

REVEALING MASCULINITY: A MULTIMODAL DISCOURSE ANALYSIS OF PAKISTANI ELECTRONIC MEDIA ADVERTISEMENTS

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ABSTRACT

The impact of media on societal views of gender roles, especially masculinity, is significant. This study explores the portrayal of masculinity in Pakistani electronic media advertisements, filling a notable void in the existing research which has primarily focused on femininity. To analyze how advertisements convey and mold notions of masculinity, the research employs Kress and Van Leeuwen's (1996) Multimodal Discourse Analysis (MDA) framework. For this study, data from five electronic media advertisements has been analyzed. Additionally, Messerschmidt's (1993) types of masculinities have been utilized in the analysis. The findings point to an increasing tendency for more inclusive and diversified representations of manhood in advertisements appearing on Pakistani electronic media. This study adds to the existing literature on gender studies and the media's societal effects by demonstrating the significant influence of media on societal norms and gender roles.

KEYWORDS: Media, electronic advertisements, masculinity, multimodal discourse analysis

INTRODUCTION

The media influences people's views by showing the global perspective (Hussain et al., 2023). Media portrayals of men impact viewers' masculinity. Advertisement features stereotypically masculine figures like the dependable family man and the enthusiastic action hero (Dyer, 1982). These portrayals highlight a prominent display of masculine qualities. "Gender roles" refer to the internalized attributes that are socially and culturally considered acceptable for individuals based on their gender, as defined by Bem (1974). According to Kimmel (2000), extreme masculinity places a strong emphasis on anger, desire, and physical strength. The representation of males in contemporary media influences the initial perceptions, thoughts, and comprehension of masculinity among viewers. The inclusion of screens displaying continuous visual information and messaging contributes to this representation (Goffman, 1976). The portrayal of men in advertisements has been a subject of criticism and has recently gained attention in the field of media studies. This is an important area of study since advertisements can influence gender views.

Manhood studies are scarce compared to feminine studies (Connell, 2005). This current research examines masculinity in Pakistani electronic media advertisements. The purpose is to fill a significant knowledge gap. Therefore, this study uses Kress and Leeuwen's (1996) Multimodal Discourse Analysis (MDA) framework to examine the portrayal of men in Pakistani electronic media advertisements. This method reveals how masculinity is constructed and communicated. Additionally, the study employs Messerschmidt's (1993) types of masculinities—dominant, subordinated, autonomous, and egalitarian—to explore the different expressions of masculinity in these advertisements. This study indicates the value of inclusion as well as diversity within modern Pakistani society and offers insightful information about how masculinity is portrayed in electronic media advertisements. The dataset comprises of one hundred advertisements from different electronic media platforms from September to October, 2023. A simple random sample technique has been employed to choose five electronic media advertisements for further analysis.

This study aims to examine the representation of masculinity in Pakistani electronic media advertisements, with a specific focus on how these portrayals challenge, reinforce, or redefine traditional masculine norms. As according to Chen (2023), the media has a significant role in influencing how individuals perceive gender

identities and cultural norms. The significance of this present study is emphasized by the growing academic interest in the portrayal of masculinity, particularly in relation to the evolving socio-cultural landscape of Pakistani society.

LITERATURE REVIEW

The researchers have briefly reviewed literature pertaining to advertisements and masculinity. Chouliaraki and Fairclough (1999) aptly described advertisements as verbal and written expressions of social behavior, emphasizing their capacity to both mirror and actively influence social interactions and conduct. Advertisements frequently promote idealized portrayals of social life, showcasing aspirations, success narratives, and desirable lifestyles. These idealized depictions have the potential to shape ideas of what is considered typical or appropriate, potentially resulting in feelings of insufficiency or dissatisfaction with one's own life.

Sinclair (2012) observed that advertisement involves sharing information and messages through various media channels to promote a product, service, or idea to a specific group of people. According to Natalia (2022) advertisements possess a multifunctional nature because of their ability to fulfill several purposes such as designating, selling, informing, and entertaining.

According to Mitchell (2005), advertisements act as promoters of products and catalysts for cultural shifts, wielding significant power in shaping societal changes. They reflect and influence established cultural references and trends. Nozdrenko and Ноздренко (2013) also stated that advertisements are important for more than just promoting goods and services; they also help spread knowledge on a range of topics and increase public awareness of societal issues.

