

A Strategic Femvertising in Pakistani Top-Clothing Brands: An Analysis of Pseudo-Gendered Punchlines

Muhammad Waqar Amin

Lecturer in English Government, Murray Graduate College, Sialkot

Email: Waqaramin450@gmail.com

Musarat Yasmin

Associate Professor, University of Gujrat, Gujrat

Email: musarat.yasmin@uog.edu.pk

Abstract

Increasing presence of females in media has given way to femvertising as emergent field of study. Marketers are in competition with their competitors and as a result they carve out unique punchlines. The emergence of feminism and its acceptance by large number of women impacted every field of life advertisement was no exception. Pakistani clothing brands adopt very controlled femvertising and adjust punchlines according to the local culture. This is a strategic move adopted by the clothing brands. A comparative analysis is conducted to find out the key differences in punchlines and for this purpose data is collected from unisex and gender specific clothing brands. The collected data is categorized according to the themes and it is presented in three phases for getting better insight and key differences. This data is analyzed according to Consumer Customer Theory (Arnould & Thompson, 2005) for which qualitative approach is adopted for better elaboration of the data. Males are presented as custodian of tradition and heir of continuity whereas women are presented as custodian of household works, event manager, food provider to the gatherings. Wherever feminists' punchlines are formed they are collocated.

Keywords: femvertising, punchlines, marketers, unisex clothing brands, consumer, pseudo-gendered

Introduction

Social media has given voice to all suppressed classes of society. In developed societies gendered roles are in constant progression whereas, in developing societies roles are in debate. Advertising is integrated with gender studies by the researchers which has received academic attention, inviting many researchers to contribute immensely in the discipline. Erving Goffman (1979) is hailed as a pioneer researcher of the field of advertising in which he analyzed masculinity and femininity. Both these gendered roles are fundamental for the integrity of society. There

are numerous aspects which have subsidized to the upswing of femvertising; increasing roles of females in media industry, rise of cosmetic and boutique industry, the increasing trend of female specific accessories brands, the acceptance of females as major stake holders in market, and more importantly gigantic rise of social media marketing etc.

Women have been portrayed differently by different scholars who have focused on such topics; disproportionate representation of women and objectification of her body (McArthur & Resko, 1975; Lynn, and Harden & Walsdorf, 2004). So much attention has been given to women's treatment in advertisement as a result new terms such as "femvertising" and "ad-her-tising" have emerged. SheKnows Media's iBlog Magazine (2014) defined femvertising in the following words "advertising that employs pro-female talent, messages, and imagery to empower women and girls." The first femvertising is Dove's "Real Beauty" campaign (1994) which is widely considered as first femvertising campaign. It set the tone for rising trend and received much attention by the scholars, researchers, advertisers, and beauty product sellers. This shift in trend developed a separate fan base for beauty industry. The overwhelming success of Dove's femvertising attracted dozens of other brands (Bahadur, 2014a).

The portrayal of women in advertising is reflection of society because brands only target specific emotions, complexities which they consider, will attract attention of the public and buyers. Döring and Pöschl (2006) analyzed, exposure for specific stereotypes induces people to modify their behavior according to their dreams and how they want to be looked. Their societal roles are modeled against the reflection of media because an advertisement is repeated multiple times. The repetition of advertisement makes viewers unconsciously fall in the trap of the narrative being built by the advertisement. Though Femvertising has accumulated lots of fan following by changing trends and moving away from age-old gendered specific stereotypes but it has also attracted criticism by the sceptic critics. One of the criticism is brands are more concerned with slogans and trends

which are created by pro-women or their feminist leaders rather than to develop more balanced and constructive slogans which can be acceptable for both groups. In a similar case a 'female-friendly' tagline was developed by Virginia Slim in 1968: 'you've come a long way, baby'. Her tagline was more focused on selling women empowerment and targeting a specific audience because that advertisement was for cigarettes and only those women were considered smokers who were modern and active feminists.

