

Stereotyping of women as a domestic being in Bangladeshi television commercials:
A critical study of discourse

Thesis submitted in partial fulfillment of the requirement for degree of Master of Arts in
English

Submitted by:

Abu Reza Nurul Haq

2009-2-93-003

Supervisor:

Dr. Muhammed Shahriar Haque

Associate Professor

Department of English

East West University

Date of Submission: August, 2011.

To

An evergreen youth

Whom I lost forever,

Nawajish-ul-Kabir, Mishu (1984-2009)

ACKNOWLEDGEMENT

All praise goes to Allah, who let me accomplish such a huge task. At times there were several frustrating moments. It was the encouragement, devotion and dedication of my parents that helped me to get through the rough times and inspired me to complete my dissertation.

I would like to take the privilege to express my gratitude to my honorable supervisor Dr. Muhammed Shahriar Haque, Associate Professor, Department of English, East West University for his scholastic guidance, helpful comments which enabled me to successfully complete my research.

I am indebted to Mahmuda Akhter, a Graduate Teaching Assistant, for giving me valuable suggestions on several sections of the research which appeared confusing. I am also grateful to Farina Haq, also a Graduate Teaching Assistant, for her feedback and suggestions.

Last of all, I would like to express my deepest gratitude to my brother Abu Naim Raisul Haq for helping me with his excellent computer skill.

DECLARATION

I hereby declare that this thesis is based on my original work except for quotations, citations, which have been duly acknowledged. I also declare that it has not been previously or concurrently submitted at other institutions.

Abu Reza Nurul Haq

2009-2-93-003

Name: Abu Reza Nurul Haq

ID 2009-2-93-003

Department of English

EAST WEST UNIVERSITY

This thesis has been approved and accepted for fulfillment of the requirement for Degree of Master of Arts in English.

Received on:.....

Rating:.....

Comments:

.....
.....
.....
.....
.

ABSTRACT

Traditionally it is believed that men and women have different sets of gender roles (Giddens, 2006; Schaefer, 2010; Miaji 2010; Spencer, 1997; Rao, 2007). Parsons and Bales, two Functionalist theorists, say (in Schaefer, 2010), women should concentrate on domestic life and become anchored in the family as wives, mothers and household managers; on the other hand, men are supposed to focus on livelihood and become anchored in the occupational world outside the home. In Bangladeshi context, women are only responsible for doing household chores, cooking, washing and rearing children (Sultana, 2011; Balk, 1996). On top of that it is believed that women are not supposed to go outside for professional jobs (Balk, 1996). These gender stereotypes impede the development of a society as these destroy individual talents to some extent (Schaefer, 2010). At present these stereotypical beliefs have changed as nowadays women do not only keep themselves associated with household chores but also they are equally concerned about their career (Rao, 2007: 820). Belch and Belch (2006) say that women are depicted as preoccupied with beauty, household duties and motherhood in television commercials that debases the status of a woman. It appears that in television commercials stereotypical portrayal of women is still present.

The aim of the research is to find out whether the stereotyping of women as a domestic being is present in Bangladeshi TVCs. This is a study from CDA perspective as CDA focuses on the hidden agendas of a society and makes people conscious about the hidden structures embedded in it (Haque, 2008). The research has adopted the three dimensional

approach of Fairclough (1995) to analyze the data. The study focuses on whether women are portrayed as a domestic being in Bangladeshi TVCs, if this stereotyping is related to power and how this stereotyping reinforces social myths. As the data of the research, 40 TVCs were collected over a time period of five months (from January 2011 to May 2011) from all the Bangladeshi television channels except one. The findings of the study suggest that in Bangladeshi TVCs women are portrayed as domestic beings who are responsible for cooking, washing, rearing children; it seems that they love to lead a domestic life in home. These stereotypical images of women degrade the status of Bangladeshi women. In Bangladesh there is no proper law to control or regulate advertising (Urme, 2011). Therefore, a regulatory commission, consisting of lawyers, women right activists, advertisers, media personalities and CDA analysts, might be formed to regulate the portrayal of women in Bangladeshi TVCs.

TABLE OF CONTENT

DEDICATION	II
ACKNOWLEDGEMENT	III
DECLARATION	IV
APPROVAL SHEET	V
ABSTRACT	VI
TABLE OF CONTENT	VIII

CHAPTER I

INTRODUCTION

1.1 Introduction	01
1.2 Problem statement	01
1.3 Purpose statement	02
1.4 Central research questions	03
1.5 Significance	03
1.6 Delimitations	04
1.7 Limitations	04
1.8 Operational definition	04
1.8.1 Stereotyping	04
1.8.2 TVC	04

CHAPTER II

LITERATURE REVIEW

2.1. Mass Media	06
2.1.1 Definition of Mass Media	06
2.1.2 Various Forms of Mass Media	07
2.1.3 Functions of Mass Media	08
2.1.4 Stereotyping in Mass Media	08
2.2 Advertisement	09
2.2.1 Functions of ad	10
2.2.2 Advertising Media: Different Types of Advertisements	11
2.2.3 Discourse in Advertisement	12
2.2.4 A Brief History of Advertisement in Bangladesh	13
2.2.5 Society, Culture and Advertisement	14
2.2.6 Codes and Ethics in Advertisement	15
2.3. Stereotypes	16
2.3.1 Gender Stereotype	16
2.3.2 Functionalist approaches	18
2.4 Focusing on Bangladeshi Women	19
2.4.1 Gender Stereotyping in Bangladesh	21
2.4.2 Women Development	21

2.4.3 Empowerment of women	22
2.4.3.1 Rural Area	22
2.4.3.2 Urban Area	23
2.5 Women in mass media	24
2.5.1 Women in Advertisements	25
2.6 Critical Discourse Analysis (CDA): A Brief History of CDA	26
2.6.1 The Concept of CDA	27
2.6.2 Discourse, Ideology and Power	27
2.6.3 Some tenets and objectives of CDA	28
2.6.4 Beyond Academia	29
2.6.5 Media discourse: A major field of research	30
2.6.6 Fairclough's Three Dimensional Framework	30
CHAPTER III	
METHODOLOGY	
3.1 Research Design	32
3.2 Theoretical framework	32
3.3 Setting	33
3.4 Sampling	33
3.5 Research instrument	33
3.6 Data collection procedure	34
3.7 Data analysis procedure	34
3.8 Obstacles	34
CHAPTER IV	
RESULT AND DISCUSSION	
4.1 Introduction	35
4.2 Textual analysis and interpretation of the TVCs	35
4.2.1 Duration	36
4.2.2 Setting	37
4.2.3 Occupation	38
4.2.4 Story outline	40
4.3 Findings in terms of central research question	41
4.3.1 Discourse, ideology and power: Motherhood	42
4.3.2 Rearing Children	44
4.3.3 Women as family cook	45
4.3.4 Women as cleaner and washer	49
4.3.5 Women as ease-loving being	52
4.3.6 Domestic violence	53
4.4 Conclusion	54

CHAPTER V	
CONCLUSION	
5.1 Introduction	56
5.2 Summary of the Findings	56
5.3 Contribution to Research	58
5.4 Practical Implication	58
5.5 Recommendation	58
5.6 Further Studies	59
5.7 Conclusion	59
REFERENCE	61
APPENDIX-A	64
APPENDIX-B	76
BIOGRAPHY OF THE RESEARCHER	77

CHAPTER I

INTRODUCTION

1.1 Introduction

Although in the past women development did not receive much attention and their empowerment along with education seemed even unnecessary to some extent (Forkan, 2011), the concept has been changed nowadays as women started availing themselves of the empowerment opportunities in all the civilized countries (Rao, 2007: 820). Rao (2007: 820) says that women at present do not only keep themselves associated with household chores; now they are equally concerned about their career. Still women are depicted as preoccupied with beauty, household duties and motherhood or shown as sexually provocative objects in television commercials (hereafter TVC) (Belch and Belch, 2006: 766). It appears that these gender stereotypes in mass media debase the status of women in modern world which hinders the advancement of women. This study aims to analyze the discourse of Bangladeshi TVCs to find out stereotyping of women as a domestic being in mass media.

1.2 Problem statement

Gender equality has been enshrined in several national and international laws; for example, the 28(2) article of “The Constitution of Bangladesh” says “women shall have equal rights with men in all spheres of state and public life” (in Rahman, 2008: 284). Therefore, women are supposed to exercise the equal right and power. Pointing at women as “a subordinate and oppressed group”, Schaefer (2010: 262-263) says that women

remain noticeably 'underrepresented' and they have made a slow progress as the society is run by male dominating institutions. In addition, to illustrate the functionalist view, Schaefer (2010: 261) says "women become anchored in the family as wives, mothers and household managers; men become anchored in the occupational world outside the room". This stereotyping of women as domestic being seems to be quite apparent in TVCs as Ranzetti and Curran (1992: 120) say "in television commercials, women most often demonstrate household cleaning products, personal care items and food". In Bangladeshi context, it is believed that women are responsible for cooking, washing and rearing children and women are not supposed to go for professional jobs; furthermore, they should depend on the men as mass people think that nature has made men superior and decision maker (Sultana, 2010; Sultana, 2011). This gender stereotyping might deprive society of the contributions of many talented individuals (Schaefer, 2010: 261). The study focuses on whether stereotyping of women as domestic being is present in Bangladeshi TVCs.

1.3 Purpose statement

The main purpose of this research is to find out the presence of stereotyping of women as a domestic being in Bangladeshi TVCs. The study intends to critically analyze some selected TVCs of Bangladesh and to present how women are portrayed as domestic objects. The analysis of the study is from a CDA perspective as Haque (2008) says that CDA always deals with the hidden agendas of a society and makes people conscious about their rights. The study focuses on some features of these TVCs and explains these in terms of discourse, ideology and power.

1.4 Central research questions

This study addresses the following central research questions:

- 1) Are women portrayed as a domestic being?
- 2) Is there any relevance of this stereotyping to power?
- 3) How does this stereotyping reinforce a social myth?

1.5 Significance

This study is very significant since it deals mainly with stereotyping of women as a domestic being which eventually impedes the development of society. It is an endeavor to create social awareness about this social practice; therefore most of the readers of various levels will be benefited, especially the female students of university level. If they are conscious about this issue, they can make other uninformed women informed. Even the male readers will be conscious about the rights of women. In other words, this study will be helpful for removing the concept of stereotyping of women as domestic being to some extent.

This research is significant as it is a study on television commercials of Bangladesh from a CDA perspective. A very few researches have been conducted before in this field of study.

1.6 Delimitations

The researcher considered only the television commercials broadcast in all the Bangladeshi TV channels except Islamic TV. All the commercials broadcast in the international and local television channels have not been taken into consideration.

1.7 Limitations

The study has some limitations. There are only a few studies available on TVCs from linguistic perspective. So, the study faces a scarcity of the relevant literature on this field of research.

Again, due to time limitation only 40 TVCs have been taken into consideration that might not present the whole scenario of women in Bangladeshi mass media.

1.8 Operational definition

1.8.1 Stereotyping

Stereotypes are prejudices embedded in our society (Giddens, 2006: 491), which denote an unreliable generalization about all members of a group that do not recognize individual differences within the group (Schaefer, 2010: 141).

1.8.2 TVC

The television commercials are a popular form of advertising broadcast on television channels which contains the elements of sound, sight and motion that make a wonderful,

appealing and touchy presentation of a product marketed to the mass people (Belch and Belch, 2006: 286).

CHAPTER II

LITERATURE REVIEW

2.1 Mass Media

Giddens (2006: 584) upholds an example to show the strength of media coverage in modern world. He says that in 1865, the US president Abraham Lincoln was assassinated in a Washington theatre and this news took twelve days to reach London; on contrary, in the twenty first century, a global audience of two billion watched the terrorist attack in New York and Washington on 11 September 2001 as international television channels broadcast the whole attack just after few minutes. Nowadays, people can easily get all the important news just sitting before a television set; according to McLuhan this electronic media has created a global village as people throughout the world can see major events unfold and hence participate in them together (in Giddens, 2006: 585). People all around the world know the name of David Beckham and Tiger Woods because of the advancement of communication technology.

2.1.1 Definition of Mass Media

Dominick (1993: 28) points out that media is the plural form of medium, it is a channel through which a message travels from the source to the receiver. Schaefer (2010: 136) defines mass media as the print and electronic means of communication that carry messages to the mass audiences. Giddens (2006: 586) tells that the mass media include a wide variety of forms including television, newspaper, films, magazines, radio, advertisements, video games and CDs. These are referred to as “mass” media because

they reach mass audiences (*ibid*). Mass media include not only the mechanical devices that transmit and store the message but also the institutions that use these machines to transmit messages (Dominick, 1993).

2.1.2 Various Forms of Mass Media

Giddens (2006: 586) classifies mass media into “traditional forms” and “new forms” of media; newspaper, film, radio, television have been identified as traditional forms, whereas internet and digital television are considered as new forms of media. He (2006) points out that the development of newspaper occurred during the nineteenth century and for half a century or more, newspapers were the chief way of conveying information quickly and comprehensively to a mass public as it contained current affairs, entertainment and consumer goods all in one. While the development of print media was slow over many decades, film and the cinema arrived much faster (*ibid*). Again, the emergence of radio and television added new dimensions to the media as these became part of peoples’ daily life and it entered the household in a way that film could not (Giddens, 2006).

In Bangladesh, newspapers emerged in the middle of 19th century but since most of the people were illiterate, it did not work for all levels of people (Haq, 2003). A major breakthrough was seen in 1939 when radio broadcasting was introduced. It became very popular for all levels of people in Bangladesh (*ibid*). Television media emerged in December, 1964 and it became an essential household for urban people (*ibid*). Rural people seldom could buy television due to the lack of electricity and high cost (*ibid*).

2.1.3 Functions of Mass Media

An important function of media is “surveillance”, which refers to its ability to inform about different happenings around us or to give us news updates (Dominick, 2002). CNN provides a 24 hour news service and many other television channels and radio stations broadcast nothing but news (*ibid*). We often think that the main purpose of mass media is to occupy our leisure time, entertain us and reduces the tension of life (*ibid*). Again media encourages economic development, work and supports in times of war (Giddens, 2006).

The mass media have some noteworthy dysfunctions (Schaefer, 2010). An important dysfunction of the mass media is that “they may act as a narcotic, desensitizing us to distressing events” (*ibid*). The mass media standardize culture and prioritize cultural value through mass communication, and at the same time it is criticized for endorsing illicit activities though it can serve to reinforce proper behavior (*ibid*).

