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Coca-Cola and PepsiCo Advertising in Pakistan: Changing Trends of Cultural Values Manifested in Television Commercials

Abstract

This study examined the television commercials by two multinational beverages companies operating in Pakistan i.e. Coca-Cola and PepsiCo to explore any change in cultural values manifested in them at the rise of new millennium. A qualitative content analysis of television ads by the two companies with a variety of taglines and themes used over last 18 years (2000 to 2017) was carried out. Findings show a visible change of value manifestation in their commercials with a shift of advertising themes and taglines from fun, lively, and sports to family, sexuality, and hedonism. The findings are discussed in the perspective of globalization effects.

Key words: Advertising, cultural values, cultural change, globalization, multinational companies, television

1.0. Introduction

Popular discourses assume that transnational multinational corporations (MNCs) which are a symbol of Western capitalist economy influence and modify respective national cultures of countries they operate in (Levitt, 2001; Mattelart, 1979; Pieterse, 2019; Srikandath, 1991). This fact makes them subject to criticism in academic discourses for shaping local cultures anew through introducing their products in developing world, and promoting values like consumerism, modernity, individualism, indulgence etc which are Western in essence (Cheng, 1994; Lin, 2001; Sengupta & Frith, 1997). Advertisements being the most frequently and directly used media content by these corporations have been extensively examined to discuss the role of these companies in cultural change of host nations (Ahmad, 1995; Cheng, 1997; Frith, 1987 ; Sengupta & Frith 1997; Zhang & Shavitt, 2003).

As a developing economy in a globalized world, Pakistan is experiencing operations of transnational business corporations contributing in the country's economic growth since its inception (Haq, 1995). Along with shaping country's economy, these corporations have also shown the ability to influence politics and cultural values (Asghar, 2018). Like many other parts of the world, national cultural patterns in Pakistan are influenced by the influx of global cultural productions; Globalization has caused growing influence of West, changes in traditional social structure, encouragement of secularization, and decline in social solidarity in parts of Pakistan (Naz, Khan, Daraz, & Hussain, 2012). Also there is a strong notion in Pakistan about electronic media of spreading vulgarity, degenerating public tastes and objectifying women in the context of local cultural values, which reflects in public feed backs (Khan, 2012; Tahir, 2019). Television is the most prominent mass medium for Pakistani audience with maximum outreach, the most trusted medium for news (Tahir, 2018) and TV commercials are a popular genre with high viewership statistics ("Special report," 2018). As the cultural aspect of advertising by MNCs is a cause of concern in many countries, a need to explore the same phenomenon in Pakistan arises, which has a high television penetration. This enquiry is relevant in the presence of emerging political situation in the country at the start of new millennium. Pakistan's role as front line ally in the global War on Terror led the President Musharraf of Pakistan pursue the program of sociocultural change in the country with the title of "Enlightened Moderation" (Musharraf, 2004) and allowed private television networks to flourish. The period of 18 years provides a suitable time to record the trends of television advertising by MNCs. Coca-Cola and PepsiCo are the two beverage companies dominating beverages market of \$2.8 billion in Pakistan with around 90% market share and monopolizing the total cola market (Bukhari, 2018; Paracha, 2017) The two companies are selected for this study for being persistent and aggressive in their television advertising throughout this period. The questions leading this enquiry are:

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- Q 1. Is there a change in preferred advertising themes of the two companies' overtime?
- Q 2. What is the nature of this change with regards to congruence with cultural values of Pakistani society?

