Gender Stereotyping in Product Promotion: a Dominant Tool of Advertising in Indian Media

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Abstract: *Stereotyping in Product Promotion: A Dominant Tool of Advertising in Gender Indian Media*

Media is the most pervasive and one of the powerful tools in viewing and projecting product promotion related images and messages. Media insinuates its messages into our consciousness, many of which perpetuate unrealistic, stereotypical, and limit perceptions, e.g., women images. Gender stereotyping in media, where women are under-represented, that erroneously implies that men are the cultural standard and women are insignificant or indiscernible propagating patriarchic hegemonic ideology.

Portrayal of women in media, across the globe, to sell various products to the consumers with a female face or images though the target users /consumers could be male or female both have been rampant leading to gender stereotyping. Women face or body images have been predominant factors to draw attention of the consumers to capture the market because such media imposition of gender stereotyping is believed to have an impact on individual and family decision-making and ultimately on the sales of consumer goods and services.

Such gender based promotions of products are most common strategies practiced by advertisers to establish a strong connection with a brand. Through stereotyped representation of women, media distorts reality and reconfirms sex bias. Whether it is prime-time television, in which there are atypical projection of women to sell or to promote a product/brand, right from a bathing soap, a detergent packet, rice or oil, cuisine spices where women has been projected the sole caretaker as homemakers and skilled with domesticity, or a model of car where women are supposed to sit back lazily on seat and the man drives on the road and grips the wheel projecting how inactive and passive they are in real- world, thus gender stereotype persists.

As an offshoot of such stereotyping in virtual and visual world, the cultural predicament becomes more dominating on how a woman should present oneself even in reality. Constant distortion imposes and induces a belief that women have to suit to themselves and present them to certain level that is set by cultural standard and popular perception.

Focus of the Present Paper:

The present discussion is relevant and important in the context of Indian Market, where, gender stereotyping is an overt practice and considered as a norm to sell a product. Women as projected through various segmentation of product promotions (be it domestic items, apparel or luxury product) advertisements reinforced 'women image' as domestic member, dependent on men, as sex-object or an ornamental gender who do not make important decisions, popularly as housewife (or a caring mother), and mostly portrayed as house bound whereas men are shown as decision maker and in a commanding role. Men are projected as expert primarily in work setting or as a voice of narrator in decision making in the house, economy and family matters.

The present study examined the portrayal of women in Indian visual and print media. Using content analysis of advertisements that were examined from the editions of few popular magazines, like fashion journals like Femina, OUTLOOK, or popular Indian TV channels published/advertised during 2013-2014.

The study focuses on various products and brands. It examines prevalence of female stereotyping in Indian media, where a woman across all ages stands as the best choice for brand promotion by advertisers and preferred by corporates. The present paper also evaluates the influence of culturally prescribed sex roles on individuals' reactions to sex role characterizations in promotions, the gendering of products, and one's self-concept (which purportedly underlies sex role stereotypic perceptions) towards gender.

Keywords: *popular media, advertisement and gender stereotyping .*

"Advertisement is the art of arresting human intelligence just long enough to get money from" - *Chuck Blore, a partner in the advertising firm Chuck Blore & Don Ruchman, Inc., quoted by Ben H. Bagdikian, The Media Monopoly, Sixth Edition, (Beacon press, 2000),p:185*

Media and advertisement is the most pervasive and one of the powerful tools in viewing and projecting product promotion related images and messages. Media insinuates its messages into our consciousness, many of which perpetuate unrealistic, stereotypical, and limit perceptions of women images. Gender stereotyping in media, where women are under-represented, that erroneously implies that men are the cultural standard and women are insignificant or indiscernible. It propagates patriarchic hegemonic ideology.

Portrayal of women in media, across the globe, to sell various products to the consumers with a female face or images though the target product users /consumers could be male or female both have been extensively used leading to gender stereotyping. Women face or body images have been predominant factors to draw attention of the consumers to capture the market because such imagery have an impact on individual and family decision-making and ultimately on the sales of consumer goods and services.