Semiotics often shape masculinity in media texts (Pimenta & Natividade, 2013). Mirza (2016) indicated that Pakistani advertisements present men as hyper-masculine. According to Connell (2020), masculinity varies by society and is shaped by ethnicity, class, and other factors. The concept's fundamental structure typically reinforces gender norms by connecting specific traits and obligations with a gender. However, education, urbanization, and exposure to alternative ideas are challenging masculinity (Imtiaz & Kamal, 2023). Harti (2019) also claimed that masculinity is changing and being depicted differently.

Some previous studies for the similar discourse have been included by the researchers.

Khalid et al. (2020) used multimodal discourse analysis to evaluate Pakistani print media housing project advertisements. The study examined 10 housing project advertisements from magazines, newspapers, billboards, and public promotion brochures to determine how they persuade customers that owning a home in these projects will improve their lifestyle. Their investigation also indicates how these advertisements reinforce gender norms.

Aleem et al. (2021) used multimodal discourse analysis to explore media portrayals of Pakistani women. It studied how media shapes identities and how women choose diverse roles. The study evaluated three Pakistani television advertisements from 1980–2000 and 2000–2017. The findings indicate a major change in media portrayals of Pakistani women, altering their stereotype.

Falaq & Puspa (2021) conducted an investigation on L-Men Advertisement Management's theory behind its male-casting advertisements. The study used Fairclough analysis. The study found that the L-Men advertisements show how society produces ideal masculinity at three discourse levels: textual, discursive, and social-cultural.

From previous researches it is evident that there is a gap in literature on masculinity portrayal in electronic media advertisement in Pakistan, which has been addressed in present study.

RESEARCH METHODOLOGY

For this investigation, qualitative methods have been applied. Qualitative research is better at studying gender representation than quantitative methods, which might overlook cultural and social circumstances (Flick, 2018). The data of 50 advertisements have been gathered from various electronic media outlets (including Facebook, Instagram and YouTube) in Pakistan between September 1, 2023, and October 31, 2023. Five advertisements have been chosen using simple random sampling for in-depth analysis. This study has used Multimodal Discourse Analysis (MDA) by Kress & Van Leeuwen (1996) as framework as it provides a complete framework for studying the complex interaction between visuals, text, and audio in advertisements. MDA reveals the advertisement's meanings and ideologies by examining these aspects in certain social and cultural contexts (Machin & Mayr, 2012). It includes these components; textual, visual, audio, spatial, and temporal analysis.

Also, this study mentions which type of masculinity is portrayed in these advertisements. Messerschmidt's (1993) four types of masculinities include the Dominant Masculinity, which is similar to Connell's hegemonic masculinity. It emphasizes violence, control, and being emotionally independent. Subordinate Masculinity that involves men who face discrimination based on their gender, race, social class, or sexual preference. Men who behave this way do not have any social power. Autonomous Masculinity includes men being independent, emotionally open, and rejecting gender roles. Autonomous men do not follow gender roles and do things that are not typical for men. Egalitarian Masculinity defines men who work for equal rights for women and question power systems. They fight against bias and work for equal rights for women and men.

Analysis

This section deals with the in-depth analysis of selected advertisements.

Advertisement 1

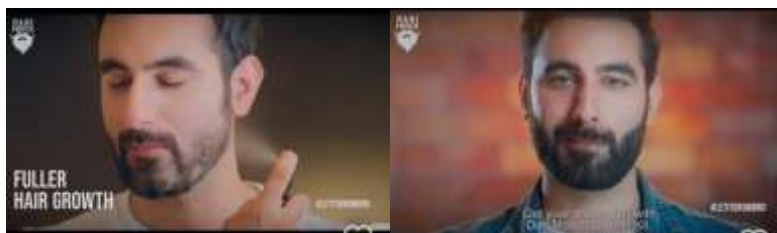


Figure 1: Daari Mooch (Growth Oil Kit)

This advertisement has been obtained from Instagram. The Daari Mooch is a Men's Grooming Brand. This study analyzes Daari Mooch's Growth Oil Kit for beard advertisement. This advertisement is 1 minute long.

