



RESEARCH PAPER

## Redefining Gender Stereotypes: An Analysis of *Femvertising* In Shan Thematic Advertisements

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### ABSTRACT

This research examines Shan Food ads through content and semiotic analysis in order to establish how far these ads are performing an immediate social purpose in Pakistani contexts. As one of the leading food brands in Pakistan, Shan Foods and their products are used not only in big cities but also in rural areas. It is one of those brands which seem to intersect the rigid class divide with their diverse socio-economic background. Being widely used in the urban and rural regions, the wide use and availability of Shan Foods products is further determined by its digital reach. We think it appropriate to blend the social and digital aspects of Shan Food ads by viewing them from what is termed as femvertising by Ramsha Zaidi which underscore the complex interlink between these advertisement and their explicit representation of gender and feminist consciousness in Pakistani culture.

**KEYWORDS** Domestic And Public, Femvertising, Gender Stereotypes, Patriarchy, Shan Food Ads, Women Empowerment

### Introduction

With the rise of media and cultural studies, there has been a growing interest in understanding and analysing advertisements as cultural artefact as they showcase the hidden or manifest aspects of a particular culture. The short but repetitive visibility of advertisement with their focus and frequency make them a significant site of contemporary hyperreal world with its proliferation of images after images, occupying the attention of a wide audience. Moreover, advertisements offer interesting visual sites of a particular culture (Philips and McQuarrie 2011), with their socio-psychological capital epitomising the public perception and sensibility of a people.

Advertisements are an instrument of social change (Zaidi, 2022) and a barometer to assess social transformation as they can shape human behaviour to a larger extent. In recent years, this visibility and penetration of advertisements have remarkably increased with the rise of social media that has impacted and shaped consumers' attitude towards their social existence. In the context of women empowerment, advertisements crystallise and reflect the social change where diverse audience, including a sizeable number of female consumers use social media as a sort of safe space to express their likes and dislikes. Though, the basic impulse in advertisement industry is consumerist but it unconsciously changes the perceptions of consumers about their existence. In other words, advertisements leave significant impact on viewers' minds and play an important role in shaping the behaviour of the society. According to Champlin et al. (2019), brands are agents of social change as they tend to connect with the consumers emotionally to change their mindset towards the brand, and for this, they even associate themselves with a particular cause which everyone would

like to know and hear about. Unlike the general perception where advertisements are considered nothing more than a tool of marketing with their chief focus on brand-promotion, this research considers advertisements as a medium that can perform an implicit social purpose because of their inherent, short-time performativity, media sustainability and frequent visibility.

This is most evident in a number of Pakistani advertisements, including the Shan Foods ads, in their choice of showcasing women's issues in the promotion of their brands. Parallel to an increase in their capital and viewership, this choice has also served the social purpose by raising awareness and challenging the stereotypes regarding the complex issue of gender.

## **Literature Review**

### **Images of Women in Pakistani Advertisements**

In framing the existential struggle of women, Pakistani advertisements (like other South Asian cultures) present them within the ambit of family and domesticity. While the discursive debates on the issue of women and gender focus more on the bigger issues of sexual harassment, domestic abuse, political representation and economic dependency of women (Fahim, 2018), these house-wives and home-makers with their private and domestic responsibilities are often excluded from mainstream feminist discourse that views them as unproductive workforce.

However, the women who remain usually involved in the domestic sphere are the women that the Shan Foods has picked and presented on the screen, which indirectly is a recognition of their value and worth in the given culture of Pakistan. For this reason we have tried to conduct a content analysis of Shan Food advertisements with reference to their representation of women which epitomise some vital issues and challenges that Pakistani women are facing in their culture. The analysis is directed to explore the agency of Pakistani women involved in household who despite being a central force in family and home, remain largely unacknowledged and underrepresented in Pakistani visual industry, including Pakistani advertisements.

There is every possibility that in representing the existential tale of women in the domestic sphere, the selected ads are absolutely unself-conscious of any feminist sensibility and are merely presenting the conventional images of women as another tool for marketing their product. However, these images have the potential to serve a social purpose by disseminating a message which disrupts or at least problematises the reductive trope of a house wife/domestic woman in patriarchal society.

