
GENDER STEREOTYPING-TACTICAL HANDLING HELPING IN CROSS CULTURAL COMMUNICATION!

SUMEET ANAND

Abstract: Gender portrayal in communication is a reflection of the cultural and social norms. Though male-female stereotyping themes in advertising and communication are similar in West as compared to East, there are finer differences. People create cognitive schemes, which are certain representations of the reality displaying its most typical and fundamental elements and properties. Stereotypes, represent the opinions among members of a certain group about the other groups. Although they can both have positive and negative undertone, the latter is much more common especially when it comes to gender. One of the main challenges faced by marketers is communicating to culturally diverse groups. India is unlike Western/European markets where cultural homogeneity is higher to the extent that marketing communications and branding solutions can be developed and seamlessly applied to large populations with greater efficacy. This paper in a case study examines 2 contemporary TVCs through content analysis and using a semiotic framework showcases how gender stereotyping and even breaking away from it can help brand/s communicate effectively with a culturally diverse population with a singular message.

Keywords: Branding, Communication, Cross Culture, Marketing, Semiotics.

Introduction: India with its one billion plus people, biggest youth population and rising middle class is a lucrative destination for any company to market their goods/services. However, unlike Western/European markets, where cultural homogeneity is higher to the extent that marketing solutions can be developed and seamlessly applied to large populations with greater efficacy, India represents a unique market as it is actually a melting pot of multiple cultures, languages and ethnicity. The varied socio-cultural milieu is well complimented by diverse topography leading to further diversity in food habits, clothing and ways of living only adding to a marketer's nightmare!

Communicating with such a diverse group is always a challenge for marketers. It could serve

multiple purposes, e.g. awareness, persuasion, comparison, response generation, image building etc. However, a different way to look at them could be as a form of cultural communication. This type of approach draws on theory and research in popular culture and anthropology, semiotics and structuralism. This has been used to analyse many mass media messages, both print and broadcast advertising. (Barthe, 1972)

Mass media not only gives people information and entertainment, but, according to Canadian communication theorist Marshall McLuhan, it also affects people's lives by shaping their opinions, attitudes and beliefs. It controls social life by invisibly transferring the hegemonic ideology. (Luhan, 2005)

Gender portrayal in communication is a

reflection of the cultural and social norms. Though male-female stereotyping themes in advertising and communication are similar in West as compared to East, there are finer differences. The differences are evident when one looks at communication from West and East taken from a comparable time period. These difference originate primarily due to the difference in stages of evolution and maturity the respective societies are in and also due to inherent difference in culture and tradition which influence the cognitive scheme of the members of the society.

People create cognitive schemes, which are certain representations of the reality displaying its most typical and fundamental elements and properties. One of the most important types of schemes used for orientation in the social environment are the stereotypes, representing the opinions among members of a certain group about the other groups. Because of many simplifications and generalizations that they produce, stereotypes present incomplete, subjective and sometimes false image of the reality. They are often based on tradition and are resistant to change. Although they can both have positive and negative undertone, the latter is much more common. (Wolska, 2011)

Have male and female roles in Indian ads changed over the past decade? Have the images of men and women in ads softened over time, blurring the stereotypes, or have they hardened? A study published in the November 2000 issue of *Sex Roles: A Journal of Research*, revealed along with other interesting findings that-Overall, men and women in Indian ads are also portrayed in stereotypical ways, however the stereotypes in India also seem to be changing and softening, albeit slowly. (Das, 2010)

The present advertising and communication scenario in India is in an interesting phase. A close look at recent TVCs in India suggest that while many advertisers still continue to play up the male-female gender stereotype, especially in

categories which are considered to have strong gender cue, many others have chosen to break away from the conventional and stereotypical gender bias depiction to a more relatable portrayal of empowered women of present generation.

This could well be the result of various socio cultural and socio economic phenomena taking place, e.g. increasing levels of women education, growing financial independence, emphasis on gender equality and influence of West, where women have already started playing a significant if not an equal role in the society, be it corporate, politics, law and administration, industries, sports, media and entertainment and even clear male bastions of past like defence services.

There is a slow but gradual surge in creative expressions where women are shown breaking/challenging the norm imposed on them in the name of gender bias/stereotyping. This paper attempts to do a content analysis of select Indian TVCs with respect to gender stereotyping and breaking away from it. Also, how it can be used to effectively communicate with target groups across cultures.

