

Femininity in Pakistani Advertising: Portrayal of Gender Relationships & Islamic Values in Pakistani Television Commercials

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Abstract

This study investigates how TV commercials in Pakistan construct gender relationships in the contemporary era in appraisal to Islamic values and standards. This study engaged semiotic analysis as a technique to scrutinize Pakistani TV commercials inferring the images, signs and symbols. TV commercials emerge in the intermissions of famous Pakistani TV serials, nominated and acquired from main three private channels of Pakistan. A demonstrative sample of commercials explicitly directing gender relations was designated to consider these advertising messages with context to the representation of gender relations in the Pakistani-Islamic setting. TV commercials not only illustrate the images of men and women but have furthermore made that image customary to the viewers in the society. A positive association has always been found between the TV adverts and fluctuating lifestyles patterns of people in Pakistan. This study assists as an effort to inspect that how advertising practices in Pakistan indicates female supremacy and constructs gender roles splendid. It examined that utmost of the commercials divulge today's Pakistani women as a sovereign trendy and leading in divergence to the Islamic image. This study would not only be substantial for communication experts rather would be more advantageous to the officials who can apply it as a basis for generating and executing advertisements in future.

Keywords: TV commercials, portrayal of gender relationships, Islamic perspective of gender

Introduction:

The influential messages intended at probable marketing; advertising plays a considerable part in determining our values, roles and lifestyle. Advertisers practice semiotics to lead into what they are anticipated towards the audience. This study observes how gender relations are shaped and fabricated via television commercials in disparity to Islamic standpoint. It encompasses on five certain advertisements to consider the dissimilar roles executed by men and women. Television is an avenue that outlines our interpretation and television commercials use female as the sex object to sell the product.¹ In commercials, the attractiveness is allied with women who are used as embellished and eye-catching constituent while professionalism is to men. Advertisement plays an imperative responsibility in shaping customers' conduct about product and product

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¹ Ali, Shahzad, and Deeba Shahwar. "Men, women and TV Ads: The representation of men and women in the advertisements of Pakistani electronic media." *Journal of media and communication studies* 3, no. 4 (2011): 151-159.

consummation depending upon vendors after acquiring.² The commercials are also endorsing the gender images and relations in their content.

Islamic Values and Gender:

A homogenous “global culture” is the consequence of the widespread culture advertised through cosmopolitan brands transmuting native values. It decolorizes cultural limitations and is an unblemished intimidation to intuitive norms and values. Multi-national brands commercials are contrary to the Islamic principles of Pakistan and violate Pakistani female by means of embracing unaccustomed norms and beliefs. Revolution in female approach and conduct concerning conventional individuality is evident contrasting to Pakistani-Islamic standards and beliefs.

Television advertisements are major means for promotion and advancement as a racial product of media. Gender roles are demarcated by those products of media. Gender individuality passes from culture to culture and Pakistan is a patriarchal civilization with passive female and prevailing males. The culture has recommended those roles in the light of Islamic perspectives.

Physical appearance and body acquaintance as the objectification of women in television advertisement origins psychosomatic complexes and angst among Pakistani women.³ Pakistan-Islamic racial gear for women is *shalwar*, *kameez*, and *dupatta* that is renowned from all over the world. Men in the advertisement are abundantly robed while the female is exploited as the sex object. In Pakistan television commercials women’s achievement exclusively constructed on her physical appearance and gorgeousness.

Pakistan is an Islamic philosophical state⁴ where, religion Islam is the fundament of principles and standards.⁵ Islam plainly recognized those roles, privileges and associations for both genders. Media is the demonstrative of the culture, standards and principles and relationship between the personages. This semiotic analysis of the television advertisements centers on how television commercials paradigm the gender relationship between entities with respect to Islamic values of the county.

Representation of relations between men and women on media especially in commercials is the concern as media being representative of culture can be the promotion agent of Pakistani culture and values of Islam. Television commercials reach maximum people and convey the message effectively. Islam heavily influences gender roles in particular. The researcher analyses the relationship between the female and male as portrayed in television commercials and compare them from different variables to identify differences.