Such gender based promotions of products are most common strategies of advertisers to establish strong connections with brands. Whether it is prime-time television, in which there are atypical projection of women to sell or to promote a product/brand, right from a bathing soap, a detergent packet, rice or oil, cuisine spices where women has been projected the sole caretaker as homemakers and skilled with domesticity, or a model of car where women are supposed to sit back lazily on seat and the man drives on the road and grips the wheel projecting how inactive and passive they are in real- world, thus corroborating the patriarchal explanation of women image.

In this manner, media continues to project women that limit viewers' perceptions towards women comparatively incapable than men. Typically men are portrayed as active, adventurous, powerful, aggressive and largely uninvolved in human relationships. Whereas images of women as sex objects that are usually young, thin beautiful, passive, dependent, and often incompetent and dumb. Female characters devote their primary energies to improving their appearances and taking care of homes, family and friends, enmeshed in relationships or housework (Davis, 1990). Media relays the cultural image of women as dependent, ornamental objects whose primary functions are to look good, please men, and stay quietly on the periphery of life.

As an offshoot of such stereotyping in virtual and visual world, the cultural predicament becomes more dominating as to how a woman should present herself even in reality. Continuous distortion imposes and induces a belief that women have to suit to themselves and present themselves to meet a certain level that is set by cultural standard and popular perception.

1. FOCUS OF THE PRESENT PAPER

The present discussion is relevant and important in the context of Indian Market, where, gender stereotyping is an overt practice and followed as a norm to sell a product. This discourse explores thematic areas in feminist criticism of media as projected through various segmentation of product promotions (be it domestic items, apparel or luxury product) advertisements reinforced 'women image' as domestic member, dependent on men, as sex-object or an ornamental gender who do not make important decisions, popularly as housewife (or a caring mother), and mostly portrayed as house bound whereas men are shown as decision maker and in a commanding role. Men are projected as expert primarily in work setting or as a voice of narrator in decision making in the house, economy and family matters.

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The study focuses on various products and brands. It examines prevalence of female stereotyping in Indian media, where a woman across all ages stands as the best choice for brand promotion by advertisers and preferred by corporates. The present paper also evaluates the influence of culturally prescribed sex roles on individuals' reactions to sex role characterizations in promotions, the gendering of products, and one's self-concept (which purportedly underlies sex role stereotypic perceptions) towards gender.

Further it conforms how gender norms and values that dictates and dominates industry production practices and conventions. Paper also examines how audiences actively engage the mediascape

around them supporting gender stereotyping and on the contrary how media and advertisement influence the perception of large audience/consumers in the market

Gender- stereotyping of Products & Promotion: Reflections in Indian Media

Branding and identifying a Product with gender stereotyping is an important tool in developing promotional strategies in attempt to retain the existing and capture new target group of consumers. Marketers have aggressive stand in using "gendering of products" in advertisement with an attempt to develop new market segmentation and expansion. The question arises, is it risky or profitable to promote a product /brand with an identity of a 'gender-specific face' (especially a face of a woman) there a risk factor in promoting products in gendering way?

Going by large observations, it is understood that mass media has a great influencing power and reach to larger audiences and also influence their perceptions and views. In order to create a medium which is universal, understandable and acceptable for numerous and diverse recipients, media often uses stereotypes, which fill the social life and evoke certain associations. In media women's participation in the product promotional activities cannot be examined in isolation from the broader socio-economic, political, and cultural context at any specific point in time. How women are represented in mass media ultimately results from interplay of forces which mould social reality. Communication media produce message systems and symbols which create or structure prevailing images of social reality, thus affecting the process of social change (Fauconnier, G., 1979). Gramsci (Durham, Kellner 2006: XV), in his concept of cultural hegemony, affirms that cultural and political consensus through institutions such as media is capable to create a state of domination by focusing on the elites and the dominant ideologies, subsequently neglecting the subordinate groups. In this context, subordinate could be the 'poor segmentation' of the population or the group who won't suit to the gamut of dominant consumers or the segmentation neutral to dominant /popular perceptions

