

Gender-Based Objectification In Commercial Advertisements: A Socio-Cultural Analysis

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Abstract:

Commercial advertisements play a key role in shaping public perceptions regarding culture, dress, identity, and latest fashion. Gendered advertisements are an important large section of the industry. Based on age, appearance, physical attributes, and perceived attraction female and male genders are represented differently. Gender-based objectification is often the basis of a dichotomous projection of gender roles in advertisements. The current study uses a multimodal discourse analysis framework to understand how advertisements of an apparel brand in Pakistan shape and project essentialized female and male attributes through their visual and linguistic representation in advertisements. Whereas females are shown as more docile, and timid, often lurking in a corner or reclining against a wall, male models are presented as casual, outgoing, bold, and assertive. Subversion of these traditional stereotypical female and male roles are also explored in the Khaadi brand apparel. The article discusses the role of projecting gender-based objectification and essentialization and its relationship to the social behavior and buying habits of the customers. More broadly, it also explores how linguistic and pictorial persuasion is used differently for female and male target customers.

1. Introduction

Advertising is a particularly strong type of social communication in modern times. How do advertisers influence their potential customers and their perceptions? Goffman (1979) pointed out that the depiction of ads is a very eccentric representation of gender relations. In different gender advertisements, male and female relation is comparable with parent and child relationships where females are mostly presented as children while the males are presented as their parents. The only

reason behind the treatment of females in such a way is to present them as innocent, cute, and delicate and should be treated very gently.

In the present research study, we will examine how advertisers objectified males and females in their advertisements for different products in the Pakistani brand “Khaadi”. For doing so they have set different criteria which are supposed to be filled to be part of different ads. The advertisers even know what should be the age of those models through which they grab people’s attention. Thus, we can say that models are more like objects to them; They choose young men and women models. Afterward, when the models cross a certain age threshold they are considered expired. Therefore, a frequently researched variable is the characters’ age in this field. Most of the research analysis showed that gender women in their twenties and thirties (under 35) are dominant, however, men overwhelm women in their thirties forties which is an older age segment (Furnham & Mak, 1999; Furnham & Paltzer, 2010). Models are viewed as less than fully human and considered less deserving of ethical respect since they are regarded to have less of a mind for ideas or decisions (Heflick et al., 2011). This refusal of intellectual ability and ethical position caused detrimental consequences for objectified women, such as boosting men's desire to engage in sexually aggressive behavior toward them (Blake et al., 2016). Now the images of the models which advertisers tend to choose are set to be standard for the audience (Beuf, 1990).

The work of advertisers is to draw their materials from the experiences of the audience and redevelop them distinctively. The purpose behind presenting commercials in such a way is to create pleasurable emotions about that product in the market. So, the advertisers are not concerned about the gender perceptions people get from the advertisements but are keener on how these ads affect their audience toward their products. And to achieve this purpose they eroticize gender to persuade them towards their products. The advertisers introduce imaginary beauty to the audience and invoke their feelings towards the product. The previous study on the gender of the main character yielded very mixed findings, with some research studies indicating male dominance while others showed female dominance and still others finding absolutely no distinction (Eisend, 2010, Furnham & Paltzer, 2010).

In today’s society, advertisements are a very important means of social contact. It presents a consistent, focused, and organized collection of photographs on the media platform. In the resonance theory of communication, Schwartz (1973) stated that to catch the eye of the consumers the advertisers only refresh the available information in the sight of the customers. Therefore, the advertisers’ task is to consider different viewers of the world so that they can trigger the stored information and activate them. In addition, the promoters of different product companies always keep their eyes on the buyers and their attitudes towards the different products and prepare strategies accordingly. To achieve this gender is often the social factor that advertisers use in the contemporary world. In our everyday life, hundreds of photographs that approach us along with gender lines surround us (Jhally, 2003).