The advertisement starts with Danny, the cool and smart protagonist, who rides his motorcycle to an enthusiastic music. The voiceover describes Danny as confident and stylish, accompanied by images of him stopping at a café. As he stands at the desk, two young women glance his way, their expressions progressively changing and turning away in disregard. The background voiceover says, "But his beard comes between him and girls". Then the product; Daari Mooch Growth Oil, advertised as Danny's miracle cure. After applying the beard hair growth product, Danny returns to the café with a full beard. The women admire his new look, a shift from their earlier reaction. Danny grins as both ladies stand behind him at the end of the advertisement.

Daari Mooch: Multimodal Discourse Analysis

Multimodal Discourse Analysis of this advertisement has been done including its modes:

Textual/Verbal Analysis

"Danny" is presented in advertisement as "cool" and "smart," attributes associated with male. The claim that Danny "has an awesome bike" supports the idea of Danny as a man who possesses these qualities. When the background voice in the advertisement says, "But his beard comes between him and girls," it surprises the viewer. This suggests that Danny's social success is hampered by his immature beard, particularly when it comes to women. It implies that a man's attractiveness depends on his beard. The advertisement supports Dixon & Rantala's (2015) claim that face and body hair affect men's appeal to women. In the phrase, "Get your dream daari (beard)," by adding "dream," the advertisement makes beard growing inspiring and motivating. It highlights the masculine and traditional aspects of a well-kept beard. This advertisement effectively explores masculinity, claiming the importance of a well-groomed and healthy beard for social success and male appeal.

Visual Analysis

Danny confidently rides his bike, signifying authority, independence, and exploration. The bike is a symbol of the strength and independence that men possess. Danny's half-beard disgusts the girls when he arrives at the café. After applying beard growth oil, his complete beard is highlighted. Robinson (1976) highlighted that men's grooming and self-presentation are valued today. Thus, the advertisement depicts a modern man who is conscious about his appearance. The visual change reinforces the idea that male allure is tied to physical traits, especially facial hair. A prominent beard and mustache in the brand's logo reinforce this message; a hallmark of male desirability that all men can now have.

Audio Analysis

The opening music sets the tone for the advertisement. Danny's personality is reflected in the music's energy and boldness. As the rhythm builds, viewers associate Danny's calmness with it. Herget et al. (2020) found that music enhances advertisements by amplifying visuals and important messages. Thus, in this advertisement, the audio reinforces Danny's image as a stereotypically masculine man. As the girls disapprove Danny, the music changes dramatically. The audience notices a melody drop. The tune brightens and becomes hopeful again when he uses the Dari Mooch Growth Oil. This transformation is positive. The tone matches the plot: grooming is vital.

Spatial Analysis

Danny's public presence is enhanced by the bike's speed. He becomes a key figure as he travels effortlessly across the screen, drawing attention to him. Danny entering the café changes the space significantly. Due to his incomplete facial hair development, women surrounding him despise him. Danny becomes the center of attention again after using the product. Danny's confidence turns the counter into a stage, changing spatial dynamics. His beard conveys masculinity, attentiveness, and confidence. This transformation in advertisement appeals to cultural norms by presenting the beard as a way to achieve social acceptability.

Time Analysis

The quick change symbolizes that people believe certain physical traits, such a thick beard, define what it means to be a man. Danny's example illustrates the social idea that masculinity could be earned by choices. Product effectiveness is shown by the fast shift from rejection to adoration. According to advertisement, real man can swiftly achieve their preferred male attributes.

Daari Mooch: Type of Masculinity

The advertisement shows dominant masculinity. Idealized males are cool, intellectual, have a well-groomed beard, and are physically attractive to women. According to Wojnicka (2021), dominant masculinity emphasizes control, transformation, power, and authority. The current advertisement illustrates this. The beard's importance as a symbol of appeal and social success promotes traditional conceptions of manliness and the cultural expectation to conform to gender norms.

Advertisement 2



Figure 2: 7Up

This advertisement has been extracted from YouTube 7Up's official page. 7Up is a manufacturer of soft drinks. It is 30 seconds long.

The advertisement starts with husband who arrives home exhausted, after a long day at work. Upon entering, he sees his wife lulling their baby to sleep. He sees her with a frustrated look and starts to prepare dinner in the kitchen. She joins in him later in the kitchen with a weary look of regret. As she opens a bottle of 7Up to help, her husband politely tells her to sit at the dinner table. In a touching moment, he serves her a bite of pasta and smiles, releasing any disappointment and uniting them. She sheds excited tears. The advertisement ends with a couple dining in the background and the product in the foreground.