### **Gender Stereotypes and Femvertising**

The particular outlook which is adopted by Pakistani advertisements can be understood by viewing what Zaidi has termed as femvertising which is defined as "advertising that employs pro-female talent, messages and imagery to empower women" (Zaidi, 2022, p. 13). According to Bahadur (2014), the purpose of femvertising is to celebrate independent women, to cherish the choices which they make in their lives and most of all to accept the non-stereotypical and non-sexualized representation of women in advertisements (Akestam et.al. 2017). It also involves portraying both men and women more empathetic and responsible in their private and public domains by simultaneously guaranteeing greater female viewership and increment for the brand product.

According to Hsu (2017), the most commonly used femvertising themes include breaking gender stereotypes, encouraging women to pursue their professional careers, empowering women to speak for their right, appreciating women beyond their traditional

roles, celebrating every woman for who she truly is and recognising the fact that a woman is more than just a cook. At another level, femvertising also rejects women's marginalisation in domestic spheres by advocating that they can perform equally well in both household and professional realms. It acknowledges agency in women to resist patriarchal structures and projects the possibilities of women speaking for themselves. In this way, Femvertising recognises as well as celebrates the uniqueness of female existence without constructing a gendered and overly sexualised portrayal of women.

### **Research Hypothesis and Questions**

The selected product with its series of ads portrays different shades of Pakistani culture with a focus on what many theorists have termed as the culinary dimension mirroring a culture with all its peculiarities (Chambers, 2021). Parallel to serving the primary objective of promoting the brand in a consumerist society, the selected ads foreground the possibility of presenting tradition in coexistence with modern practices and norms. Hence women are portrayed with their multiple roles in the public domain but this representation does not undervalue the domestic roles that they are expected to perform in a traditional culture like Pakistan.

In order to project these themes, we have hypothesized the images and representation of men and women in these advertisements to answer: Whether Shan food ads are contesting patriarchal value system or reinforcing it, deconstructing or reconstructing traditional female role, breaking the binary of the public and private or maintain it, demonstrating balance between professional and domestic roles or downplaying the balance, countering radical slogans of feminist activism in Pakistan or rejecting them?

### **Material and Methods**

As stated before, this study is based on a detailed content analysis of Shan Food that we have earlier termed as femvertising by making a careful selection of ads that came under the tag of Shan thematic. By foregrounding the issue of female empowerment, these ads have been selected through purposive sampling technique. This technique selects a sample and studies it according to the research hypothesis devised subjectively to verify a proposed idea or statement. (Kyngas et al., 2011). The objective is to investigate the representation and images of women in these ads in relation to the related images of men, home and family in order to explore the connotative meanings and symbolics associated with them. We have tried to analyse these ads at two levels of Content analysis and Semiotic Analysis.

It is important that these two levels intersect with each other by offering us a broader and more diverse understanding of women's image and representation which crystalize and catalyze change in society regarding the patriarchal stereotypes, indicating a new feminist consciousness in Pakistani culture. In doing this analysis, we are not only viewing advertisement as instrumental of social change, but also seeking to understand the impact of feminist consciousness on Pakistan's visual culture of which advertisement are an integral part.

From a methodological angle, Content analysis aims at investigating the content of the advertisements, to inspect what message is being conveyed and what ideas are being propagated (Berelson, 1952). For this, certain themes have been selected which spotlight the societal attitude towards women, the expected and standard behavioral and cultural pattern in patriarchy and women's response towards them. It is significant to mention here that the content analysis is directed at analyzing manifest themes, ideas and messages, and not upon any notion of consumerism.

Semiotic analysis, also known as semiotics was introduced by Saussure (1916) and it studies signs to understand how meaning is constructed in particular settings of human communication and what sort of message is foregrounded through settings, words and expressions. The semiotic analysis of the ads in this research focuses on the verbal aspects of the selected ads by assuming that they are the source of particular meanings in relation to the issue of women empowerment. The signs and symbols such as people, setting, use of different colours and fonts etc are used to produce a collaborative signification in the context of selected themes. Two important tools which are very significant in this analysis are iconography and typography as they convey and register cultural and symbolic significance of different advertisements. While people and settings are integral to the iconographic side, the use of different fonts and colours constitute the typographic side of these advertisements and serve as pathways to understand the cultural meanings behind an advertisement.

