Misrepresentation of Women in Advertisements: A Multimodal Critical Discourse Analytic Approach

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إساءة تمثيل المرأة في إعلانات مختارة: مقاربة تحليل خطاب نقدي متعدد الوسائط

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Abstract:

This study showcases the multimodal discourses that undergird (underlie) how women are misrepresented in advertisements both verbally and visually. Adopting a qualitative research methodology, the study seeks to unveil the ingenious (subtle) ideological discourses that are naturalized, disseminated, and legitimized about women in advertisements through the verbal i.e. textual and visual semiotic choices. The study is mainly anchored in Kress and van Leeuwen's seminal model of visual grammar (2006) and Van Leeuwen's social actor theory (2008), as previous accounts fail to provide a holistic picture of how advertisers exploit visual and the linguistic resources to disseminate particular ideologies about women. The results manifest that advertisements hypersexualize, oversimplify, and objectify women, and also promote negative stereotypes on women, focusing on their physical attraction disregarding their potentialities. Moreover, women are associated with beauty products, accessories, and kitchen equipment; advertisements perpetuate the traditional view that elegance is a prerequisite for women, which in turn signifies their societal influence or power. In effect, they shape or mould, and reshape the society's view about women. The study is, in particular, crucial as it adds to the body of work conducted in the newly emerging field of MCDA integrating it with other strands of DA namely CDA.

Key words

Misrepresentation, Women, Multimodal Critical Discourse Analysis, Visual Grammar, Social Actor Theory

الملخص:

تستعرض هذه الدراسة الخطابات متعددة الوسائط التي تكشف عن كيفية إساءة تمثيل المرأة في الإعلانات لفظيًا وبصريًا. باستخدام منهجية بحث نوعية، تسعى الدراسة إلى كشف الخطابات الأيديولوجية المبتكرة والمُسلَّم بها والمُروَّجة حول المرأة في الإعلانات من خلال الخيارات النصية والبصرية السيميائية (اللغوية). تستند الدراسة بشكل رئيسي إلى نموذج قواعد اللغة البصرية الرائد لكل من كريس فان ليوين (٢٠٠٦) ونظرية الفاعل الاجتماعي لفان ليوين (٢٠٠٨)، حيث أن الدراسات السابقة لا تقدم صورة كلية عن كيفية استغلال المعلنين للموارد البصرية واللغوية لنشر أيديولوجيات معينة حول المرأة. تظهر النتائج أن الإعلانات تفرط في إضفاء الطابع الجنسي على المرأة وتبسطها وتُشيئِها، كما تروج للصور النمطية السلبية عن المرأة، مع التركيز على جاذبيتها الجسدية وتجاهل إمكاناتها ومهاراتها الفكرية. علاوة على ذلك، ترتبط المرأة بمنتجات التجميل والإكسسوارات ومعدات المطبخ; حيث تعمل الإعلانات على إدامة النظرة التقليدية التي مفادها أن الأناقة شرط أساسي للمرأة، مما يدل بدوره على تأثيرها أو قوتها المجتمعية. وفي الواقع، فإنها تشكل أو تعيد تشكيل نظرة المجتمع تجاه المرأة. تمتلك الدراسة قيمة نظرية وقيمة عملية: فهي من الناحية النظرية تضيف إلى مجموعة المؤلفات الموجودة حول مجال تحليل الخطاب النقدي متعدد الوسائط الذي ظهر حديثًا; أما من الناحية العملية، فإنها تعزز معرفة مستخدمي اللغة بالمحو الأمي البصري حول كيفية قيام المعلنين بتعميم وتأكيد أيديولوجيات معينة حول المرأة والتلاعب بوجهة نظر المجتمع في هذا الشأن.

Introduction

Being a pervasive media genre in the modern technological age, advertisements (henceforth Ads) have the power to (re) shape societies, influence views, values, and social identities in so far as media discourse is by no means neutral and constructs certain realities about the world. Strikingly, this occurs not only at the linguistic level but also at the visual level as well due to the multimodal nature of most media texts, a fact that has been neglected by much previous work on media discourse. In this respect, previous studies on the representation or misrepresentation of women have been too limited in scope in that they focused on the linguistic representation of women, and hence did not result in a holistic picture of how women are misrepresented in Ads both verbally and visually. Apart from being an infomercial (Renkema 2004, p.76), an Ad is an efficacious means to communicate social values and identities that designates the world and naturalises the social structure through the employment of various semiotic modes such as language, image, color, layout, framing…etc. It has, according to Weiss and Wodak (2003, pp.273-74), crucial repercussions on dictating certain views via its hegemony and devious or manipulative power over the society as it circulates particular societal meanings, ideologies as well as stereotypes through the (re)construction of reality in certain directions.

