions itself in the larger social movement of redefining beauty and self-worth. This is a strong statement in an environment

where there are still feelings of strict beauty standards in the culture, challenging typical conceptions of fairness to foster a greater sense of confidence and self-love in women. It may be questioned, however, whether this actually leads to real cultural movement or if it is simply a corporate tool.

Conclusion

This study critically analyzes the role of gender representation in Pakistani advertisements with reference to Judith Butler concept of Gender Performativity, Laura Mulvey notion of Male Gaze, and Norman Fairclough Critical Discourse Analysis (CDA). Through a systematic analysis of six advertisements from Pakistan traditional media. The investigation reveals that on the one side there is a constant reaffirmation of traditional gender stereotypes but on the other hand some progressive depictions are also observed.

Traditionally, Pakistani advertisements have continued to promulgate patriarchal values where women were being depicted as supine, indigenous, and objectified individuals, whereas men were being shown as ascendant, magisterial, and not involved in household chores. These presentation not only strengthened strict gender binaries but also helped to create expectations in society that hamper women and their autonomy and agency. But the modern-day advertisements depict a huge shift in the stereotypes by portraying women as self-sufficient individuals with careers and men as those who share the burden of household responsibilities.

The results indicate that advertisements are not only a mirror of the social norms but also a change agent. Some advertisements still perpetuate the regressive ideology of colourism, body shaming, and the

objectification of women whereas others challenge these messages through the promotion of gender equality, diversity, and self-love. This dualism highlights the strong influence of the media in constructing cultural perceptions and the necessity to adopt ethical advertising standards that are in line with progressive social values.

Discussion

The research found a number of advertisements that perpetuated traditional gender roles which corresponds to the idea of gender performativity of the Butler according to which the repetition of gendered behaviors makes them seem as natural and inevitable. For example advertisements that portray women as cleaning professionals or stay at home can still strengthen the idea that caring and doing errand are female. The same could be seen in the ads that featured Mulvey male gaze as the women were modified their bodies were being used as the decorative elements that would attract the consumer attention instead of being seen as the autonomous individuals.

Fairclough CDA also showed that how patriarchal ideologies have been maintained by the use of language and images in ads. The taglines such as (Puray Ghar ka) Cleaning Expert (The Complete Home Cleaning Expert) are self-explanatory that cleaning is a women's domain and the primary role of a woman is of a housewife. These portrayals also limit the position of women and also keep men in their lives isolated in terms of domestic duties and further create a duality of labor.

Irrespective of these established stereotypes, the study also observed a trend of increasing gender-inclusive advertisement. Companies such as Shan Foods and National Spices have created a story that men cook and contribute to the household, whereas women are portrayed as career women who manage both their profession and personal life. These advertisements break the conventional standards by portraying gender roles as something that is not fixed in stone. Additionally campaign launched by the Clothing brand Gul Ahmad #MeinPerfecthoon and with the that the refreshing of Fair & Lovely to glow and lovely manifest and to move towards body favorableness and the rejection of westernize beauty standards. These advertisements use delegate words and visuals to

promote self confidence , countering decades of colourism and body shaming in media.

The literature identifies two roles of advertising the medium may support the oppressive norms, or it may become a source of social change. There are advertisers who continue to use regressive stereotypes to make money and others who deliberately use power to advance gender equality and inclusion. Such a dichotomy shows that advertisers, media producers, and regulatory institutions have a moral responsibility to shape narratives that appeal to progressive values in society.

The advertisers have to embrace ethical behaviors to enhance gender equality without stereotyping but instead embrace diversity. There should be stronger regulations on the media to disincentivize retrogressive representations of gender roles. Media literacy programs have the potential to also enable the audience to critique advertisements and demand more representative depictions.

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