



CULTURAL REFLECTIONS IN TV ADS: ANALYZING THE PORTRAYAL OF WOMEN IN UTTAR PRADESH'S MEDIA LANDSCAPE

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Abstract:

This study delves into the portrayal of women in television advertisements within the media landscape of Uttar Pradesh, India. The research examines the cultural reflections and societal norms embedded in these ads, aiming to understand how women are depicted and represented. Through a qualitative analysis of a sample of TV commercials, the study scrutinizes various aspects, including gender roles, stereotypes, empowerment versus objectification, language and dialogue, representation, product association, cultural sensitivity, and evolution over time. By dissecting these dimensions, the research provides insights into the complex interplay between advertising narratives and socio-cultural constructs regarding gender within the context of Uttar Pradesh. The findings contribute to a deeper understanding of the media's role in shaping perceptions and reinforcing or challenging prevailing gender norms, thus informing discussions on gender representation and empowerment in advertising and broader societal discourse.

keywords: TV Ads, Portrayal, Women

Introduction:

In recent years, the portrayal of women in media, particularly in television advertisements, has become a subject of significant scrutiny and debate. These advertisements serve as powerful cultural artifacts that not only reflect but also shape societal norms, values, and perceptions. Within the diverse cultural landscape of Uttar Pradesh, India's most populous state, television ads play a pivotal role in disseminating messages about gender roles, identities, and aspirations. This study aims to critically analyze the portrayal of women in TV advertisements within the context of Uttar Pradesh's media landscape. Uttar Pradesh, with its rich history, complex social fabric, and evolving cultural dynamics, provides a compelling backdrop for examining how women are represented and the implications of these representations on societal attitudes and behaviors. By examining a diverse range of advertisements across various product categories, this research seeks to uncover the prevailing stereotypes, tropes, and narratives surrounding women in Uttar Pradesh's advertising industry. Moreover, it endeavors to explore the extent to which these portrayals reinforce or challenge traditional gender

norms and power structures. Through a multidisciplinary approach drawing from media studies, cultural analysis, and gender studies, this study aims to contribute to a deeper understanding of the intersection between media, culture, and gender in Uttar Pradesh. By shedding light on the nuances of women's representation in TV ads, it seeks to inform discussions on media ethics, social responsibility, and the promotion of gender equity in advertising practices. Ultimately, this research endeavors to provoke critical reflection and dialogue not only within the academic community but also among advertisers, media professionals, policymakers, and the broader public in Uttar Pradesh and beyond. By interrogating the images, messages, and ideologies embedded within TV ads, it aspires to foster more inclusive, empowering, and socially responsible media representations of women in the region.

Indian Television Commercials, Consumerist Culture, and Women

Advertisements on television, the global market, society, and women all have a close relationship with one another. The term "advertising" refers to the deliberate practice of exaggerating the qualities of a product in order to convince consumers to purchase that product. Every product that is marketed in the market is presented in a manner that is highly successful in order to convince the spectator to purchase it; hence, there is an emotional and social appeal concealed within it (Kumar, 2018). All of the businesses regularly promote their brand, services, and goods through television in order to sell them in the market. This is done so that the customer can keep an eye on the items, and as a result of this marketing approach, the television screens are filled with commercials for consumers. Not only do businesses have the ability to influence the purchasing decisions of customers through all of these adverts (Hamilton, 2018), but they also have the ability to impact their mental and physical capabilities. At this point in time, advertising has evolved into a cultural institution that not only reflects but also impacts our life and the way we go about thinking. Advertising in the modern day not only helps customers purchase products and services, but it also offers them a pathway and a perspective through which they may comprehend and see the world. According to Goldman, "Advertising is a major social and economic institution for maintaining cultural hegemony by providing a socially constructed way of seeing and understanding our world" (Roy, 2005). This is what Goldman says about advertising. Present-day advertisements shown on Indian television show women in a variety of roles. There are advertising in which she is shown as attractive, advertisements in which she is portrayed as someone who is desperate to look beautiful, advertisements in which she is sexualized, and advertisements in which she has a contemporary appearance but is portrayed in a domestic position. The majority of advertising portray women in a submissive position to males, where they emotionally, physically, and sexually degrade themselves in order to make men happy. These advertisements, which are broadcast on television, convey to society the idea that these positions are responsible for women's happiness. These depictions of women in advertising are created in accordance with the product that is being advertised that is being sold. Advertising has a greater number of images of women than any other medium. Without a shadow of a doubt, the capabilities of women in society are impacted by all of the popular pictures of women that are seen in advertisements broadcast on Indian television. According to Jagdishwar Chaturvedi and Sudha Singh, "Objectively, females are dominated in mass culture and mass media." In this context, the stereotypical portrayal of women is more prominent, and it is being projected worldwide. In other words, the woman is also like an advertising that occurs in social life. After a number of decades, practically all commercials demonstrate that the woman wants to leave the circle of her private, wants to be public, and wants to be sold. Numerous businesses make use of these photographs of ladies in order to market their products, which may include automobiles, bicycles, garments, pieces of jewellery, furniture, food items, home appliances, cosmetics, newspapers, cigarettes, and even alcoholic beverages.