2.1.4 Stereotyping in Mass Media

According to Schaefer (2010: 141) often the presentation of media is stereotypical that means it does not recognize individual differences within the group and that creates false images of a group. Schaefer (2010: 141) uses the term “dominant ideology” for media that points at a set of cultural beliefs and practices that is helpful for keeping the interest of dominant groups, powerful individuals and politicians. The influence of dominant ideology is quite apparent and that might be responsible for portraying a stereotypical image of downtrodden people of society (*ibid*).

2.2 Advertising

Goddard (2002) says the word advertising comes from a Latin verb “advertere” which means “to turn toward”; advertising texts and discourse always do their best to grab people’s attention and turn their head to the advertisement. He explains that behind advertising text there is a conscious intention of marketing or an aim to improve the status or image of advertiser. Straub and Attner (2007: 310) states that advertising “is any non personal message paid for by an identifiable sponsor for the purpose of promoting products, services or ideas”. They further say that advertising is a means of conveying information to the target audience in order to persuade and remind them about the products or services. It mainly provides information on utility, quality and performance of products (*ibid*). Urmee (2011: 30) says that advertisements work as a tool of communication which bridge between marketer and mass people; usually advertisers take the help of mass media to reach their target people.

Ahmed (2007: 23) says advertising has become an art that occupies a separate identity in today’s media, especially in electronic media; the specialty lies in its nature of innovation, newness and the superb way of presentation which have made this marketing term entertaining.

Advertising is now a widely discussed form of promotion which has been very common to the companies whose products and services are targeted at mass consumer markets (Belch and Belch, 2006: 5). Sometimes this promotional form has been given the highest

priority since it plays the role of a communicator between consumers and businessmen (*ibid*). The reliance on advertising has been increasing significantly; companies ranging from large multinational organizations to small retailers are now much concerned about this promotional strategy (*ibid*). Belch and Belch (2006) say that consumers become dependent on advertisements as they help them to make their purchasing decision. It has a significant impact on socio-economic system of a country (*ibid*).

2.2.1 Functions of ad

Schaefer (2010: 139) explains that there are some specific functions of advertising in socio-economic aspects of a country. He says that advertisement plays a vital role in nowadays economy. Curran and Seaton (in Giddens, 2006: 587) have noted that after the commencement of advertisement the price of newspaper fell dramatically and it became affordable to everyone as it received extra revenue from advertising. The dependence on advertising venue is so high that media content has always been influenced by advertisers (Schaefer, 2010: 139).

Schaefer (2010) says media advertising has influence on culture as it creates “needs” and raises “unrealistic expectations” of a consumer and develops a standard of life that is required to be happy or satisfied. It appears that advertising introduces new trends and life styles, motivates and reinforces people to get into that particular standard of life (see Schaefer, 2010; Belch and Belch, 2006). It might be said that to some extent our society loses old values and customs as advertisement brings new ones (*ibid*).

Schaefer (2010) further illustrates that advertisements function as a part of the entertainment industry. Advertising industry does not only try to create an effective advertisements, but also are very keen to get people's attention and make them entertaining (Singh, 2011: 27). Advertisers want their clients to talk about their commercials (*ibid*).

2.2.2 Advertising Media: Different Types of Advertisements

There are a number of medium of advertisement including newspaper, radio, television; an advertiser must consider some factors like cost, target audience, lead time and overall company budget in case of choosing the appropriate medium (Straub and Attner, 2007: 311). To illustrate, Straub and Attner (2007: 311-314) point out that an advertiser is supposed to consider newspapers or radio if they want a quick service at a low cost; whereas in reality, it requires time and preparation to broadcast commercials in television because advertisers have to submit copies and pictures some months in advance (*ibid*). Again, in case of TVCs, the advertisers should think about a considerable promotional budget; though the cost is seemingly huge for commercials, it is actually a low cost per viewer (*ibid*). According to Straub and Attner (2007), compared with other medium, TVC provides high creative option and persuasive impact on the viewer, though it has a disadvantage of short message and limited availability (*ibid*). On the other hand, national magazines have an advantage of permanent message and availability (*ibid*). Belch and Belch (2006: 351) say that television media has a facility to combine visual images, sound, motion and color which makes an advertisement more creative, imaginative and appealing. The interaction of sight and sound makes the presentation of a product

dramatic and lively (*ibid*). TV commercials can be used to make an average product appear interesting, evoking emotional or entertaining aspects (*ibid*).

2.2.3 Discourse in Advertisement

Goddard (2002) says that advertising text is always catchy as it tries to get attention of the mass people. She adds that advertisers use some attention seeking devices like image, verbal text and layout, font size etc. Sometimes, the advertisers even use startling or shocking images to make people emotional or sympathetic (*ibid*). Goddard (2002) gives an example where the advertiser uses a picture of a blind child to raise fund for a charity. Sometimes different accents of different social groups have been used in the advertisements which play an important role to seek people's attention (*ibid*).

Mentioning language as a persuasive communicative tool, Al- Azami (2007) says that the language of advertisement is different from ordinary language as this contains strange, catchy, attractive words and phrases in order to pursue the audience, and sometimes new words are coined to make an advertisement manipulative and successful. He adds that a lot of similes, metaphors, personifications are used to make the language dramatic and touchy. The language of advertisement presents aesthetic values, romantic expressions and so on to explicitly or implicitly persuade the audience (*ibid*). Meyer (in Tanaka, 1994) says that most of the people pay attention to food and sex; which seems people are very interested to look at the image of sexism or food. Tanaka (1994) explains that in order to grab people's attention, advertisers tend to use sexual images even though they might not be needed for selling a product. He gives an example of a wrist watch

commercial where men and women seen obsessed with sexual desire courting each other. Advertisers often use pun to seek attention and mostly these are fairly easy to resolve (*ibid*). Urmeem (2011:31) says that often advertisers put misleading and negative information and make commercials in bad taste. She illustrates that sometimes the language is distorted, ridiculous and highly gender sensitive; moreover, often it humiliates a particular group of a society.

2.2.4 A Brief History of Advertisement in Bangladesh

Anwar (2003) says that there was little advertising practice found before the independence of Bangladesh; some pioneering advertising agencies like Bitopi, East Asiatic (now Asiatic) and Interspan entered the market in 1967. Al- Azami (2007) says the first radio advertisement in Bangladesh was broadcast on 1 May 1967 on the radio Pakistan; it was a Bangla advertisement about hair oil called “Regard’s Trifolia Oil”. Persuaded by the advertisement, people went to the market to buy the oil (*ibid*). Everyone realized that it was a serious medium of advertising (*ibid*).

In East Pakistan (now Bangladesh), advertisement on television began in 1964 (Al- Azami, 2007). The companies that first advertised on television were Habib Bank, United Bank, Ispahani Tea, Regard Chemical, Lalbagh Chemical and Crescent Lights (*ibid*). Initially all the advertisements were in slides; in the 1980s, all the advertisements were black and white and in the 1990s new technologies were adopted and advertisements were in color (*ibid*). Unlike radio ads, TVC’s bi-lingual culture has been adopted from

the beginning of broadcasting, where 60% commercials were in Bangla, 40% were in English and no advertisement was found in Urdu due to the language movement (*ibid*).

Now, a total of 150 advertising agencies are registered with Bangladesh Television and more than 500 agencies are found both in formal and informal sector (Anwar, 2003). More than 70% of the formal market share is held by the top nine advertising agencies (Adcomm, Asiatic, Bitopi, Unitred, Grey, Interspeed, Popular, Madona, Matra) of Bangladesh (*ibid*). The advertising agencies demonstrate a direct relationship with the economy of country (*ibid*).

Singh (2011) says that now in Bangladesh the government is serious about the digital growth and the field of advertisement is vast. Now, the advertising agencies are not only making TVCs, but also they consider mobile, digital retail as their medium of communication (*ibid*). Even the attitude of people towards advertising farm has changed a lot (*ibid*). In the past, most of the advertising farms were family-run business, and now they have adopted corporate culture (*ibid*). Now advertising agencies do not just try to market a particular product, but they seem very passionate to present the culture and values through their advertisements (*ibid*).

2.2.5 Society, Culture and Advertisement

Belch and Belch (2006: 762) say that the impact of advertisement on society is present and it influences people's lifestyle introducing new trends to a society. He adds that Hughes (in Belch and Belch, 2006) points that advertisement establishes "what is cool" in

a society. Belch and Belch (2006) go on to say that often advertisement is condemned as it encourages materialism, manipulates consumers and contains stereotypical issues. Therefore, advertising agents must be careful about their advertising and they must consider their ethical and social responsibilities (*ibid*).

Besides marketing, advertising presents and glorifies culture to some extent (Ahmed, 2007: 23). Advertising is not just a message delivered to consumers it is an art to represent the culture of a nation (*ibid*). Singh (2011: 27) says that he finds Bangladeshi commercials “very different and interesting as the works are deeply rooted in the Bangladeshi culture and the sentiment”.

2.2.6 Codes and Ethics in Advertisement

Considering ethical ground, advertisements receive much criticism because often they convey deceptive and untruthful messages to the consumers which might mislead them (Belch and Belch, 2006). A study shows most of the commercials are unbelievable but persuasive and might influence consumers’ mind while making purchasing decision (*ibid*). Urmee (2011: 31) points out that in Bangladesh often TV commercials, mostly in a bid to be innovative and eye catching, tend to show things that might mislead or deceive the audience- for example, reporters or news presenters are reporting news of a crisis (which is fake) suggesting a solution (where the brand name shows up) for the crisis. Sometimes viewers cannot distinguish between reality and make-belief, from advertisements and actual news reports (*ibid*).

Urmee (2011: 30) reports there is no proper law of advertisements in Bangladesh. She says that Ahmed (in Urmee, 2011) points out that the very first policy regarding advertisement was formulated in 1976 which mostly concentrated on the rules and regulations for advertising in newspapers; and the second one was formulated in 1982 which also cannot be called a complete one. The interpretations and clarification for advertising in media were vague on the policy (*ibid*). Ahmed (in Urmee, 2011) says though today's media has a huge number of private advertisers and private TV channels there is no proper comprehensive media policy which can meet the contemporary requirements of media houses.

2.3. Stereotypes

According to Schaefer (2010: 141), stereotypes are “unreliable generalizations about all members of a group that do not recognize individual differences within the group”. It appears to be a fixed but baseless idea about a particular group, of which people often think that all the members of that community are same in nature. Giddens (2006: 491) says that stereotypes are prejudices of a society; he elaborates with an example that there is a notion to think that all black men are gifted athletes; but a considerable number of black men might be found who are not good at athletics.

2.3.1 Gender Stereotype

Gender based stereotypes are a common phenomenon in every society; most of the cultures have distinct forms of work on the basis of sexual identity (Rao, 2007; Miaji, 2010). Mass people have a tendency to specify the gender based works as “women's

work” or “men’s work” (Rao, 2007: 814). Spencer (1997: 195) and Rao (2007: 814) point out that traditionally it has been believed that men are supposed to be the “providers” for the family, while women are expected to assume almost every responsibility, to take care of the child and to attend the household duties. So, it might be said that traditionally the responsibility of earning for the family has been imposed on the male members and women are responsible for managing household duties. Rao (2007: 815) further says that traditionally men went out of their homes and women were kept restricted to homes. But today like gender ideals, sex roles are also undergoing fast transformation.

There have been distinctive cultural expectations based on biological differences of male and female in almost every society (Rao, 2007: 814). For example, in Canada, gender roles encourage women to weave and men to change flat tires (Spencer, 1997: 195). Though these cultural expectations or gender role might vary among societies, these are having some striking similarities; for example, the primary responsibility of caring for new born babies and young children goes to the females; in contrast, almost all societies put the responsibility of national defense and military service mainly to the males (Miaji, 2010: 26). Again, sometimes these cultural expectations might have devastating effects; for example, in south Asia, fathers teach their sons to swim to prepare them for a life as fishermen; girls typically do not learn to swim. When a deadly tsunami hit the coast of South Asia in 2004, many more men survived than women (Schaefer, 2010: 85).

Sometimes the societies not only determine cultural expectations, but also about proper behavior based on gender identity (Schaefer, 2010: 85). Traditionally it has considered

that toughness is associated with masculine and tenderness is associated with femininity (*ibid*). Men might be competitive, aggressive, dominating and impatient in nature; on the other hand, women should be co-operative, submissive and supportive (Rao, 2007: 814). Men might be in a hurry, but women must have time for men. Women are not allowed to show their anger; they have to have boundless patience (*ibid*).

Miaji (2010: 25) says gender equality is a core development issue, and many countries cannot prosper as gender inequality persists in such countries. This is the reason behind the lack of economic and social advancement of many nations (*ibid*).

2.3.2 Functionalist approaches:

In the 1950s two theorists, Parsons and Bales, offered a framework called Functionalist framework in which they implied two separate sets of tasks between husband and wife (male and female) which were functional for the family as a unit (Schaefer, 2010: 261). According to this framework, women are considered expressive, emotional and supportive gender; men are instrumental and practical, and these two opposite sexes complement each other (Schaefer, 2010: 261). Women concentrate on domestic life and become anchored in the family as wives, mothers and household managers; men focus on livelihood and become anchored in the occupational world outside the home (*ibid*). These functionalist theorists believed that this division of works is logical, practical and convenient as women and men perform those tasks for which they are biologically best suited (Giddens, 2006: 468). These theorists tend to show that gender roles are natural, but Spencer (1997: 195) points out that sex is natural but gender is social. It appears that

the production of male and female is biological and natural; on the other hand, gender roles are not natural rather these have been established by the culture of a country (*ibid*). Schaefer (2010: 261) criticizes that this theory would lead us to expect girls and women who have no interest in children to become baby-sitter and mothers and similarly, males who love to spend time with children might be enforced to enter into business world or build careers in corporate field. Such gender expectations might harm the individuals who do not fit into the prescribed roles and these expectations deprive society of the contributions of many talented people who feel confined by gender stereotyping (*ibid*). Giddens (2006: 468) points out that when the theorists offered this framework most of the women were housewives and gender expectations were very usual.

2.4 Focusing on Bangladeshi Women: Patriarchal Society

Bangladeshi society has adopted a patriarchal culture which has a strong historical background (Miaji, 2010; Sultana, 2011). Miaji (2010) says that the Hindu and Buddhists reined Bangladesh for thousands of years, followed by the Muslims who ruled Bangladesh for seven centuries, and finally the British ruled this country for almost 200 years (Miaji, 2010). Through these periods Bangladesh saw a male dominating society where women were kept under the strict control of males (*ibid*). This male dominating society formed a lot of social norms and practices which resulted in a poor economic condition for women (*ibid*).