2.0. Interplay of Advertising and Culture

Multiple studies have been conducted to explore cultural depiction in multinationals' advertising in the Europe and Americas, Far East, China and India (Ahmad, 1995; Cheng, 1997; Frith, 1987; Khanh & Hau, 2007; Lin, 2001; Sengupta & Frith 1997; Srikandath, 1991; Zhang & Shavitt, 2003). In Latin America the advertisements in U.S. based television-shows promote materialism, selfish individualism, hedonism, and ostentation (Sengupta & Frith, 1997). Chinese studies reveal that television ads by MNCs in China are promoting values inconsistent with the Eastern cultural values of the home country (Lin, 2001; Zhang & Shavitt, 2003), their ads reflect values of the advanced industrial nations (D. B. Ahmad, 1995), through rapidly growing consumerism these corporations are believed to spread un-Asian attitudes among public (Frith & Frith, 1990), and cultural change is a must outcome of this activity (Cheng, 1997). Indian television commercials by MNCs have been analyzed for promoting values of modernization and consumerism (Srikandath, 1991).

In Pakistan, nudity and sexist images are found strongly correlated with religious intentions of the audience and their offensiveness towards ads, warning advertisers to avoid these elements for better business returns (Abbasi, Akhter, & Umar, 2011). Women in Pakistan are found disapproving culturally offensive ads more than men especially ads related to sexist images and products of private use for both genders (Abbasi et al., 2011). Theoretically the study is informed by the notions of globalization. In recent times, globalization is seen as extension of capitalist economy through spread of modernity (Boyd-Barrett, 1997; Giddens, 2013). With the rise of globalization research, the terms of homogenization, Americanization, McDonaldization, and global *mélange* were introduced to discuss the dominance of Western specifically American culture in rest of the world (Pieterse, 2019). Globalization is a process of international integration of countries through convergence of products, ideas, and other aspects of culture (Albrow & King, 1990) with multinational business corporations as an integral part of the process, subdivided into economic, cultural and political globalization (Babones, 2007).

3.0. Methodology

3.1. Sampling and coding

Television commercial of two multinational beverages companies Coca-Cola and PepsiCo were searched and downloaded from archival sources of You Tube, advertising websites, and home pages of both companies. The criterion for selection was that the ad had been run on television channels in Pakistan whether public or private during late 90s and early 2000s up to year 2017 so that the trend can be observable. Ads included theme songs run as advertisements. Ads thus collected were 68 in number.

Most of the content analysis studies in communication employ two coders for reliability assessment (Wang, 2011). For this study, two post-graduate students of media sciences were engaged as coders and given a detailed briefing of the coding imperatives in line with the study objectives followed by multiple pretesting. Coders were instructed to examine each ad for tagline/slogan, overall mood, setting, verbal and facial expressions, and appeals used, and match with the list of themes drawn from literature to code it for the one most appropriate theme. If no theme matched, they were asked to suggest a self-devised theme which suits the best with that particular ad. This method of integrating a start list of preliminary organizing framework with purely inductive method of emergent coding is considered as more pragmatic approach of developing code structure (Curry, 2015).

The coding process yielded 9 themes befitted to ads in the sample i.e. *Lively/youthful spirit, family, hedonism, patriotism, sexuality, magic, community, sports, joy/fun* (Table 1). Coders slightly modified the concept of sexuality, keeping in view the Pakistani context and named it *desire with implied sexuality*. The emergent concept of sexuality matches with the description by Reichert (2003, as cited in O'Barr, 2011) that sex message in advertising is sometimes conveyed through allusions, subliminal audio-visual expressions, through what is not shown in an ad but is suggested in some way, models displayed or posing decoratively, models engaged in suggestive behavior; also it is related with clothing in "what models are wearing or not wearing. Sexy clothing and revealing displays of the human body represent a fundamental type of sexual information" (Does sex sell? Para. 3). Using Perrault & Leigh standard the average reliability index of coders' agreement (Ir) was .92. The coded data was loosely clubbed in two time periods; ads running little before, during and after the year 2000 which denotes the time

before intervention of spread of cable television in the country along with the launch of government’s new policies coming into full effect; and from year 2004 to 2017 which marks the period after this intervention.