² Gates, Vanessa L., Abdulredha AH Esmail, Karen Marshall, Stewart Spies, and Riad Salem. "Internal pair production of 90Y permits hepatic localization of microspheres using routine PET: proof of concept." *Journal of Nuclear Medicine* 52, no. 1 (2011): 72.

³ Ullah, Hazir. "The Objectification of Women in Television Advertisements in Pakistan." *FWU Journal of Social Sciences* 8, no. 2 (2014).

⁴ Haqqani, Husain. "The role of Islam in Pakistan's future." *The Washington Quarterly* 28, no. 1 (2004): 83-96.

⁵ Whaites, Alan. "Political cohesion in Pakistan: Jinnah and the ideological state." *Contemporary South Asia* 7, no. 2 (1998): 181-192.

The dominance of advertising in our lives and its ability to persuade our beliefs give it power over our society and the influence to our basic thoughts. The construction of gender relations in advertisements employs the portrayal of women and men in media either its representation as western or in a traditional way. The objectives of the study are:

- To study the visual representations of gender in television commercials.
- To find how genders are being depicted in different roles.
- To explore gender relationships, the advertisers and advertising agency construct.

Research Questions:

The study seeks to find the answers to following questions:

Q1. How are the gender relations being constructed by the advertisers and advertising agency?

Q2. Are the gender roles portrayed in Pakistani TVC's are glamorous or traditional?

Q3. Are the gender relations in the advertisements compatible with Islamic norms and values and values?

Hypothesis:

H₁: Gender relationships depicted in advertisements are harmonious with Pakistani and Islamic values.

H₀: Gender relationships depicted in advertisements are against Pakistani and Islamic values.

Literature Review:

The accomplishment of any business in today's modest era is liable, up to much extent, on efficiency of its advertising approach⁶. The object of a great deal of asset on advertisement by both native and cosmopolitan businesses is the same. To clutch the attention of the audience and to capture the supreme market stake, many advertisement organizations, used provocative images of film stars, exploits pictures and these classes of other manoeuvres. This act of advertisement is deliberated corrupt in Islam because of its deceiving nature. Prophet Muhammad said, "He who cheats is not one of us"⁷. And marketing the product by manipulating is against the Islamic business beliefs.

The edifice of femininity and masculinity at the ideological level based on the global dominance of men over women.⁸ Advisements are not just the informational tool about the product but also a symbolic form of communication that holds the power to bring change in the cultural trends of the society.⁹ Advertisements are not created according to culture but they are attached to the culture. Semiotics is pronounced as holding the number of prospects in connotative and denotative meaning.¹⁰

⁶Abbasi, Abdus Sattar, Waheed Akhter, and Sadia Umar. "Ethical issues in advertising in Pakistan: an Islamic perspective." *World Applied Sciences Journal* 13, no. 3 (2011): 444-452.

⁷ Keller, N. H. M. (Ed.). (1994). *Reliance of the Traveller: the Classic Manual of Islamic Sacred Law 'Umdat Al-salik*. Sunna Books.

⁸ Connell, R. W. "Hegemonic masculinity and emphasized femininity." *Gender and power: Society, the person, and sexual politics* (1987): 183-88.

⁹ Bezuidenhout, Ilze. "A Discursive-Semiotic Approach to Translating Cultural Aspects in Persuasive Advertisements. 1994." (1998).

¹⁰ Bouzida, Feyrouz. "The Semiology Analysis in Media Studies: Roland Barthes Approach." In *Proceedings of SOCIOINT14-International Conference on Social Sciences and Humanities. Istanbul, Turkey, 1001-1007*. 2014.

Pakistani advertisements represent Pakistani women. It was unveiled that commercials establish the glitzy and beautiful image of women while neglecting traditional identity.¹¹ The construction of gender roles in Pakistani television commercials and found media not faithful in the portrait of gender and roles.¹² Women in ads are exploited as fancy and eye-catching objects for men.

