

CHAPTER 1. LAYING THE FOUNDATION

1.1. Preliminary Introduction

This chapter offers a blueprint for the entire study. First, it sets, briefly, the stage supplying the context and background of the study. It presents the purpose, rationale, major claims, and objectives of the study. Second, it presents the methodology employed in the study, and the rationale behind the selection of data. Third, it presents a review of literature, and finally, it offers an outline of the study.

In the analysis of the complex and dynamic social variables such as “advertising,” “gender,” “sex,” and “sexuality,” the structural approach to language, often known as “mainstream linguistics,” does not seem to be adequate (Mills, Discourse 9). The mainstream linguistics, it is often argued, is “text-based” (as it ignores the multimodal nature of discourse); “producer-based” (as it ignores reception side of discourse); and “structure-based” (as it concentrates on forms and structures rather than on function and effect) (Kress, “Critical Sociolinguistics” 787). It does not seem to be concerned with how language manipulates perceptions, imposes orientations/worldviews, and refracts the socioeconomic and political relations between/among participants. The structural approach to language renders it impossible to research into the dynamic relation that linguistic communication may have with the world. This approach renders language research helpless against the external conditions like gender, ethnicity, sex, sexuality, consumerism, and capitalism.

So if one wants to understand the role of language in people’s lives, one must go beyond the study of its grammar and venture into the world of social action where words are embedded in and constitutive of specific cultural activities (Duranti “Linguistic Anthropology” 1). As the most complex symbolic system, language has

the power to convince, seduce, obscure, highlight, frame, and reframe social reality (32). The power of language and discourse can be realized if one considers how specific linguistic forms/structures and patterns participate in, or constitute a particular cultural construct (gender, power, race, ethnicity, conflict), or social processes (marginalization, domination, publicizing, stereotyping, dichotomizing, and so on).

Language in the context of satellite communication ceases to be just a “means” to an end. In the context of multimodal communication, language is put under closer scrutiny. The verbal mode has more interaction with other modes of communication. Under these circumstances language/discourse has become marketable and a sort of commodity. It has become one of the “ingredients” of the commodity ready to be sold in the market.

Visual mode of communication is more forceful and effective than the verbal mode because the viewer can easily and instantly receive, however partially, the visual meaning of an image. The textual message of a paragraph requires more effort and consumes more time, for the reader, to get the same message across. Very little could be achieved from the verbal medium at a quick glimpse. There are, nevertheless, certain messages (the kind of message, for instance, I am communicating now) that can not easily be expressed and realized through visual mode of communication. There are other messages that can be expressed and realized through both modes of communication. Sometimes, the visual mode of communication alone seems to be too ambiguous to get a message across. It requires some support from the verbal mode of communication, and vice versa. In other words, in a “composite” text (like an ad), the verbal and visual modes complement one another. The pictorial structures, like language, reproduce/construct images of reality that are

bound up with the interests of the social institutions within which the pictures are produced, circulated and viewed. Like the verbal mode of communication, they can presume, intrude, distort, exploit, demean, and hurt. A large portion of the textual/visual message is often implicit, seemingly “natural” and “normal,” with tiers of iconological, mythological, symbolical meanings. Very often such texts are designed to serve the interests of social actors who have access and control over them. They are also designed to construct, perpetuate, and maintain hierarchies along the lines of the variables such as gender/sex, class, age, and ethnicity. The multimodal semiotic codes make the existing social order with asymmetry appear “natural” and “inevitable” as if it had no alternative. They are often instrumental in enforcing the power differences among people.

Advertising is, thus, the “site” where signs participate in naturalizing the existing ways of seeing. They naturalize the myths, meanings, worldviews, institutions, and other cultural practices. They obviate the asymmetrical distribution of (cultural and symbolic) capital, opportunities, resources, and power which are compatible with the ideology of the mainstream. The advertising, in addition to selling the products, attempts to sell other things: lifestyle, bodies, sexuality, hope, values, addiction, affliction, and ideology. In short, it sells us “ourselves.” Advertising is the most contested genre as it is contradictory, provocative, and controversial. It is interrupting, infiltrating, irritating, and repeatedly intruding. It is the “site” where the ideologies based on capitalism and consumerism are constituted, reinforced and distributed and consumed. Its symbolic narratives persistently reproduce tastes, attitudes, lifestyles, manners, conduct, wants, desires, angers, struggles, fantasies, cultures, texts, and images that confirm to the capitalist consumer ideologies.

The represented participants, whether male or female, depicted in the ads are just vehicles/means to serve the purposes of the interactive participants (particularly, the producer of the ad). The magazine ads represent sexuality by various devices such as focalizing, revealing, and fragmenting. By juxtaposing the bodies with certain products, the advertiser attempts to assign “gender roles” to men and women. In short, the emotion of human sexuality and gender relation is exploited in the interests of consumerism. One of the crucial features of the magazine ad is that the advertiser obliterates the integrity of human personality by fragmenting, dismembering and tearing certain organs apart. To serve the interests of consumerism the advertiser attempts to impose one person’s sexuality onto others. Human beings (female bodies) are equated with inanimate objects (the consumer goods); they are deployed to embellish and enhance the consumer goods. The consumer goods are used as the “subject/agent” of the sentence and human beings (female participants, in particular), by contrast, are used as the “object.”

The forensic task of critical discourse analysis is to track how various forms of voices are associated with values and assumptions and are incorporated into a particular text and why with what effects. The study is based on the assumption that the textual/visual analysis of the magazine advertising would contribute to the more responsible and emancipatory role that critical discourse/visual analysis could play by taking social issues like the asymmetrical and stereotypical representations of gender and sexuality through ads which otherwise seem to be normal and natural. It is a way of empowering readers/viewers so that they would not be misled by the tricks of consumerism and sexism. The study employs critical discourse analysis and other linguistic and sociological tools in order to decipher the cunningly planted messages in ads and helps the reader/viewer/consumer be on guard.

The aim of this study, finally, is to create language awareness, to make readers/viewers able to read between the lines and to see the “unseen,” to surface the underlying and to divulge the hidden while reading/viewing advertising and other similar discourses. Dealing with and understanding the manipulative use of language is a major need in the contemporary world. Being able to do this effectively is essential to us all.