Like other patriarchal society, in Bangladesh men are usually responsible for earning for their family members; thus they exercise more power (Balk, 1996:3). Women take care of their husbands and other family members, and manage all the household activities;

they must be satisfied with their husband's income (*ibid*). Women are discouraged to go outside even if they are involved in income generating activities; they must take the permission of their husbands if they want to do jobs or do business (*ibid*).

Sultana (2011) says that in Bangladesh, men enjoy greater power of taking family decisions only by virtue of being men; women are to carry on orders usually. She explains that in all the aspects of our society, like household, school or labor market, men are given priority over women, as it is a practiced patriarchal ideology. In Bangladesh, people consider that the superiority of male is a natural order, that means nature has made men superior, and male must earn for their family, which women are relatively powerless in almost every sphere and they are dependent on men (Sultana, 2010). Miaji (2010) points out that compared to urban women, rural women have less authority in terms of family matters, children's education and future; generally their role is limited to household tasks.

Domestic violence / abuse or family violence is a very familiar term in Bangladesh which refers to the domination of a person in an intimate relationship or marriage over the other person (Khatun and Haque, 2010). In Bangladeshi context, family violence means violence against women where women are commonly victimized both physically and verbally (*ibid*). Khatun and Haque (2010) say that such violence is due to patriarchal values and male hegemony over women of Bangladeshi family (*ibid*).

2.4.1 Gender Stereotyping in Bangladesh

Sultana (2010) the majority of the women believed that the role and duty of women is to take care of children and household only. Traditionally, the roles of women are considered to be as a daughter, wife and a mother (*ibid*). In Bangladesh it is considered that women's function is to give birth to the babies, nurse them up and manage the household (*ibid*). Women's work and lives take place within the sheltered confines of the extended household and compound (*ibid*).

In the 2001, Asian Development Bank (ADB) Country Briefing Paper reports that girls are viewed as potential mothers and homemakers, thus priority is given to their training in domestic chores rather than to their right to an education. In general, as head of the household, the husband makes most of the important decisions.

2.4.2 Women Development

Miaji (2010) reports that nowadays the socio-economic condition of Bangladeshi women has been changing radically as different development organizations are working for women. Forkan (2011) says that some years ago female education did not receive much attention, but now the importance of female education is realized and even many scholarships are given to encourage women to get world class education. She adds that as women are getting the education they break social shackles of male dominating society, for instance the emergence of some charismatic leaders like Sheikh Hasina, Khaleda Zia marks the advancement of women in Bangladesh (*ibid*).

2.4.3 Empowerment of women

According to ADB Country Briefing Paper (2001: 10) in Bangladesh the participation of women in job sector has been increasing from the mid of 1980s and in the last decade women got better opportunities in different job fields which has changed their status to some extent. Statistics show in 2005, 12.1 million women including 11.3 million employed women were economically active (Bangladesh Bureau of Statistics, 2009). In 2009, the number of economically active women increased to 13.5 million including 12.5 million working women (*ibid*). It is seen that day by day the percentage of working women has been increasing.

2.4.3.1 Rural Area

According to Bangladesh Bureau of Statistics (2009), the number of economically active rural women increases from 9.3 million in 2005 to 10.4 million in 2009. 9.6 million rural women got employed in 2009, whereas in 2005 the number had been 8.6 million (*ibid*).

Now Bangladeshi rural women are getting involved in income-generating activities such as “post harvest activities, cow fattening and milking, goat farming, backyard poultry rearing, pisciculture, agriculture, horticulture, food processing, cane and bamboo works, silk reeling, handloom, garment making, fishnet making, coir production, and handicrafts” (ADB Country Briefing Paper, 2001: 10). According to ADB Country Briefing Paper (2001), though rural women are found in income generating sectors, those are mostly informal activities like cottage crafts, horticulture, livestock and poultry rearing, etc. and in most of the cases they are found assisting their husbands who handle

the money. A considerable number of women are working for rural construction works and some are even found in agricultural work, which once was only for men (*ibid*). This is the condition of extremely poor class and these women are involved in outside jobs due to the growing pressure of economy (*ibid*).

2.4.3.2 Urban Area

Unlike rural women, urban women are mainly involved in formal sectors where nearly two out of every five urban employed women are found in the formal sector (ADB Country Briefing Paper, 2001: 11). This is mainly because of the huge number of females entering the readymade garments factories; a fifth of the women employed in the manufacturing sector have been involved with the readymade garments industry in the 1990s and the average annual growth rate of the female labor force in this industry sector was 16 percent (*ibid*).

According to ADB Country Briefing Paper (2001), comparatively a small number of women are found in the administrative, managerial, professional, and technical services of government. Therefore, a quota system has been introduced for women, (in public service, 10 percent gazetted posts and 15 percent nongazetted posts) which has encouraged them to participate in government service.

On the other hand, about a quarter of all women have been contributing to the economy by self-employment, which is known as informal sector in urban area (ADB Country Briefing Paper, 2001). Because of better business opportunities, lower class urban women

are engaged in selling groceries, betel nuts, soft drinks, snacks, sweetmeats, country cakes, and so on, in small roadside shops (*ibid*). Some of them go door to door to sell ash, soap, sharees, bangles, while a large number of urban women work as brick grinders and household domestic staff (*ibid*)

In urban area, 2.8 million females were economically active in 2005; the statistics show in 2009 the number increased to 3.1 million (Bangladesh Bureau of Statistics, 2009).

2.5 Women in mass media

Schaefer (2010: 143) points out that according to feminists, mass media presents a distorted and stereotypical society limiting images of the sexes which is far from social reality, but has a powerful influence on people's perspective regarding how they look at men and women. He explains that feminists point to three problems that mainly arise from media coverage:

1. Women are underrepresented, which suggests that men are cultural standard and women are insignificant.
2. Men and women are portrayed in ways that reflect and perpetuate stereotypical views of gender.
3. Depiction of male- female relationships emphasize traditional sex roles and normalize violence against women (Schaefer, 2010: 143).

Not only feminists but also a considerable number of educators and social scientists note that mass media presents women obsessed with beauty, who are half witted, and most of the time they are like products (*ibid*).

Roy (2003: 231) says that most of the countries do not provide a balanced picture of men and women in their print and electronic media. He says that media tend to show stereotypical and gender biased programs portraying women negatively which degrade the status of women to some extent.

In Bangladeshi movies, women are portrayed as a housewives or mothers, “whose position demands supreme acts of sacrifice for the welfare of the family” (Hamid, 1996: 96). Sometimes women have been shown dealing with double burden, that means they earn money for family members (usually in absence of the male) and deal with household activities, even though they have unequal status (*ibid*). In most historical or mythological stage dramas men hold the major role and women are portrayed in their subservient images (*ibid*).

2.5.1 Women in Advertisements

Belch and Belch (2006: 766) say that in advertisement women are stereotypically presented as products based on their beauty; males are usually portrayed as more knowledgeable, active, powerful; and women are shown less intelligent responsible for indoor activities.

In Bangladesh, advertisers mainly invest huge amount of money in female models to market cosmetics, plastic ware, food and beverage, as these products are related to women (Hamid, 1996: 96). Hannan (2011: 6) criticizes the tendency of showing off women in TVCs unnecessarily, for instance in Bangladesh telecom ad where many girls

are shown singing and dancing. He further adds that these girls are debasing their status though they think it upholds their right, because the advertisers are using the beauty of those girls like a product to sell their products.

2.6 Critical Discourse Analysis (CDA): A Brief History of CDA

CDA was first introduced in the 1990s, following a small symposium in the University of Amsterdam in January 1991 (Wodak and Meyer, 2009). In that seminar a group of CDA scholars, Teun Van Dijk, Norman Fairclough, Gunther Kress, Theo Van Leeuwen and Routh Wodak met and discussed the theories and methods of discourse analysis (*ibid*). The Amsterdam seminar determined to make the study institutional by making joint projects, collaborating among scholars of different countries (*ibid*). Then, CDA book series have been written, regular meetings and conferences have been taken place (*ibid*). Van Dijk's journal *Discourse and Society* (1990) marked the commencement of CDA network (*ibid*). According to Haque (2007), the first international conference on CDA took place in May 2004. Now CDA has become an established discipline and institutionalized across the globe in many departments and curricula (Wodak and Meyer, 2009).

According to Haque (2009), in Bangladesh, East West University first introduced CDA study as a core course (ENG 504 Critical Discourse Analysis) in the M.A in English program and as an elective course in the M.A in ELT program. He says it is the only institution of higher studies among 86 public and private universities which offers CDA as a core and elective course in its M.A programs. Some students have done their

research on different social problems from CDA perspective and they seem very interested in this discipline as it helps to reduce the gap between teachers and students (*ibid*). They have realized the significance of CDA and its usefulness inside and outside the academia (*ibid*).

2.6.1 The Concept of CDA

According to Haque (2008: 111), CDA is “a process, system or method for critically analyzing instances of discourse in order to unveil or expose hidden agendas embedded in society”. He elaborates that CDA deals with social problems embedded in society and it aims to empower people by making them conscious about hidden agendas that exist in community. According to Van Dijk (2001), CDA makes us informed and conscious by expanding our knowledge and rationality that we did not have earlier. CDA focuses on the social dominance, power abuse and inequality embedded in the community by analyzing discourse (re/produced by text and talk) considering social and political context (*ibid*). The aim of CDA is to expose social inequality and to stand up against dominant formal paradigm or social system (*ibid*).

2.6.2 Discourse, Ideology and Power

Fairclough (2001) says that discourse is a social practice as firstly the language is a part of society, and not somewhat external to it; secondly, the language is a social process; thirdly that language is a socially conditioned process. Therefore, CDA analysts consider societal structure (power and ideology) to analyze a text. CDA scholars study a text in terms of discourse (semiotic signs, paralanguage and advertisements), ideology and

power (Haque, 2008). CDA analysts aim at revealing structures of power and unmasking ideologies (Wodak and Meyer, 2009). Ideology is not understood in a positive way; CDA analysts are interested in ideologies that are hidden in everyday belief (*ibid*). Power is another concept which is central for CDA as it is responsible for social inequality (*ibid*). CDA researchers analyze power abuse of one group over another and how the dominant groups discursively practice such abuse in everyday life (*ibid*). Power is not always exercised explicitly by dominant groups, most of the time it is taken-for-granted in actions of everyday life (Van Dijk, 2001). The power of dominant group may be integrated in laws, rules, norms, habits and even quite general consensus (*ibid*).

2.6.3 Some Tenets and Objectives of CDA

Fairclough and Wodak (in Van Dijk, 2001: 353) summarize the main tenets of CDA as follows:

1. CDA addresses social problem
2. Power relations are discursive
3. Discourse constitutes society and power
4. Discourse does ideological work
5. Discourse is historical
6. The link between society and text is mediated
7. Discourse analysis is interpretative and explanatory

According to Haque (2008: 113) the main intention of CDA is to deal with social problems embedded in our society and to make the downtrodden and oppressed people

conscious about hidden agendas. He elaborates that CDA aims to “show the non-obvious ways in which language is involved in social relations of power, dominion and ideology”. CDA’s objective is to reveal social structure and unmask ideologies (Wodak and Meyer, 2001:8). Fairclough (2001: 230) says that CDA is committed to bring social changes.

2.6.4 Beyond Academia

Haque (2008) says there is clear distinction between discourse analysis (DA) and critical discourse analysis (CDA). He says DA analysts generally analyze a piece of discourse from linguistic perspective, without analyzing societal issues, which CDA analysts analyze a piece of social discourse (spoken, written, semiotic, visual etc.) considering the societal issues in terms of ideology and power that perpetuate social inequality (*ibid*). Therefore, CDA crosses the boundary of the academia and enters the realm of general people as it deals with social issues prevailing in existing society (*ibid*). According to Haque (2008: 115):

CDA analysts make it a point to take up the position of the uninformed people and endeavor to inform them about certain deceptive social practices that are practiced by describing and explaining relationships of social practices in terms of discourse, ideology and power.

He adds that the goal of CDA analysts is to reduce social discrimination by letting the common people know about the power relations.

2.6.5 Media discourse: A major field of research

The discourse of media has been a great interest of the CDA analysts since media deals with power, domination and social inequality (Van Dijk, 2001). Many studies and researches have been conducted on the hidden agendas of media such as stereotypical, sexist, racist images in text (*ibid*). Perhaps the best known media discourse studies, like critical approaches to the analysis of media images, have been done by Stuart Hall and his associates (*ibid*).

Fairclough (2001) points out that media discourse is “one-sided” and the producers of this discourse usually cannot get any “feedback” about their discourse (text). Here, discourse is designed for mass audience and cannot get any feedback (*ibid*). Another aspect makes media discourse study interesting and that is power relations between producer (of media text) and interpreter (of media text) which are hidden to a great extent (*ibid*). In many ways, producers exercise power over mass audience which is not apparent (*ibid*).

2.6.6 Fairclough’s Three Dimensional Framework

Fairclough’s (1995a) three dimensional approach to discourse analysis is appropriate for this study as it forms a link between social practice and language. This framework focuses on a systematic investigation of connections between the properties of text (discourse) and the nature of social process (*ibid*). It is a critical approach to discourse analysis as it analyzes text critically, forms connection between properties of texts and social processes and relations (ideologies and power relations) which are exposed to all

who produce and interpret those texts (*ibid*). Fairclough's (1995a) three dimensional approach basically consists of three steps: text analysis, discourse practice and socio-cultural practice (see Figure 2.1).