Unlike the manner in which the body and image of a woman are utilised in the process of selling these things, the body and image of a male are not utilised. As a result of the fact that the male body does not have the same profound effect as the female body, the male body does not stimulate as quickly as the female body does. Furthermore, in such a presentation, the woman's figure looks to be natural" (Chaturvedi and Singh, 2010). This is also due to the fact that society has evolved this way of perceiving the 'other woman'. Women are shown as being more oppressed than freed in the majority of Indian television advertising. One of the ways in which women in society are oppressed is via the employment of a different image of a woman in advertising that are broadcast on television to promote various kinds of things. On the other hand, the subjugation of women is not a recent phenomenon. When it comes to society, women have always been subjected to oppression on a variety of levels and in a variety of ways. These days, any unassertive images that are associated with women that are common in commercials are nothing more than an extension of what society has already accepted about women.

Gender Roles:

Investigate if advertisements on television serve to uphold or question the conventional gender stereotypes. Do they generally feature women in situations that are related to the home, or do they illustrate them in roles that are related to the workplace or leadership?

Stereotypes:

Investigate these advertisements for any prevalent misconceptions that are related with women. Are women typically depicted as being mainly concerned with their looks, that they are carers, or that they are homemakers? Do the advertisements contribute to the perpetuation of stereotypes concerning IQ, behaviour, or beauty standards?

Empowerment vs. Objectification:

Assess the extent to which women are depicted as self-sufficient persons who make their own decisions, or whether they are only portrayed as objects of desire that pander to the fantasies of males. Are they portrayed as being self-assured, competent, and forceful, or do women primarily play ornamental or subservient roles via their portrayal?

Language and Dialogue:

Take note of the language that is used in advertisements, as well as the manner in which women are treated or discussed. Are they using language that is polite and empowering, or are they using terminology that are insulting or making statements that are demeaning?

Representation:

Analyse the gender variety and inclusiveness of the women who are featured in the advertisements. In terms of age, ethnicity, socioeconomic background, and athletic ability, whether or not they reflect the diversity of women in Uttar Pradesh, are they representative of the state?

Product Association:

Examine the relationship between the product or service that is being sold and the way in which women are portrayed in the advertisement. Are there certain items that have a tendency to link women with particular roles or certain characteristics? Take, for instance, the question of whether or whether advertisements for domestic goods predominantly target women as their audience.

Cultural Sensitivity:

Pay attention to whether or not the advertisements respect and accurately reflect the cultural values and sensitivities of the area. Do they show respect for the local cultures, traditions, and languages that they include into their projects?

Evolution Over Time:

In order to determine any adjustments or advancements in representation and messaging, it is important to compare the depiction of women in older advertisements with those in more current ones. As a result of social shifts or movements that advocate for gender equality, have there been discernible shifts in the way women are portrayed in media? Obtaining a more in-depth comprehension of the manner in which women are depicted in television advertisements within the context of Uttar Pradesh's media landscape, as well as the larger cultural views and social attitudes towards gender roles and women's empowerment in the region, may be accomplished by conducting a critical examination of these factors.

