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ANALYZING TRANSFORMATION IN THE PORTRAYAL OF WOMEN IN INDIAN
ADVERTISEMENTS - A CRITICAL DISCOURSE ANALYSIS

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ABSTRACT

This paper is an attempt to examine and analyze a few Indian advertisements in order to ascertain whether the transformation or the change in the portrayal of women in the present day advertisements is true; if so to what extent. The study will also make an attempt to investigate the reasons for such portrayals. These advertisements are basically media texts broadcast through TV channels (Electronic Media). Media texts like electronic advertisements are a presentation of commercial products, concepts or services. Generally any advertisement - be it print or electronic usually includes components, namely a multicolored visual, an auditory message in the form of a spoken text which may be a short dialogue or a statement. The auditory and the visual components complement each other. Sometimes the spoken message is also displayed as a text. These aspects of an advertisement are studied using Critical Discourse Analysis as a tool. It is an attempt to understand and bring forth paradigm shifts in Indian Advertisements.

KEYWORDS: Critical Discourse Analysis, Ideology, Advertisements and Portrayal of Women.

I. INTRODUCTION

A decorative piece, the divine mother, sister, wife, daughter, daughter-in-law, a sexual object, a homemaker etc., are instances of how Indian television advertisements have progressed in creating stereotypes over the last few decades while portraying women and their roles in society. The metaphors created by the advertisers have projected women as resilient, modern and pragmatic. These narratives are creating masks or pigeon holes which the society would like to keep them in. Today these metaphors have become common place and universal across gender, ethnicity, religion, class, and sexuality. However there seems to be a perceptible change and a total transformation in the way 21st century women are being portrayed in Indian advertisements today. These 21st century women are shown as educated, knowledgeable, independent, outspoken, frank, brave, adventurous and confident. This evolving image and their larger monetary independence seem to have augmented their value in society at large and home as well. To what extent is this true? What is the reality?

II. WHY ADVERTISEMENTS?

Advertisements are a means of informing the consumers about products and services, which are transmitted through mass media via print, electronic, radio, internet, direct selling, hoardings, mailers, posters,

events, and even endorsements etc., The dictionary definition of advertisements states “notices or announcements in a public medium promoting a product, a service or a concept, or an event or propagating even jobs available”. They are paid messages which are intended not only to inform but also impact, influence and prompt general public to buy whatever is advertised. In this context and considering their role, one can say that they construct and determine realities, create popular culture, propagate cultural values, norms, beliefs and articulate inadvertently the producers’ perception of the world. However there is a huge difference between the reality portrayed by the producers and the underlying ideology. It is a struggle for power and dominance.

Indian advertisements in the first three decades after independence portrayed women as submissive characters playing an insignificant role in society. This image has been further propagated through advertisements in the 1980s endorsing the stereotypes like: women have dedicated themselves to the wellbeing of the family, who played the roles of mother, nurse, caretaker, breadwinner etc., and spent her life for the family. Later women came to be used as models of angelic beauty and this image came to be used in product labels and movies. Still later the image of women came to be used in a big way commodifying her looks. With the onset of globalization the image of women has undergone a tremendous change. Advertisements today seem to be determined to exploit every aspect of a woman’s personality – both physical and intellectual capabilities for monetary gain. But there is one change in the attitude behind it; earlier few women volunteered to be portrayed in advertisements and that too the advertising agencies did their job with a lot of caution so as not to hurt her modesty. Whereas today more women have come forward to take up modelling jobs and flaunt their personality assertively. This change in their attitude is attributable to feminist movements which began in the 1960s.