Typography investigates how the text is written. Bold letters indicate that the message is serious and aggressive. Capital letters suggest that the situation is not aggressive but it does not mean that the message intended is not worth considering about. It points out that the message is not harsh but the seriousness should not be avoided. Small letters and small-sized correspond to shyness and do not indicate a harsh and aggressive message to the audience (Ledin & Machin, 2020). It is also necessary to observe the fact that how and when these written messages have been displayed on the screen while during the advertisement. This will indicate the significance of the message. Using iconography as a methodological tool allows us to view different locales and settings of the advertisements by considering their spatial significance which runs counter to the convention and norms of patriarchy.

## **Results and Discussion**

In this section, we have tried to present a content analysis of Shan Food through their #Khushian Chakh Lo (Taste the Happiness) campaign which attempts to redefine the gender stereotypes by giving a message that *khaana banana aur pyaar sy khilana kisi aik ka kaam Nihau* (it is not women only who are bound to cook food and serve it: our translation).

Given that women usually don't get appreciation for their contributions in home making and their cooking is taken for granted, Shan Foods endeavour to bring into the limelight the vital contributions of women by acknowledging and foregrounding their change making capacities. They are particularly portrayed and appreciated in their conventional as well as non-conventional roles which are often taken for granted by patriarchy. However, Shan Foods presents the indispensable role of women in and outside the domestic spheres by portraying them as multi-talented individuals who are capable of performing more than one task simultaneously and whose multi-tasking potentials are no more a myths but the lived realities of a large number of Pakistani women. In this way, Shan Food seem to engage in a conscious project of femvertising where they are able to redefine gender stereotypes by appreciating women's hidden (inherent) potential and manifest contribution. At another level, they also challenge the negative and power-inflected stereotypes of masculinity which are normalised in patriarchy. For instance, Shan Food has presented the figure of a male (as father, husband or suitor) as supporting husband, or a caring father. By associating responsibility, empathy and appreciation which are usually associated with female gender in patriarchy, this brand presents the notion of shared domestic responsibilities by subverting traditional stereotypes. This is showcased either in the image of a father who cooks for her daughter or a husband who acknowledges his wife's contribution by being conscious of her happiness too. Unlike the silent and largely unappreciated image of women behind all family feasts, Shan Food reminds the audience of their tremendous contributions in home-making, child care and other such conventional roles by cherishing and celebrating them.

Considering the typographic element of the advertisements, we observe that every thematic advertisement is released with a particular tag such as

- #OathForHer
- #MoreThanJustACook
- #HumSabNyBanaya
- #KhushianBananyWali

The first ad under analysis is Shan Food **#OathForHer** that they released in 2022 and the ad hit more than 12 million views on youtube because it represented women in non-stereotypical roles. The ad challenged the traditional and stereotypical role of a mother-in-law, who is usually the authoritative figure in the traditional household in Pakistani families. Most often, the authoritative figure of a mother-in-law underscores an interesting paradox in patriarchy where a woman has been entitled to exert great influence over the male members of the family, including her husband and son(s). This matriarch in the otherwise patriarchal hierarchy, is so overwhelming in her domination that each person in the family is bound to follow her choice and will. This control is most evident in case of daughter-in-law who has been at the absolute disposal of this matriarch in the house, however Shan Food has challenged this image of an powerful and bossy mother-in-law by replacing it with the figure of more empathetic and responsible woman who is cornered with the psycho-social well-being of her family, especially the daughter-in-law and even cares about her career. The ad foregrounds the character of a daughter-in-law as a doctor by highlighting an important practice in our society, a girl not allowed to pursue her career in medicine because of the restrictions employed upon them by their in laws. Paradoxically, while patriarchy does not hesitate to enjoy the perks and privileges of a professional women, but is least concerned with the price that such ambitions inevitably require, including the allowances given to women in matter of their professional development. Since medical field is one of the most arduous and challenging domain in terms of workload and long duty hours, the ad consciously portrays a doctor who is supported and encouraged to pursue her career with the twin support of her husband and mother-in-law. In this way, the ad has appreciated the concept of women empowerment by rejecting the double standers of patriarchy in traditional families and promoting the notion of shared domestic responsibilities between an aspiring young doctor and her supporting family, most importantly in the person of her mother-in-law.