LITERATURE REVIEW

Over the course of the past several decades, advertising in television, magazines, and other forms of print media have been used to portray women and the many roles they play in society. Researchers from a variety of fields have examined advertisements like this and the roles that are portrayed that they portray. This portion of the research discusses a few important pieces of literature that have been published.

Pavani et al., (2017) In order to determine how adolescent girls see their position and which role encourages them to make a purchase, an investigation was conducted into the role depiction of women shown in Indian television ads. A stereotypical role depiction of women in advertisements, also known as the portrayal of women as a beauty symbol, has been found to have the greatest impact on the determination of purchase decisions made by adolescent girls.

Fatma (2016) Within the scope of her research, she investigated the shifts that have taken place in the portrayal of women in advertisements, with a particular emphasis on television advertising. As a result of her research, she discovered that the duties of women are portrayed mostly within the framework of the male-dominated worldview. This was mirrored in the advertising as stereotypes, with women being confined to performing tasks around the house.

Nath (2016) The purpose of his research was to analyse the effectiveness and ineffectiveness of sex appeal in terms of brand memory. He has discovered that advertisements that have a high level of sexual attraction might occasionally have a negative impact. When it comes to producing sexual advertisements, marketers face a significant difficulty, and they must ensure that they employ sexual appeal in an appropriate manner that is in line with the demand for their products.

Sasirekha et al., (2020) Within the scope of their research, they investigated how advertising represent women in relation to their body image. Through the use of magazine advertising, content analysis was performed, and the researchers discovered that the majority of the models showcased in commercials are youthful, beautiful, and only partially or barely dressed. They are trim and slender, and they are in excellent physical condition, which makes them appear to be quite handsome in the commercial. The respondents of all ages are influenced by the advertising that are published in magazines, and they have a strong desire to appear like the models who are frequently shown in these commercials.

Kumari and Shivani (2015) When doing their research, the authors looked at how women are portrayed in advertising for a variety of products and services that are published in modern Indian magazines and broadcast on television. Researchers have discovered, via the use of content analysis, that advertisers portray women mostly as housewives, and that these women are primarily advocating things that are used in the home. The majority of the time, young female models were chosen for the purpose of promoting any company throughout the Indian advertising industry.

Eisend (2022) In his research, he examined the ways in which older people are portrayed, represented, and affected by advertising, and he discovered that people had a variety of reactions to these topics. Several significant processes, also known as mediators, such as similarity, believability, and authenticity, as well as situations, can be used to assist in providing an explanation for the variances. Given the possible adverse consequences that ageism may have on society, it is essential to consider a variety of approaches that might maximise the positive benefits of commercial advertising while simultaneously minimising the adverse effects on society. Not just for ethical grounds, but also because the social and commercial aspects of advertising are intertwined, people are now encouraging advertisers to take into consideration the social effects of their advertising.

Chatley (2018) In her research, she explored the ways in which diverse print and audio-video commercials in India portray the roles that women are expected to play, as well as the extent to which these advertising determine the societal acceptance of women. She discovered that despite the fact that the portrayal of women in commercials has evolved over the course of time, she is still depicted as carrying out her home tasks, even after juggling a number of other roles.

Kumar (2017) Throughout the course of her research, she investigated how people's perceptions of overt sexuality and the objectification of women in commercials have changed over time. Although she has discovered that the use of sexual appeals is effective in attracting customers, she also considered that the overt use of such themes contributed to the formation of a bad image of the brand in the minds of customers.

Sharma and Bumb (2021) In their study, they investigated how the representation of women's roles influences the consumers' propensity to make purchases and were able to uncover the differences in perspectives held by Indian men and women. The researchers came to the conclusion that there are significant variations between males and females when it comes to the representation of women in roles and their readiness to purchase the product that is being sold at the time. It is possible that the disparities might be linked to the fact that both genders have distinct ways of thinking about things.