Thus advertising in India has exhibited a remarkable transformation in the last two decades. The depiction of women in advertisements has replicated the transformation which is concurrently taking place in society. Currently advertisers seem to be portraying women as changed, independent, strong and courageous. Thus one can see a noticeable transformation in the image of women from that of an illiterate or semi-literate, coy, shy, saree-clad, traditional women to that of a English speaking, college educated, westernized women in shirt and trousers, riding big motorcycles, often ferrying kids, aged parents and others. She seems to have been empowered socially, economically and politically. But what is more intriguing is despite their being portrayed as dynamic, energetic professionals, decision makers, caretakers, and political leaders, working shoulder to shoulder with men, advertisements are still reinforcing the role of women as home managers and have not “liberated women” from the shackles of kitchen. This may be termed essentially Indian. But one should look at this transformation with a critical eye. This researcher would like to state that the progression seen in the portrayal of typical Indian women in the last few decades is not real but an image constructed by the media houses with a few modifications added on to the traditional image of the Indian women and underlying it is the dominant patriarchal male attitude.

Why haven’t advertising agencies liberated the woman from her roles at home completely and let her play any role she likes even discarding her traditional role given by the patriarchal society. This idea is being debated widely. For example a quote from Mybookshelf says it all “The debate lies intact that if a woman is smart, successful and confident enough to lead her way, then why is it necessary for her to cook for her man at home after spending almost as much time in the office as her husband or other co-workers do?” It is worth examining why such a thing is still happening. With this in view this paper presents an analysis of four advertisements. The advertisements are analyzed using the following criteria taken from Fairclough’s three dimensional approaches to Critical Discourse Analysis:

- The text
- The socio-cultural context
- The discursive practices –ideologies, social relation of power, domination and exploitation.

III NORMAN FAIRCLOUGH's Critical Discourse Analysis

Norman Fairclough's an eminent Professor of Linguistics at Lancaster University was one of the precursor of Critical Discourse Analysis (CDA). CDA is a combination of several disciplinary approaches to do a special study on written and spoken talk or text which views language to be a form of social practice. It basically stems from critical theory of language, branched out as Critical Discourse Analysis; it scrutinizes language, discourse and communication in general; it is a critical approach to analyze social constructions which pays a lot of attention to every level and dimensions of discourse. Fairclough' approach is a three dimensional approach which analyzes "how social practices are shaped discursively and what are their discursive influence?"

"Fairclough (1993) defines CDA as discourse analysis which aims to systematically explore often opaque relationships of causality and determination between (a) discursive practices, events and texts, and (b) wider social and cultural structures, relations and processes; to investigate how such practices, events and texts arise out of and are ideologically shaped by relations of power and struggles over power; and to explore how the opacity of these relationships between discourse and society is itself a factor securing power and hegemony" (p. 135 - Jaffer Sheyholislami quoted). With this in the context this study uses the below advertisements for the analysis:

1. Nirma Ambulance Ad - <https://www.youtube.com/watch?v=v2FviMZkX5s>
2. The Lloyd Unisex Washing Machine Ad- https://www.youtube.com/watch?v=r4lx2_-_sg
3. Havells Appliances Coffee Maker Ad- Respect For Women
<https://www.youtube.com/watch?v=MaJf0mNMqos>
4. HAVELLS Fans Ad 2013- Hawa Badlegi- Registrar's Office- https://www.youtube.com/watch?v=r4lx2_-_sg

IV ANALYSIS

1. Nirma Ambulance Advertisement



The Nirma Ambulance Advertisement features four modern well dressed and well educated women rescuing an ambulance which was stuck in a mud-ditch.

The Textual Analysis

"oh Hema, Rekha, Jaya aur Sushma...

sabki pasand Nirmaaaaa...

Nirma!

washing powder Nirma..., shudh safedhi"

English version

"Oh Hema, Rekha, Jaya and Sushma

Everybody's' choice - Nirma

Washing Powder Nirma!

Pure white!"

This advertisement is made of an audio-visual component followed by the picture of the product and its tagline “Pure white” and the genre used is a Jingle. In this text there are only content words - adjectives and nouns. Looking at the lexical choice of words like “Washing Powder” and “Pure White”, tells us that Nirma is a popular washing powder.