The main objective of any advertisement is to draw attention of the viewers and readers towards the targeted products so that it may get sale boost and attract more customers. Advertising developed a separate industry with the invention of television and printers. After its birth it took no time to establish itself as the most productive selling media inviting all major brands at one platform (Khalid, 1990). Many other scholars ventured into this domain of research and conducted surveys and gathered data. Jackson (2003) also conducted a thorough study of brands. He concluded brands are 'a mixture of tangible and intangible attributes, symbolized in a trade mark, which if properly managed, creates influence and generates value' (p. 59). Even though brands are just products but they always figure out the method and words to seep into the consciousness of the buyers (O' Guinn et al., 2003). Pakistan is no exception to that like other countries public also trust media and they rely heavily on advertisements which are in the form of enactment or with picture stamps of their entertainment heroes, sports heroes or other prominent figures to whom people admire and follow. Product hunters are only attracted by eye-catching products and their punchlines which are taken from modern trends so these punchlines play with consciousness of the targeted audience. A clothing brands which targets women also target their dream look, attitude, confidence etc. The advertisements of these brands display result in gender bias with the use of symbols, signs pictures and word selection (Furnham & Bitar, 1993).

This is quite obvious that all the brands whether they are selling clothes, cosmetics, accessories or shoes have main aim to find out the most appealing way to capture the attention of the

audience. Algorithm of media is great help to conduct surveys and homework. It guides them what punchlines provided more turnover in term of sale. The algorithmic data helps marketers to develop trendy punchlines. Their focus is on trend which forces them to create pseudo punchlines which are based on dreams. These dreamy punchlines help them to rake out the ambitions and unfulfilled desires of the audience which may have different connotation in the advanced countries but the audience of developing countries like Pakistan are still dreaming about those pseudo realities that brands are lighting up.

This study is conducted to find out the difference and gendered bias. Marketers target market and they regard ambitions, wishes, dreams and trends very highly but the ideology of the society is never absent from their adverts. This study is based on the assumption that marketers create pseudo punchlines which serve dual purpose. It attracts females and also satisfies stereotypes of the society. Countries like Pakistan have their own cultures and religious dogmas which curtail modern feministic approach. Women are looked as housewives who are entrusted with kitchen duties and home maintenance. They are shown bright and attractive dreams by the marketers which are never devoid of soft reminders about their first duties. A comparison has been made to find out the different approaches by local marketers for both sexes which are replete with societal stereotypes. There is contrasting difference between the punchlines of top Pakistani clothing brands when they post about the clothes of women and man. These research questions have been formulated to funnel the hypothesis.

Research Questions

RQ 1. How does femvertising effect the punchlines of Pakistani clothing brands?

RQ 2. What strategies do marketers adopt to attract buyers?

RQ 3. What are the key differences in punchlines of male and female clothing brands?

Literature Review

The rise Feminist movements have given input to academic discourse and many social movements inspiring both researchers

and social activists. The main thesis of feminism is to raise voice over the prevailing gender-based inequalities and advocate for women's rights. It was a reaction against patriarchal system and discrimination, it advocates equal rights irrespective of gender (Hooks, 2000). The world of media is dynamic and very calculated as everything is asynchronous and all the discussion is audience specific with certain goals (Read & Jean, 2021). These goals are predefined by the marketers which can be summed up in the following expression "cognition-emotion-idea" model. Fashion industry is highly visual industry where glamour, bright colors, and every prominent aspect is spot lighted (Rituraj & Scheidl, 2021)

Advertising has developed into an independent industry with multiple aims. The influence of feminism over advertisements is historically critical and transformative as it started from portraying women as submissive, custodian of domesticity and beauty (Goffman, 1979; Kilbourne, 1999) reaching to modernity, bold, strong and standing tall at equal status with men. Exploration of different advertisements yields different results. These adverts are also gender specific as they represent both man and women differently when adverts are directed they are scripted in such a way that reflects a culture in which they are transmitted. These adverts persistently reinforce the dogmas and stereotypes of the society for which they are scripted. Adverts of women portray them as male dependent housewives, attractive objects who look to use some accessories for the glorification of their beauty that may attract their husbands (Craig, 1992). Pakistani adverts are no difference where women models are offered roles when kitchen accessories, adverts of baby pampers, and sensual products, are displayed. They are portrayed as sex objects and custodian of family and kitchen related items whereas men are portrayed as confident, stylish, smart professional and forerunners of family. In a similar work Kilbourne (1999) also found women in adverts projected as sensual figures and their certain body parts are made prominent that create fake images in other women encouraging them to buy that product so that may look presentable for their men. Pakistani

adverts also employ similar techniques and project women as beautiful figures who only earn their respect through the beauty of their body rather than their skills or other abilities.

