



Vol. 3 No. 7 (July) (2025)

Multimodal Analysis of Shifts in Gender Roles in Pakistani TV Ads

Maleeha Shahzadi

MPhil Applied Linguistics. Lecturer Government College Technology Railway Road, Lahore. maleeharashed4@gmail.com

Dr. Tamsila Naeem

Assistat Professor, Department of Linguistics and Communications, School of Liberal Arts, University of Management and Technology, Lahore. <https://orcid.org/0009-0005-4894-6529> tamsila.naeem@umt.edu.pk

Abstract

The emergence of commercials that question established gender roles in Pakistan, where they have long been common, is a significant cultural and social shift that merits this scholarly study. This qualitative study looks at how gender stereotypes are being questioned in Pakistani ads in an effort to uncover the underlying themes that point to a departure from conventional societal norms regarding gender stereotypes. This study adds to the conversation how the media may positively support gender parity in Pakistan by emphasizing the portrayal of shattering existing gender roles. The ads are selected from different PTV channels using purposive sampling approach, keeping in mind aim of the study. The selected ads are scrutinized through Multimodal Theory presented by Kress & Leeuwen in 2020. The findings reveal that advertisements represent cultural ideals, goals, and conflicts in addition to being business tools. A comprehensive and in-depth examination is made easier by the use of socio-semiotic theory, which also provides significant insights into how the media might dispel preconceptions and advance social change. The goal of this study is to add more discussion regarding media influence, female representation, and cultural development in Pakistan. This study is important because it helps us better grasp how society is changing.

Keywords: Multimodal Analysis, PTV Commercials, Breaking Gender Stereotypes, Media

Introduction

Electronic media plays a critical part in forming the attitudes and perspectives of individuals all over the world. It disseminates data, connects people, and profoundly impacts mass audiences around the globe. TV commercials are one of those main constituents of commercial media which straightforwardly, appealingly target the audience, to grab their consideration. Nowadays advertising as a critical establishment of society has gotten to be a basic portion of creating our natures and forming how we see life and its diverse dimensions. According to (Ashmore & Del Boca, 2015)., stereotypes are ideas about a social category, particularly those that distinguish between genders (Ashmore & Boca, 1981). This qualitative study aims to scrutinize breaking stereotypical gender representation in Pakistani TV commercials by applying Multimodal theory presented by (Kress & Leeuwen, 2020). The study further aims to examine the projection of breaking stereotypical gender roles through different semiotic devices such as signs, symbols and colours in Pakistani television commercials.



Vol. 3 No. 7 (July) (2025)

Social Semiotics refers to "The way people use semiotic resources to make communicative events and to understand them, in the context of particular social contexts and practices," Researchers have characterized multimodal discourse in a number of different ways. "Multimodality defines the field in which semiotic works take place," according to Kress's (2011) research. "Multimodal discourse includes the interaction of multiple semiotic resources such as language, gesture, symbols, attire, gaze, camera angle, and so on," as stated by O'Halloran, Smith, Tan, and Podlasov (2011).

Media plays a critical part in depicting socially overwhelmed twofold accounts where the TV commercials being one of the prevalent medias outline the demeanor of individuals. TV commercials have the control to affect clients as well as their social and social environment. There are various approaches to study the language of signs and images utilized in advertising. Numerous sociological social considerations and sociolinguistic approaches highlight the way in which images are utilized in commercials. These different signs, pictures and images utilized in commercials are a vital component of their process of communication. These visuals are a reflection of society that shapes the client's cognitive forms in order to get a process on the message of the commercial. Semiotics gives a framework for understanding how commercials reflect and adjust customer encounters in lifestyle. According to (Warren, 2005). Visual pictures are amazingly critical in publicizing since the lion's share of readers of advertisements look at the work of art, examine the feature, and study the body substance in that arrangement. As a result, in publicizing visual representations bear an impressive degree of duty for passing on the message (Warren, 2005).