Das and Sharma (2017) The purpose of their study was to evaluate the perceptions of young people on the portrayal of women in ads that are shown on Indian television in India. According to their findings, women are almost always shown as ornamental items who adhere to deeply held cultural ideas, and they are almost never

featured in professional jobs. Because they are believed to be an essential component of Indian heritage, it is impossible to resist depicting them in the roles of mothers and wives. The vast majority of young folks do not feel uneasy when they see women dressed in barely clothed clothing performing a decorative role in commercials. They came to the conclusion that advertising that feature women creating sexual desires only capture instant attention and never contribute to the establishment of long-term brand loyalty among prospective customers.

Soni (2020) examined the extent to which commercials in today's culture have an impact on the manner in which women are accepted in society. She has discovered that eating disorders are becoming more prevalent among women as a result of the pressure that they feel to comply to numerous physical stereotypes that are portrayed in advertisements. These stereotypes include slim bodies, fair skin, and other similar characteristics. In addition, the level of confidence and self-esteem of women is impacted, and it has a negative impact on adolescents and children, particularly young women.

Sohaib Alam & Shafey haque (2022) The study qualitatively explores several past and recent advertisements that have evolved, conflicting and defeating women's roles in society. The study further discusses how advertisements have accelerated the concept of 'emphasized femininity' (Patterson et al., 2021) through the inevitable male-dominated population discussed by Brule (2020). It contributes to an ever-expanding challenge of gender disparity, stereotyping women and docile responsibilities, thereby propagating inequalities through the digital and printed advertising world. The objective of the research is to purposely select regular advertisements and their symbolic representation that might have promoted women's engagement, their struggle, either responsible for identity stagnation or an expansive identity. The paper has strategically reviewed popular content that uncovers to transform societal myth and women objectification in restoring their equal natural existence. The study concludes the usage and abuses of advertisement concordant to interdisciplinary inquiry into the laws, policies, and socio-political activities within a democratic state. The contemporary Indian advertising network must examine the content that contravenes in shaping the 'woman identity' around the globe. Many researchers conclude about the political propagandism, misogynistic ideologies, and stereotyping that wither the natural human existence through structural institutions. Moreover, the paradigm shifts and variations in advertisement reveal how the age-old structural projection of women on television and social media platforms has been changed in the post-liberalized era. Earlier, in the pre-liberalized period, women's role was restricted to household activities, for the male gaze or sexual satisfaction. Thus, the article attempts to unveil the consistency of fewer women representation in political awakening, entrepreneurial setups, and sports, so on and so forth. Media should act as a catalyst in promoting and empowering the marginalized considering the non-ideological or unbiased socio-political democratic viewpoint. The post-liberalization, privatization, and globalization (LPG) epoch (Saikia, 2017) did raise multiple concerns on what should be the action-orientation of mass media in defining justice, empowerment, environment, and civil society. The subject of advertising and women has attracted academicians, sociologists, and marketing researchers to examine various categories, acting elements, and ailments that revolve around multiple other disciplines. The extensive literature to form a conclusion for the research is advanced, going through various disciplines like sociology, marketing, psychology, women studies, and cultural studies, etc.. Erving the greatest sociologist of all time who did extensive research of 400 advertisements, its categorization is significant in comprehending women's representation in the advertising world. The first category talks about the superiority of men over women; the second one emphasizes the delicacy and vulnerability of a woman's body through touching the face, hands, so on so forth. The third observation was strong enough to understand

how men are always pictured as executives and experts rather than women. The fourth enumerates the patriarchal mindset featuring fathers as stern and authoritative in the family while mothers being friendly and responsible. The fifth and sixth observation shows a docile attitude of women over men in social situations being extremely emotional, in need of protection and mentally or physically weaker than men (Sharma, Das, et al. 2019). However, numerous studies like advocate the role of women as essential for the overall development of a nation. A comprehensive discussion on how television and print media spaces have been occupied with advertisements and their impact on daily lives is increasingly significant.