Content analysis of roughly 186 television commercials, repeated several times during July 1986 on the Indian public television network, revealed that women were appearing in advertising to sell products to both, male and female consumers through their two dimensional role: as caretakers of the household and the family and at the same time as decorative sex objects (Krishanan and Dighe 1990: 5 8-62;). Although women featured in various categories of commercials, they tended to be prominent figures in the commercials on grooming aids, household goods, and food; while men were prominent in the advertisements on medical aids, and agricultural, industrial and electronic goods. Women featured predominantly as housewives. On the other hand, men were either depicted as professionals (scientists, doctors, executives, etc.) or their occupations were unspecified. The activities of male and female characters in advertisements varied according to the type of product being advertised. Women were shown as engaged in cooking, feeding children, serving, caring, etc. Men's activities, on the other hand, were either of an outdoor nature or related to their occupations. On the whole, the latent messages of the commercials were more demeaning than the manifest messages. Commercials urged women to enhance their appeal to men or gain their approval by using the product concerned. It's interesting to find that the perception of how the majority of population (in multiple choice data analysis study conducted by IAA Hansa, (2014, December, 11), advertisement agencies perceive women as rarely arrogant (only 4%), aggressive (36%) followed by lesser attributes like not so bold/proactive (49%) and not individualistic (4th lowest ranking in the list) contrasting against their high attributes like multi-tasking (93%) as against not so homely (69%), not proactive (49%) as against energetic (94%) and modern (87%) itself create contradictions in perceiving women by the consumers and therefore dominant advertising agencies in the market while promoting have to show a multi-tasking woman in MOOVE moving around like a super-woman or MTR advertisement with 10 hands at her back.

Additional evidence supporting the gender classification of products is desirable. Potentially, marketers may be able to draw up classifications of products along gender dimensions which may provide insight into how classes of products may be characterized. Exploring the roles men and women play in society, traits, characteristics commonly assigned to men and women, and potential usage situations (Dickson 1982) may provide a starting point in such a classification scheme. For example, "household cleaning" products may be perceived as highly feminine because of women's traditional role as homemaker. "Financial services" may be considered as masculine because of men's perceived knowledge or expertise in handling financial matters and their traditional assumption of this role. "High technology" products may be perceived as masculine following similar logic. Groups of

individual may differ with respect to such gender stereotyping because of their own set of past experiences. Such a classification scheme based on individuals' perceived roles, personal characteristics, and possible usage situations may provide marketers with some generalizable yardsticks upon which they may make strategic decisions.

Since these are "products" which both men and women can certainly purchase into, it is critical that the spokesperson may not alienate target consumers. Will a female model be effective promoting a personal IT or automobile product to business people? Hence such products have primarily been promoted by men, whether targeted for the workplace or to parents in the home. Are there certain "types" of masculine products a woman can endorse effectively? Are there certain "types" of feminine products a man can endorse effectively? Will a man be a credible spokesperson promoting dishwashing liquid or laundry detergent, without the presence of a woman? Insights into these questions may enhance the present theme of discourse by considering situational variables, as suggested earlier.

In Indian Market such gender stereotyping is well suited as perception of male patriarchic cultural mind set (dominant group) of the consumers accepts gender stereotyping as part of their cultural norms. Such perceptions necessarily need not to be men only but include women as well into the system of male patriarchy. Thus, through such process media and advertisement strengthens and reconfirms perceptions of gendering of product marketing and promotional strategies, and also product positioning.

Domestic product or FMCG products have achieved recognition with the feminization of the product identity. Famous brands like Surf Excel, LUX, NIRMA, RIN BAR – are atypical with female faces in promoting brand, advertising and selling the product through their decades' old advertisement and promoting through female models. Such gender stereotyping and role stereotyping in product sales and promotion through popular media reinforces outdated stereotypes of women with domesticity , fashion and psychology of the consumers , entrenched and convinced in patriarchic cultural mind- set that perceive women projection wrapped in domesticity and housebound and economically dependent on male income. Many people do not think twice when they see gender stereotypes displayed like this because it is so ingrained into current culture.

Women are more often presented in commercials, because they are seen as responsible for making everyday purchases and are shown rather in the commercials with cosmetics, jewelry and domestic products. Men generally advertise cars, bikes, cigarettes, business or IT products or investments. Women are also more likely to be portrayed in the home environment, unlike men, who are shown outdoors. Another important distinction is the face-ism phenomenon in the commercials, which consists in showing the entire figure in case of women and close-up shots in case of men (Matthews, J. L. 2007). The first method lowers the receiver's estimation of the intelligence of the person being shown. The second more often evokes positive associations.