Studies suggest that despite the progress women have made in their career, rights, and societal acceptance still there exists many media bodies which project them as stereotypical on different occasions (Sivulka, 2009). Since there was regular and immense influx of negative ascriptions surrounding women's role in society but the economic gain by women and their entailment to inherited properties have put them into limelight and messages have been converted in positive from negative. This trend is due to acceptance and validation of women as prospective market for the marketers as a result they create adverts to appeal to the emotional and psychological state of the women. Venturing into such research shows emotional tactics by the marketers are meant to arouse influential and behavioral response in the buyers (Bulbul & Menon, 2010).

The traditional trends of gender depiction in advertisement has been male dominated with females being submissive, emotional, sensitive, limited to domestic roles and objectified (Eisend, 2019; Tschla, 2020). The portrayal of women in advertisements is an emblem of rigid male and female binaries representing society in the world of media as it is portrayed in real world.

Marketers always look to identify the common themes which bring consumer emotionally in alignment with the product as they aim to build rapport. Aspirational advertisements are scripted by professionals who conduct a thorough study based on the algorithm to find out the successful adverts which are most influential in Millennials and GenZ consumers (Nielsen Global Trust in Advertising, 2015). Adverts are geographical variants as they are scripted. Adverts inspire the targeted consumers and every brand conducts a thorough survey to figure out the punchline that would hit bullseye.

The concept of culture differs in terms of geographical boundaries and societies. Consumer Culture Theory takes culture in its own way i.e., "a fairly homogeneous system of collectively

shared meanings, ways of life, and unifying values shared by a member of societies (e.g., Americans share this kind of culture; Japanese share that kind of culture)” (Arnould & Thompson, 2005, p. 868–869). Consumer culture theory refers culture as consumer’s actions, behavior and belief which convince them to take decision based on “heterogeneous distribution of meanings and the multiplicity of overlapping cultural groupings that exist within the broader socio-historical frame of globalization and market capitalism” (Arnould & Thompson, 2005, p. 869).

Methodology

Femvertising has revolutionized the media world after rising and acceptance of feminism. Adverts transformed from male centered content to female centered and females getting fair share of space in media. Adverts are scripted and produced based on the public engagement and sale phenomenon even multinational companies advertise in the local language and trends. The aim of this study is to investigate the punchlines of clothing brands which focus on local trends. This study is a gender specific study. It is conducted on the hypothesis; femvertising in Pakistani clothing brands is pseudo gendered as women in developing countries do not enjoy actual liberty which they dream to have. Their dreams are materialized by clothing brands through the eye-catching punchlines though not in reality as their aim is to target prospective buyers for that purpose clothing brands create pseudo punchlines which are not reality based in Pakistani context.

Consumer customer theory (Arnould & Thompson, 2005) is adopted as research model for this study and data is collected from Facebook pages of top women clothing brands (J., Bonanza, Almirah, and Sapphire) some of them are also unisex clothing brands and top man clothing brands (Royal tag, Charcoal, and Equator). Some of female clothing brands also sell male clothes as well so the data is collected from the punchlines of these brands which is analyzed and contrasted. Timespan has been set as criteria for data collection and for that purpose only the facebook posts of the month of March are collected. The month of march was the holy month of Ramzan with Eid coming at the end of the

month so only Eid related posts are taken as data for this study. The sample is collected based on themes which are coded after the thorough analysis of text. Qualitative method has been used for data analysis as it provides enough space to discuss the finding and it is also suitable for this study as well.