The text uses a phrase like “everybody’s choice” which asserts the popularity of the product. The text also includes a jingle “Oh Hema, Rekha, Jaya and Sushma...” which rhymes with the following sentence as a means to attract the attention of the audience. In fact the advert establishes a relationship with the audience by particularly picking up the common household names “Hema, Rekha, Jaya and Sushma”. Thus if you take a close look at the advertisement, it positions a great emphasis on the product and its universality. The term “Everybody’s” is a third person pronoun which connotes ‘familiarity or the entire public or the world at large’ kind of notions. The word ‘Choice’ is a noun; it is an act or possibility of choosing. It claims that the entire middle and higher middle class women have made their choice of the washing powder as ‘Nirma’. The text is an exclamatory phrase in a conversation style without verbs. This is called as Disjunctive Syntax. This notion puts the audience into an understanding that this product is a popular choice, increases their interest and curiosity to buy the product and the desire to use the product.

Without the audio-visual element the audience would not be able to understand the deeper implications of the advertisement as it remains very bland and simple; if you analyze the audio-visual, the implications of the advertisement becomes clear. Looking at the well-dressed men and women and the ambulance van, we can infer that, the social context of the advertisement is an urban locality. The word Urban is complimented by the costumes of the people – office going men and women dressed in formal clothes, educated and urbanized women dressed in expensive sarees, salwar suits, shirts and trousers etc.,. There is an excellent portrayal of body language through eye contact, body movements etc., in the entire visual content of the advertisement. Moreover, the women getting into the job of extricating the Ambulance Van from the slushy mud shows their progressive and confident attitude which is rarely seen in rural women folk. Thus one can infer that the advertisement caters to audiences from middle class, upper middle class society. The audio and the tagline help us to decide that it is an advertisement for washing powder. The tagline tells us that this powder if used will make your clothes pure white. The advertiser knows the psyche of women and that washing clothes is usually associated with women folk hence he has chosen women to promote the advertisement.

Interpreting the Socio-Cultural and Discursive Context

The above advert unfolds a visual drama with an ambulance trapped in a mud ditch. Some men are watching; a few are taking photographs and a few making faces at the scene of filthiness. Four women clad in modern crisp and clean attire, with familiar names ‘Hema, Rekha, Jaya and Sushma...’ gesturing their contempt for men in their faces, stepped into the ditch to drive the ambulance out. The clinking dawdles in the air.

The most noticeable scene is the depiction of women in the advert. You have to go back in time and recall the adverts which usually sported ‘spotless white sari-clad happy mothers with the washing powder packs in their hands, along with a frock-clad young girl’. (Sarmistha Neogy, exchange4media.com, 2015) Today we can see a huge transformation in the image of the women which suggests a drastic change in society’s outlook towards women. It shows how women themselves are approaching life. Shibani Gharat says “The erstwhile trusting housewife and affectionate mother, who was largely concerned with domestic duties, has transformed into a strong, confident woman. The attire has changed -- and so has her approach and attitude, (Shibani Gharat, newsteam@afaqs.com, 2011)”. The producers have given a new dimension to the stereotyped domestic women highlighting how women have evolved in the last two decades.

All the four women ‘knights’ are television Celebrities well known in the society – who readily capture the audience attention because they are independent, educated, courageous, responsible, bold and beautiful; the target audience being young Indian middle and higher middle class women. Their picture has a lot of emotional appeal. Undoubtedly, this was a good production strategy used by the producers.

The context is a crisis situation; an ambiguous notion of an ambulance taking a patient to the hospital but pathetically stuck in the ditch and helpless. The context is a critical condition and is a question of someone's life. This is very high on appeal and sentiments. This is also a typical Indian unpredictable situation on roads where public care less when it comes to helping a patient to reach the hospital on time. The producers have used this as bait. The product and the context have no relationship. Once the ambulance is removed from the context, the advertisement immediately switches to the product, negating their relationship. The entire audiences' interests shift from the ambulance to the product. The producer completely shows his dominance here.

2. The Lloyd Unisex Washing Machine Advertisement



The Lloyd Unisex Washing Machine advertisement features a husband and wife shopping for a washing machine:

The Textual Analysis

"Yes Sir, Washing Machines?"

"Show her, it is her department."

The sales man turns towards her. She asks him "Do you have Unisex Washing Machine?"