1.2. Methodology

The methodology of a research is relative to the objectives of the study and the nature (types) of variables put under scrutiny. Based on critical discourse analysis, the study has committedly qualitative orientation to linguistic and social understanding. It can only generalize about process and not about distribution. The qualitative and interpretive studies of particular fragments of discourse are not self-sufficient. They need support from other traditions of research, even quantitative surveying (Jaworski and Coupland, Introduction 36).

Based on the systems approach, the study assumes that all variables/elements work as a system in a package (Ratcliffe, and Gonzalez-del-Valle 363- 64). Briefly, the basic principles of the systems approach are that the properties of each element in the system affect the properties of the whole system and the system is always more than the sum of its parts, because any system always exhibits some properties or behavior that none of its elements can (human body can run but none of its parts can) (263).

Although the study employs certain linguistic elements (such as transitivity, subject, object, lexis, syntax, actor, goal), a definitive list of linguistic devices cannot be given, since their selection mainly depends on the specific research questions. The study is problem oriented so it is not focused on specific linguistic items. Theory as

well as methodology is eclectic (Meyer 25-30). The data are selected and analyzed mainly for their qualitative significance and effect (rather than for generalizations and prediction).

Further, the study is based on the assumptions that the variables and categories (such as gender/ sex, man/woman, homo/hetero sexuality, science/ideology, dominant/dominated, and so on) have blurred boundaries and their degrees of prominence may vary according to the issues in question. The categories do not work in a vacuum; they need other variables to be implicated. The components in a variable cannot be reduced into dichotomized categories (woman/man, science/ideology, hetero/homo(sexual), dominant/dominated, and so on), rather they exist in different degrees in a continuum (Bing and Bergvall 3). In other words, in that continuum there are different degrees of grey zones between the two extremes (black and white).

As a part of social scientific research, the study, although it taxonomically analyses the data, is based mainly on qualitative principles. The purpose of this study is not to capture some neutral and objective knowledge but to offer a refracted version of reality.

The social variables like “advertising,” “gender,” “sex,” and “sexuality” are complex and of dynamic nature as too many factors/actors participate, in one way or the other, in their construction. The processes of production and reception of magazine advertising, for instance, involve a series of participants with multiple voices and interests often contradictory to one another. In short, advertising is an interdisciplinary work. So any account of a social phenomenon inevitably reflects only a partial understanding on the part of the researcher, and to claim a pure knowledge would be to ignore the diversity of the society. This study, as part of a trans-disciplinary project, breaks the boundaries between the linguistic and the social,

between the verbal and the visual. In the construction of magazine advertising, for instance, the lexical and syntactic choices and patterns are made on the basis of the socioeconomic and politico-cultural interests of the magazine (ad maker) in question. Similarly, the choice of visual spacing, contact and distance is determined by the economic/cultural motives of the ad maker. In this sense, the social and linguistic/visual are embedded in the process of constructing/representing the reality in composite texts.

The rationale behind selecting these four magazines (Himal, the boss, Nari; and Voice of Women), published in Nepal, is that the first two magazines (Himal and the boss), setting some exceptions aside, represent, at least implicitly, the world oriented to and experienced by male and shaped by male ideology. The other two magazines (Nari and Voice of Women) have been selected (as their titles claim) as they represent, to a greater extent, the world experienced by and oriented to women, but not necessarily shaped by female ideology. There are clear evidences that these magazines exist for sustaining and perpetuating the consumer culture of urban elite, young-to-middle aged and heterosexual men and women. Two issues are randomly selected from each of the magazine in order to make the data more representative. These four magazines have been selected in this study for two reasons: (1) the area of study (representation of gender/sexuality in advertising discourses) is quite relevant to these four magazines (two implicitly male oriented and two, to a certain extent, explicitly female oriented); (2) these magazines (published by big media houses such as Kantipur Publication, Himal Media and Speciality Media) represent the ideology of the urban based patriarchal, young-to-middle-aged elite people who, though smaller in number, have, on the main, influence on the production, distribution and reception of that ideology.

The meaning of the variables like “gender” and “sexuality” is realized through both of the axes (horizontally and vertically). So under syntagmatic analysis, relevant elements outside advertising are also taken into account since the whole magazine works holistically as a package for the production and perpetuation of certain orientations and worldviews. Two visual images outside ads are put under scrutiny to demonstrate how the visual images can be biased in terms of representing gender and sex. In paradigmatic analysis, by contrast, all advertising discourses (and other relevant elements) are taxonomically analyzed to show how the patterns of distribution, juxtaposition and co-location of represented participants (women/men and products) contribute to classify people into categories. In paradigmatic analysis, again, 19 ads from these eight magazines are randomly selected so that they can be compared and contrasted to demonstrate how they reflect and refract different realities concerning “gender” and “sexuality” and other features.

1.3. Review of Literature

As a part of interdisciplinary research, related literature is reviewed from three main areas of social inquiry: (a) theories of language/discourse/semiotics (including visual images), (b) gender/sex/sexuality, and (c) advertising.

Ferdinand de Saussure (Course in General Linguistics) and Noam Chomsky (Aspects of the Theory of Syntax) made remarkable contributions to mainstream linguistics and other disciplines. Their contribution is particularly decisive in the sense that their theories have influenced most of the dominant modes of intellectual inquiry in the 20th century (Kress, “From Saussure to Critical Linguistics” 30; Cook, Applied Linguistics 41-42). However, the structuralist/mentalistic and sentence-based approach seems to be inadequate for the analysis of contested, complex and dynamic

variables like “advertising,” “gender,” and “sexuality” with too many actors/factors operating together.

Reacting against this approach to language Dell Hymes argued that any realistic theory of language ability should be a theory of “communicative competence” (60-62). Emphasizing the social aspects of language, in his sociolinguistic work on “code-switching,” Gumperz maintained that speakers change the forms of language they use in quite precisely describable social circumstances (43-52). Labov demonstrated that within monolingual communities, there is a considerable amount of linguistic variation and that such variation correlates with social stratification (201-40). Brown and Yule maintained that the analysis of discourse (language-in-use) “cannot be restricted to the description of linguistic forms independent of the purposes or functions which these forms are designed to serve human affairs” (1).