Data Analysis

Table: 1 Punchlines from Unisex Clothing Brands

Sr. No	Themes	Woman	Man
1.	Festivity	Festivity, elegance, and grace—wrapped in one collection. Don't miss your last chance to order before Eid and celebrate in style.	Festive finesse, tailored for the modern man. Elevate your Eid look with classic styles that never go out of fashion.
2.	Sophistication	Refined, radiant, and just the right touch of glamour. Find your perfect ring, available only in stores.	Refined tradition meets effortless style in The Festive Eid Kurta Pajama collection. Crafted with rich fabrics and intricate detailing, these timeless pieces are designed for celebrations that leave a lasting impression.
3.	Celebration	Celebrate the season in style with the Festive Eid—your go-to for effortlessly elegant looks, from subtle charm to statement glamour.	Celebrate Eid in style with outfits that define elegance. From classic silhouettes to modern details, find the perfect festive wear for men.

4.	Style	Style that shines as bright as Eid! Perfectly curated for the trendsetters of tomorrow.	Style that keeps up with their energy! Explore trendy and comfortable outfits for boys, perfect for every occasion.
5.	Product	Grace in every stitch, elegance in every thread—this is festive wear redefined. Discover the essence of tradition with a modern touch.	Grace in every thread. Celebrate the festive season in impeccably tailored shalwar kameez, designed for effortless style and comfort.

Festivity

This study is conducted in Pakistani context with local culture in consideration. The above presented table is categorized based on themes with comparative presentation. A thorough analysis of data is piloted to find out the recurring themes for data presentation. Data of male and female clothing brands is compared to find out the difference and gender specific expressions. A detail insight into the data yield very unique results. When we analyze the first theme ‘festivity’ we find use of different lexical choices in both the constructions; elegance and grace are used in women related punchlines. These words reflect delicacy and femininity whereas the words ‘tailored’, ‘modern man’ and ‘classic style’ are used in male related punchlines to represent continuity of males in the society. The word ‘tailored’ show awareness of the product which is different from female related punchlines where the focus is on the effect of product on females creating pseudo effect.

Sophistication

Analysis of second theme also produces similar results with special focus on ‘refined’, ‘radiant’ and ‘glamour’ also highlights the need to be attractive and welcoming for the males. On the opposite side, male punchlines are supplied with the

expressions of ‘refined tradition’, ‘effortless style’, ‘crafted’, ‘rich fabric’, ‘intricate detail’, ‘timeless pieces’, and ‘lasting impression’ are emblem of tradition and continuity guaranteeing male dominance. These expressions show adept detail of the product and its benefit for the males. These different expressions and their use show the priority of the brands which are clearly creating pseudo punchlines to attract the customers and fit in the culture.

Celebration

Third theme in the above table is ‘celebration’ also proceeds in the similar way for female related punchlines with key lexical entries; ‘elegant looks’, ‘subtle charm’ and ‘statement glamour’ whereas, male related punchlines are replete with ‘Classic silhouettes’, ‘modern details’, ‘perfect festive’. The pattern continues from the previous trends and again male punchlines are reflection of perfection, and continuity whereas female punchlines are emblem of glamour, delicate and refined personality which has ultimate aim to attract males and look presentable for them.

Style

This routine continues even in the fourth theme where the lexical inventory extends to the words ‘shine’, ‘bright’, which are used with expressions like ‘perfectly curated’, ‘trendsetters of tomorrow’ even the use of these expressions proves to be pseudo as these expressions are used with female specific entries which continually are used in all the female related punchlines. This combination is used to create mixed feelings and controlled feminism which is cultural specific and fits well in the context of Pakistan. Male punchlines give different impression. The use of lexical choices like ‘energy’, ‘explore’, and ‘comfortable’ are also representative of males. Energy is an emblem of active and energetic behavior whereas explore also shows the range a male has in term of his social repertoire. The use of the word comfortable is also preferred for male related punchlines as compare to female related posts.