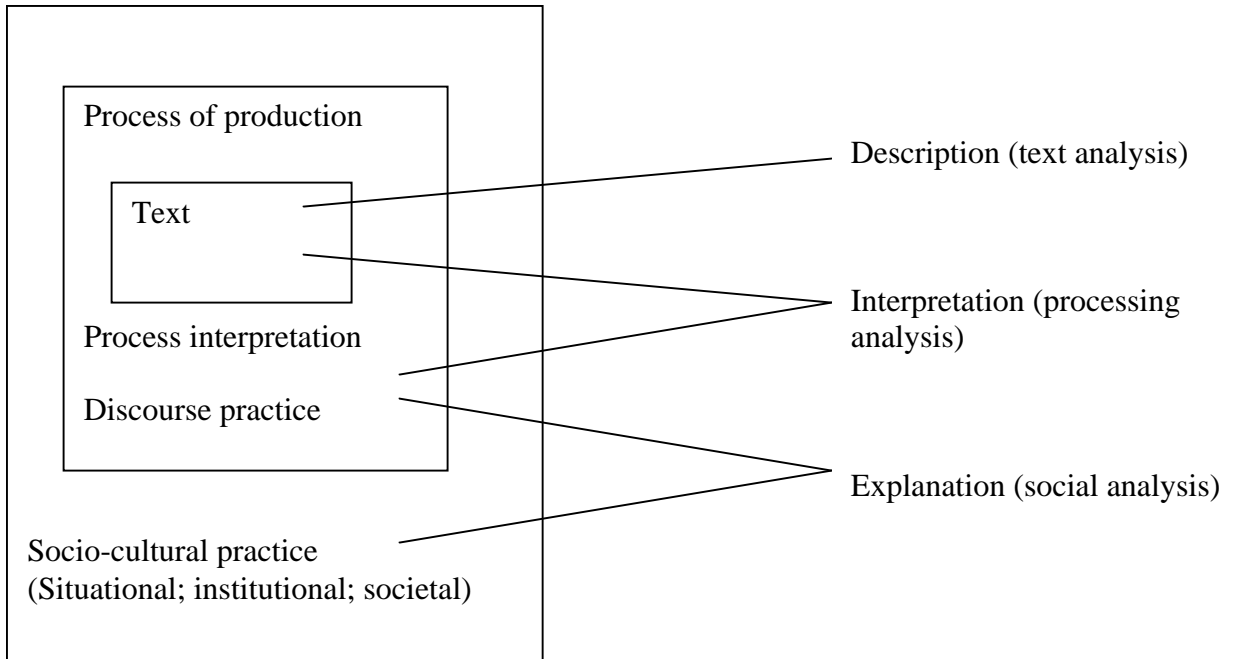


Figure 2.1: Diagrammatic Representation of Fairclough's Three-dimensional approach (Fairclough, 1995)

CHAPTER III

METHODOLOGY

3.1 Research Design

This research is qualitative and descriptive in nature. The data (TVCs) were collected from all the Bangla television channels except one, through a TV card. In total 40 TVCs were analyzed from CDA perspective. The main analysis of this study was in terms of discourse, ideology and power based on Fairclough's (1995) three-dimensional framework.

3.2 Theoretical framework

The research adopted Fairclough's (1995) three-dimensional framework to analyze the text that foregrounds connections between language and social practices to understand how women are portrayed in the TVCs. Fairclough's (1995) discourse analysis process consists of three parts: firstly the text analysis which involves linguistic analysis in terms of vocabulary, grammar, semantics; secondly, interpretation of the relationship between the discursive process and the text; and finally the explanation of the relationship between the discursive processes and social practice where the text is analyzed in terms of discourse, ideology and power. The data was tabulated to analyze the text in terms of vocabulary, grammar, semantics, to interpret of the relationship of discursive process and the TVCs, as well as to explain the TVCs in terms of discourse, ideology and power.

Fairclough's theory (1995) only deals with the linguistic aspects of the text; it does not take semiotic aspects or paralinguistic features into consideration.

3.3 Setting

Since this study is an analytical research of TVCs and no other data was collected through questionnaire or interviews, the setting is not significant for this study.

3.4 Sampling

The study selected 40 TVCs, which were collected from all Bangladeshi TV channels (national and pay channels), except Islamic TV over a period of five months (from January 2011 to May 2011). The channels from which TVCs were collected are NTV, RTV, ATN, Channel I, Boishakhi TV, BTV, Desh TV, Ekushe TV, Banglavisión, ATN Bangla, ATN News, Masranga, and Independent TV. The reason why Islamic TV was not considered for data collection is because TVCs of domestic products are not frequently broadcast. Due to frequent power cuts, in some cases the data were downloaded from *YouTube*. Only the TVCs about domestic objects which are directly related to cooking, washing, cleaning and rearing children were taken into consideration. The television commercials of other products were excluded from the study since these were not directly related to everyday domestic life.

3.5 Research instrument

An internal TV card was used to capture TVCs from different TV channels. Some TVCs were downloaded from *YouTube*.

3.6 Data collection procedure

The data was collected over a time period of five months (from January 2011 to May 2011) from all Bangla TV channels except Islamic TV. 40 TVCs which are appropriate for this study were recorded directly from TV channels by a TV card. Due to regular power cut during recording, some of the TVCs were downloaded from *YouTube*.

3.7 Data analysis procedure

The data were tabulated categorically considering the common stereotypical factors present in the ads to notice the portrayal of women in Bangladeshi TVCs. The study adopted Fairclough's (1995) three-dimensional approach to discourse analysis. The data (TVCs) were linguistically analyzed in terms of vocabulary, grammar and semantics. Then, they were interpreted in relation to the social practices; and finally they were explained in terms of discourse, ideology and power. All the findings of the data analysis were used to answer the central research questions.

3.8 Obstacles

The researcher encountered some obstacles during data collection. Sometimes while recording TVCs, the researcher experienced frequent power cuts that wasted valuable time of the study. Moreover, sometimes the TV card did not work well and the video quality of TVCs was quite low; later those TVCs were recorded again. In some cases the TVCs were downloaded from *youtube*, which required considerable time.

CHAPTER IV

RESULT AND DISCUSSION

4.1 Introduction

Gender equality is a core developmental issue that determines the progress of a nation in terms of economic and societal advancement (Miaji, 2010: 25); but traditionally it is believed that women and men have their distinct gender roles, for example, men are responsible for providing financial support to the family and women are expected to cook, do all the household chores and take care of children (Spencer, 1997: 195; Rao, 2007: 814). In TVCs the reflection of the stereotyping of women is quite apparent (Ranzetti and Curran, 1992: 120), which also seems to be the case in the Bangladeshi context. The society expects these stereotypical gender roles because of patriarchal tradition (see Balk 1996, Miaji 2010, Sultana 2011). This study focuses on stereotypical presentation of women in TVCs and whether such presentation of women reinforces certain social myths. This study has been conducted from CDA perspective. The data has been tabulated to show the common stereotypical features of Bangladeshi TVCs. The study adopts Fairclough's (1995) three dimensional framework (see Fairclough 1995) to analyze the text (i.e TVCs).

4.2 Textual analysis and interpretation of the TVCs

A critical discourse analysis (CDA) of the 40 TVCs suggests that there are some features (Appendix- A, Table 4.1). Each of these features bears the concept of stereotyping of women as a domestic being. The features can be categorized into duration, setting,

occupation, story outline, specific discourse, jingle, voice-over, male dominance and social myth.

4.2.1 Duration

The duration of all the TVCs is not the same; based on the data, the shortest TVC is of 10 seconds and the largest one is of 70 seconds.

Duration	10 sec.	20 sec.	25 sec.	30 sec	40 sec.	50 sec.	60 sec.	70 sec.
Number	1	.7	1	9	13	5	3	1

Table 4.2. Duration of TVCs

Table 4.2 shows that the most of the TVCs range from 30 seconds to 40 seconds. Out of 40 TVCs the duration of 13 TVCs has 40 seconds, 9 has 30 seconds, 7 has 20 seconds the advertisers, 5 has 50 seconds, 3 has 60 seconds, 1 has 70 seconds, 1 has 25 seconds and 1 has 10 seconds.

The duration of a TVC might influence the presentation of a product and the presentation of women. If the duration time is short, the advertisers tend to show just the most important features of that product. In this limited time the advertisers cannot concentrate on the gender sensitive issues and the ad becomes very stereotypical. The duration of Tibet 570 Soap (Appendix-A, Table 4.1, SI no 7) is only 10 seconds; therefore, the advertiser only shows a young female receiving some clean clothes along with a washing soap from an elderly female; then, the young female excitedly utters “GB mvevb †Zv

Avgvi gv e`envi KiZv..`v`xl..”(My mother used to use this soap.... grandmother too). There is no male character present in this commercial and the women are shown as housewives who are much concerned about the family washing soap. On the other hand, the duration of Fresh Soybean Oil (Appendix-A, Table 4.1, Sl. no 4) is 60 seconds; therefore the advertiser gets sufficient time to portray a family life where both husband and wife are working people. The presentation is less stereotypical here.

4.2.2 Setting

In all the TVCs of the study, domestic lives of people have been portrayed. Most of the time female characters are seen staying at home, doing household chores, cooking for the family members while male members are busy in their office work. The setting of 22 TVCs out of 40 is solely domestic (home), especially the kitchen and dining space; in 16 TVCs, both domestic (home) and outside settings have been used. In other words, generally speaking in 38 TVCs the setting is partially or wholly domestic (home). In these TVCs women are seen working in the kitchen, doing household chores and rearing their children. Some TVCs have shown both office and home settings. Mostly, the male characters are portrayed in their offices, doing official works and women are portrayed at home. There are some exceptions, for example, in Walton fridge (Appendix-A, Table 4.1, Sl. 36) TVC, a female character, who has good knowledge about fridge and food, is shown in a fish market; but she seems to be a housewife. Again, in ‘Fresh Soybean Oil’ TVC (Appendix-A, Table 4.1, Sl. 4), both the husband and the wife are seen doing office work; later they return to their home and the wife enters the kitchen while the husband stands beside the window. It appears that even if women earn for the family, they are

solely responsible for cooking. Therefore, they need to take “double burden” if they do office work outside. Based on the findings, it seems that women are associated with home and domestic life, while men are associated with office.

Therefore it might be said that in Bangladeshi TVCs generally women are associated with home especially with kitchen, dining space or bed room; in contrary, men are associated with office. This trait points that usually women only think about the world inside home.

4.2.3 Occupation

The women are portrayed as housewives in almost all the selected TVCs of the study. These women are seen as expert cook, sometimes as good washer woman; their prime job or responsibility is to take proper care of their children and satisfy their husbands. On the other hand, men are portrayed as service holders; they are seen doing desk jobs or returning from office. Moreover, in some TVCs though there is no portrayal of male character as job-holder, it is assumed from the language and paralanguage of other characters that the male characters of a family are service holders or businessman. Sometimes in some TVCs (like Toshin TVC, Appendix-A, Table 4.1, Sl. 3) women are shown passing the whole day alone at home with cooking, washing, decorating the house, and their loneliness suggests that the male characters are out of home, most probably in office. It also appears that women are not at all worried about the world outside of their homes while the men are only concerned about earning bread for their families. On the other hand, in another TVC (Fresh Soybean Oil, Appendix-A, Table 4.1, Sl. 4) though the

female character has been portrayed as a job holder, it remains her duty to prepare meal for the family members. So, the female is a job holder on the one hand, and a housewife on the other hand. Here the female has to take double burden of work. Though she earns for her family, it does not remove her burden of daily domestic works. In Clean Master TVC (Appendix-A, Table 4.1, Sl. 14), a woman who is a model by profession, she is still responsible for cleaning her family toilet.

In Bangladeshi context, men earn for their family members and often they exercise power over women and take important family decisions. On the other hand, as women cook, clean and take care of the children, they take important decisions regarding those things. In some TVCs (Appendix-A, Table 4.1: Pusti Atta, Sl. 27; BD spice, Sl. 9) sometimes male characters are shown requesting the housewife for food. Sometimes women determine what type of food would be given to whom. In Rupchada Soybean Oil (Appendix-A, Table 4.1, Sl. 15), the housewife gives oily food to an elderly person who seems to be a heart patient and he is not supposed to take such food, but women have the power to violate rules as they can ensure that the oil is pure and it is not detrimental to health. In some cases, they even dominate male characters; in Bectrol TVC (Sl. 17), the wife does not permit the husband to enter the house without taking shower. The wife is dominating as she takes care of the health of all the family members.

4.2.4 Story outline

Though the stories of these selected TVCs are different, there are some common story outlines. In some TVCs, it is seen that the housewife faces problem with preparing a meal and fails to manage all the household stuffs. Then a product comes along and the housewife gets relief and is able to cook a tasty meal. In Pran Spice TVC (Appendix-A, Table 4.1, Sl. 6) and Kiam cookerries (Appendix-A, Table 4.1, Sl. 2), the products save the women from distress. In some other TVCs we get the female characters tensed about preparing good meals for other members of family.

In every selected TVC there is a common tendency of women to satisfy their husbands and/or in-laws. In most of the TVCs of flour, spices and oil (cooking related products), women are seen much worried about the tastes of dishes and the satisfaction of male members. In Pran Spice TVC (Appendix-A, Table 4.1, Sl. 6), S. Alam Soybean Oil TVC (Appendix-A, Table 4.1, Sl. 31) housewives become worried about cooking that whether the meal will be satisfactory for the male members. In Pran Spice TVC (Appendix-A, Table 4.1, Sl. 6), the housewife even starts weeping as the male members do not like the meal. In Kiam Crockery advertisement (Appendix-A, Table 4.1, Sl. 2), the housewife begins weeping as she cannot handle all the cooking materials without any helping hands. Again, in some commercials women are presented as if they know better about delicious and healthy cooking. In Radhuni Spice commercial (Appendix-A, Table 4.1, Sl. 30), the housewife knows about the best and healthy spices. Again, in Rupchada Soybean oil TVC (Appendix-A, Table 4.1, Sl. 15), the housewife gives oily food to a heart patient

though it appears that oily food is bad for his health. The TVCs show that women know better about food and health.

In a TVC (Appendix-A, Table 4.1, Chaka Washing Powder, Sl. 18) of this study, the woman is portrayed as a housewife and she has been encouraged to wash more and more as there is a free gift offer for that washing powder. The same story outline is found in Wheel Lemon Detergent TVC (Appendix-A, Table 4.1, Sl. 37), where the housewife is seen encouraged in washing clothes. One noticeable story outline is found in a TVC (Appendix-A, Table 4.1, Tibet 570, Sl. 7) in which an elderly woman gives the responsibility of washing to a younger lady; in Tibet Detergent TVC (Appendix-A, Table 4.1, Sl. 39), the mother gives a spoonful powder to her daughter. It seems that the mother encourages the daughter to learn this traditional gender role.

4.3 Findings in terms of central research questions

The findings of the study have been discussed in detail to answer the central research questions. In all the selected TVCs the concept of stereotyping women as domestic being is usual. Women are seen staying at home, doing household activities. They do it as if it is their responsibility. It is mentioned earlier that most of the settings of these TVCs are home, and the women are displayed as housewives. This presents women as a domestic being. The concept of the TVCs of household products are sometimes stereotypical, which means that most of the time the household products of domestic life or things used in cooking are presented by female characters; no cooking product commercial is found where female models have not been used. It is believed that washing, cleaning, cooking

and rearing children are the responsibilities of women; so the products related to these responsibilities are presented by female models only. On the other hand, men are not associated with these products, as this is not their responsibility. There are a lot of TVCs of household products found where no male character has been cast. Therefore, it is assumed that even the concept or idea of advertisement is stereotypical.