The advertisement opens up with several doctors taking oath for humanity on their Graduation day and the camera focuses on the doctor daughter-in-law, swearing oath on the stage while her husband and mother-in-law are sitting in the audience. The camera oscillates between the daughter-in-law vowing to 'dedicate her life to the wellness of humanity' and her mother-in-law sitting in the crowd says the same, with a slight appropriation deciding to 'dedicate her life to the wellness of her kitchen'. Unlike the representation of kitchen as a place of confinement where a woman is expected to spend her energies and time in catering the needs of her family, no matter it involves a complete negation of her own priorities and choices, Shan Food seeks to present another possible shade of reality. The oath-taking scene transforms the mother-in-law by directing her perception when she thinks " every year thousands of girls become doctors just to become a daughter in law", signifying the perpetual cycle of patriarchal subjugation. This transformation is vividly presented in the next scene in the kitchen, where the mother-in-law is preparing food and the daughter-in-law comes in haste to hand over her baby to her since she is to leave for an emergency in hospital. Breaking herself free from the stereotype of an angry and resentful mother-in-law, she accepts this role with a smile on her face, taking the baby and saying goodbye to her daughter-in-law. And then comes the turning point when the mother-in-law cooks food for her daughter-in-law using Shan spices while her son holds the baby, subverting another cliché of men never being the baby-sitter. The background voice states "when you made a promise to serve humanity, we (Shan Food) also

made a promise to make your lives better". The next scene showcases the doctor daughter-in-law in her hospital during the lunch break when she is visited by her mother-in-law carrying her baby in one hand and a lunch box in the other. The ad ends with the surprising smile and gratitude on the face of the daughter-in-law while she eats her meal and the mother in law is waiting for her by holding her baby. This is complemented with a background voice that reverses the strict (and oppressive) binary of public and private by stating "cooking is not the responsibility of one person only". The ad further implies that confining women to the private space by yoking her in the unappreciated labor of cooking and cleaning becomes an obstacle in the professional career of many women.

Parallel to the verbal and visual effect, the ad presents a typographic image at the end which complements the emancipatory tone of the advertisement as an instrument of social change by showcasing "in Pakistan, 77% female doctors are unable to practice medicine after getting their degree". Besides visual representation, the semiotic analysis of this message unfolds certain patterns where the basic information is displayed in the middle of the screen, showing the digit 77 in bold and highlighted with the theme of the ad at the top which reads 'cooking is not the responsibility of only one person'. By highlighting the digit 77, the ad offers an empirical evidence to the issue represented here which emphasizes that 77 out of 100 girls are unable to practice medicine due to the sheer burden of responsibilities they are expected to perform in their married life, burdening them singularly with the wellness of their homes and families with little sharing and caring from other members of the family. In the backdrop of a discriminatory patriarchal tradition which is hardly questioned in our society, Shan Food has addressed this issue by offering a counter discourse which challenge the stereotypical practices and societal norms by offering a more egalitarian view of joint family with their shared responsibility and empathy. At another level, it promotes more liberating view of an ideal woman who is conscious of her domestic responsibilities by simultaneously playing her productive role in her professional domain, hence making choices in the social uplift of women around her for a more gender-just society.

The next advertisement under analysis is Shan Food **#HumSabNyBanaya** (we made it together), in which there is a 'doctor *Bahu*' (daughter-in-law), having supportive in-laws. This advertisement again breaking the stereotypes of a strict mother-in-law and a dominating husband and promotes the idea that we all need appreciation and acknowledgment of what we do in our lives, both in and outside home. The ad opens up with a conversation between a mother-in-law and her friend (another aunt in the family) who compliments the mother-in-law for the delicious cuisine. Asking in a manner which characterises our societal expectation, she inquires about her daughter-in-law's cooking skills which is responded by the mother-in-law who says that her 'doctor bahu' has made her patients healthy today along with finalising the menu for today's feast. Explaining that the task of cooking has been divided among all three figures - the mother-in-law, her daughter-in-law and son, she subverts the long-held patriarchal belief that exempts men from home chores, especially cooking as only women's business/ concern. This is further highlighted with the daughter-in-law's appearing on the screen and saying 'khala why don't you taste the sweet dish? We have made it together (ye hum sab ny banaya hy).'

In a manner which is subtle and sophisticated, the ad promotes the notion of shared domestic responsibilities by reinforcing the brand's earlier slogan that 'cooking is not the responsibility of one person only'. The overall effect that the ad creates qualifies it as a Femvertising which disseminates the concept of women as worthy of our care and recognition from other members of the family. This is evidenced in the image of the husband who is making chicken tikka by encouraging men to take part in domestic responsibilities without taking it as an affront to their masculinity. The ad also promotes another important value of togetherness that we need to promote in our family and society by using visual and verbal means, especially the caption **#HumSabNyBanaya**, that underwrites the importance of shared domestic responsibilities.