Media ads are one of the important social institutions that are prevalent in all modern countries. (Cook, 2010). states that the commercials create a secondary discourse regarding socially constructed gender power dynamics while discussing the services and goods offered. The way men and women are shown in the advertisements is connected to how their social interactions, power, and societal customs are understood. Because of this, the ads use indicators that represent prevailing cultural norms in a society to promote their philosophy. The commercials contain social practices that encourage the formation of masculine and femininity.

Scholars from all over the world have been debating gender research in relation to how men and women are portrayed in television since the 1970s. According to (Maclaran, 2012). The emergence of feminist rhetoric raised awareness of the problem of stereotyping and gender roles in TV ads. Much of the content examination has been delivered on tv publicizing with respect to male and female representation. Bretl & Cantor (1988) detailed that nearly eleven considers had been conducted on the broadcast substance of gender depiction in US TV commercials.

Commercials that use human subjects to promote the offered goods or items are interpreted as cultural texts. These advertisements use gender as cultural texts that symbolically represent the dominating power structures. The hegemony of a socially constructed gender order is upheld by the ideology promoted in the advertisements. According to (An & Kim, 2007) the ads help to explain culturally accepted gender roles at a symbolic level in addition to providing information about the appearance, demeanor, and activities of human subjects. Commercials epitomize social standards that are seen as a key specialist



Vol. 3 No. 7 (July) (2025)

in fortifying social developments through visuals. Gender is seen as a pivot of social arrangement, where the story of manliness and gentility is simply a social build. These notions are materialized through different social educations like print electronic social media, the scholarly community and sports. (Friedrichs, D., et al., 2017) claim that publicizing has steadily ended up an awfully noteworthy institution where it speaks to the manly and feminine voices at typical level within the commercials. The current way of thinking translates the said gender ideas that are promoted through tv commercials which we come across in daily life. These TV commercials not as it were underwritten socially built gender convictions but they moreover make us acknowledge anything substance is displayed within the frame of running visuals.

Gender beliefs are greatly influenced and perpetuated by the media, especially advertising. Advertisements in Pakistan have traditionally portrayed men as authoritative decision-makers and women in subservient, domestic roles. These depictions support prejudices and gender binary thinking. There has been a slow change in recent years, though, as several ads have started to question these conventions by showing men in nurturing, unconventional roles and women in powerful positions. To comprehend the changing dynamics of gender representation and its potential impact on public attitudes, it is imperative to investigate this trend.

According to (Vaštakienė, 2008). advertisers purposefully use gender-biased frameworks in their ads to either reinforce the conventional wisdom or to promote a particular viewpoint. According to (Hananiya, 2022). agencies and advertisers are unable to present men and women in the same way because of social systems like patriarchy. Men and women are portrayed in the advertisements in disparate roles. As a result, the broadcast advertisements' stereotypical portrayals of men and women expose their identities. In comparison modern commercials portray men and ladies in insubordination of these gender roles due to changing beliefs with respect to Pakistan's current sociocultural climate. Several researchers counting {Tehseem et al., 2025} have noted that Pakistan's tv industry has overwhelmingly advanced commercials in which the set standard of a great lady is somebody who shares in family work such as cooking and childrearing supporting the patriarchal texture of the society. The patriarchal status quo in Pakistani culture has also been maintained by advertising that consistently depict men as the household's breadwinners and as rarely taking part in housework or child rearing. The "hypodermic needle theory" of Lasswell (1938) holds that viewers passively take in media and do not object to messages being "injected" into their minds. It is therefore essential to examine these commercials and comprehend the underlying message they are trying to convey to the viewer (Greenberg & Salwen, 2014).

Jewitt (2009) states that "Multimodality characterizes approaches that consider communication and representation to be more than just about language," "and which focuses on the whole range of communicational forms that individuals utilize (gesture, image, posture, gaze) and relationships between them. "A social squad's members view them as a shared cultural resource for creating meaning. The multimodal social semiotic method uses Michael Halliday's Matthiessen systematic functional (SF) theory to offer conceptual frameworks for comprehending the vast network of semiotic resources required to produce meaning (Halliday, 1993).