Table 1

Themes of Sample Adverts with Description

Theme	Description
Family	Showing family life in a positive manner and stressing that the product is intended for family use (Hetsroni, 2000).
Hedonism	Pleasure or sensuous gratification for oneself (Schwartz, 2012) instant gratification, materialism and covetousness, portrayal of vulgarity, support of impulse buying (Pollay, 1986)
Patriotism	Suggesting that love for the homeland is a positive virtue that is clearly related to the product (Hetsroni, 2000).
Sexuality/desire with implied sexuality (DIS)	Attractiveness of clearly sexual nature, feeling sexual, erotic lust, earthiness, indecency, erotic behavior, dating, intense sensuality (Pollay, 1983)
Lively/Youthful spirit	Emphasizing that the product can help one feel younger or look younger, full of life (Hetsroni, 2000).
Magic	Miracle, to mesmerize, astonish, fill with wonder, mythic characters (Pollay, 1983)
Community	Public spiritedness, group unity, national identity, society, civic and community organizations (Pollay, 1983)
Sports	Team spirit, heroic, energy, winning passion, healthy, active mind and body, positivity (emergent)
Joy/Fun	Use of the product makes one happy or causes joy by showing happy people (Hetsroni 2000), pure amusement, playfulness characterized by innocence (emergent)

4.0. Findings of the Coded Data

Findings of the coded data show that the two companies have been changing their preferences of cultural values which are manifested in the dominant use of certain themes by them during the two slots of time period. The change is summarized as under:

- There is a gradual shift of preferred advertising themes from *sports*, *lively/youthful spirit*, *joy/fun*, and *patriotism*, to *hedonism*, and *desire with implied sexuality*. The major shift of Coca-Cola is from lively and fun themes to implied sexuality themes, and PepsiCo from patriotic and sporty themes to hedonistic themes.
- Both the companies used few themes and taglines persistently over the period of 18 years for instance *lively/youthful spirit*, *sports*, and tagline “want more” Interestingly in the later time period, the same taglines were utilized for different themes, and the same themes were used with different appeals and treatment of the elements of ad.
- The companies also introduced some other themes anew in the later time period. For instance, theme *family* was introduced in later ads by Coca-Cola and *community* by both Coca-Cola and PepsiCo during the holy month of Ramazan, while these themes were priorly non-existent.

5.0. Analysis of Data for Cultural Congruence

On the basis of the above findings, ads were analyzed for cultural congruence. A purposive selection of coded data was made for structured latent analysis; this technique is used to find out “what the text is talking about” (Berg, 2001, as cited in Bengtsson, 2016, p. 10). The selected adverts were minutely examined for their taglines, sub-taglines and themes as considered in the coding process, additionally with detailed description of three codes i.e. person, product and setting as suggested by Leiss, Kline, and Jhally (1990). Selected 14 representative ads were analyzed to notice patterns of change under three headings prompted by the coded data:

5.1. Preferred Themes, Old And New

5.1.1. Coca-Cola Trends: From Joy/Fun To Implied Sexuality

Fig. 1 Coca-Cola advertisements old and new (Coke)



Left: Old ad year 2000 (fun), “Coca-Cola Enjoy!”. Right: New ad year 2017 (implied sexuality) *Maza hr lamhe ka* ‘Pleasure at every moment’

Figure 1 is juxtaposing two pictures of Coke advertisements from year 2000 (left) and year 2017 (right) respectively. The ad from year 2001 (left) in first scene represents family and friends getting together for the kite-flying activity. Setting is the roof of their house with a classic architectural view of city symbolizing a typical down town living of ordinary citizens. The mood is happiness, enjoyment and spending moments of fun with each other. The next glimpse shows a boy teaching his younger sister how to ride the bicycle in a park setting. The person code comprises of actors performing different characters with red and white colors of the product on their shirts. The product is presented as enhancing the quality of the joyful moments of being together as family and friends which is a culturally consistent value.