The husband replies to wife "Adhya all machines wash both men and women's clothes"

She replies "No, I think ours is a ladies only machine because you never touch it."

The sales man says "so ma'am you must see Lloyd Washing Machines with UVtron technology, inverter technology...easy touch panel"

She replies "so easy, even Sir can do the washing".

The product is displayed; husband operating it and the slogan is announced "Lloyd kushiyoki guarantee."

English Version – "Lloyd is Happiness guaranteed"

This advertisement comprises an audio-visual component followed by the presentation of the product and its tagline "Lloyd is happiness guaranteed". The in-depth implications of the advertisement are made clear through the language used in the spoken text and the visual.

The pronouns like "her, she", refer to the wife, you refers to the husband and ours refers to the couple". From this and the visual it becomes clear that the couple have come to buy a washing machine. The words like "is, asks, have, turns, see, and can, are all verbs which convey action. The text starts with a question, "Yes Sir, Washing Machines? This question clearly states the objective of the advertisement, where the advertiser comes to the sales pitch directly. This question is a basic construct or an interaction when audiences visit a showroom to buy something. Questions also engage audience and create curiosity. Phrases like 'Yes Sir' and 'So Ma'am' are very formal words/phrases. The sales man begins his sales discourse with the phrase 'Sir' and 'Washing Machines'. "Yes Sir and washing machine" with a question mark confirms the product category "Washing Machines". This term is a 'common noun' initially used to introduce the brand. "Show her, it is her department" is a very assertive statement commonly made by men.

The next question in the text which the wife asks "do you have Unisex Washing Machine?" highlights her sarcastic reply to her husband's statement. Next the sales man uses promotional discourse like "UVtron technology, inverter technology...easy touch panel"- to impress and provoke audiences' interest. "So easy

even Sir can do the washing” is a comment intended to make the Husband aware that even men can wash clothes. The advert ends with the tagline ““Llyod is Happiness guaranteed”. This tag line assures that the customer would be completely happy with the product. This tag line KKG (Khushiyon Ki Guarantee) is a marketing strategy of the company. When the customer calls the service center for services -they are given a KKG Number ensuring quality service. Thus the spoken text and the visual together establish the setting and the objective of the advertisement.

Interpreting the Socio-Cultural and Discursive Context

The Lloyd Unisex Washing Machine advertisement attempts to dispel the deep-seated belief that domestic chores like washing and cleaning etc., is predominantly women’s territory. The Indian Urban, modern women will unquestionably not appreciate this conviction and it is also not logical to substantiate why women in particular are held accountable for household chores. The producer has used this insight by being creative; naming a washing machine “Unisex” which literally means any sex can operate.

In this context the author would like to cite the opinion of Sunil Kukreti, Senior Partner, RK Swamy BBDO (bestmediainfo.com/2015) about naming the washing machine as Unisex, he says “The idea was to build a connect with the women by flagging the issue of men totally abdicating their contribution in washing clothes. The coinage of ‘Unisex’ washing machines will reinforce the message that women want men to help out.” In fact the producer has made a connection at the emotional level to a subject which all women would relate to and they will indeed love the way the product delivers this message. It is also in a way making Indian men realize their responsibility to an equal share of the household chores. At the macro level whether the advertisement is sensitizing society towards the need for gender equality is a debatable point.

The location of the advertisement is in a multi-brand electronic goods showroom; the visual depicts a real life scenario typically targeting young newly married couples, middle/upper middle class audience. The tag line which is code-mixed “Llyod kushiyoki guarantee” is very convincing. The body language of the characters is very expressive; half the message is made clear by it. The wife in the advert is very fashionably dressed in modern attire; looks very intelligent, young and smart subtly using sarcasm to make her husband realize washing (laundry) is not just women’s work. The producers have strategically developed this audio-visual content to bring home some truths and given it a realistic treatment without glamourizing it.