Lal, Suman. (2023). Since the beginning of the liberalisation process, television advertisements have made a massive impact around the world. Especially today, television advertisements play a major role in entertainment and information in Indian society. But from the past few decades, Indian television advertisements have been not only providing information about the product or services and, but also directly and indirectly, also forcing the audience to buy their product, in different ways, especially by affecting the psychology of the people as viewers or consumers. If observed closely, TV advertisements continuously objectify women's bodies, sexuality and pornographic image for the sake of their products and services, for them, women are merely a commodity to attract viewers' attention towards their product. In India, almost three decades have passed since the beginning of globalisation in 1990, but despite the many positive changes in society, economy, and politics, Indian commercials are still very regressive towards women. The content analysis and interview methods have been used under the qualitative approach to collect accurate data. By using these two methods I have examined and explained how the commodification of women is more often shown in television advertisements to sell anything and this objectification affects women's capabilities as a person.

Soni, Pallavi, (2020) The portrayal of women in media advertisements, over the decades, has been about unrealistic body images, sexual objectification, physical beauty, and family roles. These advertisements affect the self-esteem and confidence of the female viewers and results in dissatisfaction and pressure to conform to certain body norms. It also affects the way women are perceived and sets men's expectations of a woman's appearance. A study was conducted on 313 respondents to understand the effects of such advertisements. It was observed that advertisements showing unrealistic body images of women pressurized them to conform to body norms. It was also observed that these advertisements affect the way women are accepted in the society. Men's perception of women and their expectations of women's appearance are also affected in the process. Majority of the respondents agreed that they would like to see more reality-based images in today's advertisements.

Kaul, Shashi & Sahni, Shradha. (2022). The present study entitled "portrayal of women in television (TV) serials" was conducted with a view to ascertain the responses of men and women regarding the image of women in TV serial and to study the impact of these serials on them. The sample comprised of 120 respondents which consisted 60 men and 60 women purposively in the age group of 35-50 years. Women portrayal of TV is one of the contentions issues surrounding the media today. The modern images of the more liberated woman are not the image of the contemporary Indian women. it seems that sex-stereotyping is more deeply woven in to the fabric of television soap operas does not depicts the reality of women's role in society, for a variety of different reasons, including the illusionary characters, the concentration on domestic and personal issues. It has been seen that women are portrayed in stereotypical, often fashionable way and never as an intelligent, confident and emancipated women.

OBJECTIVES OF THE STUDY

In contemporary advertisements, women of varying ages are shown in a variety of various ways. Taking a look at how women of varying ages are portrayed in contemporary commercials is the major objective of this research project.

METHODOLOGY

The researchers examine well-known television ads in order to evaluate the portrayal of women and the key function that they play in the advertising presented on television. After that, qualitative methods are utilised to conduct an analysis of the role depictions of women that are seen in advertising in order to arrive at significant results.

DISCUSSION

Representation of middle-age women

When it comes to raising children, women of middle age are often portrayed as being the ideal moms. In accordance with the requirements of the kid, they may at times act as a guide, a companion, or a philosopher to the children under their guidance. There are seven ads that are being analysed, and it is seen that in every single one of them, middle-aged women are shown as caring moms who are concerned about the well-being of their children in their own special way. In the advertising for the mosquito repellent known as "All out," the mother is portrayed as being severe and tough in order to keep her little son from misappropriating funds and, as a result, teach him a lesson. In the advertising for the name "Rajnigandha," the mother teaches her children the significance of her presence in their lives by demonstrating the importance of her presence. Despite the fact that she is not physically there with her kid at all times, the working mother is depicted in the advertising for Peek Freans' "Cake Up" as providing her child with an extraordinary amount of love and careful attention. The mother teaches her older son about the need of equality between siblings in the promo for Sunfeast's 'Mom's Magic' biscuits. She also illustrates that she values both her older son and his little brother equally. Within the context of the advertising for Flipkart, the ideal mother plays a vital part in the process of picking the ideal present for her children from among a variety of options. In the promo for Bag Talk, the mother surprises her working daughter on Mother's Day by physically being there at her daughter's place of residence. The daughter is employed in a different city and is unable to see her mother owing to her work schedule. According to the advertising for the brand 'Fabelle,' the mother portrays herself as a friend to her son, who is a teenager.