The main aim of advertising is to convince the consumers to buy the advertised product by influencing their thoughts and feelings and in order to achieve that, advertising practitioners employ several strategies and tactics. It has been observed that with the advent of women's liberation movement in 1960's, research studies on the representation of gender became a focal point in advertising research. The total advertising spend across all media in India for the year 2011 was accounted for INR 300 billion which contributes to 41 percent of the overall Media & Entertainment industry's revenues. In addition, the advertising revenue recorded a growth of 13 percent in 2011. This indicates the high acceptance of advertising as one of the most influential and effective social communication tool by the marketers to promote and sell products.

Various estimates interestingly exists on the size and growth potential of the Indian luxury market. Most estimates are unanimous on anticipated growth rates of 20 per cent given the tremendous potential in products such as apparel and accessories, pens, home decor, watches, wines & spirits & jewellery, services: spas, concierge service, travel & tourism, fine dining & hotels & assets: yachts, fine art, automobiles & real estate. High internet penetration across tier-II and tier-III cities along with high disposable income shall lead to approximately 80 million transactions on the internet by 2020. As a result, the luxury consumption is going to increase manifold in the country. With this level of growth and subsequent investment from luxury businesses, it is estimated that by 2020 the luxury market in India will be responsible for employing 1.8 million people. Also, according to the report,

Indians paid Rs 25,200 crore (US$ 4.07 billion) to access the Internet in 2013, a figure greater than the Rs 22,300 crore (US$ 3.61 billion) the print medium garnered in subscription and advertising (McKinsey Report, 2015, 16th February)

According to Steve Craig's research (1997), women can be presented in commercials in several ways. For example, one most popular advertisement of RIN bar in Indian visual media: a housewife obsessed in making lists of domestic products to be brought and suddenly she thinks of detergent powder and asking mother in law " RIN bar hai na? (Is Rin bar there ?) , by her pleasant surprise , mom in law shown at her late 50s drying clothes manually giving them on strings , smiles away and says , "Rin bar is still there and it will be used longer" .

The other examples are less traditional; however, they are still very stereotypical like the modern housewife speaks in English, wear jeans and tee-shirt but must sit next to husband and are eternally confused of direction, where smart and mentally agile husband uses car navigator and reach destination (e.g., CEAT Tire with a male voice-over). One can distinguish commercials with female diva – sexy seductresses, the objects of desire of every man. They mostly advertise cosmetics, but they also appear in the commercials directed at men. When a beautiful woman accepts and praises the male cosmetics, it is treated by men as a guarantee of its quality. Another type is a woman, whose major concern is to preserve her beauty. Hence, she presents a healthy life style, (by eating cornflakes or oatmeal) is physically active, and suggests her children to eat healthy noodles? Such advertisement often is promoted by famous Bollywood actresses and models which to influence consumers 'perceptions. However, one can observe mainly the presence of very thin actresses in this type of commercials, which can lead to the assumption, that only thin women can be beautiful and healthy. As a result, many female receivers fall into the obsession with their weight, which sometimes can have negative effects.

This gender stereotyping further goes on under few processes, e.g.,   commoditization of gender, commercialization, glamorization or objectification of women body and images.

The media and the pattern of advertisements have entirely changed in the post globalised era and it has become a vibrant mode and tool to shape, mould and change public opinion and create markets and demand for different products by projecting slim, trim, sculpted woman bodies like a commodity. Be it homecare products, beauty products, telecommunication, IT products/computers/gizmos, food, or lingerie, the women body has been used unsparingly to advertise and market merchandise. In order to sell products reconstructed image of women with modified sculpted looks is presented before masses to influence their perception of an ideal woman rendering the woman a commodity in the process. Print and visual media by projecting, commoditizing, commercializing & reconstructing women image deceives the woman as to what is her real image: One projected in media or one she herself carries or the one prescribed by normative societal structure! To strengthen the strategies then comes stereotyped gender induced projection of women image. In the last three decades, media seems to have reinforced stereotyping by projecting women as home-makers, docile and tolerant to suit mass perception and taste, also amongst its avid consumers- the women who would buy particular product for their house, body and beauty.