The sociolinguistic move of Hymes, Gumperz and Labov goes beyond words and sentences to the analysis of speech communities, events and acts, register and variety. However, these theories, too, ignored the fact that specific linguistic forms participate in cultural constructs (gender, race, ethnicity, disability, conflict) and/or social processes (marginalization, stereotyping, advertising, and so on) and in this approach to language discrimination through language was neutralized as varieties.

Halliday contended that the ‘goings-on’ of human life/society can be sorted out (represented) through the patterns of the elements (lexis and syntax, etc.) of language. Grammar goes, he argued, beyond the formal rules of correctness. It enables human beings to make sense of their experience (101). Halliday’s theory, however, is applicable only to those words and syntactic patterns which are susceptible to speaker’s control. There are certain structures, such as the form of

words, and many structures of sentences which are grammatically obligatory and contextually invariant; so such invariant structures do not refract the world as such. Nevertheless, Halliday's theory of functional grammar has considerable influence on sociolinguistics and its sub-disciplines.

Extending the scope of language-in-use (discourse) still further, and fusing discourse with science/reason, members of Frankfurt School (Leo Lowenthal, Erich Fromm, Friedrich Pollock, Herbert Marcuse, Walter Benjamin and, indeed the two most powerful theoretical minds, Adorno and Horkheimer) saw that through reason/science/technology and, of course, through the media (advertisement), the capitalist society took the total human society under control and used the knowledge as an "instrument to control" (Rasmussen 17).

Oriented to Marxism, four writers proposed an alternative theory of language/discourse. For Bakhtin the struggle within language is seen in terms of conflict between the opposite forces of centralization and diversification. Language, he added, is heteroglot from top to bottom. It represents the coexistence of socio-ideological differences between different groups (Bakhtin 291; Maybin 64-70).

One of the key figures of Western Marxism, Antonio Gramsci argued that the continuing power of the capitalist class depends upon a combination of "political society" and "civil society" - the former being the domain of coercion, the latter being the domain of "hegemony" where the consent or acquiescence of the majority to the *status quo* is won (Gramsci 137, 244). Volosinov positioned himself in opposition to this traditional view, arguing that we should study language not as an abstract system, but in its "concrete lived reality" (21-24). A more radical view of language was proposed by Pecheux who stated that "words, expressions, propositions, etc., change their meanings according to the positions held by those who use them" (111). Louis

Althusser emphasized the role of “ideological state apparatuses” in the production and reproduction of ideologies. By “state apparatuses” he meant the whole complex of institutions below the level of state or saving state interests (100-140).

Eagleton, in his “Ideology and its Vicissitudes,” offered an extensive evaluation of the term “ideology.” Ideology refers specifically to the way power struggles are fought out at the level of signification; and such signification is involved in all hegemonic processes. He brings Gramsci, Althusser, Habermas and Bourdieu together in order to compare/contrast it with its related domains: interpellation, hegemony, systematically distorted (and rational) communication and habitus (Eagleton 179-226).

These writers shifted the theory of ideology from “economism” to a wider field of inquiry that includes other means of control (such as cultural capital). However, these writers seem to see the dichotomized relations and social categories, social processes: domination/subordination, dominant/dominated, coercion/consensus, and so on. Of course, these dichotomies are constructed through different apparatuses but there exist something in the grey zones. The complicated and diversified social texture cannot be reduced to dichotomies.

Foucault’s theories have been concerned with knowledge and discourse, and his influence is clear in a great deal of poststructuralist, postmodernist, feminist, post-Marxist and postcolonial theorizing (qtd. in Mills, Foucault 1). His idea on (human) body is that the body should be seen as the focus of a number of discursive pressures: the body is the site on which discourses are enacted and where they are contested. The body is one of the sites of struggle and discursive conflict (qtd. in Mills, Foucault 82).

Foucault has been criticized on various grounds. His theory does not offer any standpoint and loses a sense of direction. He does not seem to prescribe any

alternative model. His logic seems to be self-refuting (Hoy 8-14; Putnam 155- 62; Louw 2; Gauntlett 118, 144). However, the tools offered by Foucault can be used to make a critique of the abuse of power. Further, the tools can be deployed to deconstruct the text and coding systems and the communicative processes. They can be used to stripe away the opaqueness and taken-for-granted-ness of meaning (Louw 2).

Fairclough, Fowler, Hodge and Kress, Trew, van Dijk, and Wodak, among others, have worked closely with the language of the media communication, and identified patterns within language which legitimate and/or naturalize the dominant social order (Conboy 24). The most prominent work in this tradition (that connects “systemic functional linguistics” and “critical discourse analysis”) is *Language and Control* by Fowler et al. As Fowler and Kress note “central to its thesis is the notion that ideology is linguistically mediated” (185). The guiding principle of both *Language and Control* and its companion volume, *Language and Ideology*, by Hodge and Kress is that language is an instrument of control in the sense that ‘linguistic forms allow significance to be conveyed and to be distorted’ (Hodge and Kress 6). The next major work in critical discourse analysis is Norman Fairclough’s *Language and Power*, in which he provided an introduction to the critical study of discourse by carefully setting out critical discourse analysis: its intentions, its goals, and its basic tenets as well as providing a model of analysis. As with earlier works in critical discourse analysis, much of his analytical framework is based on systemic functional linguistics. The last major work is *Language in the News*, written by Fowler. In that volume, Fowler extended critical language study, also rooting his analysis in systemic functional linguistics as is evident in his focus on transitivity, transformations, lexical structure, and modality. Two major critical discourse analysis journals: *Discourse and*

Society and Discourse Processes made much contribution to the developments in critical discourse analysis with connections to systemic functional linguistics (Young and Harrison 3). Van Dijk in his writings (such as “Principles of Critical Discourse Analysis,” and “Multidisciplinary CDA: A Plea for Diversity”) has offered the methodological and analytical tools for critical discourse analysis.

Similarly, Fairclough in his works (“A Reply to Henry Widdowson’s ‘Discourse Analysis: A Critical Review’”; “Critical Discourse Analysis as a Method in Social Scientific Research”; “Critical Discourse Analysis in Researching Language in the New Capitalism: Overdetermination, Transdisciplinarity, and Textual Analysis”) has prescribed some tools (linguistic and textual) for critical discourse analysis.