1.1. The Role of Social Media in Depicting Gendered Identity

In the proliferation of different advertisements, social media also have a great role. Using social media, various brands idealize the beauty in the mind of customers. Instead of presenting and showing the reality to society, the media urge to romanticize, overemphasize things, and present them as socially acceptable. Freedman (1986) highlighted that in different ads men and women are idealized for different advertisements to catch the attention of the consumers (see also Richins, 1991). In the presentation of this “ideal beauty,” media play a key role to mold the mindset of the customers. Even though media are supposed to communicate and represent the real societal norms and values. In reality, it creates idealized expectations (Jung & Lee, 2009). Due to social media, advertisers develop hyper-ritualization. Hyper-ritualization helps the advertisers present the existing convention and style and make casual use of it for constructing self-identity and self-construction of gender, particularly among women users (Blower, 2016). Social media helps females to construct their identity and build their concept of womanhood. In these online platforms, sexuality has a major impact on self-identity. Meanwhile, that is neither false nor they are true. Williamson (1978) argues:

Advertising seems to have a life of its own; it exists in and out of other media and speaks to us in a language we can recognize but a voice we can never identify. This is because advertising has no 'subject'. People invent and produce adverts, but apart from the fact that they are unknown and faceless, the ad in any case does not claim to speak from them, it is not their speech. Thus, there is a space, a gap left where the speaker should be; and one of the peculiar features of advertising is that we are drawn in to fill that gap so that we become both listener and speaker, subject and object. (p. 32)

Globally, women’s apparent beauty is viewed as a more valuable characteristic in society than men's (Stiles et al., 1990; Malkin et al., 1999), thus it can be presupposed certain professions that emphasize physical attractiveness are expected to be more common among models included in women's magazines than among models featured in men's publications. Although prior research has revealed that aging affects both men’s and women's apparent beauty, women's decline is more noticeable (Sontag, 1979). According to Davis (2018), the young generation uses social media such as Snapchat, Instagram, and Facebook to be highly connected to self-objectification specifically when the audience involves with the celebrity culture.

1.2 Globalization and Standardization of Beauty

In this contemporary world Because of advances in technology and the globalization of products, uniformity in the advertisements with the same pictures is sent over the world. This worldwide marketing strategy probably integrates the aesthetic standards that people use to judge their own and others' looks (Frith et al., 2005; Jung & Lee, 2009). Behind every commercial, there is always a motive aimed at the portrayal of male and female models to shape the mindset of the buyers and make them think the way they want them to think. Malkin et al., (1999) analyzed male and female magazine covers and observed that men are presented as a source of awareness whereas women

are presented as attractive especially through weight maintenance, as a way to improve one's life. If we notice here the major feature of ideal men is related to personality qualities whereas in the case of females the major feature appears to be physical beauty.

Generally, different countries have set different criteria for ideal beauty in Asian countries male models must have a trim beard, usually shorter in height than European models, and have slim bodies (Kelley, 2017). Therefore, it is possible to be shorter and still a model in Asia but this is not the criteria of European countries. The criteria for a mode of European countries are mostly, captivating face, thin body for females and six-packs and muscular body of males (Hausenblas et al., 2002). Koreans' perceptions of female beauty shifted from moderate plumpness with a focus on inner beauty to a slim physique and westernized facial characteristics, and their preferences in female beauty were found to be comparable to those of western nations (Jung & Lee, 2009). If the advertisers fail to find such a model, they use image editing applications such as adopt photoshop to bring the perfect quality image in front of the audience. The audience then starts comparing themselves with the model and gets the product as they are triggered towards it (Shilling, 2003).

1.3 The Objectification of Gender

In some Asian countries, women are often treated as objects and are told to behave in a specific manner. For instance, women models are told to eat specific food and avoid the rest, to wear a particular kind of dress to look more sexually appealing, to have a slim body shape even if it cost surgery, and above all, they are asked not to marry since they will lose their followers. To catch the eye of the customers, some transport companies in Pakistan hire females as bus service road hostesses although it is not considered a suitable job for females in the Pakistani culture. The reason they have chosen females as road hostesses is because the opposite sex is attracted to them. Due to strict gender segregation between males and females in social domains, men are desirous to be close to women. They prefer bus services in which women are road hostesses even if the bus fares are higher than others. For example, the first bus service that introduced female road hostesses from Swat to Lahore is Daewoo International. Later on, many other services also started but the strategy Daewoo service owners adopted was they hired female road hostesses which attracted a huge number of customers even though their charges were higher than the rest of the coach services. After some time, the other services owner also realized this fact and adopted the same strategy.