Vol. 3 No. 7 (July) (2025)

Advertising as a marketing tool is among the most effective strategies. It serves as a strong medium that reaches a vast audience, influencing not only our purchasing behaviors but also our perspectives, values, and opinions in daily life. Marketing through advertisements is one of the most successful strategies. It is a powerful medium with a large audience that affects not only our consumption habits but also our views, values, and opinions in everyday life. It might, however, act like a double-edged sword because it has the ability to both challenge and support societal norms. However, it is commonly noted that by reinforcing gender stereotypes, Pakistani ads support traditional roles and responsibilities for both men and women. Gender stereotypes are frequently reinforced by advertisements on Pakistani television. These brief but impactful videos influence our perceptions of both ourselves and other people. Advertisements influence our collective thinking by promoting unrealistic beauty standards or portraying women as the designers of a tranquil house. The representation of conventional roles for men and women is one of the most prevalent gender stereotypes in Pakistani advertisements. Women are portrayed in the media as obedient, nurturing, and housework-loving moms and wives.

The advertisement of washing powder highlights the fact that the male views doing laundry as solely a woman's job, even referring to it as "tumhara kaam" when he hands his wife a box of laundry powder. The notion that women take care of the housework while men keep out of it is intentionally presented to the audience in this advertisement. Men are more frequently seen in advertisements for vehicles, motorcycles, banks, and financial investments than women, despite the latter being shown in these conventional positions. Men are shown in these advertisements as the ones who make money and manage all investments. According to my observations of the way these advertisements are made, a distinct link between a product and gender is developed, and this has a significant impact on how society is shaped. According to Tehseem, T. et al. (2025), gendered ads are seen as a distinct sort of advertising that illustrates the polarizing stereotypes associated with men and women in society. Following that, throughout the socialization process, society appropriates these positions. If we do not include some ads in more specialized marketing where the roles are genetically flipped, gender roles include masculinity and femininity, the former being typically associated with males and the latter with women. Due to the gender disparity, the created advertisements are a major source of gender stereotyping. By examining how men and women are portrayed in television ads, Bardwick and Schumann demonstrated that women are typically depicted as being confined to their homes. Goffman clarified gender prejudices in ads as well.

According to Islam and Asadullah (2018), research shows that Pakistani textbooks are biased towards men, with women making up just 40.4% of the textual and visual resources. Women are depicted as timid and reclusive individuals who work in traditional and less prestigious professions. Men, on the other hand, are shown as active members of society and in professional roles. Students' perceptions of appropriate gender behavior and goals are influenced by this distorted portrayal, which also perpetuates traditional gender stereotypes. According to historical perceptions, women are responsible for performing home chores. In this specific tradition, women are portrayed in advertisements for household products like cooking oils, detergent, or kitchenware. For instance, a lot of cooking oil firms in Pakistan, such as Dalda or Habib Oil, use this woman's



Vol. 3 No. 7 (July) (2025)

picture of a model housewife in their advertisements, where she prepares meals for her customers. Men are portrayed as the family's breadwinners and decision-makers. Men in leadership or professional positions are frequently featured in advertisements for mobile networks, automobiles, and financial services. For instance, Ufone advertisements usually feature males making significant technological or financial choices. Instead of being the main character in advertisements, women frequently play supporting or ornamental roles. The notion that women are less important in public or professional settings is supported by these representations.

These preconceptions are further reinforced by the language and images used in Pakistani ads. For women, adjectives like "caring," "delicate" and "nurturing," are employed, while for men, they include "strong," "determined," and "ambitious." These word choices quietly uphold existing gender norms and expectations. Character placement in an advertising uses visual signals to reinforce preconceptions. Men are shown as strong and independent in outside or professional contexts, whereas women are restricted to the home with all of its connotations of dependency and subordination.