Kress and van Leeuwen’s *Reading Images* is a resource that focuses upon the nature and practice of visual rhetoric. They mentioned their three mentors in the Introduction: Rudolph Arnheim, Roland Barthes and Michael Halliday. However, this work comprises completely new theory and it posits a new way of seeing and understanding visual text. Drawing on Michael Halliday’s linguistics, Kress and van Leeuwen analyzed the ways that texts operate simultaneously within the ideational, interpersonal, and textual metafunctions. Out of this framework, they constructed an extensive grammar of terms, which they used to analyze many examples across a large range of visual discourses.

Theo van Leeuwen, in his *Semiotics and Iconography* provided a comprehensive picture of iconography and iconology borrowing ideas mainly from Roland Barthes and Panofsky and attempted to demonstrate how visual images express meanings through iconological meanings and connotations (van Leeuwen 92-118).

Jewitt and Oyama (in their “Visual Meaning: A Social Semiotic Approach”) provided a detailed and explicit method for analyzing the meanings established by the syntactic relations between the people, places and things. These meanings are described as not only representational but also international (images do things to the viewer). As a critical form of visual analysis it does not necessarily stop at the description but it attempts to unpack the underlying iconological meanings (van Leeuwen and Jewitt 3).

Freud held that biology would determine one’s destiny and added that “gender” is the product of sexual maturation (187-192). He argued that girls demand to be loved and become victims of shame, narcissism and vanity. In other words, girls lack something but boys do not (191). Critiquing Sigmund Freud, Rosemary Tong contended that Freud’s ideas have been influenced and shaped by the so-called biological determinism - anatomy is destiny - that means human beings’ reproductive roles, gender identity, sexual preference and orientations etc., are determined by their anatomy. The psychoanalysts focused too much on the inner dynamics of the psyche, the speculative space of human body, rather than on the external permutations of society as the primary source of gender construction. They made use of only one kind of family – the capitalist, middle class, white, heterosexual, and nuclear family – as the paradigm for all kinds of family. It is not clear that single parent family, lesbian or homosexual parent will have the same results in children’s sexual lives (Tong 175-158). These psychoanalytic thinkers often conflated the families they knew best with the family, a universal construct that never has or will exist.

Building upon the anthropologist Claude Lévi-Strauss (who contended that society is regulated by a series of interrelated signs, roles, and rituals), Lacan termed this series “the Symbolic Order.” For a child to function adequately within a society,

he or she must internalize the symbolic order through language (64-66). Lacan stated that the unconsciousness is structured like a language (the symbolic order). If we are to fit into this order, said Lacan, we must go through several stages submitting the law of the father. Like Freud, Lacan thought that girls cannot fully accept and internalize the symbolic order. However, the male child rejects identification with his mother and identifies with anatomically similar father and fully internalizes the dominant symbolic order. Lacan held that feminine sexual pleasure cannot be known because it cannot be expressed in phallic language (64-66). For Lacan, it is the biology of the female child that excludes her from the male symbolic order. Reacting Lacan's formulation, Irigaray contended that if a woman tries to express her pleasure, he excludes her, because she challenges and upsets his system, and in "phallic signifying economy" only men can say what female sexual pleasure consists of (91).

There is considerable evidence that variables such as race, social class, color, age, and so on, are as important as gender and sex and not additive or easily separated (hooks 41-43). In this regard in the 1980s, Patricia Hill Collins and bell hooks have argued that it is incorrect to build research on a binary opposition of women and men when race and social class produce many categories of women and men that form hierarchical stratification system in many societies. In that stratification system, race, class, gender, and so on, intersect to produce domination by upper class white men and women and subordination of lower-class women and men of color (Collins 745-72; hooks qtd. in Lorber 4).

Epistain held that there is no standard legal or medical definition of sex. Biological sex results from variations in chromosome combinations (such as XX, XY, XO, XXX, and XXY), internal gonad structure, external gonad structure, hormonal dominance, secondary sexual characteristics, apparent sex, psychological sex, and sex

of rearing. In the majority of human birth, the combination of these factors lead to clearly sexed males and females, and they can also result in as many as seventy different types of inter-sexed individuals (104).

Kessler and McKenna maintained such inter-sexed individuals are not as rare as most people believe. All the scientific evidence indicates that chromosomes have little or no direct effect on whether persons feel that they are female or male (49). There is no evidence linking gender chromosomes to any specific behavior (50).

Influenced, perhaps, by Michel Foucault, gender scholars like Judith Butler, Joan Scott, Linda Nicholson, Lorber and Farrell, and many others have maintained that both gender and sex are the effects of “social/cultural practices and performances” (Phoca 55-65; Harrison and Hood-Williams 3; Fausto-Sterling 71; Butler 140; Scott, Joan, Gender and Politics 2; Wodak Introduction 12; Glover and Kaplan XXVI; Nicholson 187; Lorber 3-4).

Judith Butler, Eve Kosofsky Sedgwick and Donna Haraway have proposed some exciting and provocative ways of rethinking gendered and sexual subjectivities. Butler introduces the idea that all gender and all sexual identities are performed; while Sedgwick offers us a range of new modes of classifying gender and sexuality. Haraway responds to postmodern technological developments by configuring the contemporary subject as a “cyborg,” who is not locked into organic gender identification (695-727).

Michel Foucault concentrated his attention mainly to this aspect of “sexuality” in his *The History of Sexuality* (Volume I). He treated “sexuality” and “knowledge about sexuality” as regulatory regimes that gave it shape and meaning. He took the same approach to “sexuality” as he had to “madness”: he treated sexuality not as a thing, a natural reality, but as the instrument and effect of an entire series of

discursive and political strategies (105). Cameron and Kulick were committed to viewing sexuality as having a broader scope than that. For them, all kinds of erotic desires fall within the scope of the term. Any inquiry into sexuality (whatever else it may take to be relevant) should have something to say about sex, i.e. erotics (xi). In other words, sexuality is socially constructed expressions of erotic desires (4-8).