In this regard, Hanford and Gee (2023, p. 5) evince that ideology encompasses "the specific configuration of discourses present in any text". For Kress (2012, p. 41), a given text is "the material site of emergence of immaterialized discourses". Thus a text, whether it is monomodal or multimodal, congeals the interests and ideologies of its producer. Kress (ibid), reports that the common fallacy that the verbal i.e. linguistic mode provides categorical information and that the other semiotic modes "leave things implicit" could be exploited to serve ideological functions, and stresses that 'discourse', 'power', and 'forms of knowledge' are invariably at play with all the semiotic modes.

In addition, Per Ledin and Machin (2018, p. 191) explicate the view "of how the visual is used to accomplish a variety of objectives. Moreover, they argue that because discourse and ideology are fused into everything we create and use and which both direct and affect social practices, a critical approach is needed in order to reveal these ideologies and discourses. Therefore, they acknowledge that a 'multimodal critical approach' is required to showcase as well as reveal the ingenious ideologies buried in Ads**.**

Wodak (2008, p. 2) expounds that the intricacies of hyprid or multimodal texts require the adoption of new methodologies and approaches. In justifying their model of Multimodal critical discourse analysis, Machin and Mayr (2012) argue that a large part of the message in an Ad relies on the visual semiotic resources; yet a substantial body of work force attention onto the analysis of the verbal message.

In line with these Catalano and Waugh (2020, p. 187) uphold that merging multimodality with CDA offers crucial contribution to the study of multimodal texts in that it brings to light the "discursive and ideological affordances" of multimodal or visual texts. Further, by focusing on issues of language use, power, dominant, and inequitable relations as construed in discourse and through a variety of modes and contexts, MCDA provides a useful framework for discussing gender-related issues in contemporary society by examining how multiple semiotic modes produce more subtle representations of gender inequity, particularly in popular culture media such as television, film, and magazines (Bezerra, 2020, pp.3-4). According to Ledin and Machin (2020, p.26) clear, and strong ideas in multimodality that can be employed as part of CDA with its focus on digging out the discourses hidden in texts to reveal power relations and ideologies are needed to deepen the link between CDA and multimodality. It follows that multimodal critical discourse (henceforth MCDA) is a recently emerging

research paradigm that looks into the ideological underpinnings of multimodal texts. In MCDA, a thorough understanding of a multimodal text subsumes an understanding of the choice of discourses, both verbal and multimodal, of their organization or design – which one is more prevalent? What roles or functions does each serve? Thus discourses are presented in 'ideological arrangements'. In this approach, discourses have a framing power (Kress 2012, p. 37).

Accordingly, the cross fertilization of multimodal and critical discourse analysis opens new windows for a thorough, meticulous analysis of Ads which are essentially mutltimodal in nature as there exist usually numerous diverse and conflicting methods or ways in which meanings about the world can be created; hence, it does matter "profoundly what and who gets represented, who and what regularly or routinely gets left out ; and how things, people, events, relationships are represented and what aspect of their identity gets highlighted" (Saeed 2007, p. 1).

With regard to advertisements, through the co-deployment of multiple semiotic modes, advertisers shape particular purposeful realities about women, and try to disseminate particular views and beliefs on them; thus they do not only sell products but also sell certain values and construe a stereotypical image of a glamourous, beautiful woman that pays a special attention to her physical attractiveness, backgrounding her intellectuality as well as

creativity. The current paper purports to address this issue within the framework of MCDA.