7Up: Multimodal Discourse Analysis

For this advertisement, Multimodal discourse Analysis has been done including its modes:

Textual/Verbal Analysis

This advertisement has no dialogues, so actions convey emotions and intent. The advertisement shows a deep emotional bond between spouses through covert glances, shared grins, and affectionate gestures. However, the phrase "Dil ki baatein" is crucial. It symbolizes genuine contact that goes beyond superficial debates. In unspoken exchanges between two hearts, true understanding is found. According to Ruxton & Burrell (2020), traditional masculinity values emotional control, physical strength, and funding. The advertisement defies this tradition. Voiceover: "A bit of thoughtfulness is also a way of love," is crucial. It indicates little, thoughtful activities matter. This redefines masculinity as caring and emotional.

Visual Analysis

Male cooking in the advertisement breaks gender conventions. McGraw et al. (2021) found that modern men consider feminine qualities. This advertisement shows the same idea. Visual cues allow viewers to understand emotions and intentions without words. Warm colors make the little home cozy. First, the husband and wife's nonverbal cues reflect their daily struggles. The husband seems fatigued and unhappy that his wife did not cook dinner. Traditional household expectations plus the fact that she had not cooked make the wife nervous and fatigued. The husband's rage transforms to empathy as he cooks and takes his wife to the dinner table as a caretaker. He shows compassion and feeds her pasta. Her satisfaction at his adoration brings tears, showing that women are not used to such affection. The nonverbal signs suggest that gender does not dictate family roles.

Audio Analysis

The advertisement utilizes audio, specifically the song, to effectively communicate and evoke emotion throughout. The music helps coordinate the advertisement's images rather than simply functioning as a background noise. Szabo (2018) asserts that music is the most captivating element in advertisements, as it effectively grabs the attention of listeners and evokes a response. Soft background music in the advertisement emphasizes the man's emotional fragility. "Dil ki batein" (Heart to heart conversation) emphasizes emotional connection and honesty in relationships through lyrics and music. Interactions and unspoken words are stressed in the song. As they listen, viewers are urged to realize that true comprehension goes beyond speech. The background tune evokes compassion, affection, and understanding by combining masculinity with emotional intelligence.

Spatial Analysis

The husband's presence in the kitchen, traditionally a woman's domain, defies social norms. Alpay Jeong (2022) found that media portrays women as kitchen workers, reinforcing gender stereotypes and spatial hierarchy. In this advertisement, men break this balance by challenging gender norms. By choosing this role, the husband violates culinary gender norms. The advertisement inspires a more expansive and forward-thinking approach by seeing this area evolve.

Temporal Analysis

Temporal analysis examines events over time. The advertisement beautifully condenses a day's routine into emotional moments. The advertisement brilliantly shows how gender roles and daily routines change through the

husband's coming home and dinner scene. The advertisement's shortness, minimizing a day into seconds, shows visual storytelling's power. The husband's arrival reinforces the regular patterns of daily life and demonstrates the influence of time on relationships. The swift transition from preparing to eating points out the immediate nature of love, showing that affection goes beyond culture and time. The husband's modest gestures, such as cooking and caring, demonstrate warmth, which contradicts traditional male attributes. This prompts men to reflect on relationships and how small actions may have a significant influence on people's lives.

7Up: Type of Masculinity

This advertisement demonstrates Egalitarian Masculinity, which represents a fair and equal partnership between genders, highlighting the importance of mutual respect and shared duties. Eslen-Ziya et al. (2021) define egalitarian masculinity as traits that support gender equality and shared responsibility. This advertisement shows an egalitarian masculinity, a departure from dominant masculinity, by showing the male doing household chores and supporting his wife. This shift challenges gender stereotypes and broadens masculinity in a society that values equality.

Advertisement 3



Figure 5.6: KIA Sportage

This advertisement has been sourced from YouTube, KIA Motors Pakistan channel. The KIA Sportage is a selection of sport utility vehicles manufacturer. The advertisement watch time is 55 seconds.