The publication of Laura Mulvey's article ("Visual Pleasure and Narrative Cinema") has a huge impact on gender representation. She argued that one of the pleasures of cinema is scopophilia, a voyeuristic gaze directed at other people. A second form of pleasure, she argues, is a narcissistic voyeurism –seeing oneself in a primary character and identifying with them (Mulvey 9-10). Mulvey's article ignores the most dynamic and volatile aspects of human sexuality and tries to reduce it into scopophilic voyeurism and male gaze.

Key texts written by Adrienne Rich, Audre Lorde, Barbara Smith, Joan Nestle, Jewelle Gomez, Marilyn Frye, Lillian Faderman and the "Radicalesbians" functioned as manifestoes calling lesbians to act on a new vision of women-centered society free of patriarchal domination (Adam 16, 21). Along this line of thought, Monique Wittig, in her *Feminist Issues*, maintained that "there is no distinction between sex and gender; the category of sex is itself a gendered category (105). Wittig further held that a lesbian is not a woman. A woman only exists as a term that stabilizes a binary and oppositional relation to a man; the relation is heterosexuality. A lesbian transcends the binary opposition between women and man (105).

Eve Kosofsky Sedgwick in her marvelously eloquent and much-quoted definition of the term "queer" maintained that queer can refer to "open mesh of possibilities, gaps, overlaps, dissonances and resonances, lapses, and excesses of meaning when the constituent elements of anyone's gender, or anyone's sexuality

aren't made (or can't be made) to signify monolithically" (Sedgwick 8). Queen and Schimel held that pomo-sexuality lives in the space in which clear-cut identities go the way of Berlin Wall. It is not tied to a single sexual identity (23).

Talking about masculinity, Susan Faludi, author of a radical critique of masculinity as bedrock of misogyny gave a more sympathetic observance to men's lives (qtd. in Barker and Galasinski 88). Her work (Stiffed: The Betrayal of Modern Man) appeared to come out in sympathy for the modern man. Faludi surprised readers by arguing that contemporary culture damages men as much as women, albeit in different ways.

Leech, in his *English in Advertising*, made a linguistic study of advertising in reference to Great Britain. His work is mainly guided by the traditional approach to language. His analysis covers the features of advertising at various levels of language (phonology, lexis, and syntax), modes of discourse and the difference between standard and non-standard versions of language. He seems to ignore the discriminatory features of discourse. He does not include politico-economic and gender related aspects of advertising discourses.

One of the most influential accounts of images in advertising is Judith Williamson's *Decoding Advertisements*. It is a semiotic (to some extent psychoanalytic) account of the structure of advertisement, of the structural relations between images, and less focally, of the relations of image and text. Guy Cook's *The Discourse of Advertising* is a comprehensive work on advertisement. In this work, the center of attention is the language (textual message); there is a constant awareness of the function of images as part of a more complex text (Kress et al 267). Similarly, Beasley and Danesi's more recent work *Persuasive Signs: The Semiotics of*

Advertising is a semiotic account of advertising in terms of index, icon, symbol, mythologization, connotation, and the system of signification in general (v-viii).

Following the critical visual analysis of Kress and van Leeuwen, Kress et al in their *Discourse Semiotics* place more emphasis on the multimodal nature of communication. In their multimodal approach, the attempt is to understand all the representational modes which are in play in the text. Borrowing analytical tools mainly from Halliday, they proposed to apply all tools of discourse analysis with the same degree of details and with the same methodological precision. Their approach to visual analysis is not a conventional semiotic analysis as it differs from the established analyses of images in advertising. Their focus is on textuality motivated by social semiotics, that is, even images are loaded with ideological import (Kress et al 257-61).

1.4. Outline of the Study

As part of the theoretical section chapter 2 and 3 set the stage for theoretical framework and scaffolding and locate the study in relation to the established traditions in the field undertaken. As a first part of the theoretical section, chapter 2 attempts to refract the notions of “discourse,” “discourse analysis” and “critical discourse analysis.” The first part of this chapter presents various approaches to language. The second part attempts to refract the term discourse through different disciplinary lenses. Further, it offers a working definition of the term “discourse”. The third part of the chapter cruises into non-critical approaches to discourse analysis. Finally, the chapter concludes with the presentation of critical discourse analysis offering its features and critiques and potentialities.

As second part of the theoretical section, chapter 3 presents various approaches to “gender,” “sex” and “sexuality.” Then it presents some of the

conceptions of queer theory concerning sex and sexuality and finally, the chapter attempts to explore some aspects of masculinity.

Chapter 4, first, presents a brief introduction to advertising. Then it explains how advertising can be a form of discourse. Further, the chapter presents how representation of gender and sexuality can be realized in advertising.

Chapter 5 presents the analytical framework (both textual and visual). The first part presents the textual analytical tools including linguistic checklist and discourse analytic questions. The second part presents visual tools for analysis.

Chapter 6 presents the analysis of the data. The chapter puts four magazines (Himal, the boss, Nari, and Voice of Women), with two issues from each, under scrutiny. Out of these eight magazines, an inventory of 365 ads has been made (the list of all ads is presented in Appendix I). The first part of the chapter analyzes two visual images to demonstrate how “sexism” and “hegemony” are imposed. The second part taxonomically analyzes the inventoried 365 ads to demonstrate how advertisers assign gender roles to men and women and to show how human beings are juxtaposed with certain consumer goods. The third part analyzes ten ads from eight magazines (mentioned above) to show how “gender representation” is enacted. The final part scrutinizes nine ads randomly selected from them to demonstrate how “sexuality” is represented. A list of 19 Plates of the ads in their original forms/versions are presented in Appendix II.

Chapter 7 as concluding chapter, first, attempts to recapitulate the main issues concerning methodological and analytical tools employed in the study; second, it presents principal claims and clarifies findings of the study concerning representations of gender and sexuality. Further, it indicates some of the directions for further lines of research in the field and, finally, attempts to mention some of the lacunae of the study.