The study is inspired by Kress and van Leeuwen's model of visual grammar (2006) and also Van Leeuwen's social actor theory (2008). Kress and Van Leeuwen(٢٠٠٦ ;٢٠٠١)

outlined a multimodal theory to characterize multimodal ensembles which place emphasis on two things: "the semiotic resources of communication, the modes and media used; and the communicative practices in which these resources are used" Kress and van Leeuwen 2001, p. 111).These authors argue that these communicative practices are multi-layered and incorporate discourse, production, interpretive, design and distribution practices each of which equally contribute to the meaning making process (ibid, p. 4)

In a quest to operationalize its theoretical presumptions into practice, multimodality has incorporated insights from several more substantial approaches to discourse and other social sciences as well, most notably from Halliday's social semiotic theory (1978), a view which stresses that language is not a lone means of communication but one among others (images, gesture gaze..etc.) , and Halliday's Systemic Functional Linguistics (1985) which sees human communication as a set of semiotic choices of meaning making, all of which are interwoven. According to

Halliday (2009), language use simultaneously draws on three different forms of social meanings or purposes. These include ideational: what the text is about; interpersonal: the dynamics of participant relationships; and textual meanings: the structure of the message. Kress and Van Leeuwen (1996, 2006) in their ground-breaking Reading Images: The Grammar of Visual Design took this view of language and applied it to visual communication. They acknowledged that "these meanings are realised visually in multi-modal texts in how the image conveys aspects of the real world (the ideational, representational meaning of the image) how the images engage with the viewer (the interpersonal, or modal meaning of the image) and how the elements in an image are arranged to archive its effect or intention (the textual or compositional meaning of the image)" (qtd. in Paltridge 2012, p. 171).

According to Kress and Van Leeuwen (2006, p. 13–14), the grammar of visual design attempts to provide a descriptive framework that may be used as a tool for the study of visuals in addition to having theoretical and practical purposes. In addition to its practical use, this apparatus will have "analytical" and "critical" purposes. Thus, they propose that "Analysing visual communication is, or should be an important part of the critical disciplines…We see an image of whatever kind as entirely within the articulation of ideological positions" (ibid, p. 14). Thus, the

visual grammar model is an appropriate model for MCDA, too. This has also been confirmed by Mayr (2016).The model can be diagrammed in the following figure:

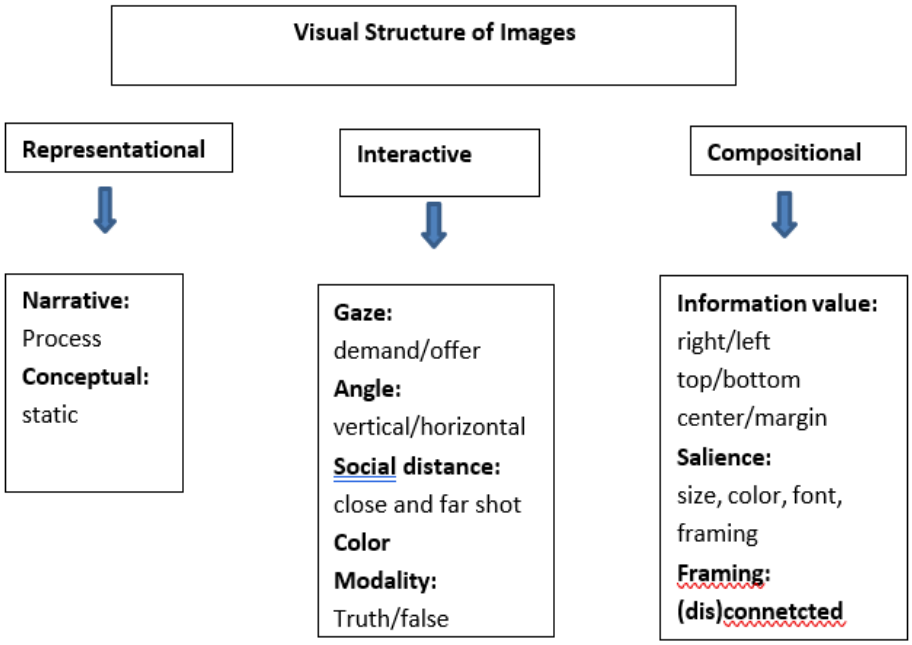

Figure1. Visual Analysis of an Image

In addition, the study also draws on Van Leeuwen 's (1998, 2008) social actor theory which involves a variety of socio-sematic representational categories that are used to categorize and depict people who are also referred to as social actors, either visually or verbally, and to consider the potential ideological implications of these classifications. Only a number of categories referred to as 'representational strategies' are relevant:

Table 1. Representing Social Actors

Representational Strategies	**Personalization vs impersonalization**:
	Individualisation vs collectivization
	Specification vs genericization
	Nomination vs functionalization
	Objectivation

It is worthwhile to note that to make the analytical framework more workable, and the analysis more concise, the analysis will be divided into the visual resources which involve analysing the selected Ads in accord with the visual grammar model, and the linguistic resources which is concerned with an analysis of the verbal message in relation to the female social actor (RFA) included in the given Ads.