4.3.1 Discourse, ideology and power: Motherhood

In Bangladeshi TVCs, women are portrayed stereotypically as a mother; sometimes they are shown so obsessed with their motherhood that they think that the ultimate achievement of their life is to be a mother. In Fresh Salt TVC (Appendix-A, Table 4.1, Sl. 1), when the mother hears her baby say “maa” (mother), she becomes happy and utters “Avgvi c~Y©Zv gvZ...†Ē” (fulfillment of my maternity). In Marks Full Cream Powder Milk TVC (Appendix-A, Table 4.1, Sl. 23), the mother points to her children and says “GBmgq G†`i `iKvi e`v†jY Wv†qU, Avi GUv wbwđš— Ki†Z n†e Avgv†KB”(at this age they need a balanced diet, and I need to ensure it). So, the mother believes it is her responsibility to ensure a healthy and balanced diet for the kids. The mother also says “†`i ` ‹z†j Avi eÜz†`i evmvq hLb ĩwb liv Lye B†Uwj†R›U Avi A`vw±f, gv wn†m†e wb†R†K ZLb `^v_©K g†b nq”(in school and their friends’ homes when I hear that they are very intelligent and active, as a mother I feel successful). It means the mother feels successful when someone admits that her children are active, brilliant and intelligent. In Nido Milk Powder (Appendix-A, Table 4.1, Sl. 26), the mother thinks that the future of her daughter depends on her (i.e. the mother) to a great extent; in fact the mother admits that the biggest achievement in her life is to be a mother. She says “gv ej†Zb Rxe†b

meþPþq eo cvlqv GKRb gv nlqv| ZvB Avgvi þgþqi fwel"r AvRB þþe wbþZ nþe AvgvþKB”(mother used to say, the biggest achievement in life is to become a mother, so, I need to think about the future of my daughter). She ensures a good education and a balanced diet as she says “Avwg lþK wkLvB gvbyl nþZ Avi wbþWv lþKv AvMþj ivþL wfUvwgb, K"vjwmqvg Avi wR¼ w`þq” (I teach her to be a human, and Nido protects her with vitamins, calcium and zink.). Therefore, it is seen that mothers are always careful about the health of their children.

In all these TVCs, the fathers are not present. The advertisers do not show whether the fathers are equally worried about the children’s future or not. The findings suggest that the fathers do not seem to be bothered about the health and education of children and it is solely the responsibility of the mother to make child successful in their life. The TVCs present a social myth that the responsibility of a child goes to the mother and a good mother is supposed to be conscious about the health, education and future of her children. The social myth points out that the biggest achievement in a woman’s life is to be a mother; she must not bother about her career or other achievements.

There is a hidden power relation to the discourse practiced in Bangladeshi TVCs. The mothers portrayed in the TVCs believe that they are responsible for the health, education and the future of their kids; it is assumed that the fathers should not worry about the kids’ future. It seems that men are exercising indirect hidden power over women. Actually, this is the norm of a patriarchal society which teaches the woman to be caring about their

children. The finding of this research reflects the study of Sultana (2010) who says that in Bangladeshi context, women's function is to give birth to the babies and to nurse them.

4.3.2 Rearing Children

Sometimes male members are requested to take care of their children but usually they do not know how to take care. In Fassmil TVC (Appendix-A, Table 4.1, Sl. 19), the housewife requests her husband to feed the child as she is going out. The discourse is “Avwg GKUZ †ei nw”Q Zzwg GKUZ evey†K LvB†q w`l; lLv†b Fassmil Junior, cvwb me wKQy †iwW Av†Q” (I am going out for a while, you please feed our baby). So, it is understood that usually the husband does not take care of the child, even though the wife has prepared everything and he just needs to feed the baby. But after returning she finds the husband in a mess; she says “Zzwg †Zv mviv c,w_ex R†ov K†i †d†jQ| l Fassmil Junior Ggwb†ZB Lvq.”(You have collected so many things here; he eats Fassmil Junior without anything). This means the father even does not know how to feed his own child. On the other hand, the findings suggest that it is the mother who knows everything about her child's nature better. The voice over is “gv†qi fvjevuv Avi Fassmil Junior; †e†o lVv GKUZ †ekx”(mothers' love and Fassmil Junior, growth is faster); so, the advertiser also agrees that the mother's love is more important for the betterment of a child. In Tibet Lotion TVC (Appendix-A, Table 4.1, Sl. 33), there is a voice over that says “AvM†j ivwL weixZvq...” (Protect with purity); it implies that the mothers tend to take care of their children and not the fathers. So, women are always associated with baby care products. Mothers are sometimes tensed about the eating habit of their children. In Radhuni Kashundi TVC (Appendix-A, Table 4.1, Sl. 40), a mother is seen tensed about her child

and says “তঁকববব বফুবুব G AvতঁQ, বফুবুব G তঁPvL বব বতঁL... বKশঁ তঁLতঁZ বব Pvbতঁj Avবুg বK Kিতঁev?”(The guava contains vitamin A, vitamin A keeps the eyes well.....but if he does not want to eat what can I do?). It shows that the mothers always try to ensure delicious fruits for the kids and she is much concerned about the health of her child.

The above discussion exposes some hidden agendas embedded in the Bangladeshi society. The responsibility of feeding children goes to their mothers primarily; if the mothers cannot manage time, the fathers might take up the responsibility, but it is not on a regular basis.

4.3.3 Women as family cook

In all the TVCs women are connected with products associated to cooking, who cook for the family members. No male characters are usually seen cooking; in some TVCs (Appendix-A, Table 4.1, Fresh Soybean Oil, Sl. 4; Marks Full Cream Powder Milk-2, Sl. 24) male characters are seen assisting housewives in case of preparing meal. Sometimes the housewives even face a lot of problems as they do not get any helping hand in the kitchen. In Kiam cookeries ad (Sl. 2), the housewife is found very busy with household chores. The jingle describes the condition of that housewife, “তঁQvU তঁQvU msmvতঁi KZ Svতঁgব, GUv lUv Kতঁi তঁh তঁhB তঁev”. It means that she passes her days doing household chores. Women are often found stressed about the taste of food, especially when someone special comes to the home. In S. Alam Soybean Oil (Appendix-A, Table 4.1, Sl. 31), a newly married bride is seen tensed as her cooked food will be served to her father-in-law.

The jingle is “bZzb eD†qi nv†Z kl†iïi ivbœv, f†q Kv†c nvZ cv ††e l†i fvebv, †Kvb †Z†j n†e ej AvR†Ki ivbœv?”(New bride cooking for her father-in-law, worries as she does not know, which oil will be used in her today’s cooking?). The TVC shows how a new bride feels stressed as she does not know about the right choice of in-laws. In the same TVC, another situation has been portrayed where the mother-in-law is seen tensed as her son-in-law will have meal with them; the jingle describes the situation “bZzb RvgvB Lv†e kl†iöxi fvebv, GUv †mUv KvUvKzwU KZ wKQy ivbœv, †Kvb †Z†j n†e ej AvR†Ki ivbœv?”, (The mother-in-law worries as the new bridegroom will eat; cutting, chopping and various food items. Which oil will be used in today’s cooking?). In both the circumstances, women need to think about the right choice of oil in order to satisfy the men. Sometimes the housewives make special dishes for their husbands. In Transtec Fridge TVC (Appendix-A, Table 4.1, Sl. 34), the housewife says “AvR Avgv† i G†vwbfm©vwi, l†K GKUv mviçÖvBR w`e| li cQ††`i cywW©s GLb †d«k... ...” (Today is our anniversary. I will give a surprise to him. This pudding in his choice, fully fresh); so, the woman plans to surprise her husband by preparing his favorite dish in the special day. It upholds a social myth that the women might prepare special dishes for their husbands on special days. If the housewife sees that the husband is in a bad mood and trying to avoid her, sometimes she thinks about a special dish might change his mood. In Rani Spice TVC (Appendix-A, Table 4.1,Sl. 13), the husband seems in a bad mood and the wife cooks a special dish with Rani Spice. A jingle is used to describe the situation and that is “†mB hv`y †`B mvay bZzb S†K; GL†b ivYx nvnv evnvix PgK” (that magic gives only new dazzling blazes, now the queen with various flashes). So, the husband is seen satisfied after having that special dish.

If the family members cannot get success in their study or career, the blame might fall on the housewife as delicious food is somewhat related to success. In Super Salt TVC (Appendix-A, Table 4.1, Sl. 11), two sisters are depicted namely Roma and Soma. Roma's family members do not get success in their study and career as she uses average salt; in contrary, Soma's family members are talented as she uses a good brand of salt. A voice over says "Avmþj inm" jywKþq AvþQ jeþY... i"gv e"envi Kþi mvaviY jeY, Avi þmvgv e"envi Kþi f"vKzqvg Bfvþcvþikb cxwZþZ cwiþkvwaZ mycvi mē" (actually the mystery lies in salt. Roma uses average salt, and Shoma uses a vacuum evaporated refined Super salt). So, a housewife might be blamed for not choosing the right salt.

Sometimes women need to accept the request of male members and cook a special dish for their happiness. In BD Spice TVC (Appendix-A, Table 4.1, Sl. 9), the husband requests the wife to cook for him (in jingle), "þcÖg gvþb AvRI Awdm hvþev bv...kþk© Bwjk ivuþav (love means not going to office today; cook Hilsha with mustard)." the wife is seen accepting the request happily. Again, Bangladeshi people have a common tendency of expecting the food prepared by their mothers. In the same TVC, a jingle says "fvjevnmv gvþb gvþqi nvþZi þmB ivbœv (love means mothers' cooking)".

Women's imagination is often occupied with cooking ingredients. In Iffad Flour TVC (Appendix-A, Table 4.1, Sl. 8), the housewife tells her friend "Bdv` Qvov wKQyB fveþZ cvwi bv.. Bdv` ïayB Bdv` (I cannot think without Iffad.....Iffad, only Iffad)"

which means her mind is possessed with Iffad, a brand of flour. Since Iffad is also a male name, her husband becomes jealous and shout “...†Zvgvi ejvq, †jLvq, Kíbvq ïay Bdv`.. †K GB Bdv`, †K †K? (only Iffad is in your talking, writing and thinking.....who is this Iffad?)”; the TVC suggests that the wife’s imagination is full of cooking. Sometimes women tend to believe that they are happy in their family life if their cooking is good by using a particular. In Pure Atta TVC (Appendix-A, Table 4.1, Sl. 38), the housewife is seen listing to the ingredients of cooking; the discourse is “bvWRikvBj Pvj, †LuRyi ,o, AvUv... AvUv, hLb hv cvB ZvB wKwb...”(Nazirshael rice, date molasses, flour.....flour, buy what I get).

In Bangladeshi TVCs, women are often portrayed as a special cook and it is believed that they know much better about cooking. In fact, in some cases, a housewife is seen more knowledgeable than a professional cook. In Fresh flour TVC (Appendix-A, Table 4.1, Sl. 20), it is seen that professional cooks are in trouble because of bad quality flour, but a housewife is seen comfortable in the kitchen as she knows about good quality flour. The housewife utters “Avgvi Av†Q †d«k AvUv”(I have Fresh Flour). In Radhuni Spice TVC (Appendix-A, Table 4.1, Sl. 30), the housewife rebukes the servant as he brings an unnamed packets of spices; she says “GUv wK gmjv ? hv cv†ë Avb...”(What sort of spice is this? Go and bring another one). Later the servant asks “Av†šv gmjv †Zv gmjvB GUvi g†a” wK Av†Q?”(Madam, spice is spice. What specialty lies here?). Such TVCs suggest that women are presented in commercials in such a way that they know better about cooking than anyone else.

The presentation of these TVCs reflects some hidden structures, norms and myths of our society. It is believed that the cooking is the responsibility of a woman; it seldom matters whether she is willingly accepts the role or not. She has to take care of her husband and children and needs to consider their choices in case of cooking. It is the duty of a good wife to apply the best quality ingredients in her cooking. Women are also expected to prepare special food for their husbands on special days and if their husbands seem angry or disturbed for something, they (i.e. women) can cook special dishes to change their (i.e. husbands) mood. Again, our society has a notion to measure love considering the quality of cooking. The newly married women are often seen perplexed in the kitchen as they are not sure about the choices of the in-laws, but the new brides are often given the responsibility of cooking and making the in-laws family satisfied. Actually all these expectations are social myths of our society. The findings of the research tend to support the study of Rao (2007: 814) and Spencer (1997: 195) as they primarily women are responsible for cooking, washing and rearing children. They even say that women are expected to do all the household duties along with cooking. In Bangladesh, women are to take care of their husbands and other family members and manage all the household activities (Balk, 1993). There is a hidden power behind these social myths and that it is the patriarchal belief. Bangladesh has adopted this structure of culture for thousands of years (Miaji, 2010).

4.3.4 Women as cleaner and washer

Women are often stereotypically presented as a washer who keeps on washing and cleaning in a family. In Tibet 570 Washing Soap TVC (Appendix-A, Table 4.1, Sl. 7), the

housewife happily says “GB mvevb †Zv Avgvi gv e`envi Ki†Zv..`v`xl..”(My mother and grandmother used to use this soap), which suggests this washing soap has been being used for a long time in her family and it has a traditional value. It also means that like her mother she wants to be a washer. The same notion is found in Tibet Detergent Powder TVC (Appendix-A, Table 4.1, Sl. 39) where it is shown that the mother is giving a spoonful of powder to the daughter and says “GLb hv`y †Zvgvi nv†Z...” (Now the magic is on your hand); it seems that the daughter is slowly taking the responsibility of washing clothes from the mother. In Tibet 570 Soap TVC (Appendix-A, Table 4.1, Sl. 10), it is seen that the housewife is responsible for washing the clothes of her child and she believes in the product. The housewife says “GUvB Avgvi wek`vm Avi GB wek`v†mi i`xZv†Z wg†k Av†Q wZeŸZ 570 ..” (this is my belief, and the authenticity of belief mixes with Tibet 570) which points at her dependence on the soap.