(Jonauskaitė, D., et al., 2019) stated that pink is stereotypically linked to girls and blue to boys in Western societies. It's interesting to note that these gendered connotations were arbitrary at first but spread widely in the early 20th century. Pink is still a popular color among parents nowadays when it comes to dressing their girls, furnishing their rooms, or purchasing toys for them. Young girls' preference for pink may be explained by such an upbringing. Young adult women, on the other hand, tend to like other colors, with red and blue being the most popular options. Pink is regarded as a feminine color and blue as a masculine color, according to empirical research on color preferences and connotations. Additionally, pink stands for socially inferior and low-status groups. When we think of such gendered colors, we may initially picture them on toys, clothes, or rooms belonging to boys and girls. However, we also think of colors conceptually. Just by the way we label them, colors may be gendered. Pink's gendered connotations may become apparent when we consider it because it frequently appears visually in feminine contexts and because it co-occurs with other female words in languages. e.g. (pink could be a girly color). The meanings of colors conveyed through words are identical to those conveyed visually, according to empirical research.

The sign of gender changes from nation to nation and its representational instrument is context dependent making gender study simply social construct. In spite of the fact that past thoughts conducted within the worldview of gender have portrayed correlational esteem of gender and promoting unequivocally, there are certain zones which still remain unexplored. (Furnham & Bitar, 1993) stated that the center of past researchers remained on created English discoursing nations but there has been lack of a basic gender studying third world creating nations like Pakistan. With a point to address this gap the current research analyzes the gender structures in Pakistani tv commercials and analyzes what fundamental ideological suspicions these commercials promote. Research on gender stereotypes in the media has been important, particularly in ads that uphold social norms and values (Fine, 2001).). People's gender identity, goals, and behaviors can be influenced by frequent exposure to traditional gender norms. In addition to exposing these representations, a multimodal social-



Vol. 3 No. 7 (July) (2025)

semiotic analysis is an essential instrument for challenging and altering dominant media narratives (Halliday, 1985). This multimodal social-semiotic method is essential for analyzing the complex gender representations in Pakistani advertisements. Additional studies can examine how gender roles are changing on digital media platforms and whether more varied and alternative representations are beginning to emerge. To promote gender equality and broaden social perspectives on gender roles, it is imperative to question stereotyped storylines in advertisements.

Research Method and Methodology

In this qualitative study, ads are selected from different Pakistani TV channels such as Samaa TV, Dawn News, Geo Entertainment, ARY Digital, Hum TV, etc. The purposive sampling technique is chosen since the center is on analyzing commercials that address gender stereotypes.

Selection of Ads

The criteria for selecting the commercials included the taking after:

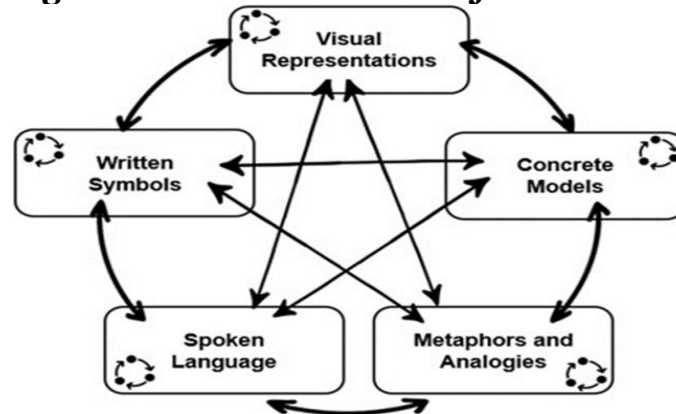
1. **Commercial highlighting express gender parts:** The commercials that either depict conventional male and female stereotypes or challenge their conventional roles are selected,
2. **Representation of gender roles:** Advertisements that project male and Female in ways that either strengthen or break ordinary gender standards are included,
3. **Multimodal components:** The commercials with solid visual, verbal, and typical components that can be analyzed through socio-semiotic hypothesis are selected.