The second picture in Fig 1 (right) from 2017 displays two persons sitting on food table, male and female, youthful, smiling and leaning to each other while holding glasses of ice-filled Coke in hands. The appeal is romance and the overall mood is romantic, alluding to a date setting. The two participants are dressed in semiformal attire and the color combination of female character’s dress represents the product logo colors. Although the overall mood is romance but the revealing attire of female character and the date setting has an implied sexuality factor too which is the reason for its coding as DIS. It fits the criteria of sex in advertising as models displayed or posing decoratively and, sexy clothing and revealing displays of the human body (Reichert, 2003, as cited in O’Barr, 2011). The persons in this picture are leading figures of film and television industry. Although it is not the celebrity endorsement technique, due to stardom associated with the actors involved, it is the example of personalized product format in which the two fields of signification are converged and person becomes product. The person serves as personal and psychological reference for the consumer by transferring attributes of that person to the product (Leiss et al., 1990). The tagline connects the meanings of “pleasure” with the situation. The Westernized setting and revealing dress of female model present culturally inconsistent values in this ad.

Fig. 2 Coca-Cola new advertisement (Coke)



Kehti he meri nazar shukria Coca-Cola zero calories new ad 2016

Fig, 2 presents glimpses from the ad of Coke Zero coded for *desire with implied sexuality* theme. Sex message in advertising is sometimes conveyed through allusions, subliminal audio-visual expressions and as Reichert (2003, as cited in O’Barr, 2011) puts it, through what is not shown in an ad but is suggested in some way. It presents the close up shot of the bottle of product in such a way that it resembles the naked body of a woman especially the lower part of her waistline. The product dampened with vapors and bubbling with effervescence can be seen in suggestive scenario as sweat of the human body with emotions and desires boiling inside. The subliminal

technique of advertising is used here which is about affecting minds below the level of consciousness through hidden messages. The presentation of the product is complemented by the person code which is a beautiful female model. She is attired in black revealing night dress with loose hair casually drawn from one shoulder on to a side of her naked neckline. Closing her eyes while finishing drink from the bottle shows her impulsive hooking with the drink with desire not to detach it from her mouth and the ultimate pleasure she is having from doing so. In the ending glimpse the model is given a closer full screen view with empty bottle in hand. She has a slight but meaningful smile on her face along with an eye-to-eye gaze with a subtle downward tilt of her head which in combination has an inviting connotation.

Setting code is a black background that is a sign of depth, night time, mystery, and privacy. By matching with the color of model's dress, this background is enhancing all the required effects of the black color. Tagline makes the whole story more meaningful; apparently directed at the product which made possible for her to keep up the smartness by still not depriving herself from her favorite drink, the suggestive meaning is her gratitude for someone attracted by and appreciating her sexy figure attained through the zero calories product.

Fig. 3 Coca-Cola old advertisement (Sprite)



My choice is clear my choice is Sprite (old) 1999

The dominating appeal of the Sprite ad above (Fig.3) is refreshing and the overall mood of the setting is fresh and lively. As there is no user seen, the message is conveyed through background song which revolves around declaring Sprite as an outright personal choice by virtue of being clear, fizzy and refreshing. This message is enhanced through product's images which has a green color, brand logo, product attributes (fizzy and ice cold) and meaningful arrangement of all these elements. Presentation of the product code with setting code (plain and neutral background) by simple juxtaposition expands symbolic dimension of interpretation of product's qualities (Leiss et al., 1990). It was coded for lively/youthful spirit.

Fig. 4 Coca-Cola new advertisement (Sprite)



Bharka de sayyan sprite se (new) 2014

The above Sprite ad (Fig.4) has a *desi dhaba* (local roadside restaurant) setting with all its details. Persons include *desi* chef in his stereotypical outlook, a female model with her female friends all attired in jeans and top without *dupatta*, and a male model with his male friends. Both the male and female models indirectly challenge each other for baring the highest chillies-level. The looks they exchange with each other and the background verbals are double entendre; the *mirchi* insinuates the ultimate desire for the opposite sex and quenching the thirst with Sprite as a longing for opposite sex. The shots of flames on food, the lyrics like *bharka de sayyan, botal khol, man ki bol*,

mirchi ka rola height pe and the interspersed sounds of frenzied screams are the perfect innuendos for sexual attraction between two youthful charming individuals of opposite sex. The codes of person and product merge.