The happiness quotient in the one-minute advert creates a desire in the mind of the audience. Throughout the advert the salesman’s role does not change, he is on his job constantly, playing along and leading the customer to purchase. The power relations established here is that you buy the washing machine and your husband will start washing clothes. Setting such expectations, giving hope, which might not convert into reality, is again a very stereotypical practice in our culture. The social effect of the advert is bringing about changes in our beliefs and attitude. If one keenly observes the end of the advert, we can see positive self-representation - the husband is transformed and the wife is happy that she has proved her point across. The advert is indeed very persuasive.

3. Havells Appliances Coffee Maker Ad- Respect for Women



Havells' Respect Woman TVCs
Click on the images to play

In this advertisement we see a marriageable young lady is being interviewed by the boy’s parents.

The Textual Analysis

The boy's mother – I've been telling him - settle down, settle down...

Till when are you going to be alone in USA?

Even for a cup of hot coffee, he needs to go out in the cold!

The girl -One Minute...hmm

The girl's mother to guests – Have something please

The girl - 24 hours coffee! Settle down with this...no visa problem...it is ready for the marriage ...

You know what... Aunty...I am not a Kitchen Appliance...

Havells Appliances ... Respect Women"

Havells Appliances Coffee Maker advertisement is a combination of audio and visual components. The theme of the advert is "Respect Women". Both the audio and the visual content together forcefully make the message clear "Respect Women". The advert ends with a tagline stating (back ground voice) "Havells Appliances ...Respect Women".

The first sentence "I've been telling him - settle down, settle down..." is an opening statement made by the boy's mother, in the girl's house seeking a marriage alliance. The boy's mother is casually chatting about the difficulties the boy is facing living alone in USA. The second sentence "till when are going to be alone in USA?" the boy's mother continues the conversation stating that he needs to settle down. The third sentence "even for a cup of hot coffee, he needs to go out in the cold!" refers to the boy's mother's concern regarding beverages. The first utterances by the girl – "one minute...", is a request for leaving the scene for few minutes. Immediately the girl's mother says "have something..." to fill the gap in time and to offer something to eat. The girl comes out with Havells Coffee Maker and says "24 hours coffee, settle down with this...no visa problem...it is ready for the marriage ...pause ...You know what Aunty...I am not a Kitchen Appliance...". The first four phrases give life to the Coffee Maker; the last part of the dialogue asserts her intentions. This dialogue highlights the fierce independence and character the girl exhibits in the Advert. This is a dramatic enactment of the message that a marriageable girl, who may become his wife or the daughter-in-law of the house, should not be looked upon or reduced to a coffee making machine. These sentences are a representation of how the girl is asserting her rights as a woman. The last utterance "Havells Appliances ... Respect Women" announces the product and also demands that women's' rights be honored.

Interpreting Socio-Cultural and Discursive Context

The above advertisement is witty and has an element of sarcasm. The social context of the advertisement clearly indicates the social construction of the gender role for women. The advert points out at the reality that even after women having shown that they are in no way inferior to men in every field of activity still the society has not given them their due rights. This advertisement scenario is a typical Indian ideology still followed in many parts of the country.

Let's read what the advertising producer comments about the advert. Shriram Iyer, Executive Creative Director, Lowe Lintas and Partners, says, "It's almost taken for granted that the woman in the house will do the job of a home appliance. So, we thought of doing a tongue-in-cheek campaign to show that there are appliances to do that job. The campaign almost pokes fun at the society which expects women to do work which can be done by anyone using a home appliance." The advert substantiates that women are capable of doing more than just what roles the society assigns them. These kinds of representation or strategies in media discourse definitely will attract the attention of the audience. The girl steals the show by playing a positive and self-assertive role. It is a multilingual advertisement catering to all kinds of audiences- basically targeting middle and upper middle class audiences.

An advertising domain specialist comments, "What makes this (ad) interesting is not merely the contrarian ideology (when other zig, zag), but also its emergent nature. It is a conversation emerging in some of the younger, nuclear, mostly upper SEC homes, and not always without a tussle. That's where the brand taking a stand has value. The brand team has clearly done their homework well!" (www.kulzy.com, 2014) The audience largely women from all walks of life will interpret this with lot of positive energy, courage, and think

out of box. The producers have cleverly crafted and used this notion to sell their product which will embody both the messages - respect for women and women are not kitchen appliances.