 A contemporary advertisement of a product 'MOOV' showed that the woman in the household is tired at the end of the day doing and finishing all her chores and suffering from backache , to her respite comes a rubbing cream 'MOOV' (with male voice over) so that she can further work better to meet her family members demands. After using the miraculous balm, a barrage of orders began flowing from the whole family to make her serve again like a machine!

Therefore, representation of real women varies from negligible to total exclusion and certain accepted professions are interviewed and talked more about their feminity than work/profession, or sharing their views on various social issues. Women are usually projected in gender based roles and linked with promotion of products but their real issues and personality rarely gets a chance to come out in media whether print or electronic. Women achievers usually are subjected to irrelevant even distasteful quarries asking them colourful and spicy details about their appearance and personal life, such as their penchant for beautiful sarees, visits to spa etc.etc. to emphasise their feminine qualities not achievements (sarkar 2012). Media influences people's psyche by repeatedly projecting woman as homemaker, mother, wife, docile, engaged in domestic chores serving the family and glue to family unit on the one hand and on the other as most mod semi-nude looks crazy slim-trim creating dissonance among all consumer of media whether print or electronic. Media repeatedly typecast

women around their gender and exhibits their bodies to promote commercial products and services to sustain the gap between ideal body image and real image.

Baudriland (1981) in his philosophical argument coins a term "representational discourse and imagery", wherein he includes three components, simulation, a process in which representation of things replace the **"things being represented"**. This is a very problematic notion because it causes "de-humanization"; this process of the representation becomes more important than the "real-thing". Signs are thought of as representing reality, Signs mask the reality, Signs also mask the "absence of reality" creating a **simulacrum**, a state where s**igns have no relation with reality** whatsoever. With Global mass media invasion, copies of copies of the same projection are created and bombarded on Human Retina. **No longer the simulation reflects an original but reflects a simulation**. With the media and its relentless portrayals of women as beauty, sex object, domestic, economically passive, not so intelligent, housebound etc are absolute negation of 'real **woman' in post modern era.** The woman which we see in media advertisement portrays not the real but an image of a woman based on male libidonal and patriarchic expectations that seem to have market demand as well in advertising, promoting and selling products.

In the post liberalized and globalised era in Indian society media has played very constructive as well as ambiguous role in projecting women body, image and beauty. It appears that culture and value exposition to society has taken a hit and economic/business considerations have largely guided media in this regard in promoting & selling products by depicting women imagery and stereotypes. Thus mass media is playing a decisive role in re-inforcing gender stereotype and patriarchic culture by endless reconstruction of women images (reinforcing traditional in modern form) and influencing perception of public opinion and viewpoint towards "women" presentation in Indian society.

Theoretical discourse in Feminist Arguments to Media approaches, Women Images & Stereotyping:

Media as discussed above through various wings like advertisement in TV, radio or print like fashion journals or news paper has been contributing to demonizing, marginalizing, excluding or demeaning "actual identity of real women". And what comes in public domain is a reconstruction of women that would suit to popular and dominant perception (males' viewing) and simultaneously to capture a lucrative market.

Feminist media discourse of late has expanded into more interdisciplinary areas (e.g., sociology, psychology, management or media studies itself). However, the common theme in any feminist discourse focuses on exposing, manipulating and reconstructing 'women images in terms of profit and market domination. As an offshoot of such manipulation media and advertisement influences "gender identity" in real sphere of women across globe.

In any such feminist argument emphasizes women's oppression that would cut across class, age, sexuality, religion, race and nation (Hooks, 1981; Moraga and Anzaldúa, 1981). Every cultural context, every ethnic race or community and in every national perspective such oppression exists within its gamut of socio-economic, socio-political and cultural context. Hence collective "we" of feminism came into question and inadequacies of a common feminist theory was felt (Amos and Parmar, 1984,). Therefore the new feminism of early 90s addressed concepts like "interlocking identities" and "interlocking oppressions" (Lont and Friedley, 1989).