Product

Moving forward, building on the previous discussion the fifth theme is labelled as ‘product’. Both punchlines begin in

similar style but maintain different sense. Female punchline begins as ‘Grace in every stitch, elegance in every thread’ and male punchline as ‘Grace in every thread. Celebrate the festive season in impeccably tailored shalwar kameez’. In the first utterance the deliberate collocation of ‘Grace’ with ‘stitch’ and ‘elegance’ with ‘thread’ is tantamount of assigned household chores for females in Pakistani social set up.

Whereas in other utterance ‘Grace’ is collocated with ‘thread’ and ‘impeccably’ with ‘tailored’ are reflection of awareness, knowledge about the product which combines with perfect personality of males. Males are presented as perfect and impeccable personalities who opt for alike product and female are worker, house manager and they prepare their dresses for their personality with personal effort which is evident from the words ‘stitch’ and ‘thread’. In male related post ‘thread’ and ‘tailored’ are wholesome terms differentiating from female related posts where the word ‘stitch’ represents segments and small chores.

Table: 2 Punchlines from Man’s Clothing Brands

Sr. No	Themes	Man	Man
1.	Gender	Refined, classic, and made for the modern man—our waistcoat collection adds the perfect finishing touch to your festive look.	Almirah’s Men’s Fragrance Collection is crafted for those who leave a lasting impression. Find your signature scent today.

2.	Festivity	Timeless tradition, redefined. Elevate your festive style with classic shalwar kameez, crafted for sophistication and ease. Perfect for the celebrations ahead.	Step into the Festive season with traditional charm and sophistication! Our Men's Kameez Shalwar Collection brings you the perfect combination of heritage and contemporary fashion. Rich textures, exquisite embroidery, Soft & breathable fabrics ensures all day comfort.
3.	Professionalism	Soft & breathable round neck T shirt in Olive color! Attention to details, with visible yet minimal front embroidery, this t shirt is made of 80% cotton & 20% polyester.	Blended wash n wear Cream colored Shalwar Kameez! Grace your Eid festivities by our New Ethnic Collection! The embroidered band and front placket are the centre of attention, further detailed with straight shirt cuffs!
4.	Season Specific	Styling our latest Honeycomb textured fabric T Shirt, which is made of 95% cotton, 5% spandex, to suit your summer fits!	An oversized solid color, textured polo shirt that is breathable and easy to carry on blazing days!

5.	Event specific	Style your Eid Outfit & give it a festive look by adding waistcoat! This Waistcoat is made from premium cotton net with unique chest patch pockets and fabric buttons!	The memories we create and the bonds we cherish are what Eid is all about. Our traditions are fundamental to who we are, and our ethnic collection reflects that fine craftsmanship and heritage.
6.	Workplace	That 1 guy, jo roz office sab se alag dressing karkey aata hai.	From weekday hustle to weekend chill, our casual collection has you covered. Stay stylish, stay comfortable!
7.	Personality trait	A collection that embodies sophistication and timeless charm—crafted for the modern man who values tradition with a touch of elegance. Experience the Wasim Akram Collection, where classic craftsmanship meets contemporary style.	Outfits as bright as their smiles! Dress them up for a joyous Eid celebration.

Gender/ festivity/professionalism

The data of the above presented table is representative of men's clothing brand. The data is arranged according to the themes identified from the collected data. The use of specific lexical choices makes it unique and different from the lexical choices adopted by the women's clothing brands. The lexical choices adopted by men's clothing brands are; 'perfect finishing' and 'crafted'. Both the expressions are emblem of professional register. The clothing brands are marketing according to the stereotypes of the local society. 'lasting impression', is used to represent durability of the product and the focus of males who look to maintain impression and dominance that may last long. In

the same strain 'textures' also signifies the fineness and impression of the product and quality of its surface which may feel satisfactory to the male buyer. The other expressions 'exquisite embroidery', 'breathable fabric' are expressive of males depended of the functionality of the product and its importance for them in terms of weather and events. Then expression like "visible yet minimal front embroidery" is used. One thing is quite obvious from the expression that brands are so conscious about their choice of lexical items and expressions that they look to give authentic detail about the product. First the use of the word visible was required but the denial of complete visibility is also made quickly to avoid the misleading impression to the male buyers who are regarded as aware and educated about the product they want to buy. This point is also identical from "T-shirt is made of 80% cotton & 20% polyester" where clothing brands always provide true percentage of cotton and polyester with other minor detail of the product maintenance. In the subsequent utterance "The embroidered ban and front placket are the center of attention, further detailed with straight shirt cuffs!" are also obvious. This shows trust of brands on the awareness of males who are taken as sensible and fully aware about the quality of the product.