Research Methodology

1. Aims and Research Questions

Adopting a qualitative research methodology, the study aims to critically explore the misrepresentation of women in Ads, and uncover the ingenious ideological discourses that are naturalized, legitimized, and disseminated about women in advertisements through the verbal

i.e. textual and visual semiotic choices, generating negative stereotypes on women. In particular, it seeks to answer the

following questions:

1. What visual and verbal semiotic resources are deployed to misrepresent women in Ads?
2. What kind of themes, values, identities, and stereotypes about women are formulated and highlighted, both at the visual and the verbal levels?
3. Is there semiotic interrelatedness between the visual and verbal or the linguistic realisations or representations?

2. Research Hypotheses

To help answer the research questions properly, the study makes the following hypotheses:

1. Ads misrepresent women and construct negative stereotypes about them through the linguistic and the visual semiotic choices they make.

2. Ads hypersexualize, oversimplify, and commodify women.

3. Women appear in restricted set of envronments such as kichens and bedrooms.

4. There is no intersemiotic relationship between the visual and linguistic modes resources.

5. Research Value

The study has both theoretical and practical values: theoretically, it adds to the limited body of literature on MCDA which is a recently emerged research paradigm; according to Van Leeuwen (2017) in the latest conference on the field of multimodality, only 17 papers out of 123 ones were about MCDA. Practically it perpetuates visual literacy which is an urgent quintessentiality due to the pictorial shift in human communication which took place in the last few decades. Moreover it adds to language users' critical visual awareness as the study has a critical orientation.

6. Data Collection

The data for analysis comprises three advertisements which have been downloaded from the internet. They have been coded as Ad1, Ad2, and Ad3.

7. Data Analysis and Discussions

7.1 Ad1. Nivea Shampo

Fig 2. Ad1: NIVEA on Alamer Beauty

A. Compositional Metafunction:

The information value is the initial element, and Ad1is read from left and right with RFA occupying the position of old information and the prduct as well as its accompanying caption occupying the position of new information. According to Kress and Van Leeuwen (2006), there is a distinction between "left" and "right" in terms of "given" and "new" information. As previously mentioned, this depicts the woman as a type rather than as a particular person; rather, she is shown as an example of thousands

of women who are meant to grab the audience's interest by being placed on the side of "given" information, which suggests that she is part of the image.

An important subcategory is 'salience'. The RFA is the most salient.e. most noticeable element in the design of Ad1 despite the fact that the beauty product is meant to be sold. Thus, visually it remains the most conspious part of the image. This is a clear example of marketing women's body by the advertising companies, objectifying and dehumanizing them by equating them with particual products to serve their consumerism practices. Regarding the framing, despite the fact that the image's elements are divided into many frames, the blue title and the Nivea Shambo inside one box, these spaces are essentially indistinguishable making the image coherent. As a result of the precise matching of the colors of the titles, clothes, and other

elements in the frame, there is an impression of extreme stylization, a further detachment from reality, and a suggestion of mainstream modernist fashion. The combination of the elements of compositional metafunction indicates that women are mostly used to get the viewer’s attention particularly through their physical appearance and semi-nude bodies.

6.1.2. Linguistic resources Representing Social Actors

Although the RSA is individualized at the visual level in that she is the only social actor in the image, she is not individualized in the the verbal message i.e. in the caption. Nor is she personalized, nimonated, or functionalized. The name and the occupation of the RFA reamin unknown. A crucia category here is objectivisation which reduces the RFA to a feature namely beauty; thus her inclusion in the Ad is due to her glowing and attractive skin, not to her finction, talent or intellectuality. This is an obvious insatance of commodifying women and downplays the various important roles that women serve in various sectors of life. It shoubd be moted that the visual and verbal discourses are not interconnected. In other words, there is not semiotic integration between both discourses. Thus, although the RFA is the most salient element in the visual design of the Ad1, she does not have any realisations in

the verbal message.