Objective (s):

1. Comparison of select old and recent TVCs of the same brand/product to demonstrate the change in gender portrayal and semiotically analyse how this change is aimed at helping the brand/product be in sync with in the present socio-cultural & socio economic milieu, and E.g. Nirma ads
2. Semiotically analyse recent TVCs of brands/products where female portrayal breaks away from traditional gender stereotyping norms in light of the fast changing socio cultural and socio economic values. And, how this is helping brands/products to connect with its

target group across mini cultural boundaries. E.g. Fastrack ads

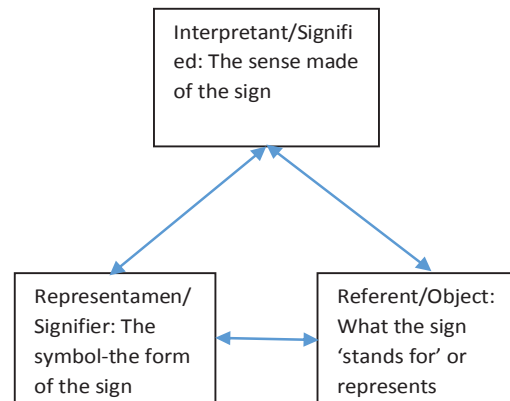
Methodology: Content analysis is an increasingly popular method for communication researchers. Modern content analysis developed primarily as a way for analysing mass communication messages. In content analysis, elements (called the units of observation) of the phenomenon under study (called units of analysis) are coded and analysed to reveal information. Therefore, content analysis was chosen as the method of inquiry for this study.

Sample In this paper, selected TVCs from Indian advertising are taken. Out of these 2 TVCs, one brand's (i.e. Nirma Washing Powder) TVC is taken up for comparative study using content analysis to understand the change in gender portrayal of female in that brand's advertising over years. Second, a relatively new brand's TVC (Fastrack Accessories-Bag) is taken for content analysis showcasing how the brand has portrayed female different from the traditional gender stereotyping portrayal. These communications are analysed for how they have projected their product/brand against gender stereotyping as an overarching theme that cuts across mini cultures with in India to give the brands, a larger appeal.

An overview of Peircean Semiotic Triadic Model: Charles Sanders Peirce formulated a three-part triadic model consisting of an interpretant, representamen, and an object. Having an interpretant as part of his semiotic model was Peirce's new and distinctive addition to understanding and defining signs.

Peirce viewed this innovative part of his triad as how we perceive or understand a sign and its relationship to the object it is referring to. The representamen in Peirce's theory is the form the sign takes, which is not necessarily a material or concrete object.

Fig. Peirce's Triadic Model (Lanir, 2013)



Peirce was interested in the signifying element of a sign and emphasized that not all the elements of a sign are necessary or carry the same weight in its interpretation. Thus, in his view, it is not the sign as a whole that signifies an object but those elements most crucial to its functioning as a signifier.

An "object" is the referent to which the sign refers to also known as the "sign vehicle." It is important to understand that this does not have to be a material object.

As with the sign or representamen, not every feature of the object is relevant to signification. Only specific elements of an object enable a sign to signify it.

For Peirce, the relationship between the object of a sign and the sign that represents it is one of determination – it is the object, entity, or socially agreed concept that determines its sign and its successful signification; the idea being that the object imposes definite constraints that a sign must adhere to if it is to represent that object and form the correct interpretation in our minds.

Peirce called the relationship and interaction between the representamen, the interpretant and object, "semiosis."

Peirce, known for his pragmatics, theorized that we interpret symbols according to a rule, a habitual connection. "The symbol is connected

with its object because the symbol-user and a sign exists mainly due to the fact that it is used and understood. (Ed Charles Hartshorne, 1931-58)

Review of Literature: Stereotypes are simple ways of communicating complex ideas in a simplistic ways. Stereotypes are manifested through many forms in media and are used to represent both men and women. What defines stereotypes is the amazing consistency they display. They may reflect changing societal norms, sometimes they do, yet they don't move away from hard codes of imagery that exists in society.

The fact is that advertising industry has not created any of the stereotypes, but they certainly have strengthened and propagated many of these stereotypes in order to sell many brands and categories. Advertising does not necessarily depict how women actually behave but how we think women behave.

Today despite changing gender roles, increase in literacy levels, greater number of women joining work force, increased financial independence, greater ownership of cars and bikes certain gender stereotypes have not changed.

These are four stereotypes that the advertising industry refuses to let go off.

1. Curse of dark skin
2. The ultimate smell test- Bad odour has become the final frontier of womanhood, mom hood and everything else
3. The melt by diamond wife
4. The fairy Godmother: she knows it all has all the answers.