Representation of old women

In popular culture, older women are often portrayed as mature women who guide younger generations to make decisions based on accurate information. There are six ads that are being considered for the study, and it is observed that the older ladies are depicted as knowledgeable guardians who train their younger children in their own distinctive ways. In the advertising, they are presented as loving moms or grandparents, and their innate attributes, such as delight, soreness, naughtiness, and so on, are expressed in the advertisements. In the advertisement for Tanishq, the grandmother makes an effort to persuade her granddaughter to select wedding jewellery according to her preferences, despite the fact that the granddaughter is about to marry a Punjabi boy of her own choosing. However, when she is unsuccessful in her efforts, she simply calls for another granddaughter who was waiting in queue to select jewellery according to her preferences. It is presented in the

advertisement for "Help age India" how an elderly mother uses her one-of-a-kind manner to persuade her adult son to consume a samosa that her son had purchased for other members of the family. The flavour of the samosa brings back memories of her youth. The advertising for Domino's depicts a situation in which a woman is separated from her son because he is confined in an elderly care facility. Despite the fact that she has not received any news about her son, she is unable to forget the decision that her son made, which was his desire for pizza. Therefore, on the occasion of Mother's Day, when the mother places an order for Domino's pizza to be delivered to her house, her son is able to perceive the extent to which his mother is concerned about his happiness and the decisions he makes. As a result, he promptly comes to see his mother together with his family. Within the advertising for 'Abott,' it is depicted that an elderly grandma had collaborated with her grandson in order to arrange her riding programme. When the grandmother phoned her grandson after a short lap, the grandson was concerned about her grandmother because he thought she had fallen off the bicycle. However, when he arrived at the area where the grandmother was running, he was overjoyed to find that his grandma was having a good time on the bicycle. During the advertising for the product known as "Simaaya," the grandmother is shown displaying the jewels that was a present from her grandpa to her granddaughter. The granddaughter recognised the value of the necklace and anticipated that her grandmother would wear it around her neck. However, she was taken aback when she discovered that her grandmother was wearing the jewellery around her own neck in the manner that was characteristic of her behaviour as a kid. In the advertising for edible oils and foods offered by Fortune, it is depicted how a grandmother was able to persuade the nurse at the hospital to provide her injured grandson with homemade food that she had prepared since she wanted him to heal as quickly as possible.

Representation of younger women

The portrayal of younger women involves portraying them as lovely ladies who are an important component of any community. For the purpose of this investigation, eight advertisements are being considered, and it is clear that the emphasis is placed on the individuals' strong ties with their siblings or their care for the society. The bad girls are portrayed as warriors by those individuals who are purposefully exacerbating their feelings of shame and anguish by making disparaging remarks about them. An advertising for Amazon depicts a scenario in which a young lady makes a delicious meal for her brother on the day of the Raksha Bandhan holiday. However, after eating the dish, the young woman's brother refuses to share it with her. After some time has passed, she learns from her maid that she had accidentally substituted salt for sugar, and she eventually comes to the realisation that her brother loved her a great deal. It is demonstrated in the advertising for "Fernspetals" how the organisation sends out personal presents in a timely manner in order to maintain the feelings of brothers and sisters who are separated by a great distance on the joyous occasion of the "Raksha Bandhan" holiday. In the advertising for Bajaj Allianz, a young sister who had recently been divorced was shown to get psychological support from her brother, despite the fact that she was individually confronted with a number of challenges from both her family and society. The advertising for Gits depicts a lady who, after making sweets in her house, gives them to a security guard, a liftman, a peon, and a laundryman (Dhobi) in the form of boxes. She then wishes all of these individuals a happy Raksha Bandhan, realising that her lifestyle was made more safe as a result of their presence. We have seen a mother being portrayed as a supermom or the perfect mother in the advertising for "Pega News." This was done in accordance with the decisions that were made during a board meeting for a marketing campaign. The idea is opposed by a young woman who is a member of the board. She argues that every mother does not have to be flawless all the time since she is still a human being who is prone to making mistakes. She believed that portraying perfection would cause moms