Applied Framework of Multimodality

According to Van Leeuwen and Kress (2011), multimodality is "the phenomenon in texts, whereby a variety of 'semiotic modes' are integrated into a unified whole." This multimodal artifact is ordinarily realized through more than one mode of communication i.e. a few combinations of dialect, picture, spatial plan etc. (Martin & Rose, 2008). analyzing multimodal artifacts, it isn't as if it were fundamental to analyze the content but moreover the visual input (Bateman, 2014). Hence this consideration will investigate the gender stereotyping of spoken to members, the ones displayed in an advertisement, in Pakistani adverts through multimodal examination.



Figure 2.1: *Framework of Multimodality*



Multimodal Analysis of the Selected Ads

The framework of multimodality recommends that meaning is communicated through different interconnected modes, counting spoken language, written symbols, visual representations, metaphors, and concrete models. In this commercial video, different semiotic modes work at the same time to communicate the message of gender part change.

Commercial on Pakistani Wedding Dance

The representation of male and female roles in media has experienced critical changes over a long time, especially in commercials that reflect societal standards and desires. This examination utilizes Kress and Van Leeuwen's socio-semiotic multimodal framework to look at a Pakistani wedding mehndi move video including four men dressed in conventional white shalwar kameez with yellow dupattas, moving to the tune "Nach Punjaban." The framework investigates how the video challenges conventional gender parts through multimodal components such as visual representation, semiotic resources, and social context.

Figure 3.1



- **Visual Representations:** The men's clothing incorporates yellow dupattas, a conventional embellishment regularly related with females in South Asian culture. This visual component serves as a coordinate challenge to customary gender desires and implies a move towards male and female smoothness in design.
- **Written Symbols:** In spite of the fact that the video does not unmistakably



include composed content, the execution itself acts as a typical explanation against unbending gender standards.

- **Spoken Language and Music:** The song "Nach Punjaban" could be a high-energy, celebratory track, strengthening the thought of collective bliss instead of gender-specific behaviors. The choice of tune and move schedule highlights a comprehensive social move.
- **Metaphors and Analogies:** The selection of yellow dupattas by men can be metaphorically deciphered as a dismissal of prohibitive gender standards, suggesting that social images are not kept to particular genders.
- **Concrete Models:** The nearness of an engaged gathering of people, counting men, females, and children, means that the execution is socially acknowledged inside the community, fortifying the thought of dynamic alter.

Commercial Representing a Male as a Makeup Artist

This Commercial disrupts ordinary gender desires by displaying a man in a calling customarily related with female.

Figure 3.2



- **Visual Representations**

The visual representation of Kashif Aslam locks in in cosmetics creativity challenges the conventional picture of male experts in Pakistani society. Ordinarily, men are related with specialized or business-oriented areas, whereas cosmetics and excellence businesses are considered female spaces. Aslam's nearness as a leading figure within the cosmetics industry outwardly challenges these breaking stereotypes, showing an elective story.

- **Written Symbols**

Whereas the commercial is essentially visual, literary components such as brand names, item names, and any on-screen content contribute to meaning-making. In the event that limited time standards or captions highlight Kashif Aslam's ability, they fortify his specialist in a field ruled by females.



Vol. 3 No. 7 (July) (2025)

• **Spoken Language**

The dialogues and commentary within the live appear play a vital part in forming gathering of people recognition. In the event that they have presents Aslam with adoration and recognizes his abilities, it legitimizes his position as a cosmetics master. Besides, any verbal expressions from Aslam around cosmetics being an art instead of a gender-specific expertise would specifically challenge gender stereotypes.

• **Analogies and Metaphors**

Any allegorical references to a man attacking a women's domain. (in the event that displays gathering of people) highlight societal resistance to gender part shifts. Alternately, metaphors utilized within the commercial can fortify or challenge stereotypes. The way, cosmetics is portrayed as an empowering or a shape of self-expression. it rises above gender boundaries.