The reality is that women have changed. Working women don't always wear pants to work. Their husbands don't sleep hungry in the night. Their kids do very well in school. If such concepts are ever tested in focus group, women will react with disdain. Some of these portrayals have started to diminish, but most are going strong. (Gupta, 2013)

A light hearted take on the way future is dear to

the girls and present to the boys?

The ad film features Ranbir Kapoor picking up his visibly unhappy girlfriend and setting off on his Hero Maestro. She is tense about their future and tells Ranbir that she is not comfortable. He playfully shifts the conversation to his scooter and says the seats are indeed quite comfortable. Annoyed, the girl tells him that she's serious, and asks for how long will this go on, referring to their relationship status. Ranbir again answers with reference to the Maestro, saying it will go far, with its 'superb mileage' ...

When they stop, she tells him, "Just look at you. Kabhitoh serious hojao (Get serious)." He straightens a rolled up denim leg and says with a serious face, "Marry me." Asked if he is serious, he nods a 'yes' before ceding that he isn't. She smiles at his antics and the two head into the event they have come to attend. The voice over concludes by saying "Boys ki life and Maestro ki ride; easy hai" (Boys' life and Maestro's ride; it's easy). A super accompanies the voice over to sign off saying, 'Maestro. Such a boy thing'.

Sanjay Tandon, COO, DraftfcB-Ulka, Delhi, explained that the Maestro is a brand built around boyish idiosyncrasies, and said, "To further reinforce the positioning success of the brand, Ranbir exudes his boyish charm through a typical 'Men are from Mars. Women are from Venus.' storyline." [Hero Maestro rides 'a boy's life' with Ranbir Kapoor] (Rao, 2014)

The ad for a certain shampoo on the television portraying two of the most sensuous and physically attractive star models, (who are also an off-screen pair in real life) is an indicator of how sex roles have changed in Indian advertising. Cinematographed in monochrome with the right shades of darkness and mood lighting, the word 'hot' recurs like a double-edged metaphor in the ad, an adjective that has no direct relationship with the product being advertised. Why? This, and other contemporary ads raise pertinent questions about perspectives on gender in media representations of men and

women. The Bipasha Basu-John Abraham ad mentioned above for instance, underscores how men in Indian ads are being presented in a much more macho-dominant manner than they were before. Another ad for male underwear shows a number of females with pseudo-coy expressions on their faces coming out of a toilet. The camera cuts to a shot inside the toilet where a handsome male model lies prostrate with tell-tale lipstick marks across his body. Again, the product advertised does not really bear a direct relationship with the message or the script since few Indian males would be caught dead before females catch them in their underwear inside what appears to be a public toilet! These are Western concepts imposed on Indian ad scripts and prove that visuals need not necessarily represent the social norms of a society.

On the other hand, while sports and athletics sported more men than women in the past in India and in the West, today however, real achievers like Sania Mirza have changed all that. Also, you may see a cricketer like Mahendra Dhoni as often as you see Mirza, never mind the product they are posing for. Women in Indian ads are being presented in less dependent roles than they were before. An ad for a leading women's fortnightly recently carried a delightful image of an ageing woman in bridal attire. It later transpires that her daughter is getting married again! This is an example of positive advertising that subtly carries a social message. (Rashidi, 2006)

A study authored by Mallika Das published in *Sex Roles: A Journal of Research*, revealed interesting findings.

The Sex Roles study drew similarities and differences in the way women and men are portrayed in Indian magazine ads and the way they are portrayed in other countries. The similarities, according to the study, largely borne out by fact seem to be that

Overall, men and women in Indian ads are also portrayed in stereotypical ways;

The stereotypes in India also seem to be changing and softening, albeit slowly; As in the case of western ads, women and men appear for different types of products in Indian ads; and

Role portrayals seem to be affected by the nature of the product in the case of women, as in other nations.

In the case of male role portrayals, the following major differences were found:

The study quoted an earlier 1997 US study (Kolbe and Albanese) which found that men were often portrayed in athletic roles. By comparison, the study recorded that only 11.4 per cent of Indian ads showed men in such roles. This percentage was less than 9.5 per cent in previous years.