5.1.2. PepsiCo Trends: From Magic And Patriotism To Hedonism

Fig. 5 PepsiCo old advertisement (7-up)



It's cool to be clear-7 up old (2000)

The old Sprite ad (Fig. 5) shows a cartoon character named Fido Dido which brings freshness in people's life by introducing them to the amazing drink 7 up. The person code includes a female student sitting on a café table, and the cartoon character. The student tired of her work pours the drink in her glass. As soon as she takes a sip, the half drawn cartoon character completes itself and demands the drink. This funny and magical scene leaves her wonder-stricken and smiling. The magical moves by Fido Dido symbolize the brand attributes of refreshing, ice cold and bubbly causing sudden change of mood. The ad perfectly fuses the product image code with the person code in the form of Fido Dido character personifying the product. The tagline "it's cool to be clear" highlights the product attribute of being clear by alluding to clearing of worry and stress of the product user. Being cool used as slang also alludes to being stylish by having the cold drink.

Fig. 6 PepsiCo new ad (7 up)



Mana lo food ka love with 7-up new (2011)

Ad for the pictures in Fig.6 had tagline *mana lo food ka love with 7 up* (celebrate the love for food with 7 up) which was introduced by the company in Pakistan after 2008 and is still ongoing as their main slogan. It presents a group of friends, all male, dining at a restaurant being served with traditional food freshly grilled and barbecued. The close shots of this food being cooked and served look highly tempting. The eagerness for food and the extreme indulgence in relishing food is communicated through the facial expressions and body gestures of persons, while the lyrics and close up shots of hot food enhances this effect. One of the persons is shown in detail of piercing the piece of meat with his teeth visible, intensely engaged in the activity. The product is shown in the end alongside a mouth-watering presentation of chicken tikka platter with the tagline highlighted on the slide. Although the tagline prompts a love for food, the visuals communicate lust instead of love. The product is positioned as a partner of local spicy food in place of simple cold water or traditional spice quenchers like *lassi*. By presenting youth actors, the product is also positioned as an *in* thing to use with *desi* food.

Fig. 7 Pepsi theme song old



Zinda dilon ki pehchan Pepsi Pepsi Pakistan 2000

Stills in Fig. 7 are taken from an old Pepsi ad. During 90s and up till 2000, the popular song “*dil dil Pakistan*” was Pepsi theme song with a minor appropriation in the end. The above picture presents glimpses from the ad constructed around the idea of travelling through Pakistan, meet people and promote Pepsi as a ubiquitous unifying drink. The members of Pakistan’s famous musical band Vital Signs sing their patriotic song, the greatest hit among public, and tour around diverse places of country to connect with people and hail the uniqueness of homeland. The setting code is successfully fused with the product code by showing Pepsi being consumed everywhere the troupe goes. Multiple appeals are used in the ad i-e. ubiquity, patriotism, and lively. Using music for patriotic theme, the above ad is a major milestone in Pepsi ad campaign in Pakistan. Priorly it was conveyed only through cricket by engaging cricket hero Imran Khan since 1985.

Fig. 8 Pepsi theme song new



Jee le har pal 2017

The above pictures (Fig. 8) are from new Pepsi song. This time the theme song was especially composed and recorded by lead Pakistani vocalist Atif Aslam. The visuals present a group of youngsters including both genders travelling and doing “what they want” in “whatever way they want” for the life is unpredictable, as the song suggests. The lyrics prompt not to leave your desires unmet, and not to get afraid of “anyone” in the fulfillment of your “dreams”. The setting is interspersing of the travelling group’s outdoor indulgences with the vocalist’s singing staged on an elevation in the backdrop of sky-risers as in a highly developed and affluent city. The setting symbolizes the Westernized life of modern capitalist manifestations guiding the interpretation of words like *dream* and *desire* in the lyrics. This reflects a major shift in Pepsi campaign; from “Pakistan”—an integral part of PepsiCo advertising since 1985 to hedonism. The theme song is fraught with visuals of breaking a number of social taboos regarding independent and unguarded movement of girls, and youngsters making fun in socially undesirable ways.