Gender is a familiar term in studies of media and psychology. A male or female specifies the identity of gender through the perception that is different from appearance. It is the traits, lifestyle and behaviour and way of living that defines the meaning of gender.¹³ Language prescribed in fairness cream commercials exploiting the women with the concept of everlasting beauty. Gender is not a peculiar term rather fashioned by the society and the selves.¹⁴

Television commercials are the spring of learning along with being a medium of knowledge for the purchaser.¹⁵ It acts as a model and creates psychological effects where literate consumers are less affected than illiterates. Knowledgeable viewers understand that commercials are not ultimate truth but just an incentive for selling so their behaviour is less influenced.

The study of gender and women is the new dimension to study the religion using multi-cultural methods.¹⁶ A comparison of the images of both genders to detect differences and affirmed that Turkish television commercials presented traditional gender roles to illustrate men and women.¹⁷

The stereotypical images of men and women in Australian television commercials in comparison of the former study of the 1980s and 1990s. The images were more stereotypical in roles and more remote than in actual.¹⁸ Women are shown as house maker and reliant on men and men are overriding and commanding.¹⁹ Regularly watching

¹¹ Iftikhar, Moneeba, and Mehwish Islam. "Construction of Female Identity in Pakistani Television Commercials (November, 2015-April, 2016): A Semiotic Analysis." *Pakistan Journal of Gender Studies* 25 (2017).

¹² Khan, Lubna Akhlaq, and Rana Muhammad Bilal Anwar. "The Beauty and the Beast: A Content analysis of Gender Portrayal in the Pakistani Television Advertisements." Retrieved September 10 (2016): 2016.

¹³ Attenborough, Frederick. "Categorical feminism: new media and the rhetorical work of assessing a sexist, humorous, misogynistic, realistic advertisement." *Gender & Language* 8, no. 2 (2014).

¹⁴ Iqbal, Asma, Malik Haqnawaz Danish, and Maria Raja Tahir. "Exploitation of women in beauty products of Fair and Lovely: A critical discourse analysis study." *International Journal on Studies in English Language and Literature* 2, no. 9 (2014): 122-131.

¹⁵ Yousaf, Zahid, and Munham Shehzad. "Open Access Scientific Reports." (2013).

¹⁶ King, Ursula, and Tina Beattie, eds. *Gender, religion and diversity: cross-cultural perspectives*. A&C Black, 2005.

¹⁷ Arslan, Eylem. "A Content Analysis of Male and Female Characters Portrayed in Turkish Television Commercials." *Hitit Üniversitesi Sosyal Bilimler Enstitüsü Dergisi* 8, no. 1 (2015).

¹⁸ Milner, Laura M., and Bronwyn Higgs. "Gender sex-role portrayals in international television advertising over time: The Australian experience." *Journal of Current Issues & Research in Advertising* 26, no. 2 (2004): 81-95.

¹⁹ Das, Mallika. "Men and women in Indian magazine advertisements: A preliminary report." *Sex roles* 43, no. 9-10 (2000): 699-717.

television advertisements surely have some influence on the viewers that depends on the time spent in front of the television.²⁰

A decrease in the labels in terms of gender in commercials was observed.²¹ Representation of women is compatible with their traditional roles and reinforce them. It appears typical while the discrimination is supported.²² Gender discrimination in terms of performance and argued that there is no leniency towards the difference.²³ The newspapers and television channels of Pakistan and found that bringing Islamization is the main objective of Pakistani society. It includes putting *Pardah* on all the women and interpreting everything in the light of teachings of Islam.²⁴

Women's prominent attributes are connection and affection while men have distinction and accomplishment.²⁵ The portrayal of genders in trend between 1971-1979 making a contrast of the popular roles and those in television commercials and said that advertisers and consumers have to assent the altering status of women.²⁶ Gender stereotypes are the eminent subject of communications and media supported by a patriarchal culture of the society of Pakistan.²⁷