It is not only the case in the service from Swat to Lahore but all over Pakistan. Another case is of the service of the 'Silk Way' coach. Now, this coach service has recently adopted another strategy which is, they have hired several beautiful females and their job is to pay to visit each passenger and ask about their health and about the travel they had in this sense they show their courtesy with the passengers and win their hope and trust. The managers and the other higher staff are aware that the passengers do not show any respect for the female road hostesses and above this, they tease them by asking for their contact numbers and calling them over and over again calling them to talk for no reason. The higher staff of the company have the idea of all this but still, they have deliberately hired women for their benefit and objectified them. Schwartz (1973)

pointed out that advertisers do not concern with the people or the message the audience gets out that the advertisements but the advertisers are concerned about how the people are affected by the stimuli. Similarly, these different coach services have nothing to do with the passengers' opinions, and suggestions but their purpose is to strategically win the attention of the travelers.

Advertisers select their male and female models purposively according to the product advertised. They do not pick any random person but a very selective person who can be fitted in the given advertisement. For instance, for the 'Head and Shoulder' shampoo in Pakistan, the advertisers have selected Shahid Afridi – a Pakistani cricket celebrity. Apparently, there is not much in common between cricket and shampoo but still, they have chosen him as he is a public figure and many Asian audiences can be easily inspired and this is what the advertisers aimed at. Similarly, for some advertisements they select women. For instance, for 'LUX' soap the advertisers sometimes choose Indian film celebrities such as Kareena Kapoor, or Deepika Padukone to compel them for buying the soap. Conventionalized sexual imagery such as high heels, slit skirts, and nudity draw us in and make an ad attractive to us. When a customer sees these advertisements, they start comparing themselves with the models and rush at the product. Likewise, Williamson (1978) stated that advertisements of different products mislead customers by providing a distorted view of ourselves, as well as a distorted fulfillment of genuine needs and desires. The question which hard to answer is where the falsity lies but every ad has a certain purpose to communicate.

Similarly, Peters and Struening (1988) write in Zeta Magazine "many major significant perceptions can be found in the theorists' work who have challenged and disclaim men's objectification of women. There is an important insight in the little objectification that must be saved. We are all sexual objects, and Sexual interactions involve the capability to see others as a source of pleasure and sexual satisfaction. The point is not so many people would want a world where words are never used to tease and flirt, whereby the body is never viewed as a sentimental object, or where one prohibits sexuality from theater or public spaces. The pervasiveness of sexualized images of men and women in advertisements has been a topic of many research studies (Bordo, 1999; Ehrenreich, 1983; LaFrance, 1995; Mosse, 1996). The sexualized or erotic images of men and women are quite appealing to liberal men and women. This objectification of men's and women's models resulted from a shift in the economic base. Through these commercial images, the liberated generation spent their earnings to achieve the portrayed beauty.

Devis (2018) pointed out that the use of social media has highly affected women's lives physically as well as psychologically. She analyzed text messaging on social media and the primary motif revealed was the objectification of female college students. Her data analysis revealed that women are typically shown as sexual objects whether on both four-year parties or college, Nationwide. On both sites, the post highlights the attractiveness of females but the portrayal of beauty is depicted as a sex tool. Two young women are featured in an illustration of this type of post. A picture of a girl is taken who has worn a bikini and her face is cropped in the boobs are centered in the picture. This is how the advertisers promote nudity as a parameter of beauty and present women as a sexual tool. In the given picture the girl's name is not exposed nor

is her face. Instead, her sexualized body part is exposed. They get thousands of followers and likes through these types of pictures of women without proper clothing, without naming them, and hardly ever depicting their faces and focusing on their sexual body parts and regraded them as objects of lust and libidinousness, not as human beings. On another side, the viewers also do not show any care for the individual but compliment the sexual beauty and fulfill their sexual desires. It is worth noting the point which has also changed peoples' perception of women's beauty. It is not only the case with women but also with men. Men are also supposed to have a muscular body and have six-packs. Therefore, we can say that in the contemporary advertising world beauty is synonymous with an attractive appearance. How a person looks matters irrespective of other personal qualities. In ads, humans are treated more like objects who must have specific features else they might not be considered worthy of the industry.