5.2. Persistent Themes With Different Values

Fig. 9 Want more tagline in the two time periods



a) Want more 2001

The above ad (Fig. 9-a) from 2001 on cricket theme presents famous Pakistani cricketer practicing with his colleagues. Frustrated and unhappy with his performance, he is dejected and low-spirited when offered a cold bottle of Pepsi by his team member. As he sips the drink, he feels himself playing with full force and energy surrounded by an enthusiastic crowd appreciating him. His mood suddenly changes and he starts performing well. Feeling refreshed and charged he wishes to grab more drink only to find an empty bottle which symbolizes a perpetual want for the drink. Main appeal of the ad is enthusiasm and freshness as a result of using the product.



b) Want more 2004

The same “want more” series of PepsiCo ads presented famous Pakistani film star Reema in the above ad from 2004 (Fig. 9-b). The ad was first among series of upcoming ads signed with the film star using female charm thus a milestone in Pepsi ads journey in Pakistan. The young lad drinking Pepsi comes out in the streets and gets awe-struck by the sight of charming Reema on a giant billboard. Mesmerized by her beauty in a state of trance, he imagines the film star singing to him. The lyrics metaphorically express the magical effects of her beauty symbolizing the coolness that drink offers. The magic shuns when the bottle gets empty; he comes out of trance upon seeing a fat woman mistakenly considering she the centre of his attraction. The product code completely fuses with the person code in this ad. The ad objectifies women by exploiting their beauty for selling product by definition “wearing revealing and provocative clothing, portrayed in ways that emphasize their body parts...serving as decorative objects” (Szymanski, Moffitt, & Carr, 2011, p. 10) . Also it humiliates women by judging them for their bodily appearance. This ad was followed by a series of more culturally inconsistent ads of Pepsi drink in later years.

5.3. Introducing New Themes

5.3.1. Coca-Cola’s Use Of Family Theme

Fig. 10 Coca-Cola ad with family theme 2016



Despite being foreign, the above ad (Fig. 10) by Coca-Cola includes settings and persons not locally unfit, while its family theme is perfectly becoming in Pakistani culture. The ad revolves around two brothers; the elder brother behaving in a typical teenager way of demeaning younger brother, manifesting sibling rivalry in routine home setting. The mood suddenly changes when he finds some other guys bullying his brother in the park to snatch his drink—the product Coca-Cola. He recovers his brother’s drink back, hushes them away, and returns the drink to his brother in a mischievous manner. Lyrics enforce brotherly relationship of love, care, and trust. The product is associated with the point where elder brother’s love is awakened in the story, thus becoming symbolic of the relationship of two brothers.

5.3.2. Both Companies Introducing Ramazan Special Ads

Fig. 11 Ramazan special ads



a) Coca-Cola Ramazan special 2015 *rangreza*

The trend of releasing special ads during the holy month of Ramazan by the two companies started in 2014. The above ad (Fig. 11-a) coded for community theme includes multiple scenes of connecting with people and taking care of their needs at the time of *Eid* festivity with regards to the spirit of the holy month. It connects the tagline *khulein khushian* (pop the lid on happiness) with happiness of individuals tied with collective happiness. The ad endorses desirable social values in Pakistani society.



b) PepsiCo Ramazan special 2015 *Noor e azal*

PepsiCo released the above Ramazan special ad (Fig.11-b) in 2015 under the tagline *live it abhi*. Theme song by legendary singer Abida Perween conveys a strongly persuasive message by manipulating Muslim faith with regards to altruism. It includes faith-based concepts like *aakhirat*, *aaqibat*, *rah e bandage*, and *chashm e karam* to appeal religiosity of Pakistani public. The ad is a part of “litre of light” scheme by the company which calls for buying big bottle of the product in order to donate one rupee for helping the community. PepsiCo chose the holy month to benefit from the widespread appeal for noble deeds in society during this month. It is an endeavor by the company to build a positive brand image in the market—the one associated with community service.