Indian scholars in a more radical approach (Bhasin and Khan, 1986) nullify and argued irrelevance of Western feminism's analytical frameworks to the lives of most women around the world, and attempted to reposition feminist debate within broader social, economic and cultural contexts of analysis advocated by scholars such as Janus (1977). They assert "We are not just concerned with how women are portrayed in the media or how many women work in the media. We are also concerned about what kinds of lives they lead, what status they have, and what kind of society we have. The answers to these questions will determine our future strategies for communication and networking. Communication alternatives therefore need to emerge from our critique of the present world order and our vision of the future (Bhasin, 1994, p. 4 as cited Gallagher (2010, P: 10).

"Post-modern" view of society is conceptually ethnocentric and inappropriate for most of the Third World women, who have not yet experienced the "modern" life (Gallagher 1992: 14). The challenge before the feminists in the Third World is to evolve conceptual frameworks that situate mass media in the changing political-economic context while taking into consideration the feminist agendas of Third World women and differences and specificities of their experiences in a given cultural system.

Furthermore, in the changing global context of new communication technologies and rapid commercialization of mass media, it is far more important to explore the issue of power and critically examine political-economic forces that impinge on media development and media content in developing countries (Patel, 1995: 5)

Indian media and advertisement to commoditize and sell products reinforces " gender stereotype sex-roles" and negative (domestic, passive and not so intelligent") portrayal of women in terms of behaviours, aspirations, psychological traits, economic dependency and so on. Juxtaposition of "positive" and "negative" media images of men and women is contradictory to real modern life where media tendency is to define "positive" images of women in "masculine" 'as authoritative, autonomous, self-fulfilled and successful, etc and reconstructing "women images into domesticity , passive , docile and dependent as feminine. This approach in post structural feminism provides a new impetus to look at market from Indian socio-cultural perspective within patriarchal structural relations of gender dynamics by the feminist scholars. This also seeks its root of a dialectical relation between media and culture interaction that construct "images of women and gender stereotyping" and reinforce gender and social relations in the open market economy, e.g., it is often shown in advertisement that a single mother, working mother, managing house and work both to promote specific modernized product of IT or automobiles as well as a sensuous but vulnerable feminine ways. Such post global neo- cultural stereotype of a woman is produced by television commercials essentially to serve the commodity markets of the globalised economy.

In an recent article, Times Of India (2015, 22 march , p: 13 " Satire for a Digital age") , while discussing images in visual and print art media , in the context of both traditional and modern dichotomy of Indian perception , Aarti Parthasarthy, the feminist's webcom artist depicted a comic royal patriarchic visual art of a modern painting on 'the married kama sutra' – when a woman cleans the area near the man's feet to imply that he too should be cleaning , it is called the prodding position " (picture enclosed) . In another similar visual representation, a 'bad girl' has been depicted and described by the following images and yardstick: "Taking her own 'selfie' and pout; smokes; eats too much; eats too less, can't make round shape rotis, shows off breast (or without dupatta) , goes to Goa , walks outside with hair open, letches other boys ; falls in love in park and ride a motorbike" (picture enclosed). Bagchi (ibid:13) asserts that " sexism makes a great subject in visual images …a popular stereotype of the bold woman who asks for trouble- a topic that has huge resonance in feminists debate in the present day".

Such reconstruction of women body and image when in media is contradiction of her reality, the fact is, women emerge as a 'commodity in market of popular culture", a point well-illustrated in Dulali Nag's (1991) analysis of contemporary sari advertisements in Bengal Designed to appeal to the urban, middle-class woman. These ads mingled images of rural utopias, the "high" culture of Bengali poets, and women's domesticity to conjure up a notion of "essential" Bengali tradition. Thus a discourse of modernist consumerism is filtered through the prism of a nostalgic national identity, with women at the center of both. Hence, post global advertisement of product promotion and marketing, using 'women images' explicitly implicates the relations between capital, market and class. Further such observations and trends in advertisement and media keep women as 'epicentre' of consumer modernity and market demands.