CHAPTER 2. APPROACHES TO LANGUAGE, DISCOURSE, AND DISCOURSE ANALYSIS

2.1. Introduction

Language does not allow us to say “something” without conveying an attitude to that something. ([Fowler, *Linguistics and the Novel* 76](#))

As part of the theoretical section, in this chapter, an attempt has been made to set the stage for developing a conceptual framework and theoretical scaffolding required for this study. The first part of the chapter presents various approaches to language. The second part attempts to refract the term discourse through different disciplinary lenses. The third part of the chapter cruises into discourse analysis including critical and non-critical approaches to it. Finally, it offers working definitions of the terms “language” and “discourse,” and offers some of the basic assumptions of critical discourse analysis.

The definition (scope and application) of the contested term such as “discourse” is relative to the theoretical and epistemological systems in which it is embedded. These theoretical and epistemological systems are laden with particular assumptions about the nature of the world, and the way we attain the knowledge of it. This means that if one is to provide a proper “grammar” of the use of concepts, one needs to be sensitive to the various theoretical contexts in which they function ([Howarth 3](#)).

2.2. Approaches to Language

At the risk of oversimplification, five approaches to language can be categorized: (a) formal/structural, (b) functional (socio-cultural), (c) critical (political economic), (d) poststructuralist, and (e) social semiotic. These approaches, however, are overlapping, fuzzy, and sometimes even complementary to one another.

2.2.1. Structural Approach to Language

The contribution of Ferdinand de Saussure ([A Course in General Linguistics](#)) to mainstream linguistics and other disciplines is particularly fundamental and decisive in the sense that his theory (the strand of linguistics generally referred to as “structuralism”) has influenced most of the dominant modes of intellectual inquiry in the 20th century not only in linguistics, but throughout humanities and beyond ([Kress, “From Saussure to Critical Linguistics” 30](#)). Of the dichotomized scheme, Saussure preferred the semiotic system to extra-semiotic phenomena (culture, society, and politics); language to other semiotic systems (visual image, for instance); langue to parole (real performance); synchrony to diachrony; syntagmatic to paradigmatic; value to signification; signifiers to signifieds; and mental event to material entity ([Hodge and Kress, *Social Semiotics* 17](#)).

In Saussurean linguistics, language is an autonomous abstract system, self-contained, self-regulating and quite arbitrary in its genesis and its relations with the non-linguistic world. It makes no sense to ask any “why?” questions: language is just the way it is and the linguist’s job is to describe it without reference to any external factors ([Fowler, *Language in the News* 26](#)). For Noam Chomsky ([Aspects of the Theory of Syntax](#)), linguistic competence was a property of the mind, and therefore common to all human minds. Linguistic performance was a kind of distortion of the real structure. Therefore, he excluded the “grammatically irrelevant conditions as memory limitations, distractions, shifts of attentions and interest and errors” in his theory of syntax (32- 34). Chomsky’s idea is that the human capacity for language is not the product of general intelligence but an innate, genetically determined feature of the human species. The new born infant brain already contains a universal grammar

which forms the basis of competence in the particular language the child goes on to speak (Cook, [Applied Linguistics](#) 41-42).

What defines a structuralist approach is its insistence that language should be studied as a self-contained system defined by the internal relations of its parts, not as a historical, social, philosophical matter. Given the power of convention, the individual is unable to exert any influence on the arbitrary relation. The individual may make use of the system but s/he cannot change the system (Kress, [“From Saussure to Critical Linguistics”](#) 32). In this view, emphasis is placed on relations within the system rather than on reference; on structure rather than on function; on arbitrariness, thus eliminating the force of individual agency, and to treat “langue” as a phenomenon not directly connected to the social. Following structuralism, if we focus on structure/forms, our task is to identify and analyze units, determine procedures, and discover regularities, underlying combination of units, and make principled decisions about whether or not particular arrangements are well formed (or whether they confirm to or violate or deviate from the normal and canonical) (Schiffrin 360).

In sum, the linguistics developed by Saussure and Chomsky, sometimes known as mainstream linguistics, has the following features: (a) “a-historical” (as it concentrates on synchronic analysis); (b) “autonomous” (as stated earlier); (c) “sentence or clause-based” (as it limits its scope within a syntax); (d) “formalistic” (as it concentrates on its forms/structures); (e) “monologic and producer-based” (it concentrates on how utterances/sentences are produced rather than they are received/interpreted); (e) “blind to certain discriminatory features” (in terms of gender, class, race, ethnicity, age, regionality, and so on) of language; (f) “text-based” (it normally ignores the non-verbal aspects such as multimodal/extra verbal features of semiotics) (Kress, [“Critical Sociolinguistics”](#) 787).

2.2.2. Social/Functional Approach

Sociolinguistics was born in the early 1960s as the study of linguistic forms in relation to the social context of their use. Both the types of phenomena studied and the methods used for their study varied, depending on the researchers involved. For example, Ferguson and Gumperz were interested in understanding language contact through qualitative methods. Starting a few years later, Labov was interested in providing an empirical basis for the study of language change and actual language use in urban communities (Duranti 5). Thus, Labov-style sociolinguistics has been known as “quantitative” whereas Gumperz-style sociolinguistics has been called “qualitative.” Due to the collaboration between Gumperz and Hymes, the term “sociolinguistics” was used to cover a wide range of approaches including anthropological and sociological perspectives. Thus, the three language scholars (Hymes, Gumperz and Labov) made remarkable contribution to sociolinguistics that paved ways for other disciplines under sociolinguistics (Duranti 5-6).

This dissociation of language structure from language use – most provocatively expressed in Chomsky’s “idealized” competence and “degenerate” performance – has been vigorously attacked in recent years. One line of criticism, best represented by the writings of Hymes, argues that any realistic theory of language ability should be a theory of “communicative competence.” So a grammar should account not only for the ability to produce and comprehend sentences (in Chomsky’s terms, the pairing of sounds and meanings through the mediation of syntax) but also for the production of contextually appropriate utterances, and also the perception of inappropriateness. One may add to these criteria various pragmatic criteria that have been proposed recently such as the “performance of illocutionary acts,” and the “recovery of the implicatures of a discourse.” The enriched “communicative

competence” will clearly vary from person to person than, as in Chomsky’s idealization, being the same for all members of a linguistic population (Hymes 53-73; Fowler and Kress 187). Emphasizing the social aspect of language, in his sociolinguistic work on “code-switching,” Gumperz maintained that speakers change the forms of language they use in quite precisely describable social circumstances. Speakers might switch from a “high” form of their language to “low” form as the social environment suggests that they should do so: they speak a standard educated form of their language in formal situations, and use a dialect form of their language in informal and casual situations. Speakers are seen to be aware of the “correlations”: that one social situation demands the use of a particular form of the language and that another social situation demands another (43-52).