Islam doesn't confine women to contribute in professional happenings, but the resolution behind should not betray people by sensitive incentive. For a woman in Islam is not indorsed to illustrate any part of the body excluding face, hands and feet.²⁸ Screening any part except the declared is deliberated as a sexual stimulant and thus incongruous for the public demonstration.²⁹

Theoretical Framework:

The present study has significantly taken into account the construction of gender relations applied the theory of Orientalism by Edward Said. Orientalism is the perception of westerners about "languages, lifestyles, art, cultures, values and sciences" of the Arabs and considering them "exotic, backward, uncivilized and at time dangerous". The dimensions of orientalism are latent and manifest referring to different cultures and their interpretation. Orientalism is about the attitude to give meaning to the cultures and understanding them.

²⁰ Ingham, Helen. "The portrayal of women on Television." (2012).

²¹ Gunter, Barrie. *Television and gender representation*. John Libbey and Co. Ltd., 1995.

²² Lutz, Catherine, and Jane Collins. "The photograph as an intersection of gazes: The example of National Geographic." *Visual Anthropology Review* 7, no. 1 (1991): 134-149.

²³ Lott, Bernice. "Dual natures or learned behavior." *Making a difference: Psychology and the construction of gender* (1990): 65-101.

²⁴ Kurin, Richard. "Islamization in Pakistan." *Russia's Muslim Frontiers: New Directions in Cross-cultural Analysis* 823 (1993): 175.

²⁵ Gilligan, Carol. "In a Different Voice: Psychological Theory and Women's Development (Harvard University Press, 1982) and KC Worden, 'Overshooting the Target: A Feminist Deconstruction of Legal Education' (1984-1985)." *American University Law Review* 34: 1141.

²⁶ Schneider, Kenneth C., and Sharon Barich Schneider. "Trends in sex roles in television commercials." *Journal of marketing* 43, no. 3 (1979): 79-84.

²⁷ Schneider, Kenneth C., and Sharon Barich Schneider. "Trends in sex roles in television commercials." *The Journal of Marketing* (1979): 79-84

²⁸ Al-Olayan, Fahad S., and Kiran Karande. "A content analysis of magazine advertisements from the United States and the Arab world." *Journal of Advertising* 29, no. 3 (2000): 69-82.

²⁹ Chachuła, Gabriela, Hubert Kucharski, Anna Lubaś, Katarzyna Małachowska, and Bilyana Martinovski. "The influence of selected aspects of Islam on advertising efforts." In *The 16th NIC Conference on Intercultural Communication, University of Borås, Sweden. 2009.*

Westerns construe the image of Arab women in particular as “prostitutes, aggressive and sexual” with “exotic belly dancers or mute, and repressed”. The stereotypes of Asian women are as “Dragon lady” as a sturdy, unsympathetic and fierce woman with the ability to give sexual pleasure. The stereotypical images of Asian women is a harm to their real identity as it is misinterpreted while they are unusual, submissive and loyal. The stereotypes are powerful in order to threaten the cultural imperative.³⁰

This theory about how west creates inaccurate reality; showing a version of reality of the east particularly for representation of women. This study is focused towards that representation of gender in television commercials. Like Orientalism today's some commercials present gender relations that are not close to the reality and creating false gender identity that the world is perceiving as real and natural.

Research Methodology:

Semiotic analysis method applied to analyze and discover the gender relations in advertising, comparing them to the actual Islamic values and characteristics of men and women in Pakistan. This is the qualitative study based on the semiotic method to analyze the selected commercials and depiction of genders and construction of their relationship with advertisers and advertising agencies. The main focuses of the study are screen and background elements such as expression, dressing, lights, makeup and colors. It involves Signifier and Signified as the surface meanings and the hidden meanings of the elements in the commercials. There are some connotations about the advertisements and then the meanings created through perceptions and shared values to signify what the messages have inside them.