6.2 Ad2. Microwave Advertisement

Figure.3 Ad2 (Marketing Mag, May 2019)

6.2.1 Visual Resources

A. Representational Metafunction

According to representational metafunction, the image depicts an elegant model lady holding a pair of eyeglasses in her kitchen and wearing a sleevless dress. The photo is a conceptual one since it represents no vector by RFA as she holds the eye-glass and the caption connected to what she is attempting to show the viewer. As a result, she becomes passive (Kress and van Leeuwen, 2006). The ideological inference is that she is not only associated with a

kitcken equipment but has replaced it. Ergo, the product i.e. the microwave has been backgrounded Ad2; a georgous attractive women is foregrounded instead. Again the RFA is commodified; this can be counted as a visual metonym which proposes that the microwave is n important part of the woman's life.Moreover,it presents the RFA in a domestic environment, again restricting the role of women.

B. Interactive Metafunction

The RFA directly looks at the viewer: 'demand gaze', which indicates she attempts to connect with the audience with a welcoming facial expression and smile, asking them join her and gain the success by buying the advertised microwave. The viewer is recognized, and a response is required, the same as when people address others in social situations. Additional factors influence the sort of demand and mood of the place. There may be a welcoming and sociable distance, like in this microwave commercial. In addition, the smile on her face stands out among several shades of meaning, such as satisfaction, harmony, and happiness the RFA has towards the equipment.

A far as angle is concerned, the image is taken from the front horizontal. The frontal horizontal perspective connects the viewer to the RP's engagement in the microwave commercial. The

medium angle is used to establish an equal power connection with the spectator. This is the goal of the majority of advertisements; instead of showing the microwave, the advertisers show the beautiful woman. According to the social distance, the head, shoulders to waist appears in the image, hence the image is ‘ far personal distance’. This distance is beyond easy touching distance by one person to a point. In this distance, subjects of

personal interests and involvements are addressed, as the producer uses the RFA again to catch the viewer’s attention into the advertisement.

According to the color, the scale of value is used. The use of blonde hair, grey and black cloth, the background is between grey and black. As the German 'Lucasbund' painters Overbeck and Pforr employed hair and dress color to indicate the 'character' of the women they painted, only the women, because they believed that men's dress was dictated by their occupation rather than their character. They had colors for those who were "proud and sophisticated," but also "cheerful and happy”, while the RFA’s colors are blonde hair with grey and black highlights which stands for 'solitariness, modesty, goodness, and calm'(van Leeuwen, 2002). The combination of these colors are ideologically displayed for the ad’s goal which is to spark the viewer’s curiosity.

Regarding the modality, although the background is not abstract,

but the pose and the color combination are not realistic, Hence, the image loses its credibility and it becomes an unrealistic, symbolic image with too much lightening on the face and the nake parts of the RFA' body.

A. Compositional Metafunction

The first element is the information value, and Ad2 is read from top to bottom. And from right to left.The verbal information is represented on the right side of the picture, while the visual information is depicted on the lfet. As previously established, the difference between "left" and "right" refers to "given" and "new" information (Kress and Van Leeuwen, 2006). This implies that the RFA is ‘given’ information, and the caption is ‘new’ information. As stated above, this represents the woman as a type not as a specific individual, she is represented as sample of thousands of women who is used to attract the reader’s attention as she is put in the side of ‘given’ information which indicates that she is part of the scene.

Concerning the salience, the RP is the most salient part due to the combination of the colors of her hair, dress, and the caption is the second most salient part. As for the framing, although the image's components are separated by a number of frames like the caption is written in white, the package of the Lean Cusine, these gaps are almost undetectable,

allowing the image to be comprehended as a whole. The colors of the titles, clothing, and other things in the frame are carefully matched, which creates an appearance of great stylization, text cohesion, a further separation from reality, and a connotation of mainstream modernist fashion (Machin and Thornborrow, 2003).

6.2.2. Linguistic Resources

A. Representing Social Actors

The RFA is individualized visually to strike the interest of the viewer. However, she is not personalized,nominated, and functionalized in the caption; rather she is objectified through reducing to a simply a feature namely beauty and seduction.Accordingly she does not represent a specific person, but rather a type. In such instances, identity is defined by a variety of purposeful features such as clothing, haircut, make-up, and posture. The lady herself is attractive but unremarkable, and she symbolizes a type through her clothes, expression, and hair, like the generic women that occupy lifestyle publications and advertisements. Moreover the caption, assciates tha success of a woman with having a microwave.