4. HAVELLS Fans Ad 2013- Hawa Badlegi- Registrar's Office



In this advertisement we see a newly married couple in the registrar's office registering their marriage and the husband explaining that he has given consent to adopt his wife's surname as his.

Havells Fan Advertisement

Textual Analysis

Sit down...

Your name is Vikas Varma...

And your name is Shanti Pandit...

After marriage you will be Shanti Varma...

No Ma'am she will remain Shanti Pandit...

I will become Vikas Pandit

I will take her Surname.

Back ground music and song – koi thaaza hawa chali"

"Havells Fans, Hawa Badlegi"

This Havells Fans advertisement features a combination of both audio and visual components. The theme of the advert is "Hawa Badlegi". The implicit meaning of the advertisement lies in its tagline "Havells Fans, Hawa Badlegi". The verbal discourse uses a lot of pronouns like your, you, she, her and I; the nouns have taken the object positions.

The first few utterances "Sit down. Your name is Vikas Varma...And your name is Shanti Pandit...After marriage you will be Shanti Varma... refer to the straight conversation between the Registrar and the couple who have come to register their marriage. She asks them to sit down and starts the registration process. "Your name" is used twice in the conversation to specify the changes in the names. The next dialogue "No Ma'am she will remain Shanti Pandit... I will become Vikas Pandit...I will take her Surname" is uttered by the husband stating that he does not want his wife to change her surname but instead he would change his surname and take his wife's surname. The back ground music starts along with a song announcing that a new wave which is going to bring a change in the thinking of the younger generation - "koi thaaza hawa chali...Havells Fans, Hawa Badlegi", "some fresh wind is blowing, Havells Fans, Winds will change"(English Version) is also the tagline of the advertisement.

Interpreting the Socio-Cultural and Discursive Context

In 2011 Havells launched its "Respect Women" series of TVCs (Television Commercials) to promote a series of its products. They indeed caught a lot of positive attention and generated some kind of progressive means of thinking. The advert is yet another campaign of Havells to encourage audience to change their ideological belief systems. It is a simple liberal idea 'Hawa Badlegi' which has a huge social effect on the common beliefs of the society stating 'Winds will change'. The husband willing to adopt his wife's surname is a

strategic twist the advertiser has used to entice the attention of the audience without the intention of changing the mindset. Amer Jaleel, national creative director, Lowe Lintas & Partners, explains that "there is nothing that separates one fan from the other, except perception. When you create love for your brand, people opt for you. We thought the best way to get into people's mind in such a low-involvement category like fan was to put the brand in your head. The communication had to generate a fresh breath in consumers' thinking; winds of change, if you like," he says. (www.afaqs.com 2013) As the ideological notion is a sensitive notion Jaleel also states "it had to be dealt with care so that it did not come across as corny." Therefore, we had to be careful about the casting. The pitch of the ad had to be perfect and the acting had to be candid and not strained. And, the production house really worked hard to get a good cast". (www.afaqs.com 2013)

The advertisement's rationale - what makes 'Havells fans' different leaves the audiences in a lot of confused imagination; how the advert is actually building possibilities for the brand and the ideology is a different question but the advert is quite appealing in the ideological direction. Divyapratap Mehta, chief strategy officer, Publicis Capital elaborates "The current (ad is) definitely engaging and leverages a very powerful societal insight. It would create empathy with a large set of consumers. However, they have no connection with the category or the brand. It could turn big if the brand stood for change and new thinking across its range of products. Those then would be powerful values attached to a modern brand".

Modern well educated women would vouch for this new thinking. However how much of this idea will be accepted by the society at large and whether men in particular would agree to empower women this way and give them their equal status in the society is again debatable.