Season specific

In the theme 'season specific' the use of 'Honeycomb textured' and minute detail of clothe with 95% cotton and 5% spandex which qualifies it suitable for summer season. Then apt term 'breathable' is used to create perfect impression about the product which fits well in blazing heat of summer season.

Event specific

This is contrasting with the theme titled 'event specific' where the division of cotton percentage and spandex is replaced with 'premium cotton' fulfilling the requirement of festive event of eid. The words like 'craftsmanship' is also representative of perfection in tailoring the dress synonymous to males' dominance and control of the things.

Workplace/ personality traits

Another theme with the tag of ‘workplace’ is worth comparison with females. The word ‘office’ and ‘weekday hustle’ and ‘weekend chill’ are used as acknowledgement of males’ claim of over burden and extra effort when females’ household activities are compared.

Table: 3 Punchlines from Women’s Clothing Brands

Sr.No	Themes	Women	Women
1.	Gender	This combination of soft pinks with sea green and off-white embroideries is perfect for the woman who embodies delicate femininity.	Flowing, flattering, and perfectly feminine.
2.	Festivity	Our lilac floral organza suit is the perfect blend of grace and festivity. A dreamy look for every special moment!	Festivities just got more fashionable! From casual gatherings to elegant dinners, find your go-to look with Bonanza Satrangi.
3.	Professional	Layer, mix, and match to create an Eid outfit that’s uniquely yours.	Soft florals, delicate embroidery, and effortless grace—this Eid, embrace femininity with a touch of timeless charm

4.	Workplace	Iftar Ready Looks – A vibrant plum ensemble, embroidered to perfection for your festive gatherings.	Dawat vibes and stitches styles!
5.	Events specific	Eid calls for effortless grace—adorn yourself in rich hues and delicate embroideries from The Saree Edit.	Eid ka jora? Check. Shoes? Check. Bag? Let us help with that!
6.	Season specific	From dawn to dusk, our Ready-to-Wear Spring Summer pieces are here to keep you looking fabulous.	Soft florals and intricate details for a timeless summer look.
7.	Personality trait	Bold, Beautiful, Festive! Make a statement this Eid with rich hues and intricate gold details.	Bold. Bright. Unapologetic.

Gender

Clothing brands post different punchlines when compared to males' clothing brands. The use of adjective 'soft' with 'pink' making perfect choice for 'delicate femininity'. In the other punchline of the same theme the product is introduced as 'flowing, flattering, and perfectly feminine'. Here again adjectives are used to create soft image and women's role in stereotypical society is again made prominent. An ideal woman is considered 'flowing' because she is homeless and moves from one home to another. She also 'flatters' because her husband always need positive and supportive words from his wife.

Festivity

Next theme 'festivity' is also a supportive hint to the already built argument. Marketer has used 'a dreamy look' as eye-catching expression which prove the thesis of this study. Women

yearn for dreamy look which is only present in their dreams without getting materialized.

In the other construction ‘gathering’ is collocated with ‘dinner’ which is also different from males’ related punchlines. Women are entrusted with duties of arranging gathering and dinner for them in Pakistani societies. This formation of word combination forms a pseudo impression for the women who are encouraged to dream but their duties and responsibilities are also reminded in posts.