Women are even sometimes encouraged to wash clothes. In Chaka washing powder TVC (Appendix-A, Table 4.1, Sl. 18), a voiceover tells narrates the offer of Jamdani Sharee “Gevi ay†q ††Z cv†ib Rvg`vbx kvox (this time you might get a Jamdani Sharee by washing clothes)”; so, women are even encouraged to wash clothes more and more. In Wheel lemon powder (Appendix-A, Table 4.1, Sl. 37), a voice over comes “Kvco †avqvq Avi K~vwš— bq, GLb dzj Si†e”(No tiredness in washing clothes, it is time for showering flower). Here also the advertiser tends to encourage women to wash clothes and the full advertisement is romanticizing the responsibility of washing. In Surf Excel TVC (Appendix-A, Table 4.1, Sl. 32), a boy wearing dirty clothes tells his mother “†Kb Surf Excel Av†Q bv?”(Isn’t Surf Excel here?) It points that though the mother is

responsible for washing clothes, she should not worry as Surf Excel works well. Again, the boy utters “GLb `vM jvM†jl eKv jvM†e bv, KviY Surf Excel 500 MÖvg Avevil 20 UvKv K†g gvĹ 70 UvKvq” (even if my clothes get dirty, my mother won’t scold me, because again 20 taka reduction in Surf Excel 500 gram), it means the boy evaluates money even more than the physical labor of his mother who washes the clothes. The housewives not only wash, but they also iron the clothes. In Transtec Iron TVC (Appendix-A, Table 4.1, Sl. 35), a housewife is seen ironing her husband’s shirts happily and says “wK GK`g bZzb g†b n†”Q? I Ggb wbLuyZ AvqibB Pvq...”(it seems brand new? He wants this type of perfect iron). So, the housewife is happy as she can satisfy her husband’s wants.

The housewives are also responsible for cleaning toilets. They cannot avoid this responsibility even if they become an earning member. In Clean Master TVC (Appendix-A, Table 4.1, Sl. 14), a model has been cast who asks for a toilet cleaning product after being offered to do modeling for that product. She says “Av†M GKUv Clean Master cvVvb e`envi K†i †`wL...”(at first send a clean master, let me use it...); it means though she is a model, she thinks about cleaning her own toilet. Then after applying that product on her toilet she replies “Clean Master e`envi K†i †`Ljvg; Gi G†Zv ,Y †h Avwg GLb wbwđ†š— Gi g†Wj n†Z cvwi”(I have used Clean Master; it has so many positive sides that I can be its model) which means she is happy with the performance of the product. In Harpic TVC (Appendix-A, Table 4.1, Sl. 22), the brand ambassador of Harpic asks a vote for Harpic from a housewife saying “`švU© P†qR wnmv†e Avcwb wK nviwck †K

†fvU w`†eb?”(Would you vote for Harpic as a smart choice?). This suggests that the vote of a woman is valuable for Harpic as it has usually been used by them.

Women are often found very conscious about the cleanliness of their family. In Bectrol TVC (Appendix-A, Table 4.1, Sl. 17), three housewives are portrayed who are very careful about the health of other family members and they sing together “Avgv†i cwiev†i e`K†Uwiqv... †bv PvÝ”(Bacteria in our families.....no chance); so the women are confident about the cleanliness of the family.

The presentation of these TVCs suggests that women are responsible for washing and ironing clothes; traditionally the responsibility falls on women. Even, the good mothers should teach their daughters how to wash clothes as this is ‘women’s work’ (see Rao, 2007). The women have been imposed with this responsibility which marks the male dominance and patriarchal belief in our society (see Miaji, 2010). The society believes in the male dominance and hegemony of sex (*ibid*).

4.3.5 Women as ease-loving being

Women are sometimes presented as an ease-loving being and they want a tension free life. A set of comfortable furniture is needed for their life and if this is ensured, they need not to be worried. In Toshin TVC (Appendix-A, Table 4.1, Sl. 3), a woman sits alone in a home but she seems very happy as her house is decorated with a lot of comfortable products. The voiceover describes the situation: “Ni gv†bB Avgvi Avwg, GKvi Avcb, ^cœ gv†bB e” —Zvnxb w`b.. myi, bvP Avi..^w — gv†bB wSwiwSwi GKUZ

nv1qv.. e,,wói gvZvj kã.. †g†Ni kxZj Qvqv.. Ni gv†bB Toshin wb†q Avgvi GB msmvi. .”(home means I, myself, dream means tension free day.....music.....dance and.....ease means a gentle breeze.....the maddening sound of raindrops.....cold shadow of cloud.....home means a family with Toshin), the description suggests that this room is sufficient to lead a comfortable life, she does not want anything else.

The advertisers often show that women are dependant and they need the help of male members to lead a comfortable life. In Fresh Soybean Oil TVC (Appendix-A, Table 4.1, Sl. 4), the wife (in a office) requests the husband (in another office) “g†b n†”Q e,,wó n†e Zzwg Avgv†K wb†q †hl ”(it seems it will be raining, please take me home); this discourse points out that sometimes women might need the help of men to provide security and safety.

All these circumstances in these TVCs present women as the weaker sex and it is assumed that they are dependant on their male members. It reflects the functionalist approach of the 1950s where women are described as the weaker sex, emotional and dependant (Giddens, 2006).

4.3.6 Domestic violence

Domestic violence is a common scenario in Bangladeshi TVCs. Most of the time it has a comic tone and happy ending. In Iffad Ata (Appendix-A, Table 4.1, Sl. 8), the husband is suspicious his wife is involved in any extra-marital affair. He shouts at his wife “

b“vKvwg eÜ K‡iv...†Zvgvi ejvq, ‡jLvq, KÍbvq ïay Bdv`.. †K GB Bdv`, †K †K?”(Stop feigning. You’re obsessed with Iffad.....who is this Iffad?) Later the wife removes the confusion as she humbly says Iffad is a brand of flour. This dialogue points out that the husband might doubt and shout at his wife, but she must have patience and humbleness in her attitude. In Pran Spice commercial (Appendix-A, Table 4.1, Sl. 6), a male member angrily shouts to his wife “a“vZ! iuva‡Zl Rv‡bbv.”(hah.....she does not even know how to cook) and leaves the dining table. Then Pran Spice comes and saves this lady from distress in the form of a voiceover comes “cÖvY Muyov gmjv Rxe‡b Av‡b ^v` (Pran spice, brings ecstasy to life)”. The husband’s attitude appears that he has married the woman so that she can cook for him; the woman has taken this typical attitude for granted. Moreover, she wants to satisfy him by preparing tasty food. The discourse “cÖvY Muyov gmjv Rxe‡b Av‡b ^v`” (Pran spice, brings ecstasy to life) suggests that the happiness of a woman’s life depends on cooking. In Kiam Cookeries TVC (Appendix-A, Table 4.1, Sl. 2), the housewife is seen under huge pressure as she has to send a lunch box to office for her husband, and she does not have any helping hand. Then we hear a jingle, “Zvici Dwb hw` K‡i ivMvivwM Zvn‡j P‡j hve ev‡ci evox..”(after that if he is angry with me, I will go to my father’s residence), which implies that points if she fails to send the lunch box, she might be rebuked and she might not have any other option left except going to her father’s residence. Though this commercial has a funny tone, it represents the society of Bangladesh.

The discourse of these TVCs helps to find out some social myths embedded in the society. There is a social myth that the husband might be dominating and he has the

authority to question his wife, but the wife must be submissive if there is any miscommunication. The husband can even be violent if he doubts his wife. Another myth is that the sole responsibility of cooking falls on the women whether they accept it or not. Sometimes they are even treated like servants. If the husband goes to office, the housewife needs to prepare meal for him and send it. The housewife might be treated badly if she fails to fulfill her responsibility.

4.4 Conclusion

From the above findings it appears that stereotyping of women as a domestic being is present in Bangladeshi TVCs. The advertisers tend to present women as a supportive being for men. They even portray some social norms and values of patriarchal society where men are given priority and made to believe that there is a distinct sex role in our society.

CHAPTER V

CONCLUSION

5.1 Introduction

Gender based stereotyping is a common phenomenon in every society (Rao, 2007); in Bangladesh, due to patriarchal belief a similar trend seems to be apparent (Miaji, 2010). This gender stereotyping hinders the advancement of a society as it destroys a lot of talented individuals (see Schaefer, 2010). Ranzetti and Curran (1992: 120) say that in TVCs women are seen using household cleaning products, personal care items and food that present a stereotypical portrayal of women. The study focused on three central research questions: 1) whether Bangladeshi TVCs portray these stereotypical images of women, 2) whether there is any relation between stereotyping and power and 3) how these stereotyping reinforce social myths. As Haque (2008) says CDA is always concerned about the hidden agendas of society and it studies text in relation to discourse, ideology and power, this research has been conducted from CDA perspective. The main intention of this study is to make people conscious about this stereotyping of women as a domestic being by analyzing the discourse of TVCs which seems to debase the images of women.

5.2 Summary of the Findings

The findings of the research suggest that stereotyping of women as a domestic being is present in Bangladeshi television commercials (TVCs). The discourse of Bangladeshi TVCs in general is gender sensitive; such discourse often debases the status of women

presenting them as a domestic helper whose prime tasks are to cook, do household chores, rear children, take care of their husbands and in-laws. The findings suggest that sometimes women are portrayed as if they are obsessed with motherhood and their imagination is pre-occupied with the thought of their children's success. The discourse of TVCs sometimes shows that the ultimate goal of a woman is to be a mother and make her children successful in life. It appears that the father might not be worried about the future of his children as the mother is always there to think about them. In most of the commercials which were analyzed, women are portrayed as housewives cooking for all the family members and doing various household chores. They often think about the choices of their husbands and in-laws. Sometimes the jingle or the voice-over is used in TVCs to portray the condition of a woman. Most of the time, the discourse admits the hidden power relation between the women and in-laws house. Sometimes the responsibility of cooking turns into a form of domestic violence; in other words, women are rebuked for bad cooking. The advertisers tend to show that washing clothes is "women's work", that means women are solely responsible for this task. In fact, women are encouraged to wash clothes as the advertisers sometimes make washing clothes romantic through jingles and voice-overs.

The study focused a connection among the discourse of TVCs, hidden power relation of society and social myths. Bangladeshi society has been adopting a patriarchal culture for thousands of years (Miaji, 2010; Sultana, 2010). Due to patriarchal beliefs, women are expected to do all the household works, cook food for the family, wash clothes and rear children (see Sultana, 2010). Therefore, Bangladeshi people have a notion to think that a

good wife is supposed to fulfill her responsibilities towards her family. Again, men exercise power over women only by virtue of being a man (Sultana, 2011). This patriarchal culture empowers men over women (*ibid*). Besides, the discourse reinforces some social myths, like a good housewife is supposed to do all the household works and take care of her husband and children.

5.3 Contribution to Research

This research studied the discourse of TVCs from a CDA perspective to find out the hidden agendas embedded in our society. The studies implying CDA frameworks are comparatively new in Bangladesh, and so far only a few studies have been done from a CDA perspective in the Bangladeshi context (see Haque, 2008; Haque, 2009). This research will increase the CDA literature in Bangladesh.

5.4 Practical Implication

This study is helpful for the government and other institutions/ organizations related to the advertising industry as they can see that how advertisers intentionally or unintentionally present women stereotypically in TVCs that debase their (women's) status. The government and other organizations might take effective initiatives to regulate advertising which is helpful for removing stereotypical portrayal of women from TVCs.

5.5 Recommendation

Based on the findings it seems that there is no proper law to control or regulate advertisers or advertising in Bangladesh. The stereotypical portrayal of women is

supposed to be restricted by law. A regulatory commission consisting of CDA analysts, women right activists and lawyers could be formed to monitor TVCs before they are aired on TV. The Ministry of Women Affairs might help to form the committee.

5.6 Further Studies

The study focuses on the stereotyping of women in Bangladeshi TVCs from CDA perspective adopting Fairclough's (1995) three dimensional approach. This study does not include the interviews of general women, advertisers or any experts. So, there is a scope of further study considering their perspective and whether they are aware of this hidden structure of our society.

Again, the study only focuses on the TVCs. Further research might be done on radio ads or billboards as these are now becoming popular medium of advertising day by day.

5.7 Conclusion

Critical Discourse Analysis (CDA) analyzes a piece of text in relation to discourse, ideology and power; and it aims to make people conscious about the hidden agendas embedded in society (Haque, 2008). Through analyzing the discourse of Bangladeshi TVCs, the study focused some hidden structures in our society. The findings of the study suggest that stereotyping of women as a domestic being is present in the discourse of Bangladeshi TVCs that represents patriarchal society and reinforces social myths. Gender stereotypes impede the progress of a society as it might destroy a lot of talented individuals (Schaefer, 2010); moreover, gender equality is a core development issue and

many countries cannot prosper as gender inequality exists in those countries (Miaji, 2010: 25).

Gender equality has been enshrined in national and international laws (see Rahman, 2008) and the government and non-government organizations are working to ensure the rights of women in Bangladesh. However, the findings of the study suggest that despite the initiatives of government and non-government organizations stereotyping of women as a domestic being is quite apparent in Bangladeshi TVCs.

REFERENCE

- Ahmed, S. (2007, July 05). Biggaonchitro Shomachar: *Television*, 22-23.
- Al- Azami, A. S. (2007). *Language of Advertising in Bangladesh*. Carmarhtanshire: Open House Press.
- Anwar, F.S. (2003). Advertising: *Banglapedia*. Dhaka: Asiatic Society of Bangladesh, Vol. 1, pp. 50-52.
- Asian Development Bank. (2001). *Country Briefing Paper: Women in Bangladesh*. ISBN No 971-561-347-0. Retrieved on April 29, 2011, from http://www.onlinewomeninpolitics.org/bangla/women_ban_adb.pdf
- Balk, D. (1996). *Defying Gender Norms in Rural Bangladesh: A Social Demographic Analysis*. Honolulu: East west Center.
- Bangladesh Bureau of Statistics. (2009). *Report on Monitoring of Employment Survey-2009*. Retrieved on April 29, 2011, from http://2009www.bbs.gov.bd/WebTestApplication/userfiles/.../employsurvey_09.pdf
- Belch, G. E. & Belch, M. A. (2006). *Advertising and Promotion*. (6th ed.). New Delhi: Tata McGraw- Hill Publishing Company Ltd.
- Dominick, J. R. (1993). *The Dynamics of Mass Communication*. (4th ed.). New York: McGraw Hill.
- Dominick, J. R. (2002). *The Dynamics of Mass Communication*. (7th ed.). New York: McGraw Hill
- Fairclough, N. (2001). *Language and Power* (2nd ed.). London: Routledge.
- Fairclough, N. L. (1995a). *Critical Discourse Analysis: The Critical Study of Language* . Harlow: Longman.
- Fairclough, N. L. (1995b). *Media Discourse*. London: Edward Arnold.
- Forkan, D. (2011, February 5). Females on the Lead: *Morning Tea*. Vol 1, Issue 7. pp. 11-12. *The Daily Sun*.
- Giddens, A. (2006). *Sociology*. (5th ed.). Malden: Policy Press.
- Goddard, A. (2002). *The Language of Advertising*. (2nd ed.). New York: Routledge.
- Hamid, S. (1996). *Why Women Count*. Dhaka: University Press Limited. p. 95.