Top rated five commercials have been selected which typically targeting gender relations for the study out of all the gender relations based commercials within the period of 2017-2018. The sample selected includes Cadbury Dairy Milk Chocolate, Diamond Supreme Foam, Biscoffi Chocolate Biscuits, Tapal Danedar and Safeguard Bachpun Non-Stop through stratified sampling dividing the commercials into strata and choosing from them. The following advertisements have been taken according to the rating of their ads from three top-rated Pakistani channels. The top-rated channels are ARY NEWS, HUM TV HD, and DUNYA News (Nayatel Channel Rating). According to these three channels, the following sampled commercials were the most viewed and telecasted TV commercials.

³⁰ Hall, Christine C. Iijima. "Cultural malpractice: The growing obsolescence of psychology with the changing US population." *American psychologist* 52, no. 6 (1997): 642.

Semiotic Analysis:

TVC 1: Cadbury Dairy Milk



The ad was selected from the broadcast of the 7th October 2017 and it has signified woman as bride. This advertisement of chocolate has a set of Pakistani wedding and the setting is at home decorated with flowers and lighting. The ad is based on emotional appeal using wedding scene where waiters are serving chocolates to the guests. The bride is wearing a red bridal dress that is the typical cultural dress *Lehnga* and is more inspired by the Indian culture rather than the Islamic values. The deep neck revealing shoulders and strings at the back is the classic Indian bridal dress style that is not compatible with Islamic cultural values. *Sarhi* of the mother is also an Indian national dress rather than Pakistan. *Mehndi* (Henna) and traditional jewellery of the bride is part of Pakistani values.

The other cultural elements in the following ad are the traditional way of mother setting the dupata of the daughter, father of the bride in Pakistani national dress *Sherwani*, bride hugging her father on the day of the wedding and sharing chocolate with him. The bride as the model of the ad has been glamorized and presented beautifully that is the major criticism on the representation of women in television commercials. Analysis shows that the gender relations are firming the love and emotions between the father and the daughter and the relations are according to Pakistani-Islamic values. Hence H₁ which states ‘Gender relationships depicted in advertisements are harmonious with Pakistani and Islamic values’ is proved.

TVC 2: Diamond Supreme Foam

The television commercial of Diamond Supreme Foam was first selected from the broadcast of 30 December 2017. The ad has a set of the bedroom with defocused background. The gender relation presented in the ad is the relation of husband and wife communicating over the situation that the wife's mother is coming to stay with them at their home.

Wife is wearing modern nightdress, has applied rollers in hair and moisturizing her hands while the husband is reading a novel. This signifier has signified that women are associated with the beauty cut while men are more intellectual. The dressing of woman in the ad is modern rather than cultural and so the gender relation in the advertisement.

As the husband resists towards the longer stay of his mother-in-law, wife shows anger on him and points her finger. The husband is enforced to leave the bedroom and sleep in the guest room with the diamond supreme foam. The wife throws pillow on his face as he tries to talk to her before leaving the room. The values depicted through these relations are contradictory to the Pakistani-Islamic cultural values while again the woman is presented as involved in beauty hacks. Therefore the H_0 which states that "Gender relationships depicted in advertisements are against Pakistani and Islamic values" is proved and rejected H_1 .

TVC 3: Bisconni Choccolato Biscuits



The third television commercial for analysis was observed on 1st November 2017 and it is the advertisement of Cookies with the name Bisconni Choccolato. The location of the ad is the university where a girl is waiting for the boy and scold him as he arrives late. The girl is wearing an eastern dress that is a white shirt with red coat and jeans. The setting of the ad is the presentation of the couple from university friends giving chocolatto biscuit to the girl as an apology for being late. It is the evening time. The boy whisper in the ear "Happy Birthday" to surprise the girl and the set is decorated with the lights. The lit and decoration along with the several gifts are presented to the girl.

The analysis of the setting has revealed that the focus on the red nail paint of the girl, her dressing, hairstyle, pendant and earrings, and the overall appearance is glamorized and the girl is presented beautifully. The dressing and gender relation in the ad is not according to the Pakistani-Islamic values.