Professionalism

Other lexical choices such as; ‘layer’, ‘mix’, and ‘match’ are used with eid outfits. These terms are generally considered kitchenette terms deliberately used to market clothes. Here again women’s basic role in the society is reminded with their freedom over selecting and buying of dresses of their choice. In the other similar post, a construction with unique lexical combination i.e., ‘soft florals’, ‘delicate embroidery’. ‘effortless grace’ and ‘touch of timeless’ is uniquely constructed with words culturally associated with women but these words are collocated with words that have either neuter value or male impression in them.

Workplace

“Workplace” is another theme replete with local values and culture e.g. ‘Iftar ready looks’, ‘A vibrant plum’. ‘Festive gathering’, ‘Dawat vibes’, and ‘stitches style’. A sense of entrusted duty is clearly obvious from these expressions. Looks are iftar ready which also females’ duty in muslim families and their look is also compared with plum another food related item. The gatherings are full of festive and dawat are culturally female’s extra duty beside their routine matters. Women are supported and encouraged to be vibrant but as vibrant as plum with stylish look which must not drive her Iftar duties and their style is not discouraged until it is stitched by their own effort as per strict protocol of society.

Event specific

Event specific theme also holds supportive detail of the ongoing argument. Women adorn embroidered dresses but they should be delicate whereas second string of this theme is perfect

example of check imposed on women by the cultural norms and their males on them. The structure has three question marks i.e., Eid ka jora? Check, shoes? Check. Bag? which is clear emblem of constant check imposed by the society.

Season specific

Next theme is season specific where the expression ‘dawn to dusk’ highlights their commitment to the family which is complete contrast with male related punchline. In the second string the adjective ‘soft’ and ‘intricate’ is used again reminding them about their femininity which is supposed to be delicate, tender and soft. In the last theme women’s personality traits are made eminent with expressions like, “Bold, Beautiful, Festive!” and “Bold, Bright, Unapologetic”. These expressions are clear point of pseudo-gendered punchlines. Bold is used with beautiful mean a woman can be bold but she must stay beautiful for the males and bright as well if she wants to be unapologetic because her physical appearance should stay like a woman.

Discussion

Presentation of data is arranged according to themes which were analyzed from the data. Three tables are arranged to compare the common themes from both the sexes. Clothing with topic rating and highest customer traffic have been selected for the analysis. The themes are contrasted for both male and female related punchlines. The results prove that marketers have been very creative as they strictly follow the cultural trends. Pakistani culture is mixture of local norms and religious teachings. Marketers use lexical choices which maintain impression of domination and continuity whereas for female posts they use the words like soft, delicate, flowing and flattering to represent gender.

Analysis of second theme also proves thesis of this study lexical choices that represent elevation of males in the local society are used which is different from the choices taken for female posts where gathering is accompanied by dinner and looks are dreamy. This combination creates pseudo-gendered punchlines which are in align with local scenario. Workplaces of males and females are also contrasted to get key difference. Male related posts are constructed to create impression that males are

hard workers who stay busy in their professional life throughout the week and deserve some chill time towards the end of the week which is a complete opposite to the posts of female brands where looks come after their Iftar duties are concluded and vibes are dawat specific which is strictly considered women's duty in Pakistani culture. Women's style is not associated with their personality rather it is associated with the product and they also have to stitch their style it does not come easily as for men. When it comes to introduction of season specific product the male related punchlines are constructed professionally with special focus on functionality of the product which shows that marketers trust the awareness of males and they also look to educate them about the product.

In some punchlines the product is presented with tagline of percentage of cotton and spandex used for manufacturing of the product. In similar posts where females are presented with different construction of punchlines. Women's household duty is highlighted and their routine from dawn to dusk is reminded. Even though in some posts the punchlines begin with the word bold and ends with unapologetic still the inclusion of words like beautiful and bright lessen the effect. Women are served with feminist posts but these posts never look to break away from the cultural scenario of Pakistani context. They are constantly kept in check as they are kept in the male dominated societies. Even the syntactic structures are created with three consecutive question marks.