- Hannan, S. A. (2011, April 28). Hindi Sonskriti Soundorjo Banijjo O Shobdo Bebohaar Niye Kisu Kotha: *Amar Desh*. Vol. 8, Issue 115. p. 6.
- Haq, E. (2003). Mass Communication: *Banglapedia*. Dhaka: Asiatic Society of Bangladesh, Vol. 6, pp. 432-433.
- Haque, M. S. (2007). How Practical is CDA? *East West University Journal*, Vol 2, pp. 1-31.
- Haque, M. S. (2008). Critical Discourse Analysis. *East West University Journal*, Vol 2, pp. 110-138.
- Haque, M.S. (2009). Direction in CDA: *How Practical in one-size-fits-all CDA?* Harvest, Vol 24, pp. 53-74.
- Khatun, N. & Haque, H. (2010). Family Violence in Bangladesh. *Social Science Review*, 27(1), 107-111.
- Miaji, A. B. (2010). *Rural Women in Bangladesh*. Lund: Media Tryck.
- Ranzetti, C. M. & Curran, D. J. (1992). Women in Mass Media: *Women, Men and Society*. (2nd ed., p. 120). Needham Heights: Allyn and Bacon.
- Rao, C. N. S. (2007). Women in Society: *Sociology*. (6th ed., pp. 813-857). New Delhi: S. Chand & Company Limited.
- Roy, A. (2003). *Women Empowerment and Gender Planning*. New Delhi: Ranjat Publication. pp. 131-132.
- Schaefer, R. T. (2010). *Sociology*. (10th ed.). New York: McGraw-Hill.
- Singh, N. (2011, April). Advertising Business The Grey Connection: *The executive Times*. Issue: 10. pp. 26-27.
- Spencer, M. (1997). Gender: *Foundations of Modern sociology*. (7th ed., pp. 193-220). Ontario: Prentice- Hall Canada.
- Straub, J. T. & Attner, R. F. (2007). *Introduction to Business*. (2nd ed.). Boston: Kent Publishing Company.
- Sultana, A. M. (2010). Factors Effect on Women Autonomy and Decision-Making Power within the Household in Rural Communities. *Journal of Social Sciences*. 7(1): 18-22.

- Sultana, A. M. (2010). Patriarchy and Women's Gender Ideology: A Socio-Cultural Perspective. *Journal of Social Sciences*. 6(1): 123-126.
- Tanaka, K. (1994). *Advertising Language*. New York: Routledge.
- “The Constitution of Bangladesh” .(2008). In M. Rahman, *Human Rights 60 years after UDHR*. Dhaka: Pallal Prokashoni.
- Urmee, F. (2011, April 22). An Irritating Invasion: *The Star*: pp 30-31. *The Daily Star*.
- Van Dijk, T.(2001). Critical Discourse Analysis. In D. Tarren, D. Schiffrin & H. Hamilton (Eds.), *Handbook of Discourse Analysis*. (pp. 352-371). Oxford: Blackwell.
- Wodak, R. & Meyer, M. (2009). Critical Discourse Analysis: history, agenda, theory and methodology. In R. Wodak & M. Meyer (Eds), *Methods of Critical Discourse Analysis*. (2nd ed., pp. 1-33). London: Sage Publications Ltd.

APPENDIX-A

Table 4.1 Textual analysis and interpretation of the TVCs

Sl.	product name	Duration	Setting (Place)	Occupation as presented	Story outline (in brief)	Stereotyping women as domestic being			Male dominance	Social myth
						Specific discourse	Jingle	Voice-over		
1.	Fresh salt	40 sec.	Home (specially in kitchen)	Female-housewife. Male- not seen but assumed as a service holder.	A housewife is seen spending her time in home cooking, reading and painting. Her joy knows no bound when her baby screams out “maaa” (mother) in excitement. She seems very happy with her family life. Later it is seen that she uses “Fresh Salt” and it brings happiness in her life.	1) Avgvi c~Y©Zv gvZ...†Ē 2) Avcbvi ivbœvi c~Y©Zv?	1) wKQy c~Y©Zv wKQy ggZvq my†Li mgylyi...gv.. 2) Zzwg G†j Rxe†b †d«k je†Y..c~Y©Zv meLv†b..(bvix KŪ)	1) wecvkv, Awfb†q c~Y©Zv RvZxq cyi~ †v†i.. 2) Avcbvi ivbœvq c~Y©Zv?	Indirect. (The woman does not have any complaints about this stereotyping; moreover, she is proud of being a mother.)	A good housewife is supposed to be at home, conscious about children and husband. She must be proud to be a mother.
2.	Kiam fry pan& cooker.	30 sec.	Home (in kitchen)	Female-housewife; male-service holder.	A woman is shown in the kitchen that seems in a haphazard condition as she is preparing lunch for her husband. She is supposed to send the lunch to her husband’s office but she fails. She is so unhappy due to household pressure that she even wants to leave her husband’s residence. At last her husband comes along with KIAM fry pan and pressure cooker; eventually the housewife becomes happy.	1) wK Lvevi cvVv†j bv? 2) †QvULvU msmv†i KZ Sv†g†j... Zvici Dw b hw K†i ivMvivvM... 3) †Rviv †j†M †Mj GB fv½v msmvi KIAM Gi Dcnv†i myLx cwievi	1) †QvU †QvU msmv†i KZ Sv†g†j, GUv IUv K†i †h †hB †ejv; Zvici Dw b hw K†i ivMvivvM Zvn†j P†j hve ev†ci evox.. 2) †Rviv †j†M †Mj GB fv½v msmvi, KIAM Gi Dc†i myLx cwievi..(bvix KŪ)		Direct. (Sometimes, the woman does not like to take the responsibility of cooking but she is bound to take this burden. We get an agreeable smile at last as she gets crockery.)	1) The full responsibility of cooking goes to a woman; she is supposed to prepare lunch box for her husband even if he is at office. 2) Sometimes women go under huge pressure and become so tensed that they even want to leave their husband but cannot. 3) They become very happy if their pressure reduces to some extent.
3.	Toshin TV, AC etc.	20 sec.	Home	Female-housewife male- not seen.	A woman is pictured who has a relaxed and carefree life. She loves to pass an easy life in home. She is happy to be alone as her home is well furnished with the products of Toshin.	“.....Ni gv†bB GKvi Avcb... e~ — Zvnx b w’b... Ni gv†bB Toshin wb†q Avgvi GB msmvi.		Ni gv†bB Avgvi Avwg, GKvi Avcb, ^cœ gv†bB e~ —Zvnx b w’b.. myi, bvP Avi.. ^w~ — gv†bB	Indirect. The woman is seen agreeable here.	Women are supposed to stay at home. They want a well furnished home to pass their tension free life.

								wSwiwSwi GKUz nvlqv.. e,,wói gvZvj kã.. †g†Ni kxZj Qvqv.. Ni gv†bB Toshin wb†q Avgvi GB msmvi. ..(bvix KÚ)		
4.	Fresh Soya bin oil	60 sec.	Both office and home	Both are service holders.	Both husband and wife come back from office. The wife enters into the kitchen while the man stands beside window and enjoys rain. The wife starts frying fish and preparing meal and the husband prepares himself for having dinner. At the end the husband enters the kitchen for helping his wife and then they have dinner together.	g†b n†"Q e,,wó n†e Zzwg Avgv†K wb†q †hl			Indirect.	Even if women work outside and contribute money to the family, cooking remains their responsibility. They must go to the kitchen even if they are tired. Men might support them but it is not conditional.
5.	Gazi sink	25 sec	Home (kitchen)	Housewife	A woman presents the advantages of using Gazi sink.	Gazi sink M,,wnbxi Av~'vq M,,wnbxi fvjevrvq		ivbœv N†i PvB Ggb óxj hv†Z KL†bv..	indirect	It is women's duty to be careful about washing place.
6.	Pran spice	20 sec.	Home (in dining room& kitchen)	Female-house wife; male- not presented	A male character angrily leaves dining table for bad cooking. As he rebukes, his wife starts weeping. Then, Pran spice comes, helps her to prepare delicious food and eventually saves her.	1)a~vZ! iuva†ZI Rv†bbv 2) cÖvY ,uov gmjv Rxe†b Av†b ~^v	GB †g†q †Ku†~v bv Avwg AvwQ †febv..ivbœvi ~^v hv†e †e†o cÖvY ,uov gmjv n†j..(cyi"l KU)	cÖvY Muyov gmjv Rxe†b Av†b ~^v	Very direct. (Domestic violence might take place if women fail to satisfy males.)	Men might rebuke women for bad cooking. Women must know how they can make better food for family members. They are happy if their cooking is all okay.
7.	Tibet 570	10 sec.	Home	Female-housewife ; male- not seen	An elderly woman gives some clean clothes as well as a piece of soap to a young lady. It seems that the elderly woman gives the responsibility to the young one (see the jingle of this TVC).	GB mvevb †Zv Avgvi gv e"envi Ki†Zv..`v`xl..	†mB wek'ivm AvR w'jvg †Zvgvi nv†Z Zz†j		indirect	Young women receive the responsibility of washing family cloths from older ones. it seems this is a pride for women.

8.	Iffad Atta	60 sec.	Home	Female: house wife; Male: service holder	A housewife is seen busy in preparing special dish with "Iffad atta" for her marriage anniversary; and she repetitively utters the name "Iffad" which confuses her husband as it seems another male's name. Out of anger he does not come at the right time after office and the housewife is seen waiting for him at home. After arrival the husband starts behaving rudely as she asks for late arrival. Then, the confusion comes to an end as the housewife reveals "Iffad" is actually a brand of wheat.	1) Bdv` Qvov wKQyB fve†Z cvwi bv.. Bdv` ïayB Bdv` 2) AvR†K wKš' GKUZ Av†M Av†M wdi†e 3) b`vKvvg eÜ K†iv...†Zvgvi ejvB, †jwL, Kïbvq ïay Bdv`.. †K GB Bdv`, †K †K??		Direct and dominating. Domestic violence. Females seem very submissive.	1) The wife is supposed to prepare meal for any special family program. The husband even does not know about the brand of flour. 2) The husband might be dominating. He has the authority to question his wife and the wife must be submissive and she needs to handle her husband if there is any miscommunication. The husband even might be violent if he doubts his wife.	
9.	BD spice	30 sec	Home and outside	Several characters. Most female characters: house wife and mother. Male: not clear.	This TVC deals with several characters in different settings. In one section, a picnic has been pictured where both males and females take part in cooking. In other two sections, women are seen cooking or preparing food for family members; in one section a housewife is requested to prepare special dishes for her husband.	1) †cÖg gv†b AvRI Awdm hv†ev bv...k†k© Bwjk ivu†av (cyi"l KÜ) 2) fvjevuv gv†b gv†qi nv†Zi †mB ivbœv (cyi"l KÜ)		Indirect	1) In Bangladesh, culturally people have a fantasy over the dishes made by their mothers. 2) Sometimes the burden of cooking special dishes falls on women in form of requests of near and dear ones.	
10.	Tibet 570 (Dipa Khondo kar)	20 sec	Home and school yard (the main female character went to bring her daughter)	Female character: house wife.	A housewife is seen happily passing her day with her child. She goes to take her child to school, iron the clothes etc. no male character is present here.	GUvB Avgvi wek'vm Avi GB wek'v†mi ïxZv†Z wg†k Av†Q wZeYZ 570 ..(bvix KÜ)	cÖwZw` †bi ïxZv†Z †Zvgvq Lyu†R cvB, eÜ†b eÜ†b Avi wek'v†m†Z †Zvgvq AvRI PvB ..(bvix KÜ)		Indirect	The mother is supposed to take care of the cleanliness of her child.

11.	Super salt	50 sec	Home (for both the house wives and their family); office (to show both the males' working place).	Females: house wives; males: service holders	Two similarly families are presented where the only difference is the way of cooking. One housewife uses "Super Salt"; as a result her son is brilliant and winner, and her husband is successful. On the other hand, another housewife uses a normal salt; so, her son and husband are dull headed. Then the later starts using Super salt.			Avmꞑj inmꞑ jywKꞑ AvꞑQ jeꞑY... iꞑgv eꞑenvi Kꞑi mvaviY jeY, Avi ꞑmvgv eꞑenvi Kꞑi fꞑvKzqvg Bfvꞑcvꞑikb cxwZꞑZ cwiꞑkvwaZ mycvi mē, hvꞑZ ꞑKvb ꞑwZKviK ꞑKwgKꞑvj _vꞑK bv	Indirect	If the family members are not successful in their jobs and studies the blame might be given to the housewives. In fact, if the housewives are careful about cooking, the family members might do better in their jobs and studies.
12.	Pusti Soybean	40 sec	Home (females) and outside (male characters)	Males: service holder. Females: house wife.	The members of a family, who are strong and helpful to others, have been pictured. The reason they are so strong and helpful is "Pusti Soybean oil" what the house wife uses.				Indirect	A good cooking might make the family members strong and helpful to others. A housewife must ensure a healthy meal for the family members.
13.	Rani Gura Moshla	50 sec	Home	Female: house wife	A king is seen dissatisfied with his queen and the queen seems very worried about the king's mood. Then the queen is given some packets of Rani spice by a group of girls. The meal has been prepared with Rani spice and served before the king by the queen. Now, the king starts smiling and seems interested in queen.		PvwivꞑꞑK nBPB hvꞑy nvꞑZ ivYx Gꞑjv IB, Gꞑjv IBꞑi (2)... ꞑmB hvꞑy ꞑꞑB...ꞑmB hvꞑy ꞑꞑB mvay bZzb SjK; GLꞑb ivYx nvnv evnvix PgK	Direct	Like the king portrayed in this TVC, every man deserves this service from his wife. Women must ensure a quality meal to satisfy male members of their family.	