1.4 An Outline of Research on Gender-Role Depictions in Advertising

Research studies on the gender role of gender in advertisements started in the late 19th century. It grew out of two classical works Goffman (1978), who endorsed the idea of advertisements that shaped compelling pictures, and McArthur and Resko (1975). As a result, the following research studies have been conducted in the field. Goffman (1978) analyzed more than 350 pictures of different print commercials in the United States and illustrate showed how advertising depicts gender roles in a more restricted manner than they are in reality. He further evaluated which postures and body positions contributed to or encouraged propositions. In addition, McArthur and Resko (1975) investigated television advertisements in the United States. They observed that the portrayal of men and women was quite different than the established gender stereotypes. For instance, the number of ads performed by men was higher than women. Men were shown autonomous and were assigned to occupations. Women, on the other hand, were shown as product consumers, as reliant on others for instance family members or the opposite sex, and were presented in the house.

Likewise, most researchers have conducted research studies on the depiction of women in different advertisements (Furnham and Mak 1999, in Australia, Denmark, France, Italy, Hong Kong, and Portugal; Gilly 1988, in the United States and Mexico). Bretl and Cantor (1988) conducted a comparative study of men and women in the United States and stated that traditionally women have been neglected in comparison with men in commercials.

Research studies conducted on the representation of men in commercials are fewer in number (i.e., Kolbe and Albanese 1996, in the United States). Conversely, in the United Kingdom, the portrayal of men is higher in ads and is more frequently seen in employment positions (Furnham and Farragher 2000, in the United Kingdom, and New Zealand; Huang 1995) which includes professional jobs (Kolbe and Albanese 1996). Moreover, for broadcast media, historically men are chosen to be the voice of transmission not only in the United States (Bretl and Cantor 1988), but as well as in other established countries (Austria: Ahlstrand 2007; United Kingdom: Furnham and Bitar 1993; New Zealand: Furnham and Farragher 2000) and developing (Singapore and Malaysia: Wee et al. 1995; Kenya, Ghana, and South Africa: Milner 2005) countries. But still,

there is a lack of cross-cultural research study that brings forward an estimating result as regards as opposed to women voice-overs (Debevec and Iyer 1986; Whipple and McManamon 2002). Regardless of the interesting illustration of gender depiction in advertisements we still need further research studies to elaborate on the role of men and women in the representation of advertisements.

2. Theoretical Framework

It is not only through language that we communicate and produce meaning but rather other sources such as pictures and architecture. Therefore, the present research study adopted multimodal discourse analysis as a theoretical framework to analyze the multiple modes of communication that include language, colors, and pictures. It is a discursive analysis approach that examines not only how individual modes communicate, but also how to engage people to form semiotic meaning. And this is what exactly the advertisers do to portray men and women in pictures along with catchy phrases and colors to capture the attention of the consumers. Multimodal discourse analysis provides a theoretical framework to analyze arrange of semiotic expressions depicted in the advertisements for compelling the customers toward its products (Halliday and Matthiessen, 2004).

The present research study followed a qualitative paradigm where the data was collected in form of pictures from the Facebook page and the official website of the Khaadi brand. A systematic inquiry carried out the linguistic and semiotic features in the collected data and examined the facts about the motif and practices of identity established in the advertising discourse. Ads were observed as semiotic discourse since they incorporate language with other semiotic expressions such as the representation of gender pictorial form to achieve their purpose. The present research study adopted a qualitative paradigm to investigate how individuals generate meanings through semiotic resources in advertising. To achieve this purpose The pictures of different models were collected and analyzed to show how the brand (Khaadi) portrays models in its advertisements. Therefore, for descriptive analysis, the qualitative approach was more suitable than the quantitative approach.