Conclusion

The whole discussion can be summed up now after the thorough analysis of the data with results yielding findings which prove the hypothesis of this study. Pakistani brands are culturally consistent with the local norms and create pseudo-gendered punchlines that would attract the buyers based on the attractive punchlines from feminists' perspective and eye catching slogans but the effect of these slogans is mitigated by inclusion of lexical choices which are kind of cultural reminder. Marketers adopt various strategies to attract buyers and femvertising is one of them. They adopt femvertising to the local culture as a result very controlled feminist punchlines are constructed which are completely different from the punchlines of male clothing brands.

References

- Arnould, E. J., & Thompson, C. (2005). Consumer Culture Theory (CCT): Twenty Years of Research. *Journal of Consumer Research*, 31(4), 868–882.
- Bahadur, N. (2014a, January 21). Dove ‘Real Beauty’ campaign turns 10: How a brand tried to change the conversation about female beauty. *HuffPost Women*. Retrieved from: http://www.huffingtonpost.com/2014/01/21/dove-real-beauty-campaign-turns-10_n_4575940.html
- Bülbül, C., & Menon, G. (2010). The Power of Emotional Appeals in Advertising. *Journal of Advertising Research*, 50(2), 169-180. doi:10.2501/s0021849910091336
- Craig, R. S. (1992). The Effect of Television Day Part on Sex Portrayals in Television Commercials: A Content Analysis, *Sex Roles*, vol.26, pp.197-211.
- Döring, N., & Pöschl, S. (2006). Images of men and women in mobile phone advertisements: A content analysis of advertisements for mobile communication systems in selected popular magazines. *Sex Roles*, 55(3-4), 173-185.
- Dove. (n.d.). The Dove Campaign for Real Beauty. Retrieved from: <http://www.dove.us/SocialMission/campaign-for-real-beauty.aspx>
- Eisend, M. (2019). Gender roles. *Journal of Advertising*, 48(1), 72-80.
- Furnham, A. & Bitar, N. (1993). The Stereotyped Portrayal of Men and Women in British Television Advertisements, *Journal of Sex Roles*, vol.29:2, pp.297-310. Department of Psychology, University College London, UK.
- Goffman, E. (1979). *Gender advertisements*. Cambridge, MA: Harvard University Press
- Jackson, D. (2003). *Sonic Branding: An Essential Guide to the Art and Science of Sonic Branding*. New York: Macmillan.
- Khalid, R. A. (1990). *Concepts of Journalism*. Karachi: Orient Journalism. Orient Publishing Co. Karachi.
- Kilbourne, J. (1999). Beauty and Beast of Advertising, *J. Homosex.*, vol.31:12.
- Lynn, S., Hardin, M. & Walsdorf, K. (2004). Selling (out) the sporting woman: Advertising images in four athletic magazines. *Journal of Sport Management*, 18, 335-349.
- McArthur, L., and Resko, B. (1975). The portrayal of men and women in American television commercials. *The Journal of Social Psychology*, 97(2), 209-220.
- O’ Guinn, T.C., Allen, C.T. & Semenik, R. J. (2003). *Advertising and Integrated Brand Promotion* (3rd ed.). USA: Thomson.
- Read, T., & Jean, C. (2021). Using social media and photo-identification for sea turtles of New Caledonia. *Mar. Turtle Newslett*, 162, 25-29.

- Rituraj, R., & Scheidl, R. (2021). Stability Analysis of Spools with Imperfect Sealing Gap Geometries. *International Journal of Fluid Power*, 21(3), 383-404. <https://doi.org/10.13052/ijfp1439-9776.2135>
- Virginia Slim's (1968) <https://youtu.be/da0EUKh-8cE?si=n4wXKQYfWZ-8AeW4>
- Sivulka, J. (2009). *Ad women: How they impact what we need, want, and buy*. Amherst, NY: Prometheus Books
- SheKnows Media, (2014). 'Femvertising infographics 2016', available at: www.sheknowsmedia.com/attachments/3224/SheKnows-Media-Femvertising-Infographic-2014.pdf (accessed 16th April 2025).
- Tsichla, E. (2020). The changing roles of gender in advertising: Past, present, and future. *Contemporary Southeastern Europe*, 7(2), 28-44.