The advertisement opens with a touching scene of a father soothingly putting his baby to sleep. A voiceover discusses mothers' traditional role in childcare, but emphasizes a unique departure by saying, "In my family, it was the mother's duty to care for the child, but my daughter likes my lullaby." The advertisement builds the narrative through personal family interactions, such as a father-daughter bond over tea preparation and the daughter applying cosmetics to her father. Family driving is the following scene. The advertisement ends with a phrase "Being different is good," and the Kia Sportage logo.

KIA Sportage: Multimodal Discourse Analysis

The advertisement's Multimodal Discourse Analysis has been done including its modes:

Textual/Verbal Analysis

First voiceover: "In my family, it was the mother's responsibility to care for the child," reinforces gender childcare stereotypes. The advertisement depicts the father as caring, pouring tea and singing lullabies. "And she likes tea made by me," the other voiceover, deviates from traditional standards. It challenges the notion of the detached father by showing a father actively nurturing his daughter. The phrase "I am a different kind of father" emphasizes that fatherhood has changed men. The voiceover claims, "and everyone says I am spoiling her", goes against the idea that fathers should play strict and detached. "Being different is not easy, but it is a fun ride like my Sportage, different from all other cars in Pakistan," says a third voiceover, comparing the dad's unique way of raising his kids to the Kia Sportage. The fact that there is a link between the father's parenting style and the Sportage's ability to think outside the box supports the advertisement's main claim. The Kia Sportage advertisement's slogan, "Being different is good," challenges individualism, social change, and taking chances.

Visual Analysis

Father lulling his daughter to sleep and conversing with his daughter while she puts makeup on him challenge male stereotypes. A compassionate, emotionally committed father challenges the masculine stereotype in the advertisement. Traditionally men are not considered emotional. The advertisement delicately and nuancedly portrays parenting, changing Pakistani masculinity stereotypes.

Audio Analysis

The advertisement's soundtrack challenges gender conventions and expands masculinity, supporting the plot. The advertisement's message of celebration from conformity is reflected in the soundtrack's change from a steady tune to a calmer one. The advertisement's tone change shows its emotional growth and the message that transcending gender norms can bring happiness. According to Herget et al. (2020), advertisement music enhances visuals and generates a subtle but significant connection. By carefully matching music to changing masculinity, the advertisement portrays social progress and the need for changing gender stereotypes in Pakistani media.

Spatial Analysis

The advertisement analyzes masculinity spatially to highlight how Pakistani media advertisements are redefining gender roles. The advertisement subverts gendered contexts by putting it in a feminine environment. Father disrupts social norms and creates a better domestic distribution of work by engaging with family, giving time to his child. This spatial choice successfully demonstrates Pakistani masculinity evolving and family gender roles breaking down.

Temporal Analysis

The advertisement accurately represents changing cultural views of masculinity, which supports the study's goal of examining masculinity representation in Pakistani media advertisements. The advertisement shifts from traditional to new parental expectations. It shows how cultural norms and ideas develop gradually rather than drastically.

KIA Sportage: Type of Masculinity

The advertisement embodies autonomous masculinity. The father's caregiving and emotional sharing with his family exemplifies masculinity that values egalitarianism, emotional transparency, and challenging gender norms. This advertisement challenges the macho paradigm by showing a man with these traits.

Advertisement 4



Figure 4: Pampers

This advertisement has been collected from YouTube, Pampers Pakistan official channel. Pampers is a brand of baby and toddler goods. Video lasts for 2:45 minutes.

The advertisement begins with a parent playing with his infant when his wife calls him for lunch. The father abruptly gives the baby to his partner and tells her to feed him. In the next scene, the father plays with the child as the mother does housework, then he asks her to make the baby sleep. The advertisement switches to a different day when the wife tells her husband she's leaving and gives him custody of their child. After her departure, the baby starts crying, father realizes the child needs a diaper change. After changing the diaper and comforting the baby, the father plays with him till he falls asleep. When the wife arrives, the father gestures for stillness, indicating the baby's drowsiness. The advertisement closes with both parents lovingly staring at their sleeping child.