to feel guilty, and as a result, the head of the team decided to identify mothers as "imperfectly perfect." In the advertising for the product known as "Subhyata," a young woman makes a scene with her mother-in-law and forces her husband to prepare morning tea for them. The advertising for the product known as "Subhyata" depicts the relationship of friendship that exists between a young woman and her parents. One of the dressmakers in the advertising for the "National Family Health Survey" expresses her disapproval of the practice of marrying off young children at a young age and makes it abundantly obvious that every kid must be protected from these annoyances. This is because more than twenty-five percent of Indian girls are married before the age of eighteen. The advertising for 'Dove' illustrated how different women in society criticise young women for their body's complexion, height, hair texture, spots on their faces, and other characteristics associated with their appearance. These ladies are constantly concerned with beauty rather than quality.

Representation of women in a negative sense

Advertisements have a tendency to portray women in a bad light, which not only taints their image but also sends the incorrect message to society. During this section of the research, fourteen ads are being considered, and it has been discovered that the actions and pleas of women are represented in a manner that is fairly cheap. In addition to depicting adult women engaging in disparaging acts, very few advertisements have shown young girls engaging in fairly nefarious behaviours. The advertising for the condom brand 'Manforce' illustrated how the conduct of a young girl is altered when she witnesses adult sexual activity in front of her through the medium of the internet or television, as well as when she witnesses the physical closeness of her parents. Her youth, which was characterised by innocence, is thereafter tainted, and she, too, engages in behaviours that are not warranted. In the case of ads for other kinds of condoms, such as "Kohinoor," "Masti," "NACO," "Durex," and "Playgard," the feminine sex appeal is portrayed in a manner that is not acceptable to the traditional Indian community, and these advertisements have a negative impact on the adolescents. In the advertising for Shilajit Gold, it is demonstrated how the sentiments and ego of a woman are harmed when she is denied the opportunity for physical contact by her partner. The ad for the deodorant and perfume known as "Wild Stone" portrays a scenario in which a woman pursues and ultimately gives herself up to a man who is using the product. The advertising for the cool talc and perfume brand 'Zatak' depicts a scenario in which a lady loses control of herself as she inhales the scent of the product. The advertising for the body lotion known as "Parachute" presented a scenario in which a guy is enticed to touch various regions of a woman's body only after she has applied the product. It is demonstrated in the advertising for the 'Rexona' shop that the husband does not have any physical attraction towards his wife until after he has attempted to use the product. A lady fantasises while washing the knickers of a guy in the advertising for the 'Amul Macho' knickers. Her erotic bodily expression at the pond side is witnessed by women of varying ages, including younger ladies as well as older women. In the advertising for the DVD version of "Eurovision," a guy makes an attempt to remove the tattooed name of a previous partner off his wife's hand, but he is unfortunately unsuccessful. The lady is shown in a manner that is analogous to a rewritable object, in which the owner has the option to engrave his individual preferences. The mobile advertising for Virgin consists of a man who emerges from an elevator and reveals to his employer the sexuality of a woman who is present there. However, the woman turns out to be the boss's daughter in the end.

CONCLUSION

Through their actions on a daily basis, women contribute significantly to the upkeep of the equilibrium that exists throughout society. Advertisers use a variety of ads to convey the many functions that they play. By doing so, they attempt to establish a connection between these positions and their product, so generating a subconscious desire to purchase the product. Within the context of contemporary India, the present study investigated the manner in which women are depicted in commercial advertisements. According to research, women in their middle years are portrayed as responsible moms who take care of their children and are always there for them as a friend, philosopher, and mentor. The ad continues to centre on the love and care that the parents have for their children as its primary focal point. The advertisements depict elderly ladies in a variety of ways, including their happiness, their discomfort, their naughtiness, and other emotions. They are found to play a significant part in their families, and as a result, they contribute to the maintenance of social equilibrium. When it comes to young ladies, the focus is on their captivating personalities and the connections they have. It is demonstrated that they play an important part in society as sisters, daughters, friends, and other relationships, and that they are essential for maintaining social equilibrium.

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