• **Concrete Models**

Aslam's show of cosmetics application serves as a concrete demonstrate that resists conventional manliness. His point-by-point work, mastery, and certainty work as coordinate evidence that cosmetics aesthetics isn't select to Females.

Portrayal of a Family Gathering

Male and female role have characteristically been imbued in Pakistani society, with male and Female allotted particular societal capacities. Media, especially TV commercials, plays a pivotal part in fortifying or challenging these parts. In later a long time, brands have started to delineate dynamic accounts, endeavoring to rethink conventional gender desires. One such illustration is the Shan Foods commercial, which presents a move within the customary depiction of family obligations, especially concerning male and female conventional roles.

Figure 3.3



• **Visual Representations**

The advertisement basically employs a warm and comprehensive color palette, portraying a celebratory Eid gathering where different family individuals take an interest in cooking. The setting a well-lit, cutting-edge kitchen reinforces the thought of shared residential duties, unobtrusively challenging the conventional recognition of ladies as sole caretakers of family obligations.



Vol. 3 No. 7 (July) (2025)

• **Written Images**

In spite of the fact that the advertisement does not unmistakably highlight composed content, the brand symbol and item bundling act as typical representations of convention and quality. The content on the item bundling passes on realness, adjusting with the topic of keeping up social character whereas grasping dynamic alter.

• **Spoken Language**

The exchange is indispensably to the commercial's message. The discussion between two ladies starts with one complimenting the Eid feast and inquiring the halve how she overseen to get ready such an expand dinner in spite of her work as a specialist. This reflects a societal desire that working female must battle to adjust proficient and household parts. Be that as it may, the reaction challenges this idea. The mother-in-law gladly states that her specialist daughter-in-law not as it were contributed to the dinner but moreover satisfied her therapeutic obligations. She clarifies that her child made a difference in flame broiling, and the daughter-in-law made delightful kebabs. This exchange straightforwardly counters the stereotype that cooking is exclusively a woman's duty.

• **Concrete Models**

The advertisement models an elective residential reality where men and women share kitchen duties. The specialist daughter-in-law isn't depicted as an exemption but or maybe as portion of a normalized family structure. This representation unobtrusively recommends that it isn't unprecedented for men to cook and for women to adjust work and domestic life.

• **Metaphors and Analogies**

The last scene, where the daughter-in-law serves dessert and emphasizes that we all made this together, a serve as a metaphor for collective exertion in family life. It symbolizes a move from unbending male and female roles toward a more impartial dissemination of duties.

Discussion

Within the advancing scene of Pakistani media, a striking move is emerging commercial are not restricted to strengthening conventional male and female roles but are starting to address, reexamine, and indeed dismiss them. Through a layered investigation of visual, verbal, and typical modes, the examination uncovers how gendered personalities in Pakistan are being reimagined not suddenly, but deliberately, through carefully made stories, visuals, and interactions. What is most compelling approximately these commercials aren't fair that they appear females doing "untraditional" things or men grasping "feminine" parts, but that they unpretentiously destabilize the establishments of patriarchy whereas remaining socially resounding and candidly true. According to a study, 'one of the most powerful tools spreading cultural values from one set of people to other communities is mass media and this is where cinematic media play their role in cultural transitions' (Naeem, et al., 2020).

This discussion illustrates how the Pakistani wedding mehndi move video utilizes multimodal and socio-semiotic components to break stereotypical gender



Vol. 3 No. 7 (July) (2025)

parts. By joining Kress and Van Leeuwen's systems, it is found that the video challenges conventional manliness through visual representation, semiotic resources, and social context. The yellow dupattas serve as effective symbols of gender smoothness, while the move performance in an open wedding setting implies social acknowledgment of non-traditional gender expressions. Eventually, the commercial contributes to an advancing discourse on gender parts in Pakistani society, emphasizing that social conventions can adjust to modern points of view on male and female coresearcher.