Although men in Indian ads appeared more often in traditional ways, the study also recorded that men were not portrayed in very negative ways. This seems contradictory to findings from other nations, where male portrayals have changed to a lesser extent than female role portrayals over the past few decades. (Das, 2010)

Advertisements: Reinforcing Patriarchy
Portrayal of 'gendered' relationships is common in advertisements. Since women's positions and roles are devalued in patriarchal cultures, advertising maintains the status quo in gender relations by reinforcing the sexual division of labour while resisting and subverting any radical change on the part of women. Stereotypes abound in the advertisements as men are mostly shown advertising cars or business products like laptops (Compaq, Acer), job websites (naukri.com, monster.com). For the advertising world, the sari clad, large bindi, mangalsutra and sindoor sporting women has become the Indian symbol of marriage. Women are mostly shown advertising domestic products. Some common sights of women as seen in advertisements are as shown cooking in the kitchen (MDH Masalas, United/Hawkins Pressure Cooker, Kurkure, Vim Liquid, Maggie, Sunfeast, Saffola), washing

bucketful of clothes (Ariel, Nirma) and bandaging wounds of their husbands and children. The advertisements also project women as the torch bearers of cultural heritage as advertisers have long been enamored with women and culture. Advertisements of ICICI Prudential life Insurance picture the transformation of the sindoor of woman into the company's logo. Most of LIC advertisements picture the women left all alone, helpless, susceptible to exploitation if the husband does not have insurance. These advertisements seem to promote the idea of insurance as more important for women than the men.

Like television serials advertising also depicts woman as superwomen who manage multiple roles of wife, mother, and career woman and so on, and be glamorous as well. In advertisements of Whirlpool, Knorr Soups one observes the perfect multi-tasking done by the modern women who take care of the domestic responsibilities and aspire to fulfil their professional commitments with great perfection and ease. Such depictions exhibit these women excelling in their professional commitments, meeting deadlines and achieving success. Do such characters create any pressure on women who often have to juggle to attend to their domestic responsibilities besides fulfilling their professional commitments? Do such advertisements project that it is very convenient to meet the demands of the two worlds without any physical, mental or emotional burden? Do these advertisements who project women as working in and outside the house with contentment, raise expectations from a common woman?

One also observes of the media promoting an obsession for having fair, untanned, glowing skin among women. 'Seeing is believing' claimed the Fair and Lovely soap. Should all women have a fair skin in order to be worthwhile? Are not the persons having other shades in their skin color unique in themselves? Don't many innocent girls

get cheated with claims as these made by the advertisers? Millions of vulnerable girls and women as a result of these advertisements often become obsessed with beauty and are seen spending hours on end to improve their appearances seeking every available cosmetic aid to catch the attention of men. Now Emami Fair and Handsome for men, Fairever seems to have caught the eyes of many men as well. Commodification of Women Advertising seems to be obsessed with gender and sexuality e.g. the Amul Underwear advertisement relates to man, woman and underwear. In this advertisement, a woman flourishes a pair of briefs and then washes the said garment. This ad shows exciting bosom heaves and finger wags where the woman is shown imagining about the man and his body parts. An unrealistic, obscene advertisement that created ripples and evoked strong responses from women's groups since it 'showcased' woman to sell a product used by men in a 'cheap' way. Similar other examples are advertisements of VIP Frenchie, McDowell's.

Advertising thrives on commodification of women and by reinforcing age-old stereotypes. The process of commodification in advertising brings out the paradoxical nature of the woman's role as a consumer; she is the subject of a transaction in which her own commodification is ultimately the object. Advertising frequently commodifies women by exploiting their sexuality or by fragmenting the female body into eroticized zones such as hair, face, legs, breasts etc. Thus, in the exchange between the commodity and 'woman' in advertisements, a woman becomes a commodity, too. Women are portrayed as sex objects who are probably casted to titillate the viewers by exposing their body parts. Women are shown wearing revealing clothes and take leaning and yearning postures – signs of incompleteness or lack of security. Women and their body parts sell everything – food, clothing, cars, computers, men's shaving lotions and underwear. Even in commercials of

the products consumed mostly by men- alcohol, tobacco, cigarettes, briefs; women are used as models exposing their bodies. Glamour dolls in front of cameras and ace photographers do the same behind the lenses, trapping thousands of teenagers believe in the miracle of the product. (Anand, 2006)

The term that is used to refer to the cultural meaning of an image, theme, or any other type of sign is Myth. (Barthe, 1972). Myths are expressed in many different ways and each individual expression of a myth is related to and depends upon other variables. For this reason, myths need to be analysed through qualitative, critical methodologies, e.g. content analysis similar to ones used by anthropologists to understand other cultures as they are. Moreover, the need for quantitative methodologies is reduced when one is dealing with relatively small universe of content.