PRODUCTS, ADVERTISEMENT & GENDER STEREOTYPING: FEW REFLECTIONS IN INDIAN MARKET:

Women, especially young, good looking , fair and thin , modern in approach have become the brand face of these detergent products , either they are seen moving a four wheeler (NIRMA) keeping men watching them mute and surprised or washing their clothes with often manually and keeping them to dry on air . Women look confident and happy as they use these products. Women are the perfect consumers (as projected) for these detergent products, though these detergent may be washing clothes of male as well?

"Maa Mane Dettol Ka Dhula" (Mom"S Cleaning Is Hygienic Like Dettol)

Mtr Breakfast Mix Ad

Indian family early in the morning order housewife , "Dosa"(husband on bed) , Daughter (tooth brush in hand): "Upma", Father-in-law (reading news paper) : "Rava idli?", Son : "Wada".

The housewife imaginary four more hands appear on her body while the original two reach out to open the cabinet where MTR Breakfast Mix packs are stored. Each hand is holding a different pack of MTR Breakfast Mix and she effortlessly manages to churn out everything they want. – at the background (a male voice over) "MTR ready mix packet makes your cuisine more special."

Fair & Lovely Ad (Dad & Daughter)

Daughter & Dad jogging in a park, dad attempts to convince daughter about arrange marriage and praise the 'unseen' boy, the girl, confused, yet asserts that "I want to do job first". Dad says , the groom has job, a house of his own and well settled. The girl fumbled .."but Dad" and fail to assert. Her friend , she shared her inhibition and friend like a magic wand gifts her "fair n lovely " product.

The Daughter applies the cream on her face (background song- khayalon mein khili ek nayi roshni"(a new ray of hope in mind) Daughter gained confidence with her gaining fair skin and assert back her father " I will get married but after 3 years , when I have a good job , my own house , then it will be perfect match !" Daughter shown alone, gazing her fair looking face and quipping "kahan chupi thi abtak?" (Where were you hidden so far?)

Ceat SUV Tyres Ad (Cheekh/Sneez)

Husband & wife in a car, wife is sneezing, Husband: "Chale?" (let us go ?)

Wife: "Abhi nahi, Ashubh hoga" (sneeze's again, its not good omen to sneez). Confident Husband mocked wife on her stupid superstious gesture and drives safe back towards destination by crediting CEAT tire!

In an afternoon, husband watching cricket match on Television.

Wife: "Lunch ready"; Husband: completely involved in match "shuu", "are out"; Wife: "statue" (cutely). Husband in statue mode now, wife snatches (softly) the remote of TV from husband's hand (laugh's cutely) & ask husband to move. Husband runs behind the wife for the remote & say's statue to wife (both are enjoying the time) suddenly wife screams "aah" with a hand on her back. The back ground (male voice over): "Khushiyon ke beech jab kamar dard aye tho moov ke 4 active ingridents aur pyar bhari maalish kaam aye" (in the midst of happiness when you get pain, MOOVE relieves you!"

New Maggi Oates Noodles

The Ad starts with the music (maggi jingle) Madhuri: "Hey you lazy people come on" She is wearing exercise clothes and is very fresh and bubbly. She wakes up her kids and starts exercising with them on music, she also wakes up her husband and the whole family exercise together. After the family is tired, she offers them oats. This disheartens the family as they don't want boring oats after the exercise. Then Madhuri Dixit (famous bollywood actress) shows them the new Maggi oats noodles. The kids are happy because they now get their Maggi in a healthier form and their own mom is offering it to them.

Milton Electron Tiffin Army Ad

Advertisement starts showing the army men posted in sub zero conditions.