Pampers: Multimodal Discourse Analysis

Here Multimodal Discourse Analysis has been done including its modes:

Textual/Verbal Analysis

The father's words, "Lo bhae, isko bhe khana khila do" (take him, feed him as well), "isy neend aa rahi ha, isy sula do" ("He is sleepy, make him sleep), reinforce gender norms that women care for children, separating masculinity from parenthood. Cahn (2000) studied the historical and current elements that strengthen the mother's primary caregiving role. He claimed that media reinforces the idea that mothers should care for their children. Therefore, this advertisement skillfully reinforces the idea of masculinity as passive and uninvolved in childcare. After being left alone with the infant, the father discovers he can care for him. The advertisement clearly displays "#DADS CAN CHANGE" to recognize fathers' adaptability to caregiving. This inspiring message encourages fathers to challenge gender stereotypes. Khawaja et al. (2024) called parental involvement in raising their children modern and good. The advertisement challenges the idea of men as passive caretakers and shows the father's path to active parenting to promote progressive masculinity that stresses emotional connection and active parenting.

Visual Analysis

The advertisement begins with a father bringing his child to his wife while she arranges lunch. The illustration emphasizes women's caregiving. The advertisement portrays the father as inert and dependent on his partner to raise their children, reinforcing the idea that males do not take part in child care. In the next scene when the baby is left alone in father's care, here the visual account changes, suggesting masculinity can shift, questioning the concept that masculinity is unchangeable. His attempts to comfort the crying baby challenge gender norms. Offer and Kaplan (2021) examined "new masculinity ideology," which emphasizes authenticity, self-awareness, and emotional expression. Similarly, the father changes in the advertisement through emotional expression and self-awareness. It stresses the father's emotional connection to his family and proactive support of his child, promoting fatherhood positivity. The advertisement closes with a loving, united, and joyful family image. The foreground phrase "#DADS CAN CHANGE" promotes active fatherhood and breaks male norms. It sums up the advertisement's purpose of shattering gender stereotypes and encouraging family equality.

Audio Analysis

Background music switches from steady to soothing instrumental notes to show the father's transformation and awareness that he can care for the infant alone. The song "Aj hoa ehsas tu rahe dil ke pass, tere liye aj ma badal jaun" questions masculinity's static nature.

Spatial Analysis

Advertisement placement shapes power and gender stereotypes. Domestic context encourages and challenges gender roles. It confronts masculinity by showing the father changing. Background, lighting, and colors assist

spatial analysis. While chaotic surroundings and gloomy lighting signal tension, warm and bright colors evoke empathy and affection.

Temporal Analysis

Contrary to macho stereotypes, the advertisement depicts a father's self-discovery and caregiver growth. The father's view of parenting and masculinity changes during the advertisement. Father's decision to give mother custody was initially perceived as gender stereotyping. Time alone with the child gradually changes the father. The advertisement depicts the father's emotional path from opposition to acceptance and caregiving through time analysis.

Pampers: Types of Masculinity

This advertisement follows Autonomous Masculinity. It features parents self-reflecting and defying gender stereotypes. His emotional openness and sensitivity contrast with masculinity's emotional distance. Fathers are often portrayed as distant authorities, according to Mocanu (2023). The advertisement shows how determined the father is to question societal norms and take a more open and fair view of what it means to be a man in today's world. The advertisement supports Eslen-Ziya et al.'s (2021) idea that male may perform chores around the house without feeling bad about it.

Advertisement 5



Figure 5: Tapal Danedar

This advertisement is taken from Youtube Tapal Danedar Official Channel. The advertisement lasts for 40 seconds.

This advertisement shows a couple's daily life. In a busy office, a woman who works hard gets a call from her husband. She says she has to be late because she has a lot of work to do. In the next scene, the wife sneaks back home to keep her husband from waking up. She collapses on the sofa. "Tea?" a soft voice asks, breaking the quiet, she is shocked to see her partner having two cups and waiting for her. "To phir chalti jay, tum mein aur ek cup chai," says a touching voiceover at the end of the advertisement.

Tapal Danedar: Multimodal Discourse Analysis

In this section Multimodal Discourse Analysis has been done including its modes:

Textual/Verbal Analysis

The wife's exchanges, "I will be late today, boss has assigned a lot of work," representing modern society's view of women as members of the working class. Nevertheless, her need to inform her spouse about her delayed arrival strengthens the notion that women are expected to provide explanations for their actions to men, so upholding male dominance. The husband's response, "Okay," exhibits understanding and encouragement, contradicting conventional portrayals of masculinity. Later, the woman returns home and finds her spouse waiting for her patiently. Upon receiving her remark, "You are still waiting," her partner responded, "You would have similarly been waiting for me". These utterances challenge the concept that only wives should cook or wait after their husbands. The husband waits and makes tea for his wife, signaling a fundamental gender and societal shift.