Research of William Labov is very informative about the details of speech of different classes of speakers in different communities, and his research demonstrates that members of different social groups speak different varieties. Attacking notions of linguistic inequalities and verbal deficit implied by social theorists such as Bernstein, Labov attempts to show that Black American English is as adequate to conceptual and social needs as middle-class English, and all varieties are as good (and rule-governed) as another (201-40).

Critiquing Labov, Roger Fowler contends that even if all varieties are as good as one another, it is an indisputable fact that some varieties and items are associated with situations of prestige, success, and authority, and some with situations of powerlessness and deprivations. He further contends that the traditional sociolinguistics (of Labov) is not concerned with the means by which the social formations arise, and therefore, it takes for granted such matters as socioeconomic class and official institutions. It does not seem to see language as an instrument of

inequality (“Power” 62- 66). Sociolinguistic varieties are not just different sets of linguistic forms but they display different ranges of semantic potential.

Sociolinguistic variations are to be expected when a language serves a hierarchically stratified society. Linguistic practice is the most powerful way of articulating experience, beliefs, and values.

This view reaches an extreme in the work of critical language scholarship, i.e. the study of language, power, and ideology. Fairclough ([Language and Power 23](#)), for instance, advocates a dialectical conception of language and society whereby language is a part of society; linguistic phenomena are social phenomena of a special sort and social phenomena are, in part, linguistic phenomena. In this view language and society partially constitute one another.

There is a direct line in the American tradition of scholars emphasizing the socio-cultural concerns of language from Franz Boas, Edward Sapir, Ruth Benedict, Benjamin Lee Whorf, and Paul Radin over post-Second World War scholars such as James Clifford, Johannes Fabian, Charles Briggs, James Collins, Williams Hanks, and many others ([Blommaert 8](#)). In the field of linguistic anthropology, this tradition has witnessed a growing concern for inequality and ideology in language, reflexivity in research, and the capacity of linguistic anthropological research to address questions of immediate relevance of disenfranchised or vulnerable groups in society ([8](#)). Franz Boas moved American linguistic anthropology from the margin to the center in the late nineteenth and twentieth centuries. The superiority of this US culture was called into question by means of examples from cultural practices by groups whose culture was, in the climate of the time, defined as inferior. What this amounted to was a problematization of difference as “inequality” ([Blommaert 7-8](#)).

Extending the scope of language further, [Halliday](#) posits that the “goings-on” of human life/society can be sorted out (represented) through the patterns of the elements (lexis and syntax, etc.) of language. Grammar goes beyond the formal rules of correctness. It enables human beings to make sense of their experience (101).

Of course, the patterns of elements, the choice of words, clause type, intonation, stress, topic choice, and so on, are, in principle, susceptible to speaker/writer’s control. But there are certain structures, such as the form of words, and many structures of sentences which are grammatically obligatory and contextually invariant; so such invariant structures do not refract the world as such.

2.2.3. Critical Approach to Language

In Marxist perspective, linguistic communication is normally viewed as an ideological system of meanings that obfuscates and naturalizes uneven distribution of power and resources. Extending the scope of “language-in-use” (discourse) still further, and fusing discourse and science/reason, members of the Frankfurt School (Theodore Adorno, Leo Lowenthal, Erich Fromm, Friedrich Pollock, Herbert Marcuse, Walter Benjamin and, indeed the two most powerful theoretical minds, Adorno and Horkheimer) saw that through reason/science/technology and, of course, through the media discourse the capitalist society took the total human society under control, and used the knowledge as an “instrument to control” ([Rasmussen17](#)).

Enlightenment as self-deception manifests itself when “art” and “advertising” become fused in an idiom of a style that fashions the modern experience as an ideology from which there is no escape; in the blur of modern images, all phenomena are exchangeable. Any object can be exchanged for any other in this “superstitious fusion of words and things” ([Rasmussen 27](#)). In such a world, “words,” “images,” and “ideologies” are inseparably fused.

Oriented to Marxism, four writers proposed an alternative theory of language/discourse. If we take a socio-historical approach, we must agree with Bakhtin that language is not a neutral medium that passes freely and easily into the private property of the speaker's intentions; it is populated with the intentions of others. For him this struggle within language is seen in terms of conflict between the opposite forces of centralization and diversification. Language, he adds, is heteroglot from top to bottom. It represents the coexistence of socio-ideological forms between different groups (Bakhtin 291).

One of the key figures of Western Marxism, Antonio Gramsci argued that the continuing power of the capitalist class depends upon a combination of "political society" and "civil society" - the former being the domain of coercion, the latter being the domain of "hegemony" where the consent or acquiescence of the majority to the *status quo* is won. The emphasis on hegemony entails an emphasis on ideology, and on how the structures and practices of ordinary life routinely normalize capitalist social relations (137, 244).

Volosinov (21-24) positions himself in opposition to this traditional view, arguing that we should study language not as an abstract system, but in its "concrete lived reality" (21-24). A more radical view of language is proposed by Pecheux who states that "words, expressions, propositions, etc., change their meanings according to the positions held by those who use them" (111). Louis Althusser emphasized the role of "ideological state apparatuses" in the production and reproduction of ideologies. By "state apparatuses" he meant the whole complex of institutions below the level of state or saving state interests (100-140).

Eagleton, in his *Ideology and its Vicissitudes in Western Marxism*, offers an extensive evaluation of the term "ideology". Ideology, he puts, is a kind of

synecdoche, a part standing for the whole. It is a kind of reification. Ideology refers specifically to the way power struggles are fought out at the level of signification. He brings Gramsci, Althusser, Habermas and Bourdieu together in order to compare/contrast it with its related domains interpellation, hegemony, systematically distorted (and rational) communication and habitus (Eagleton 179-226).