On a multimodal basis, Ad2 molds the female character in houdehold position in the verbal and nonverbal discourses. The media promotes stereotypical images of women, the majority of which are related with domestic affairs..

6.3 Ad.3 Accessary Advertisement

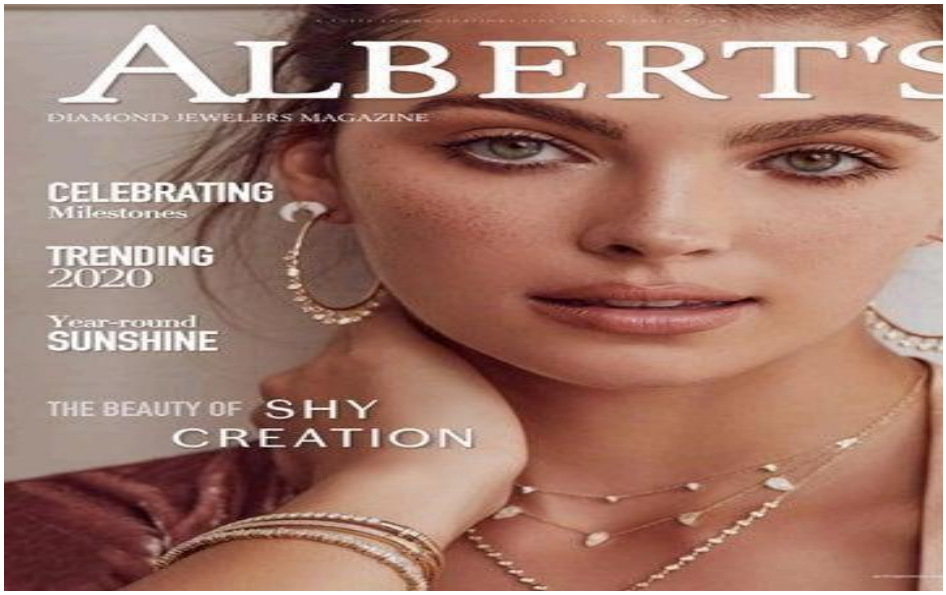

Figure.4 Ad3. (Albert's Diamond Jeweler's Magazine, February,

6.3.1. Visual Analysis

A. Representational Metafunction

Ad3 is from Albert's Diamond Jeweler Magazine. With regard to representational metafunction, the absence of the vector in this image qualifies it for inclusion in conceptual structure. Analytical method comprises a smile, which suggests enjoyment, and brown clothing matched with gold, which demonstrate her trendy style (Kress and van Leeuwen, 2006) while advertising the jewelry. The RFA is designed to be optimistic, satisfied, and encouraging. This shows how women are designed for the Ad's aim, and the facial

expressions of women in this Ad should be a happy one in order to tell the viewer how contented the women are with the product. In addition, the women put her hand into her neck suggests that it draws a man's attention since it is one of her most sensitive and erogenous areas. The neck is the most socially acceptable place to show a man's attraction to a woman's soft smooth skin. Both youth and health are important variables for males while they are "chasing" females. There are several places on the female body that are very sensitive to the touch, and one of them is the neck (Aquiziam, 2020)**.**

A. Interactive Metafunction

The first tool is eye contact or gaze. The image qualifies as a "demand image" in terms of visual contact since the model smiles while staring directly at the viewer, asking them to buy the advertised jwellery.. Regarding the angle, the model is presented from a frontal perspective for the horizontal dimension. With a frontal viewpoint, the image provides a sense of involvement, suggesting that everyone should wear the jewelry to appear gorgeous. The photo is at frontal eye-level, which implies the involvement of both the RFA and the spectator, since both them are members of the same group and are of similar social standing (Zhoa et al, 2018). Again, women are exploited as a tool to impress

the audience. In terms of social distance, the close-up image of the human subject illustrates the model's engagement with the auidience. The frame size of the advertising, which includes a close-up of the model's face, builds a "warm and personal" interaction with viewers. It suggests social affinity and intimate relationship (Kress and van Leeuwen, 2006).