An especially strong illustration is the wedding mehndi move video, which highlights four men in conventional women-associated attire "white shalwar kameez with yellow dupattas" performing an enthusiastic move before a mixed-gender gathering of people. In a culture where move is regularly gender-coded, particularly amid weddings, this visual resistance is noteworthy. The investigation appropriately notes that the dupatta, frequently an image of womanliness and unobtrusiveness, gets to be here an image of blissful insubordination. The audience's cheering and the certain, celebratory air strip absent deride and instep show the execution as true blue and commendable. It isn't surrounded as spoof but as a celebration of comprehensive male and female expression. The camera points, the choreographed solidarity, and the unmistakable delight of the artists combine to propose an unused script for masculinity one that's expressive, unafraid, and invited.

The Kashif Aslam cosmetics commercial serves as an effective medium for challenging gender stereotypes in Pakistan. Through a multimodal examination based on the Socio-Semiotic Multimodal Theory, we watch how visual, Semiotic and linguistic components contribute to reshaping conventional gender discernments. Aslam's nearness as a male cosmetics craftsman straightforwardly challenges the stereotype that excellence and prepping are feminine model. The advertisements utilize of visual representations, discoursed dialect, allegories, and social surrounding impacts gathering of people recognition. Kress and Van Leeuwen's framework encourage outlines how intelligently, representational, and compositional viewpoints shape meaning-making. Finally, the socio-semiotic viewpoint contextualizes the commercial inside social and situational measurements, highlighting its part in reclassifying proficient male and female roles. This study underscores the developing require for comprehensive media representation that normalizes different career ways independent of gender. By opening up such depictions, Pakistani media can contribute to disassembling obsolete gender standards and cultivating a more dynamic society.

A standout case is the commercial highlighting famous male cosmetics craftsman Kashif Aslam. This commercial breaks with profoundly dug in standards by appearing a man professionally applying cosmetics a part ordinarily feminized inside Pakistani culture. The investigation highlights how Aslam's sure deportment, proficient pose, and visual centrality within the outline challenge conventional manliness. His occupation of this space isn't depicted as comedic or freak but normalized and regarded. The camera's surrounding, the lighting, and the model's comfortable response to Aslam's work collectively serve to recontextualize the act of cosmetics application. Here, the man isn't the exemption to a run the show, but an unused cycle of the run the show itself. Language also plays an imperative part: any discourse that recognizes cosmetics as a craftsmanship frame, not a gendered act, fortifies the deconstruction of



Vol. 3 No. 7 (July) (2025)

stereotype. The commercial doesn't sensationalize the male and female reversal; instep, it coordinating it normally, which is maybe its most radical act.

Conclusion

The findings reveal that the selected commercials viably challenge gender stereotypes in Pakistani society by showing a dynamic account in breaking pre-established gender stereotypes. Utilizing the socio-semiotic multimodal system, the advertisement illustrates how visual representations, discourse, and semiotic components work together to reshape recognitions of gender roles. By delineating females who are both professionally complete and are locked in in family conventions, the commercials normalize the thought that females in Pakistan are not limited to residential spaces. Furthermore, the inclusion of male characters in cooking fortifies the message of shared obligations in their shared responsibilities. This study highlights how commercials can serve as capable devices for social alter, unobtrusively moving social recognitions without totally breaking absent from convention. The advertisement agency can effectively equalize innovation and convention, making a solid case for a positive shift in gender roles in Pakistani society. Furthermore, the study, by visual indicators such as rise to screen time and striking nature for both male and female characters within the kitchen as well as other social domains, upheld a vision of residential ad societal values that don't feel constrained or tokenistic, instead, it mirrors the yearnings of numerous cutting-edges in family units, making this portrayal both relatable and optimistic.