The next advertisement carries the interesting tag of **#MoreThanJustACook** that highlights the importance of empowering women by letting them go beyond the stereotypes of domesticity and home-making as the sole criterion of their worth and value in society. Since patriarchy judges women on the basis of their skills in kitchen, this ad portrays women in the role of a professional figure who is successful in the public domain. However, this 'new woman' is able to do this with the help and support of many people around her, including the male relatives. Seen critically, this ad represents another paradox of patriarchy that valorizes domestic roles for an ideal woman, however, it tends to trivialize domesticity by not acknowledging women's tremendous contribution inside home. Often this takes the form of a question "*Tum karti he kya ho?*" (What do you do even?) that ignores and brushes aside women's existential struggle inside her home. As a result, while women are confined to the four walls under the pressure of an ideal woman, the counter image of a professional woman is seen with a lot of suspicion and disdain in traditional patriarchy. In a world where men think that they are running the world, Shan Food **#MoreThanJustACook** campaign highlights the great contributions and tremendous potential of women for professional and societal development by showcasing a successful professional woman, in the role of a daughter with an extremely supportive father at her back.

The ad opens up with a widowed father alone at home, eating biscuits and waiting for his daughter who is at her workplace. In the next scene, the daughter arrives and starts making meal for her father by reminding her father of her birthday the next day and planning to order a meal from outside. However, unlike her expectation, the next scene shows the father looking for his late wife's recipe book to make *qorma* for his daughter. On her return from the office, the daughter finds the table already set but then the ad creates a dramatic effect when she senses that the food she is eating tastes similar to her late mother's recipe and discovers that it is rather cooked by her father who tells her "if your mother were here, she would have said that cooking food is not yours job only". The ad ends with a background sound playing that "*Khana bana aur pyar sy khilana kisi aik ka kaam nahin*" which not only counters the masculine stereotypes of power, dominance and control, but also represents the other side of the picture by redefining the gender stereotypes. However, it is also significant to remember that it is likely that over-emphasizing the role of a multitasking women can also serve patriarchy implicitly as woman is once again trapped into her household duties.

The cumulative effect of this and other ads is that they break the binary of the public and the private by showing women playing their role in and outside the domestic sphere. The advertisement also encourages male participation in domestic responsibilities thus contesting the patriarchal norms and generating a positive change in society by changing the mindset of the people. The women's images in the selected advertisement offer an alternative to the otherwise marketable glammers image of a woman, using her radicalism or victimhood to win place and recognition within feminist debate. By raising the question that "*KYA AAP BHI 5 MEETINGS K BAAD RAAT KA KHAANA PAKA SAKEINGE?*" (Will you be able to prepare the dinner after attending five meetings in the day?). Shan Food is advocating the idea of appreciating the hard work of women in the public domain. By using a particular font and pattern, the question invites the attention of the audiences towards a serious matter, which is otherwise ignored in a society conditioned with patriarchal and misogynist outlook.

Another message that is promulgated by Shan Food in their recent advertisement **#KhushiyanBananeWali** that has been released a few weeks ago focuses on the inclusion of woman in moments of celebration from where she has been absent most of the times. The advertisement starts with a father and his children sitting together and scrolling the pictures they have captured during family festivities. The father notices that his wife is nowhere in the pictures on which his daughter replies that she must have been busy in cooking for all of them. On this, does the father realise that his wife has always been missing in such moments of happiness. Afterwards, he is shown admitting in front of his children that while

they have been busy in celebrations, there has been someone who was working behind to make these celebrations possible - something that he has not realised before. At this, he invites his wife by acknowledging let the one who makes the happiness join the celebrations too. The cumulative effect of this is once again to underscore the message of shared responsibility, implying it does not matter who should be cooking in the house but to construct a thought that cooking is not the responsibility of one person only.

To further strengthen similar images which disrupt the traditional and patriarchal mindset/ certitude, Shan Food has also released short videos with a single question on screen being read out by a background voice. The written and the verbal expression together generate a very strong message by means of using multiple textual and discursive strategies which underpin the seriousness and significance of these themes. They also offer some new and alternative ways of viewing and perceiving the reality which may instil values in the minds and hearts of their audience.