The proximity between the girl and boy as friends to wish her birthday is not a norm in the Pakistani culture and not friendly with the Islamic culture, proves H_0 and rejects H_1 . The birthday celebration and modern environment is enhanced with the element of love signified through chocolate. This sweet and bold relation among the models represented in the ad is clearly a contrast.

TVC 4: Tapal Danedar 50s

The next television commercial in analysis is the TVC of Tapal Danedar Tea that is remarked from the broadcasting on 16th February 2018. It is the advertisement with the setting of a modern home and the targeted area is the counter kitchen of the home. It is a well decorated and modern, furnished home showing an elite class family with husband, wife and a daughter. The wife is going to job again after three years and she is a little confused. The husband makes tea for her to give her confidence.

The camera angle focused on the nail paints of the woman and the beautiful heels again shows the beauty of the woman and presented her in stereotypical way of objectification. The wife is wearing formal eastern dress having no cultural harmony with Pakistani-Islamic values. She has no *dupatta* or Islamic dress. The semiotic analysis depicts that, gender relations depicted in the advertisement is also contradictory as husband is holding the daughter in his lap and making tea; while wife is ready for the office. The overall analysis of the ad accepts H_0 and rejects H_1 .

TVC 5: Safeguard Bachpun Non-Stop



The fifth television commercial included in this analysis is the advertisement of the Safeguard Bachpun non-stop first released on 3rd April 2018. The advertisement is the fun oriented with the theme of children playing in the lawn, mud and dirt where three boys and one girl is accompanying. It is the ad of the antibacterial hand-wash promoting confidence of the children to play while fighting with germs through antibacterial hand-wash. The mother is standing in the lawn making video of the kids playing while the grandmother is asking her to stop them from playing in the mud and dirt.

The gender representation analysis shows that one little girl is playing in the garden while the other three kids are boys. The boy is more active and leading the other kids while the girl is again submissive. The mother is wearing traditional Pakistan dress that is *shalwar kameez* but she is not wearing *dupatta* that is not according to the Islamic values. The grandmother is weaving something that is another traditional role of the women showing women in the home while the men are probably away and have no attention towards the kids playing. This ad partially accepts both hypotheses.

Evaluation:

This main focus of the study was how the media, with reference to television commercials, construct the gender relationships. Conceptions of masculinity and femininity are constructed in everyday practices within institutions, and it is represented at the representative level in the mass media as the cultural ideals. Goldman (1992) asserts that “advertising is a major social and economic institution whose role is to maintain cultural domination through providing us with socially constructed ways of viewing and making sense of our world”. In advertising, various codes serve to produce ideology, making it seems natural and predictable. Therefore, semiotic relationship is established as ideology makes use of signs to convey its message.

The man and woman of today in Pakistan are presented as glamorous. The modern woman was portrayed as having a western/modern image and originates from a certain level of freedom. As Pakistan has a patriarchal society where the male is dominant being the protector and head of the family and female is submissive and manage households as Islam defined, but in commercials the concept is totally opposite. Femininity is dominant over masculinity and it does not coincide with Islamic-Pakistani norms and values.

The performing of domestic tasks by women in the commercials emphasized the traditional role of women as a housewife, mother and a daughter. The commercials tended to present a traditional image of the family as the woman carried out the duties of the wife, mother and daughter tending to the needs of her husband, children and parents. It somehow accords with the Islamic values of Pakistan.

Happy family commercials implied that if the female viewers' everyday life isn't as happy and harmonious as that portrayed in the commercials, the shortcomings were in some due to her insufficiency in fulfilling the functions required of a good wife and mother.³¹

Conclusions:

This investigation of how television commercials in Pakistan fabricate gender relations, with orientation to an adequate notion of masculinity and femininity in the observances of people. The hypothesis of the research is that 'gender relationships depicted in advertisements are harmonious with Pakistani and Islamic norms and values' and it is verified that the hypotheses have not been accredited after the semiotic analysis of the nominated commercials.