References

- An, D., & Kim, S. (2007). Relating Hofstede's masculinity dimension to gender role portrayals in advertising: A cross-cultural comparison of web advertisements. *International marketing review*, 24(2), 181-207. <https://doi.org/10.1108/02651330710741811>
- Ashmore, R. D., & Del Boca, F. K. (2015). Conceptual approaches to stereotypes and stereotyping. In *Cognitive processes in stereotyping and intergroup behavior* (pp. 1-35). Psychology Press.
- Bateman, J. (2014). *Text and image: A critical introduction to the visual/verbal divide*. Routledge. <https://doi.org/10.4324/9781315773971>
- Cook, D. T. (2010). Commercial enculturation: Moving beyond consumer socialization. In *Childhood and consumer culture* (pp. 63-79). London: Palgrave Macmillan UK. https://doi.org/10.1057/9780230281844_5
- Fine, G. A. (2001). Enacting norms: Mushrooming and the culture of expectations and explanations. *Social norms*, 139-164.
- Friedrichs, D., Schoultz, I., & Jordanoska, A. (2017). *Edwin H. Sutherland*. Routledge. <https://doi.org/10.4324/9781315406862>
- Furnham, A., & Bitar, N. (1993). The stereotyped portrayal of men and women in British television advertisements. *Sex roles*, 29(3), 297-310. <https://doi.org/10.1007/BF00289940>
- Greenberg, B. S., & Salwen, M. B. (2014). Mass communication theory and research: Concepts and models. In *An integrated approach to communication theory and research* (pp. 75-88). Routledge.
- Halliday, M. A. (1993). Towards a language-based theory of learning. *Linguistics*



Vol. 3 No. 7 (July) (2025)

- and education, 5(2), 93-116. [https://doi.org/10.1016/0898-5898\(93\)90026-7](https://doi.org/10.1016/0898-5898(93)90026-7)
- Hananiya, A. (2022). *Portrayal of Women in Ethiopian Broadcast Media Advertising: The Case of EBS and Kana Television* (Doctoral dissertation).
- Islam, K. M. M., & Asadullah, M. N. (2018). Gender stereotypes and education: A comparative content analysis of Malaysian, Indonesian, Pakistani and Bangladeshi school textbooks. *PloS one*, 13(1), e0190807. <https://doi.org/10.1371/journal.pone.0190807>
- Jewitt, C. (Ed.). (2009). *The Routledge handbook of multimodal analysis* (Vol. 1). London: Routledge.
- Jonauskaite, D., Dael, N., Chèvre, L., Althaus, B., Tremea, A., Charalambides, L., & Mohr, C. (2019). Pink for girls, red for boys, and blue for both genders: Colour preferences in children and adults. *Sex Roles*, 80(9), 630-642. <https://doi.org/10.1007/s11199-018-0955-z>
- Kress, G., & Van Leeuwen, T. (2020). *Reading images: The grammar of visual design*. Routledge. <https://doi.org/10.4324/9781003099857>
- Lasswell, H. D. (1938). What psychiatrists and political scientists can learn from one another. *Psychiatry*, 1(1), 33-39. <https://doi.org/10.1080/00332747.1938.11022172>
- Maclaran, P. (2012). Marketing and feminism in historic perspective. *Journal of Historical Research in Marketing*, 4(3), 462-469. <https://doi.org/10.1108/17557501211252998>
- Martin, J. R., & Rose, D. (2008). Genre relations. *Mapping culture*. London: Equinox.
- Naeem, T., Khan, M. H., & Khaliq, F. A. (2020). Cultural imperialism through Hollywood cinematic media on Pakistani youth. *International Journal of Media and Information Literacy*, 5(1), <https://doi.org/10.13187/ijmil.2020.1.90>
- Tehseem, T., Nawaz, M. A., & Mukhtar, A. (2025). Projecting Patriarchal Social Order In Pakistani Drama 'Sang-e-Mah'On Television: A Socio-Cultural Study. *Annual Methodological Archive Research Review*, 3(5), 69-95.
- Vaštakienė, J. (2008). The function of gender marked words in english newspaper advertisements.
- Warren, S. (2005). Photography and voice in critical qualitative management research. *Accounting, Auditing & Accountability Journal*, 18(6), 861-882s. <https://doi.org/10.1108/09513570510627748>