V. CONCLUSION

Popular Culture in India has a history of representing women as weaker section of the society, who constantly need support. On the contrary the women of today are aspiring and increasingly acknowledging that they are enjoying better life, freedom and status in society, literally dismissing the stereotypical notions of women. The text messages analyzed above are very implicit. Advertisers have used female protagonists to bring home the messages. Few advertisements are extremely bold in nature which might go against the taboos of our society.

The Nirma advert shows strength of character; all the four women portray a lot of independence and courage; Lloyd Unisex Washing Machine advert undoubtedly states that laundry is not only women's responsibility, by making a very assertive statement "Is laundry only a women's job? Havells Appliance coffee maker advert portrays a confident and unyielding marriageable girl discarding the idea that women are not meant to be treated as cooking appliance. Finally, Havells Fan, Hawa Badlegi is a very inspiring advertisement which depicts a very bold ideological notion of a husband's willingness to change his surname and adopt his wife's. What is most appealing about these advertisements on the whole is the transformation of women portrayed as taboo-breaking women who have grit, a man's strength of character and fierce independence.

But the question is whether this transformation is real. An analysis of the advertisements shows that, all the adverts come close to celebrating the independent modern women as truly empowered, but there are still instances of objectification of women which is primarily stereotypical. Societal stereotypes still exist. The only difference is besides empowering the women in one way we have not set her free from the shackles of domestic chores and from getting portrayed as an object for others to see.

Furthermore, if you look at the back ground settings/locations adopted by the advertisers, they are public places, homes, utility areas, shopping malls, etc., where women usually spend half of their life and so are very women-centric. The kind of transformation we have seen is only at the surface level. In fact the advertisers have portrayed women as modern, independent and empowered only in their costumes, making them attractive and sexually appealing to create an impact on the opposite sex. But the social functions of the women remain the same. Thus one would like to argue that media has exploited women thoroughly even when they make advertisements portraying transformation. We can still see social dominance, inequality, power abuse of women. The change in the perception of how women are used is manipulative and when

analyzed the hidden ideologies come to the fore and we don't see any transformation in the predominant social practices of the society.

It seems at a deeper level the concept of women still remains the same. The society does not seem to have the awareness of honoring a woman's equal rights. Even with modernization and urbanization of our life style the impact of cultural practices still prevail. The paradigm shift seems still a dream even when they say that Indian advertisements are transformed today in the manner they portray women.

The purpose of this analysis was to study the transformational semantics of portrayal of women in four Indian advertisements and understand if the transformation in reality is true or false. The producers have constructed these advertisements with a paradigm shift in the way women of today are portrayed. The transformation process which seemed a far-fetched reality has to a large extent come true but with a pinch of salt that the stereotypes seem to remain. The advertisements which are social phenomenon have portrayed modern social relationships but the conventional roles have submerged themselves within those new ideologies. Transformation has added dual roles to women and the shift remains the same. Men's role remains as dominating as ever. It is still contested as to how we can conclude and state ideologically that along with the media the society has undergone the same transformation.

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7. <https://yourstory.com/2018/01/women-power-advertising-5-campaigns-touched-hearts/>
8. <http://bestmediainfo.com/2014/05/havells-reminder-to-respect-women-she-isnt-a-kitchen-appliance/>
9. <https://www.kulzy.com/work/49878/havells/brand-film/havells-coffee-maker-ad-respect-for-women/>
10. https://www.academia.edu/11929161/Representation_of_Women_in_Indian_advertisement
11. <https://safecity.in/the-role-of-advertising-in-portrayal-of-women/>
12. <https://www.scoopwhoop.com/inothernews/indian-ads-celebrating-modern-women/#.6worse2yw>

YouTube links for Advertisements

1. Nirma Ambulance Ad - <https://www.youtube.com/watch?v=v2FviMZkX5s>
2. The Lloyd Unisex Washing Machine Ad- https://www.youtube.com/watch?v=r4lx2_-_-sg
3. Havells Appliances Coffee Maker Ad- Respect For Women- <https://www.youtube.com/watch?v=MaJf0mNMqos>
4. HAVELLS Fans Ad 2013- Hawa Badlegi- Registrar's Office- https://www.youtube.com/watch?v=r4lx2_-_-sg