Multimodal discourse analysis establishes a theoretical model for the wide range of semiotic features required to construct meaning. For instance, language, images, body pose, gestures, and color attract the punchers toward its product. In the current research study, all the semiotic features have been analyzed to know the meaning and intention derived from the combined usage of such features in the advertisements. Its purpose is to examine the relationship between ads and semiotic features through which the advertising persuades consumers to purchase their products. Hence, this study is focused on the analysis of gender roles in different advertisements and how it affects society by molding their opinion based on the content of advertisements.

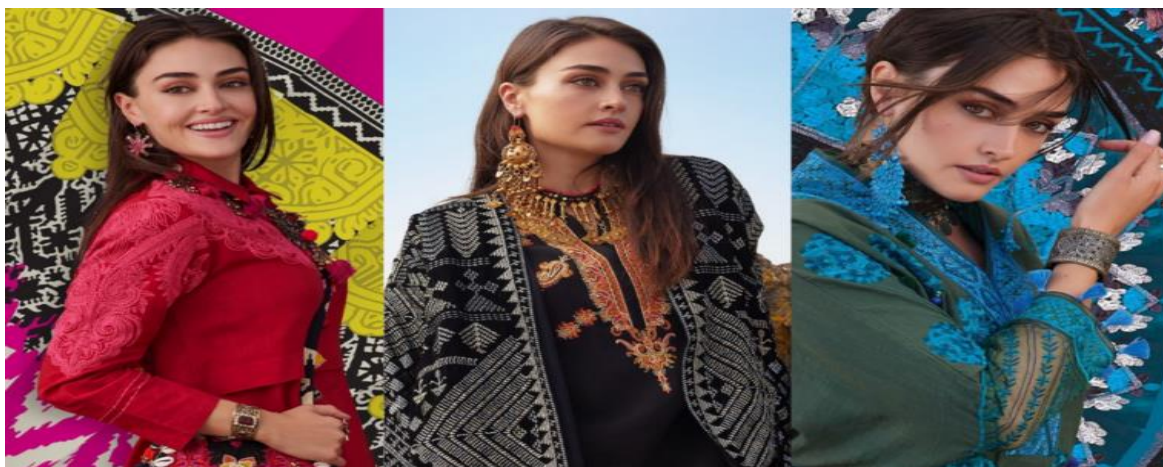
3. Data Analysis: The Portrayal of Gender in Khaadi Brand

Khaadi brand is purposely selected for the data collection as it is the most famous brand in Pakistan. Thus, it is regarded as a symbol of style in the Pakistani fashion industry. As such, it is

a significant influencer in gender construction among young people in the country. Advertisers use different semiotic strategies in the advertisement discourse of the brand on the internet to grab the attention of the consumers. This procedure provides awareness of how to permit the brand to be appealing and customer-friendly. The audience is fascinated by the images which are depicted by the advertisers.

To engage and increase the number of its customers the brand (Khaadi) yearly changes its models. The brand does not choose any model but the one in whom the public is interested. For instance, recently in 2020, the Khaadi brand hired Esra Bilgic (Halima Sultan) a female Turkish actress and made her the brand ambassador. The brand hired her as a model to depict Pakistani cultural clothing although there are significant differences between the Pakistani and Turkish cultural dresses. Khaadi brand owner knew how successfully she played her character in the Turkish drama 'Dirilis (Ertugrul)'. The character she played in this drama helped her in building thousands of followers, including a large number of Pakistani viewers. Thus, this strategy helped them in getting the attention of hundreds of Pakistanis and increased their consumers a lot.

Certain gender themes appear from an average discourse analysis of the Khaadi advertising facts and figures on its website and Facebook page. The brand's gender identity is formed by its advertising content depiction of these gender roles and themes. The evaluation suggests how these demonstrations in the data are reflective of the brand idea of gender identity. According to the research, traditional and modern types of women are shown in the advertising content of Khaadi. The traditional Eastern look comprises photographs of models dressed in eastern attire such as shalwar kameez, which translates to "shirt and trouser" in English. shalwar kameez is a type of eastern clothing that consists of a variety of full-sleeved shirts in various lengths and styles and traditional-cut trousers or pants. Traditional eastern dress, which normally aims to cover up most of the body, is considered appropriate apparel for Pakistan. It is also a part of Pakistani traditional clothing.