Advertisers use myths to evoke meaning in the minds of audiences. They generally do not invent them, but they do reinforce them and reshape them. The way in which the myths are presented, the elements that are emphasised, and the way in which they are associated with a particular product, we have the potential to influence the attitudes and behaviour of intended and unintended audiences. (Strate, 1991)

Analysis:

Nirma TVC (Old) (Anon., 2014) - The TVC is in the form of a series of shots, not combining in to a story, played one after the other on a continuous music. It can broadly be divided in 3 parts. First part is the beginning where it starts with a jingle with female VOs. The ad shows many people both men and women, kids and adults, some dressed in white whereas some in coloured, dancing to the background music in the ad. It is in the second part where the act of washing is shown. The VO says, 'Thodasa powder aurjhagdhersara' meaning, a little quantity of Nirma washing powder will give

enough lather. And the visuals shows, different women pouring a heap of Nirma washing powder in a bucket full of water and working up lather to wash clothes. Even in the third part, where the VO says, 'Kamkimatpeadhik safe dilaya Nirma, Isi liye to gharghar me ayaNirma' meaning Nirma offers greater whiteness at lesser cost, and that is why Nirma is in every household. Towards the end of second part and beginning of third part, there are a two successive shots showing a woman walking to work and another driving an open vehicle. Also, a girl is shown exercising, trying to stay fit perhaps in order to look attractive. Here a woman is shown playing/interacting with her infant.

For years, women have been stereotyped as the one who is responsible for keeping the house clean, responsible for the act of washing clothes, utensils etc and also looking after kids. This makes washing powder a product targeted at women. The jingle in female voice further reinforces the same. Women are directly shown as the consumer of product. They are shown adding washing powder to a bucket of water and working up lather to wash clothes. Kids are also shown comfortably interacting with women while they are washing clothes, connoting that washing clothes for women is a routine activity. This is further corroborated by the fact that all the women washing clothes are shown smiling as if they are completely comfortable washing clothes, and in fact they enjoy it, which is far from practicality/reality. In another shot, an already slimgirl dressed in colourful fitness clothing is shown working out, emphasising on the stereotyping of women that they must look attractive.

In one place, two different women are shown walking to work and driving a vehicle in two consecutive shots. These is perhaps the only two shots (lasting <5 seconds on screen) where women are shown in not a stereotypical manner.

Nirma TVC (new)(Anon., 2014)- The TVC is in

the form of a story. It does not have a background music. In fact, it starts with a scene where the traffic has come to a halt and people are running towards a stop, with the sound of a siren in background. A car stops and four women step out of the car and reach the stop too. The incident place shows an ambulance with its siren on (indicating it is on an emergency duty) is stuck in mud and not coming out. The spot is shown crowded with men, all doing nothing and in a way showing their inability to rescue the ambulance out of mud. Some are shown making mobile videos while some others are standing helpless and clueless. One man is cleaning his shirt's cuff as some mud that spun out of the car's wheel landed on his arm spoiling his shirt's cuff. Looking at this, the women look at each other (indirectly criticising the men's inaction) and move forward stepping in the mud and push the van out of the mud pool on to the road. While they are pushing the van, their white and coloured clothes get stained in mud. And they are shown exerting collective mechanical force on the van pushing it out of the mud pool. As the van get on to the road, it rushes towards its destination. With this, two men are shown turning their head down as one of the woman looks at them. And the four women walk in the foreground as the ambulance van is plying on the road in the background.

This ad takes a different route than its original ad, perhaps realising the change in socio-psycho and demographics of Indian women in 21st century, the advertisers decided to choose a non-conventional portrayal of women in the washing powder ad. This ad shows women as doer, active powerful, result oriented, and contrasts that with male-who are shown as spectator, passive, lacking courage and helpless. As the women reach the spot, men are shown as only adding to the scene as mere spectators and some are even making a video of the ambulance stuck in mud. None of them tries to help/rescue

the van out. These women are the HERO of the act (which is typically male) as they brave the mud and do not care about their clothes as they get the van out of mud. This connotes than women are shown as courageous and one who helps the weak fight troubles in life, even if it means they themselves have to face challenges. Here the woman is shown as taking over the role of a man, there by completely reversing the gender stereotyping. This is done hoping it would strike a chord with modern day women who are educated, financially independent, vocal, empowered, holding key positions in work places, decision makers etc. These broad demographic and psychographic markers make the appeal above and beyond small cultural boundaries that Indian socio-cultural diversity may present.