Visual Analysis

Marriage's challenges dominate the advertisement. Professional wife exhibits her employment role. This contradicts the concept that women are housewives. As Jeong (2022) noted in his study that women have traditionally performed household tasks, which has been encouraged by advertisements and media depictions of women. This current advertisement portrays a husband preparing tea. He is defying social norms. Facial expressions and body language build connection and transmit emotions. The husband's support and kindness contradict the assumption that males are emotionally distant. This situation challenges and promotes gender norms by depicting masculinity in multiple ways. The evolving gender roles in Pakistan propose a fairer division of domestic and professional tasks.

Audio Analysis

The advertisement's instrumental music relaxes. The background music represents sensitive, calm relationships. As the husband enters with tea, the rhythm accelerates, changing the advertisement's tone. In the scene, the woman is surprised and happy to see her husband care for her.

Spatial Analysis

Professional life is shown in the advertisement's corporate setting. This realm involves work, responsibility, and discomfort. This woman violates gender preconceptions and is professional. This event highlights women's workforce participation and challenges gender stereotypes about housework. Home symbolizes love, care, and family. This is where the husband brews tea. By cooking, the husband breaks social standards.

Temporal Analysis

Moving from work to home emphasizes women's multiple roles as spouses and professionals. It undermines stereotypical masculinity by highlighting the husband's domestic duty. The advertisement shows a woman working, coming home, and briefly talking to her partner. Improvement occurs with time. This sequence illustrates a working woman and her supportive spouse's daily life, which is crucial.

Tapal Danedar: Type of Masculinity

The analysis declares advertisement as Egalitarian Masculinity. This category includes husbands who understand, care for, and actively participate in feminine home tasks. The man in advertisement shows egalitarian masculinity by helping his wife, sharing housework, and acknowledging their sacrifices. He challenges gender norms to promote gender equality in a fair society.

DISCUSSION

Through the help of Multimodal Discourse Analysis, it can be seen that the Daari Mooch advertisement reinforces masculinity by stressing physical qualities like a well-groomed beard as crucial for male beauty and social success. It perpetuates the idea that a man's appeal depends on his appearance. The 7Up advertisement challenges masculinity. By portraying the husband cooking and caring for his wife, the advertisement redefines masculinity to include nurturing, emotional intelligence, and home equality. A husband who supports his wife's career and does housework challenges gender stereotypes in the Tapal Danedar advertisement. It promotes gender equality by redefining masculinity as empathetic, supportive, and sharing her burden. The Pampers advertisement shows a father's path toward active parenting, challenging passive masculinity. By emphasizing the father's ability to care for his child, it redefines masculinity as more self-sufficient and emotionally committed. The Kia Sportage advertisement shows a father who helps with childcare and housework, redefining masculinity. It defies the emotionally distant father stereotype by showing the father's emotional connection to his child and his willingness to do feminine things.

The types of masculinity are also highlighted here. Advertisement for Daari Mooch represents Dominant Masculinity. It depicts a cool, intelligent, and attractive male ideal. The 7Up advertisement shows Egalitarian Masculinity as a husband helps his wife with housework and emotional support, promotes a balanced partnership, and challenges gender roles. The Kia Sportage advertisement shows an emotionally involved father in childcare, displaying Autonomous Masculinity. Men's emotional distance and authority contradict this. A kind tea maker who supports his wife's career is shown in the Tapal Danedar advertisement. It promotes an equitable view of manhood by showing a man who supports his partner's career. The father's emotional openness and willingness to help with childcare in the Pampers advertisement shows Autonomous Masculinity. It shows modern masculinity values self-awareness and emotion. It is significant to note that none of the advertisements showed Subordinated Masculinity.

CONCLUSION

This study demonstrates that advertisements in the Pakistani electronic media are actively influencing and reshaping traditional notions of masculinity, sometimes even sustaining them. While certain advertisements uphold conventional masculine traits like physical attractiveness and social achievement, a growing number are transitioning towards more progressive depictions. Advertisements like these often show both equal and independent forms of masculinity, promoting traits like emotional intelligence, kindness, and sharing home duties. More and more Pakistani advertisements are taking a kinder, more open-minded view of what it means to be a man. They are calling for gender equality and a wider range of masculine traits.

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