Images 3.1.1: Esra advertising Khaadi branded dresses

As we can observe in image 3.1.1 the image of a Turkish actress Esra Bilgic (Halima Sultan) wearing Pakistani dress projects a fashionable and trendy Pakistani woman. Despite differences between Pakistani and Turkish cultural dresses and norms, the Khaadi brand hired her to mold the

mindset of the viewers in seeing the clothing from a new prospect. As the brand owner already knew how to play with the mind of hundreds of audiences, therefore, they intentionally hired the Turkish actress. On one hand, they objectified gender and on another, they increase the number of their customers and ultimately the number of their sales products. The Khaadi brand runner brought her to Pakistan to advertise their products and sent her back. Although she is not a Pakistani who does not normally wear such dresses in her cultural context, her persona is used to advertise these dresses based on her popularity and wide following.



Images 3.1.2: Female models advertising Khaadi branded dresses

In images 3.1.2, the models are shown not only wearing Pakistani attire but also demonstrating eastern assumptions such as introversion, reserve, and timidity by leaning against the background wall to depict the usual eastern image of a shy woman. The brand's advertising discourse promotes traditional gender ideas since the photographs exhibiting western dress appear to portray the female image in a completely different manner. At the same time, the models did not put on the Shawl which portrays them as modern and independent. In colonized countries, there is often a struggle of comparing themselves with the western world and in their opinion, this will enable them to look modern, appealing, and independent. This is the struggle every single brand is getting a hold on. Therefore, the 'Khaadi' brand gives a westernized touch to models to look more appealing though in Pakistani culture wearing Shawl is a symbol of modesty and chastity but in western culture, it is the opposite. Although, the models might not want such a look since they know the people would not give them any respect it is the company that enforce them to depict such a picture.



Images 3.1.3: Pakistani models advertising Khaadi branded dresses

This brand is displaying westernized style through the clothing style, posing and bare head unveils in Images 3.1.3. The images of the women are completely transformed in these photographs, as the women are shown straight peering into the camera, giving us the reflection of self-confidence. Even though the dresses in these photographs are similar to those in Figure (3.1.2), the westernized style cutting makes all the difference. Not only are the gazes direct, but there is also a definite air of confidence and boldness regarding the models shown in the images. The models in the pictures have a certain amount of confidence about them. This is related to the typical gender representation when it comes to displaying either eastern or western gender identification.

It is noteworthy that, like the brand, Khaadi advertisements screen mostly young and attractive women. There are a few occasions when men are shown modeling for men's outfits, but they are few, such as during Eid. There is only one post in the data where men are seen modeling. This indicates that the brand Khaadi is more interested in women's clothing. The possible reason can be women are more conscious of fashion and styles. Women also tend to spend more money on brands and expensive clothing and cosmetics therefore the brand shows more interest in women's dress. As far as men's clothing is concerned apparel is only worn by men and is designed particularly for them. Three different photographs of a male model wearing outfits from the brand Eid collection are shown in Images 3.1.4.



Figure (3.1.4): Male model advertising Khaadi branded dresses

“Khaadi Menswear in stores now! Grab your Eid kurta before it's gone” reads the text next to the image in Images 3.1.4 The language supporting the announcement of the menswear launch on the occasion of Eid also suggests that the dresses in this male collection are so attractive that they will be sold out quickly. As a result, the male viewers are addressed directly with an imperative and the pronoun "your," pushing them to purchase from the store as soon as possible. Three different dresses are advertised in the picture, but there is only one male model chosen to present all three outfits. At the same time, different female models are working for different practices. In all three photographs, the male model is seen standing and gazing directly into the camera with confidence, displaying the conventional matter-of-fact and unsentimental image of men commonly represented in advertising discourses. The usage of a greater number of female models in the advertising discourse of Khaadi portrays both the eastern and western image of women, according to an analysis of gender identity issues in the discourse of Khaadi advertisements. Similarly, the male model is depicted in a very traditional way, having a beard, traditional slippers (Peshawari Chappal), and a simple traditional hairstyle. In contrast with the women model they are portrayed as more modern and are given westernized touch to look erotic. An image of a hesitant and timid woman is depicted in advertisements for eastern clothing, whereas ladies in advertisements for westernized designed clothing are presented to be more confident and bolder. The models' look, bearings, sitting or standing position, and other actions help to generate and manifest these images. While announcing the menswear launch on the occasion of Eid, the wording also implies that the dresses from this menswear line are so tempting that they would be sold out quickly. As a result, the male viewers are addressed directly with an imperative and the pronoun "your," pushing them to purchase from the store as soon as possible.