Titan Fastrack Bags (Anon., 2014)- featuring Genelia de Souza and Virat Kohli. The TVC begins with the two main characters shown in side an ATM room. As they enter the room, the girl is shown in charge, holding the guy by the collar of his T shirt and pushing him inside the room towards the wall. As the guy reciprocates, she makes the guy put his hand around her waist, gets closer and is looking straight in to his eyes. The two characters are clearly shown gaining sexual intimacy when Virat Kohli points at the CCTV camera with his eyes. While the guy points at a problem, it is the girl who comes up with a quick solution. She empties her Fastrack bag and covers the camera with it. All this while a song is played in female voice in the background in a foreign language which is incomprehensible for most Indians. The next frame shows Fastrack bags with a female VO highlighting the sign off line, MOVE ON. Again the guy and girl are shown inside the ATM, the girl has taken her Fastrack bag off the CCTV camera, as they have already had their moment and they part.

The relationship between the guy and girl reflects ultra-modern era. Here, the guy need

not necessarily take the initiative. The girl knows what she wants, from whom and how will she get it. She is shown as assertive, confident and bold. As she pushes the guy inside the ATM room for a quick moment, both dressed in contemporary casuals, it shows her boldness. The guy is also not shown as a traditional macho man but more of an uber cool metrosexual who does not mind girl being on top. The jingle in the background, although incomprehensible in terms of language has a naughty and mischievousness to it. The act by the girl where she empties her bag to cover the CCTV camera, shows that she is in the driver's seat in this game—a drastically opposite portrayal of female as compared to gender stereotyping in India. This is done hoping it would resonate with the target group, which young teens (high school/college) is living in metros who hang out with opposite sex with ease and comfort. They are not afraid of being spotted with opposite gender. They hate being tutored and monitored. They know what they want and they can help themselves achieve it. These broad demographic and psychographic markers make the appeal above and beyond small cultural boundaries that Indian socio-cultural diversity may present.

Conclusion (s): In both the cases, the advertisers break away from gender stereotyping to project themselves as a brand that could connect with larger audiences across cultural variations.

In the first case of Nirma, 2 ads of the same brand are presented. The first ad (old) is more than a decade old, and shows clear women stereotyping, e.g. washing of clothes, taking care of baby/child, look good, and looking unusually happy while doing house hold chores in portrayal of women. What is interesting to note is even in this ad, there are a couple of shots, which portray female as progressive, where they are shown going to work & driving a vehicle. (Both largely inconspicuous)

However, the same brand undergoes complete

change in a much recent ad as far as women portrayal is concerned. Here, women as shown as doer, powerful, action oriented, active, giver, one who accepts challenge, all these qualities typically associated with men. This is in wake of changing socio-cultural, socio-economic and psycho-demographic changes that have come in to being in the recent past. Women are no more passive, recipient, weak and orderly. They are in powerful, influential and key decision making roles in different walks of life and that is dominant sentiment the brand is trying to dial up in consumer's mind, to establish a connect above and beyond cultural boundaries.

In case of Fastrack bags ad, as the brand is young and contemporary, it showcases a young and vibrant pair, extremely bold and attractive, who knows what they want, are unapologetic about it and street smart enough to achieve it. Owing to the fast changing socio cultural values, the brand boldly portrays the girl as the LEAD, who takes charge, defines and establishes the contours of the relationship and drives it the way she wants.

Today, young girls going to high school/college in metros and mini metros are extremely confident and bold, these are traits totally unimaginable for females a decade ago. With the sign off MOVE ON, the brand also suggests that the protagonist (the girl) is not an emotionally laden person. Emotions are often used to depict soft/weak. Here, the girl gets what she wanted out of that 'encounter' and they move on. Like a predator, she extracts what was desired to her and parts, with no baggage.

Looking at these TVCs and many others that are commonly aired on TV in recent years, one can safely say that while there are many ads with deep gender stereotyping and biased portrayal of women, slowly but gradually some ads have started challenging the established codes and play the game as per the changed/new scenario, which helps them connect/resonate with their TG more effectively and across cultural boundaries.

Limitations and Future Directions: The study is based on Qualitative content analysis and is not supported by Quantitative validity of findings. Further, the findings could be put to Quantitative test for validity.

Only select advertisements, 3 in number from 2 different categories are purposively selected. This supports the case discussed in the paper.

However, a Quantitative listing of advertisements related to women stereotyping could be done. This will give a more accurate picture of how many advertisements presently being aired on Indian channels are portraying women in stereotypical and how big or small the fraction that is breaking away from the stereotypes?

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