Female voice over begins (Narration provided by the army man's wife describes how his husband behaves after receiving homemade food)One of them gets a tiffin from home attached to which is a note that reads, '*akele khana*' (eat alone), He considers the note for a small while but wide hearted major distribute homemade food with his colleagues . The female voice over : when the army thinks for everyone , he deserves to have home food and fresh, so I use MILTON Tiffin box

Kellogg's special K 2 weeks challenge, 1 bowl for breakfast, 2nd dinner only for 2 weeks! And her voice over: this wedding season, only sheds extra kilos not confidence" (slimmer, thinner is beautiful and confident)

Manforce Strawberry Condom - starts with Sunny Leone (famous Canadian- Indian model) on a bed, wearing a short pink night gown, eating strawberry and with a female sexy voice over : anytime - anywhere ! "Manforce Strawberry condom"   (lusty woman desirable for men's pleasure and sex with no hang ups)

I-Pill Emergency Contraceptive Pills

The ad starts with a lady getting a phone call at 1:50am, A lady gets a call in the night (1:50am), she gets up & take the call. Lady takes the call moves to the washroom & close the door of washroom and discusses with her friend unprotected sex means finally abortion (unwanted unplanned child should be aborted). Finally with a female voice over : "i-pill emergency contraceptive pills, within 72 hours to prevent unwanted pregnancy and abortion) – no underline caution notice like "contraceptive pills are injurious to women's reproductive health "– add over .

ON Indian Sari Boutique (print Media; weekly magazines, news papers):

- Women Elegance Is Magnified Tenfold In This Sort Of Georgette Saree. Hurry ladies, Grab it today!
- Look Sensationally Awesome In Such A Yellow Faux Georgette Party Wear Saree. The Lace Work Appears To Be Chic And Fantastic For Any Get Together.
- Be the Center Of Attraction With This Faux Georgette suit Visit @ http://goo.gl/zBj8ka (size 10)

2. CONCLUSION

Media is a powerful tool of commercial advertising to influence and mould opinion of masses to shape their perception at large. The fallacies are in reproduction and representation of reality. Through image developing and image stereotyping media is not only wining over market and gaining profit, its reinforcing the cultural mind-set of the viewers. . Gender stereotyping, particularly of women image (of role & body) in Indian society has become a popular tool of advertising and marketing products or commodities. The Images of the women may differ from the real sphere of life, but media remains indifferent and committed to project 'women' commercially to sell products.

Larger appreciation of an advertisement by an audience means more acceptability of stereotyping of gender in a dominant patriarchic socio-cultural context. Therefore, Indian media tries fancy and aggressive appeals to reinforce cultural stereotyping of gender role and images, and social patriarchy. The "images of women" and the projected "body" shape and size as desirable , thin, tall and fair –is beautiful can be achieved by various products viz., (Lipton Tea, Oat Biscuits, Maggie Oatmeal , Fair n Lovely and so on).

This comes with no surprise that retail beauty and cosmetics industry (worth approximately $950 million) is likely to expand to 2.68 billion by 2020 (EPW, 2015, Vol. L, No. 10 (p: 9) by heavily further adopting gendering and stereotyping of women image. Top of Form

Bottom of Form

Top of Form

The main objective of media and advertisement in industry is to capture maximum market share and consumers. Thus their focus on adverting would be pleasurable, acceptable, trendy and suitable to popular and to majority of the consumers. Hence, visual or print media apparently projects a reconstructed image of women which sells but not true. As such a significant group of women are underrepresented or ignored by media. Thus media fails to be the "mirror of society", as it falsifies, reconstruct project imageries and promote popular perceptions and negotiate with patriarchy that can be debated and discussed as fatal to real sphere of women. Though post global market economy claims to have openings for gender parity and economic empowerment and liberty for women, but stereotyping of women images and body' through media has set in dangerously marginalization, categorization , and selection of gender in Indian society. Media instead of taking "risk" of brining "gender equality "tends to conform and reinforce dominant patterns of patriarchic demands of visual pleasure and acceptability.

However, there can an attempt to change the current situation by media (inclusive alternative media), only if larger communities of viewers and consumers become aware of the stereotypes and teach critical viewing skills to our women, perhaps we will become informed viewers instead of manipulated consumers (Pryor and Knupfer (1997). Moreover, the commercials evolve along with the development of a society and are the answer to many social and political changes, such as emancipation, liberation and economic empowerment of women, growing role of individualism, globalization and revaluation of patterns and social roles. Therefore if advertising specialists at large attempt to produce non-stereotypical commercials or attempt to breakdown the stereotypes and threaten to reject the popular 'images', it eventually may achieve an adequate level of social readiness, so that breaking gender stereotypes could be effective and threat to patriarchic dominant traits in visual and media.

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