The signs present in television commercials do not just epitomize realism but are betrothed in its fabrication, even if the work of belief in indicating practices is always covered. Those who have command over the sign systems also accomplish the construction of authenticity and build it as they want. Semiotics can denote belief at work and display that reality can be verified.³²

Semiotics can assist to make us mindful of the depiction of gender roles in the world that what we take as simple as for granted, letting us know that we are incessantly inspecting the signs that are denoted and not based on an independent reality. As sign-frameworks are counted in the edifice of meaning.³³ At every time when a sign is accessible the ideology is also accessible.³⁴

This research is established on the dispute that Pakistani television commercials rendered desirable gender roles. Most of the contemporary commercials pay ample prominence in illustrating genders desirable and omitted the tangible insinuation of their relations. Commercials like Cadbury Dairy Milk, Diamond Supreme Foam, Bisconni

³¹ Schroder, K., and T. Vestergaard. "The language of advertising." UK: Basil Blackwell Publisher Ltd (1985).

³² Chandler, Daniel. *Semiotics: the basics*. Routledge, 2007.

³³ Chandler, Daniel. "Semiotics for beginners." (1994).

³⁴ Voloshinov, Valentin Nikolaevich. "Marxism and the Philosophy of Language." Seminar Press, 1973.

Chocolato Biscuits, Tapal Danedar and Safegaurd Bachpun Non- Stop utterly shaded men and women as glamorous, not traditional.

As the first question is that how the gender relations are being constructed by the advertisers and advertising agencies as the semiotics/visual representations of the commercials prove that majority of the Pakistani TV commercials represents gender relations glamorous and rest of them construct this relation as traditional according to Islamic values. Advertising strategies may contour “Cultural Revolution” using mass-arbitrated advertising metaphors.³⁵ It is concluded that the signs in the commercials reflect the reality in pseudo-world. These signs are the under control of dominant and powerful people who construct the reality. Which are determined on the bases of the parameters set by these powerful people.³⁶

The second research questions ‘Are the gender roles portrayed in TVC’s as glamorous or traditional’? In these commercials (Cadbury dairy milk, Diamond supreme foam, Bisconni chocolato, Tapal danedar and Safeguard non-stop bachpan) glamorous life is they adopt the western culture in their daily lifestyle which is not seen and follow by the traditional Pakistani society.

As the third question is about the images of male and female relationship in commercials close to Islamic culture and values? Pakistan is a patriarchal society where masculinity is dominant over femininity but Pakistani commercials portray female dominance. The other considerable aspect is the dressing. Such as in Diamond Supreme Foam and Bisconni Chocolato biscuit ads are major cases in which females can be viewed in contrast to the Islamic values.

It can be summarized that the most obvious theme in the commercials is the glamorous appearance and the constructed gender relations are reversed than the norms and values of Islam. The dresses to present the women in a beautiful and appealing way is not harmonious with the teachings of Islam that reinforce for women "not display their

³⁵ Yazdanparast, Atefeh, Iman Naderi, Nancy Spears, and Robert O. Fabrice. "Advertising and Pseudo-Culture: An Analysis of the Changing Portrayal of Women in Print Advertisements." *Journal of Macromarketing* 38, no. 2 (2018): 185-205.

³⁶ Jack, Lisa. "11 Actor Reality Construction, Strong Structuration Theory and Organised Crime." *A Philosophy of Management Accounting: A Pragmatic Constructivist Approach* 21 (2017): 225.

beauty except what is apparent, and they should place their *khumur* over their bosoms” (*Qu’ran*, 24:31). The proximity of the *na’mehrum* as friends and reversal gender roles as women going to earn and husband making tea and husband afraid of his wife is also not in accordance to Islam. *Qu’ran* describes men as responsible to earn for the family and women to do chores at home and take care of the family; in this regard, men are ought to play a role of headman for the family. The first hypothesis of the study was rejected and second was accepted. Therefore, it determined that gender relationships in Pakistan television commercials are not according to Islamic values that prevail in Pakistan.