6.0. Discussion

The analysis shows an increased use of culturally incongruent values manifested in themes, appeals and taglines used by the two companies. Before and during early years of 2000, the main focus of these commercials was the product attributes as being cold, refreshing, clear, quenching thirst, enhancing food relish etc. which was presented through value-neutral appeals with non-controversial and popular themes like sports, fun and lively. In the following years their television commercials incrementally used taglines and slogans which gave way to culturally incongruent rather offensive themes like hedonism and implied sexuality. The analysis also found an increased use of women to sell products by virtue of the nature of changing themes. Most of the commercials with hedonic and implied sexuality themes are found to present women in a manner of sexualizing and objectifying women. Protective and possessive affection for all female relations is deeply engraved in Pakistani sensibility (Jabbar, 2019) which entails that objectifying women for selling products is a general distaste.

The analysis shows a clear shift of manifest advertising strategy from standardization towards adaptation. At the start of millennium the taglines were in English language, mostly standardized world over by the two companies. However, the value manifestation at latent level was quite opposite; it was either based on culturally congruent values or neutral values. As the time proceeded, the language of taglines gradually transformed to Urdu or

bi-lingo (Urdu) instead of English, written in roman script, but with an increased use of culturally inconsistent latent values like hedonism, implied sexuality, and a Westernized outlook in persons and settings.

There is evidence of some new thematic preferences by these multinationals being quite consistent with local cultural values. Family theme is the foremost among such preferences. In Pakistani society, eating and dining practices imbued with religious directives are strongly associated with sitting together and sharing. Reflecting the general trend of Eastern Muslim societies, family system in Pakistan is quite strong shaping many other aspects of individuals' lives. Coca-Cola has presented some beautiful ads capitalizing the very strength of Pakistani society. Likewise the trend of Ramadan ads is mostly banked on altruism value based on religiosity in Pakistani culture by using community theme. Pakistan being high on collectivism index of culture (Hofstede, Hofstede, & Minkov, 2010), themes like family and community are culturally favorable. Placing these culturally congruent values as central to persuasion strategy of selling products by multinationals can be explained by what Mueller (1987) has indicated as "advertising reflects cultural values only as long as it is profitable to do so" (p. 58). These ads provide evidence that strengths of the host culture or deep rooted cultural values of a society can best be utilized for profiteering in global marketing strategy.

7.0. Conclusion

This analysis of television commercials by the two multinationals spread over the last 18 years revealed that the changing preferences of these companies are predominantly in favor of culturally incongruent values in Pakistan. The trend can be explained as an outcome of the permissive milieu in the country after the commencement of Enlightened Moderation program of social change which was interpreted on the level of masses as a neologism for Westernization and American imperialism (K. Ahmad, 2004). Fighting religious extremism in Pakistan was cornerstone of the dictated global policy. The General was liable of promoting American or, for that matter, Western cultural values to combat *Jihadi* mindset and its accessorial ideational and cultural schemas prevalent in society at the time owing to the long-standing association of Pakistani state with Afghan war. It was evident that being a military dictator, the "Western cultural values" could not be perceived by him in the broader and academically developed spirit of the term as democracy, openness, participation, pluralism, fundamental human rights, women empowerment, free media etc. in essence, but in the much dwindled meanings of Westernization akin to being indulgent, and hedonic by mimicking a Western outlook including General's display of his own lifestyle.

Albeit the fact that MNCs working in Pakistan see a great potential for their businesses in a growing consumer market of 220 million, these companies' cultural preferences place them as soft partners of cultural change sought by politically driven objectives in local media discourses. We can look at globalization as more than a simple process of connecting the world as *per se* the term global village coined by McLuhan; it seems a dynamic process of providing opportunities to the free-floating international actors to align, or at least, take advantage of each other's concurrence in a bid to achieve their objectives.

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