4. Conclusion

From the above data analysis based on advertisements, we can conclude that commercial brands adopt various strategies based on gendered stereotypes, sometimes subversion of these stereotypes, to grab the attention of the customers. Some of the brands compel their customers through the linguistic device, brands, such as ‘J.’ and ‘National Food’ (khan, 2020) while others do by the objectification of gender. It can be observed in the case of the Khaadi brand which has adopted a unique strategy in Pakistan. In the case of the women model, the Khaadi brand Objectified women to grab the audience towards its products by providing no linguistic explanations. To objectify women the brand portrayed women as more modern, independent, and erotic by giving them a westernized touch. To add the spice the brand did not show the women models wearing the shawls to compare it with the western world. The brand tries to bring the dresses in comparison with the western world.

Secondly, the brand Khaadi does not pick any woman for its advertisement but public figures even if they have to go to Turkey. The Khaadi brand recently chose to bring a female model from Turkey as shown in the data. This is one of the strategies the brand adopted to influence the

consumers toward the company's products. Although the model was not used to wearing Pakistani dresses, she was used to advertise the brand. The brand has nothing to do with the Turkey actress but they knew the number of audiences blindly following her which would ultimately help them in the brand's sales.

Thirdly, when it comes to female modeling the description is given through the body posing depicted in the pictures. The brand knows how to play with the mind of its female customers; therefore, they do not provide any linguistic description but rather the pictures are taken in such a way to speak for themselves. Pakistan remained a colonized country for more than 200 years; thus, the people always are in struggle to follow their style, and language which they think will help them to appear more modern. Hence, the trick is deeply rooted within the pictures not descriptively. In comparison with men, women draw pictures of different bodies posing and try to appear more confident by looking straight at the camera and independent by drawing the pictures all alone and wearing tight, short, and appealing dresses to give an aesthetic, provoking, and erotic look. This is how brands specifically the Khaadi brand objectified women for the growth of their business and sales of their products.

As far as men are concerned, they are portrayed in simple, traditional, and typical Pakistani looks. The reason for this is different from the case of female models, Men are not brand conscious and do not only believe in visual pictures but rather a linguistic description. Before buying any products men do their research on the products read the details and then buy them. Therefore, the Khaadi brand is more conscious about the linguistic description of men's advertisements than pictures. Secondly, the brand Khaadi work only on shalwar and kameez which are worn by sophisticated people and they do not want any extra designs, therefore, the brand does not work on that aspect. Thirdly, right on the corner of one picture the brand has mentioned Khaadiman which reflects that a Khaadiman can be the one who wears simple clothing like kurta or kameez, shalwar with traditional Peshawari sandal. If a man wears a jean, shirt then he would not be called a "khaadiman".

In the end, we conclude that this form of effective marketing has resulted in an increased number of brands in Pakistan, ultimately increasing the country's consumer base. The photographs in the data depict a strong image of Pakistani women. Most brands portray them as bold, stylish, fun-loving, and outgoing. This representation leads to most celebrities who are used for celebrity endorsements being women. This reflects a trend in Pakistani advertising that emphasizes the portrayal of women in advertisements. As a result of the West's impact, a highly objectified, and negative woman image has emerged in Pakistani advertising discourse. Since women are portrayed in such a way do not get any respect in Pakistani society as they believe in 'Parda' and 'Haya' modesty and chesty. Women who can handle housework and who can cook and can take care of the family are more respected. The above pictures drawn by the Khaadi brand are deep-rooted in the westernized world. Despite being independent and career-oriented, bold, confident, trendy, and zestful, these images are rooted in the western traditional culture where they focus on the grooming of their beauty instead of someone who is a home-makers who cook, takes care of the house, and bind the families together.

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