14.	Clean Master	30 sec	Home	Female: house wife and model.	A model gets an offer to do modeling in Clean Master TVC; but she says that before confirming she wants to use the product. She applies it on her own toilet and Clean Master works well. Then, she agrees to be the model of this TVC.	1) Av†M GKUV Clean Master cvVvb e"envi K†i †wL... 2) ūgg.. kviwgb jvKx ejwQ Clean Master e"envi K†i †Ljvg; Gi G†Zv ,Y †h Avwg GLb wbwδ†š— Gi g†Wj n†Z cvwi			indirect	Even though women might have different professions, they are supposed to be responsible for cleaning their toilets.
15.	Rupchada Soybean oil	40 sec	Home	Female: house wife; male: not presented	A housewife is seen frying "pakora" in a rainy day. An elderly man who appears to be a heart patient comes repetitively to the kitchen and seems very eager to have some "pakoras" but he cannot take any as it is an oily food. Later, he has been given some "pakoras" as Rupchada Soybean oil contains Omega 3 and Omega 6 which reduce the threat of high blood pressure.				indirect	Women have better knowledge about food and usually they decide what types of food should be given to whom. A heart patient normally is not given oily food; but if the housewife wants she might give even oily food to a heart patient. Housewives are empowered with special power in case of cooking and serving food.
16.	ACI Pure Soybean	40 sec	Home (females); office (males)	Females: house wives; males: service holders.	Two employees along with their boss sit together for having lunch and these employees start making fun. They behave as if they are having special dishes; in reality they are taking just the salad of vegetables as oil is considered harmful sometimes.				indirect	Women are responsible for making delicious dishes.

17.	Bectrol	30 sec	Home	Females: house wives; males: service holder or earner.	As the male members come to enter home, the females stop them and tell them to have shower before entering home. It seems that they are very active to protect their home and family from Bacteria.		1) Avgv†'i cwiev†i e"K†Uwiqv... †bv PvÝ		indirect	Women are supposed to be conscious about the health of family members. Sometimes they even do not permit their sons and husbands to enter to the home if they are dirty.
18.	Chaka Washin g Powder	20 sec	Home	Female: house wife	As the housewife takes the cloths of her husband and son for washing, she gets some things in their pockets like moneybag and a photo of a girl. Then a voice-over comes that now the housewife might get a "sharee" by washing clothes since Chaka Powder has an offer to give "Jamdani Sharees" to housewives.			Kvco ay†Z wM†q GiKg K†Zv wKQy cvb; Gevi ay†q †c†Z cv†ib Rvg`vbx kvox	indirect	In this TVC, the women are even encouraged to wash cloths, as Chaka Powder has given an offer to give "Jamdani Sharees" to the housewives.
19.	Fassmil	30 sec	Home	Female: housewife	A house wife requests her husband to feed the kid as she is going out. The husband looks perplexed since he has no idea that how to feed a kid. He starts doing different types of works to impress the kid but those do not work. The problem is fixed when the housewife comes back as she knows the nature of a kid better than the male.	1) Avwg GKUz †ei nw"Q Zzwg GKUz evey†K LvB†q w`l; llv†b Fassmil junior, cvwb me wKQy †iwW Av†Q 2) Zzwg †Zv mviv c,w_ex R†ov K†i †d†jQ l Fassmil Junior Ggwb†ZB Lvq		gv†qi fvjevrv Avi Fassmil Junior; †e†o lVv GKUz †ekx	Indirect	Though sometimes males are given the duty of feeding a kid, mainly the women know the nature of kids better than men.

20.	Fresh atta	50 sec	Home (kitchen); restaurant (kitchen)	Females: housewife s; males: cook.	Some housewives and male cooks (of restaurant) have been shown facing difficulty in cooking for bad quality wheat. Then, a housewife in kitchen is shown active who does not face any trouble as she is using “Fresh Atta”.	1) Avgvi Av†Q †d«k AvUv			Direct and indirect.	1) Cooking is a professional job for men as they work in restaurant as a cook, but Cooking is just a family responsibility for women; they do it though they remain unpaid and thankless. 2) In case of cooking sometimes women even know better than professional cook.
21.	Rupcha da (ghore fera)	70 sec	Home and outside	Females: mainly housewife s.	Different people are shown coming back to their home town from different places for different occasions. The housewives remain busy for preparing food for those people. They tend to welcome all the near and dear ones with delicious food.				indirect	Cooking is important to welcome near and dear ones. And women must be conscious about cooking with better oil.
22.	Harpic	40 sec	Home	Female: housewife.	A popular film star of Bangladesh is seen as the ambassador of Harpic who goes to a home and asks about the choice of the housewife that whether she would vote for Harpic or not. As the housewife asks for a proof, the film star goes to the toilet and cleans that with Harpic. The housewife then votes for Harpic.	†švU© P†qR wnmv†e Avcwb wK nviwck †K †fvU w`†eb? (GK M,,neayi cÖwZ)			indirect	The film star wants a vote for Harpic from a housewife. This vote is important for the product as mainly women need it and use it.

23.	Marks full cream powder milk	50 sec	Home	Female: housewife	A mother tells her children about their daily tasks and then goes on to say that the children are very busy nowadays and always in a tight schedule. So, the children must be given “balanced nutrition” that helps them to be meritorious and intelligent.	1) GBmgq G†i`ikVi e`v†jY Wv†qU, Avi GUv wbwōš— Ki†Z n†e Avgv†KB, †m Rb” gvK©m G Avgvi Av`v 2) I†i` †z†j Avi eÜz†i evmq hLb iwb liv Lye B†Uwj†R`U Avi A`vw†f, gv wn†m†e wb†R†K ZLb `^v_©K g†b nq			indirect	A good mother is supposed to be careful about the health, education and intelligence of her children.
24.	Marks full cream powder-2	60 sec	Home and home yard	Female: housewife	A happy family is portrayed where all the members do household chores and cooking, but the larger portions of work still remain for the house- wife.				indirect	In some modern urban families, it seems that all the members do household work together; but still the burden falls on the females.
25.	Meril Baby Lotion	40 sec	Home	Female: depicted as a mother.	A pregnant woman is shown who feels her baby (in belly) in every moment. Though she does not want to eat, she takes food for her baby (in belly). Then finally the baby comes out and there is a voice over which tells about the health of a baby and how to take care of a new born baby using Meril Baby lotion.				indirect	The mother is emotionally attached to her newly born baby though sometimes the father is not. In this TVC, an affectionate mother has been portrayed but the father of the baby is absent.

26.	Nido Milk Powder	40 sec	Home	Female: housewife	A woman is seen passing her time with her child. She goes on to say about the future of her child. She is very careful about the food (whether these are nutritious) of her child as it helps her to be strong and healthy.	1) gv ejtZb Rxeftb metPftq eo cvlqv GKRb gv nlqv ZvB Avgvi gvftqi fwel`r AvRB ftfte wbtZ nft AvgvftKB 2) Avwg lftK wkLvB gvbyl nftZ Avi wbtWv lftKv AvMftj ivftL wfUvwgb, K`vjwmqvg Avi wR1/4 w`ftq			indirect	A mother must be conscious about the health of a baby. The future of a child depends on her/ his mother.
27.	Pusti Atta	40 sec	Home	Female: housewife	Singing a song, the husband wants food from the wife. Then the wife gives him some food. It is a funny advertisement.	w`w"Q, mKvj nftjB ftft ft`... bvl			indirect	The male members might not go to the kitchen. If they are hungry they should beg food to their wives.
28.	Pran Spice	50 sec	Home	Female: seems to be a working lady but she is also a housewife.	It seems that a working lady comes back from office to her home where she meets her little daughter and husband. Then she enters the kitchen and prepares food for everyone. It is a happy family and the woman admits it is for the delicious cook of Pran Spice.	1) Avgvi GB Avbft`i Askx`vi cÖvb ,uov gmjv... 2) Lvevi fvjftZv ZvB kixi gb `yÖB fvftjv		cÖvY ,uov gmjv Rxeftb Avftb `^v`	indirect	1) The working women have to take the double burden of office and home. Their earning ability does not give them freedom from cooking. 2) Sometimes the happiness of a family depends on food.

29.	Radhuni spice	40 sec	Home and factories	Female: housewife	It is a presentation of the history of spice in Bangladesh. It shows the development of spice through out the time. Women are associated with spice.				indirect	The history of spice shows the involvement of women with cooking, traditionally, women have been responsible for cooking; this TVC proves it
30.	Radhuni spice (Siddiqa Kabir)	40 sec	Home	Female: housewife	A servant is seen entering in a kitchen with a heavy load of goods including spices. The housewife standing in the kitchen rebukes the servant for bringing unnamed spices. The servant then goes twice in the market and at last he comes with Radhuni spice.	1) GUV wK gmjv hv cvɕë Avb... 2) Avɕšv gmjv †Zv gmjvB GUvi gɕa" wK Av†Q? (M,,n Kí©xi cÖwZ)			Indirect	A housewife is supposed to know better about the cooking ingredients, for example, spices.
31.	S. Alam Soybean oil	40 sec	Home	Female: housewife	Different situations have been portrayed where women are seen worried about the cooking. (read the jingle of this TVC.)		wkii Lvevɕi AvR cÖ_g †Zj †dvUv `yi"yi" Kvɕc eyK, gb gvɕbbv †Kvb †Zɕj ej nɕe AvRɕKi ivbœv? bZzb eDɕqi nvɕZ kiiɕii ivbœv, fɕq Kvɕc nvZ cv †ɕe lɕi fvebv, †Kvb †Zɕj nɕe ej AvRɕKi ivbœv? bZzb RvgvB Lvɕe klivïoxi fvebv, GUv †mUv KvUvKzwU KZ wKQy ivbœv, †Kvb †Zɕj nɕe ej AvRɕKi ivbœv?		indirect	1) A mother is supposed to be careful about the food of kids; she might be in fear whether the food is suitable for the baby or not. 2) New brides are to impress their in-laws by preparing good meal in their choice. This is a custom in our country. 3) The mother-in- law might feel tensed about the taste of the food if new bridegrooms come for the very first time. In every situation the women are under pressure.

32.	Serf Excel	20 sec	Home	Female: housewife	A kid is shown walking through a park wearing a newspaper over his dirty shirts where there is a printed ad of Serf Excel. He goes straight to his home and confidently says his mother that the price of Serf Excel has decreased, so she must not worry.	1) †Kb Serf Excel Av†Q bv? (M,,nKÍ©xi cÖwZ) 2) GLb `vM jvM†jl eKv jvM†e bv, KviY Serf Excel 500 MÖvg Avevil 20 UvKv K†g gvÎ 70 UvKvq			indirect	A housewife is responsible for washing the dirty clothes of family members; sometimes they rebuke young kids for dirtying their clothes. So, the children are seen to convince their mother.
33.	Tibet Lotion	40 sec	Home	Female: housewife	The whole day of a mother and child is portrayed. The mother's day starts as her child wakes up in the morning. It is her responsibility to help the kid to take shower, feed her, play with her. The father is quite absent here.		AvM†j ivwL weixZvq...		Indirect	The mother must be caring about her kid; the father might not have enough leisure time to pass with the kid
34.	Transtec Fridge	30 sec	Home	Female: housewife	A housewife is seen preparing a special dish for her husband to give him a surprise for their anniversary. She makes a pudding as her husband loves that. At the end the door bell rang, the housewife becomes happy. It appears that her husband has come.	AvR Avgv†`i G`vwbfvm©v wi, I†K GKUv mvicÖvBR w`e li cQ†>`i cywW©s GLb †d«k...			indirect	Women must be conscious about the husband's favorite dish in special days like anniversary.

35.	Transtec Iron	30 sec	Home	Female: housewife	A housewife is seen ironing the shirts of her husband and she seems very satisfied as “Transtec iron” works well.	wK GK`g bZzb gɣb nɣ”Q? Ggb wbLuyZ AvqibB Pvg...			indirect	Women are supposed to take care of their husbands. They (women) should wash and iron their (husbands) clothes.
36.	Walton fridge	20 sec	Fish market	Female: not clear	A woman has come to a fish market where she sees a man taking different types of fish in small quantity. Being asked the man answers that his deep fridge is smaller; so he cannot buy anything in large quantity. Then the woman tells him to take Walton Fridge as the deep portion of this fridge is larger.				Indirect	Women know better than men about refrigerator as this is associated with storing and keeping food fresh.
37.	Wheel Lemon	30 sec	Home yard	Female: housewife	A woman is shown with a bucket of wet clothes as she comes in balcony to hang the clothes to dry out. The whole situation turns romantic as the husband starts playing with those clothes.	myevɣk LuyɣR cvB bZzb GK ɣZvgvɣK	Kvco ɣavqvq Avi K-vwš— bq, GLb dzj Siɣe		indirect	Women are even encouraged to wash more clothes and the whole ad tries to romanticize washing clothes.

38.	Pure Atta	40 sec	Home; office and market	Female: 1) housewife 2) executive. Male: service holder	Three different situations have been presented where people are much frustrated about “Atta” (flour). These people even think that all the brands of flour are same in quality. Next, a specialist says that “Pure Atta” is different from other brands. It is healthy and prepared through modern technology.	bvwRikvBj Pvj, †LuRyi ,o, AvUv... AvUv, hLb hv cvB ZvB wKwb...			indirect	Women might do listing about different products; men should go to the market.
39.	Tibet Detergent	20 sec	Home	Female: housewife	A female child paints her doll. Her mother seems happy to see daughter’s painting. The mother smiles when she sees that unwittingly the daughter paints her own clothes.	GLb hv’y †Zvgvi nv†Z...			Indirect	The mother gives the daughter a spoon of detergent. It seems that she is teaching her daughter how to wash and help her to become a perfect woman in near future.
40.	Radhuni Kasundi	30 sec	Home	Female: housewife	Two women are discussing about food values of different fruits. Though various fruits contain vitamins and nutrition, the problem lies that kids do not want to eat fruits. Then the voice over comes that if you mix “Radhuni Kashundi” with fruit, the kids will be interested to have fruits.	†cqvivq wfUvwgb G Av†Q, wfUvwgb G †PvL fvj iv†L... wKš’ †L†Z bv PvB†j Avwg wK K†ev?			indirect	If the kids do not want to have delicious food or fruits, It becomes the responsibility of a mother to know how to make food tasty for the kids and how to make them eat.

APPENDIX-B

1. All the selected TVCs of this research have been given in DVD ROM.

Biography of the Researcher

Abu Reza completed his B.A in English from Stamford University and MA in English from East West University (EWU). Though he studied in literature, he is also interested in media. He produced and directed a short film titled “Ektu Pore” in 2010 and it was shown in EWU auditorium. His research area includes discourse of advertisement, media and Computer Assisted Language Teaching (CALL).