An additional point that can be made about this advertisement is the use of color, a highly saturated color is employed, as is customary in advertisements, to attract the attention of the viewer. The hue of her skin is pale brown, and the color pale brown is utilized extensively in Ad3 to represent beauty and purity. Her brown lipstick is intended to astonish the audience. Therefore, the color of Ad3 is an additional mode affordance that is ideologically employed to integrate with the other mode in order to create meaning-potential (Kress and van Leewuen, 2006). The lipstick, hair, eyebrows, skin, product, and background all have distinct affordances. This color scheme of Ad3 consequently depicts postmodernity, with each color representing a distinct ideological perspective (van Leeuwen, 2002).

As for modality, the advertisement's backdrop color is abstracted, "unmodulated," or "decontextualized." and the abstractedness of the background makes the image lose it truthfulness (Machin and Mayr, 2012) The foreground contains greater information than the

background. According to Kress and van Leeuwen (2006,), "Increasing the backdrop's clarity creates an artificial rather than natural way. Consequently, background modality is lower than foreground modality ". It is observed that the RfA poses in the image for a fashion photoshoot, advertisng the jewellery, in which she doesnt take any role except wearing all the jewellery and attract the viewer (Machin and Thornborrow, 2003).

B. Compositional Metafunction

The image is separated into center and margin based on compositional metafunction. The RFA is centered in the picture, indicating that she is the focal point of the image and provides the most significant part of the message. The remaining parts are placed in the margins since they are less significant. In addition, theRFA is the most notable feature because of her size, pale brown color, and direct stare. The magazine's title is the second most prominent element, while the captions are less prominent. The entire image is contained in a single frame, showing that the parts of the photo are all linked together.

6.3.1. Linguistic Resources Representing Social Actors

Ad3 is different from the other two ads analysed in this study in that the RFA is manifested in the caption but only marginally as she is described as a creature not as a

humanbeing or a women; further she is depicted as a 'shy' creature. Yet she is not personalized, nominated, functionalized, but objectified . and genrecized as a type. The advertiser reduces the woman to a 'shy creature' who is remarkable for her physical beauty neglecting her values and ethics.

Intersemiotically, she is represented visually and linguistically as a sensual creature in order to attract the viewer. In addition, she is passive in both cases, she remains motionless. This indicates that women get their power and agency from their beauty and no wight is given to her intellectuality and their impact or role in the society.

8. Discussion of the Results

The following results are obtained after a thorough examination of the data:

1. Women are misrepresented in Ads through the various visual and verbal semiotic resources employed. Textually and visually, a number of visual structural elements, such as conceptual structure, gaze, angle, social distance, color, modality, information value, salience, framing, and social actor, influence the ideology of the

ideal female figure and beauty. This verifies hypothesis 1.

2. Women are stereotyped in Ads being only concerned about beauty and their physical attraction. This authenticates hypothesis 2. No attention is payed to the crucial roles that they have in the society. Thus they are depicted as passive in that the images are conceptual or static and reflections at all.

3. Women are shot in specific sets of environments such as kitchen and bedrooms. Their career is underestimated, the stereotypical roles that are given to women is that they are beautidul creatures and created to satisfy male's desire and to perform housework. They do not appear in serious environments such as job environments as is they have no impact on the world.This validates hypothesis 3.

4. Women are commodified, dehumanized, associated with kitchen equipments.

5. There is no intersemiotic integration between the visua and the linguistic modes. A the visual level, the women are the most salient, prominent elements of Ads, whereas they are not part of the linguistc representation. Thus they are not personalized, nominated, functionalized in the captions. This confirms hypothesis 4.

Conclusion

1. The results manifest that advertisements hypersexualize, oversimplify, and objectify women, and also promote negative stereotypes on women, focusing on their physical attraction and disregarding their potentialities and professionalism. Moreover, women are associated with beauty products, accessories, and kitchen equipments. Hence advertisements perpetuate the traditional view that elegance is a prerequisite for women, which in turn signifies their societal influence or power. In effect, they shape and/ or reshape the society's traditional view about women. Further, they circulate the idea that glamour and elegance are an obligation to women encouraging/ enforcing them to align with models of women presented in Ads, molding their thinking and behavior no act

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