### **Findings**

Following are a few insights that have been deduced after conducting a semiotic analysis of selected ads:

Kitchen which is conventionally perceived as a site crowded with women is presented as an alternative platform where men are working side by side, and sometimes in the absence of women. This has the effect of disrupting the patriarchal structures and traditional gender roles. Moreover this representation of kitchen also problematises the stereotypical binary of kitchen and office by breaking the strict divide of the private and public. Likewise, the motif of cooking is extended to include the tropes of domestic women and working women by showing a possible convergence between them, which in turn implodes the strict binaries of home and workplace. This implosion is likely to trigger a consciousness that believes in synthesis between the traditional and modern roles of men and women in constituting a new consciousness rather than perpetuating an unending conflict in society between the old and the new. It is pertinent to mention that the ads do not employ popular feminist slogans like (apna khana khud garm kro, our translation: Cook your own food ) which are perceived as antithetical and even reactionary to the cultural nuances of Pakistani culture. Hence the space of kitchen with female presence and authority is not altogether rejected in these ads, rather it is represented in a manner that makes it more participatory and inclusive for both women and men. By portraying woman as the central figure in the kitchen, these advertisements register and revere the female authority in domestic space, which is a unique dimension of Pakistani culture.

In presenting a new woman, these advertisements tend to promote the image of a woman who is working outside the domestic sphere, especially beyond kitchen, hence cognisant of another vital layer of Pakistani society with increased participation of women outside their homes. In certain ads, woman has even been represented as a single parent and the sole breadwinner of the family which reverses the patriarchal image of her as just being a cook and caretaker dependent on men. In this way, these ads validate our hypothesis of breaking the binary of the public and the private by also rejecting a strict compartmentalisation of genders in their fixed roles/domains. Moreover, in conveying the notion of shared domestic responsibilities, these ads do not present something beyond normal as Pakistani culture is experiencing a new wave of masculinity where men are the willing partners and sharers of domestic affairs with their women, hence reversing the authoritative image of men in patriarchy. In this way, these advertisements portray men as supporting and supportive of female empowerment by encouraging women to pursue their professional careers and acting out more responsible role in and outside their homes.



## **Conclusion**

This paper evaluated Shan Foods ads to suggest that traditional role of Pakistani woman's cooking must be celebrated and Pakistani men must become domestic collaborators instead of remaining home-grown-guests waiting their meals to be served. The selected ads appreciate women in their traditional and conventional roles by highlighting the paradox in patriarchy where it romanticizes and undermines domesticity simultaneously. On the other hand, it seems to acknowledge women for their household responsibilities and home making capabilities by highlighting their value. This femvertising theme intends to convey the idea that women are not meant for the private spheres only, they should be given space in the public spheres also. This is done by either encouraging women in their non-conventional roles or honoring working women as the carrier of double or multiple responsibilities. Thus the femvertising message focuses on the fact that women are able to maintain the balance between their professional and domestic roles without disrupting the harmony between public and private spheres. The advertisements are countering gender stereotypes by portraying males as partners and fellows instead of showing them as superior or antagonistic to each other, hence rejecting the exclusionary bias of radical feminism as man-haters. They are also portraying men as responsible for their families and playing their role in domestic duties often associated singularly with women only.

In this way, femvertising has contributed in promoting a new consciousness in Pakistani advertisements, which has also impacted the feminist activism in Pakistani culture. We can see this in a number of brands associating their product with a subtle feminist version of new women, working beyond the domestic sphere and are also represented in non-traditional and non-stereotypical roles. At another level, they are breaking free from the stereotypes of ideal femininity and domesticity by dismantling a stagnant and unprogressive portrayal of women as house keepers and mothers. In other words, these advertisements imply that patriarchal stereotypes can be questioned by highlighting those traditional and vital roles which are trivialized and undermined by patriarchy. For instance, the role of a house wife, which is usually presented as unproductive and unacknowledged labor on the part of women is transformed by Shan Food when they portray women in homes as vital and dynamic agents. Unlike the banality and boredom usually associated with domesticity and home-making, these advertisements represent the house wives as contributing in the well-being of their family and society. In this way, they reject the binary of house wife and working woman by encouraging women as multitasking members of society. As an agent of social change, these advertisements offer the possibility of synthesizing the domestic and professional roles of women without compromising their agency and participation in their family and workplace.

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