These writers shifted the theory of ideology from “economism” to a wider field of inquiry that includes other means of control (such as cultural capital). These writers seem to see the dichotomized relations and social categories, social processes: domination/subordination, dominant/dominated, coercion/consensus, and so on. Of course, these dichotomies are constructed through different apparatuses but there exists something else in the grey zones. The complicated and diversified social texture cannot be reduced to dichotomies.

Talking about the language of media, P. Eric Louw maintains that the “political economic” approach focuses on how meaning is made by people within a productive process. This involves exploring the social positions people occupy, the relationships between them and struggle over meaning production within organizations (2). For example, political economists would be interested in examining the possible relationships between the content of the newspaper and political/economic affiliation of the paper. People are positioned differently by the power relationships into which they are embedded and these positions impact on the access, production and circulation system of meanings (Louw 4).

A political economist would believe that some individuals gain more power than others. Those with power, in any given context, will have a greater impact on meaning-making and meaning-circulation process because they have greater access to the coding and code-circulation systems. Not surprisingly, sites where discourses are

produced (such as newsrooms, film/television studios, parliaments, courts, universities, and research institutes) and the channels through which discourses flow (such as schools, the media, and telecommunications networks) are necessarily important sites of struggle. And as power shifts take place, so do the dynamics of meaning-production (Louw 5).

Following (post)structuralism, Barker and Galasinski offer a new interpretation of the term “ideology.” Influenced by Foucault and Rorty, they maintain that the term ideology is understood as the social representations shared by members of a group and used by them to accomplish everyday social practices. They hold ideology to be forms of power/knowledge justifying the actions of all groups. In this sense, marginal and subordinate groups also have ideologies in the form of organizing and justifying ideas. The difference between the dominant and subordinate groups is one of degrees of power and differing substantive world views not of ideological versus non-ideological ideas (66).

As soon as anyone enters the field of “ideology studies,” he/she finds himself/herself in a morass of contradictory definitions, widely varying approaches to ideology and huge controversies over terms, phenomena, or modes of analysis (Blommaert 158).

There are authors who define ideology as a “specific” set of symbolic representations - discourses, terms, arguments, images, stereotypes - serving a specific purpose and operated by specific groups or actors, recognizable by their usage of such ideologies. On the other hand, there are authors who would define ideology as a “general” phenomenon, characterizing the totality of a particular political or social system, and operated by every member or actor in that system (Blommaert 158).

Under the first category we can find the well-known “-isms”: socialism, liberalism, fascism, communism, and so forth. The category also includes more specific ones

referring to the specific to the specific “ideology” attributed to an individual or a “school,” such as Marxism, Leninism, Maoism, and so forth. They also include particular positions within a political system, “progressive,” “reactionary,” “racism,” “sexism,” and so forth. “Ideology” in this sense is sensed to represent a particular bias characterizing specific social formations with specific interests. Hence the widespread usage of “ideological” as counterfactual, biased, partisan ([Blommaert 159](#)).

The second category is less easy to describe. Authors would emphasize that ideology stands for the “cultural,” ideational aspects of particular political and social system, the “grand narratives” characterizing its existence, structure, and historical development. This is the sense of ideology often attributed to the work of Antonio Gramsci. Authors in this second category would emphasize that ideology cannot be attributed to one particular actor, not located in one particular site, but that it penetrates the whole fabric of societies or communities and results in normalized, naturalized patterns of thoughts and behavior. For such authors, ideology is “common sense,” the normal perceptions we have of the world as a system, the naturalized activities that sustain social relations and power and power structures, and the patterns of power that reinforce such common sense ([Blommaert 159](#)). Capitalism is a prototype of such ideological processes: it has become as natural and normal as a frame of reference for thought. The center of capitalism, the bourgeoisie, is a neutral, unmarked, self-evident center. The overarching ideology which defines the others and all encompassing ideological character of capitalism makes its ideological nature and characteristics invisible. They are “normal” and “normative”: other “ideologies” are measured against the ideological zero-point, capitalism. The ideological enemy is the invisible and self-evident systemic core which we fail to recognize it ideological because it is *our* ideology ([Blommaert 160](#)).

Van Dijk and Fairclough would not endorse all monologic argument of Marxism. They would reject any simple notion of ideology as contrasted to the real knowledge of revolutionary sciences. They would argue that the process of knowledge creation is much more complex than this. But what they take from Marxism is a powerful and engaging vision of “political commitment” and the notion that intellectuals in a society are always on some side or other (Wetherell 384).

Modern societies have undergone a drastic change due to the rise of modern mass media, and no ideological process today can be understood without taking into account the way in which messages, images, and discourses are being distributed and mediated by the mass media (Blommaert 163). Consequently, the symbolic or the ideational has become far more of a commodity than before, and the dynamics of ideology should be interpreted likewise. No idea in itself is “ideological”; it may become ideological as soon as it is picked up by power-regulating institutions such as the media and inserted into the ideological reproduction system they organize. Thus, the media seem to have the power to construct deep ideological messages out of trivial, sociologically insignificant events or phenomena. The modulation of the message through the mass media converts it into a message of enormous importance. We need to investigate the ways in which the message is organized, mediated, modulated, and reconstructed by the ideological actors using it.

2.2.4. Poststructuralist Approach to Language

In the poststructuralist view, language is used to mean not simply a vocabulary and a set of grammatical rules, but, rather a meaning-constituting system: that is, any system – strictly verbal or other – through which meaning is constructed and cultural practices are organized and by which, accordingly, people represent and understand their worlds, including who they are and how they relate to others. Language, so

conceived, is a central focus of poststructuralist analysis. Language is not assumed to be a representation of ideas that either cause material relations or from which such relations follow. The idealist/materialist opposition is a false one to impose on this approach. Without attention to language and the processes by which meanings and categories are constituted, one only imposes oversimplified models on the world, models that perpetuate conventional understanding rather than open up new interpretive possibilities (Scott, Joan, “Deconstructing Equality”135).

The point is to find ways to analyze specific “texts” not just books and documents but also utterances of any kind and in any medium (multimodal) including cultural practices – in terms of specific historical and contextual meanings. Poststructuralists insist that words have no fixed or intrinsic meanings and there is no self-evident relationship between language and the world (Scott, Joan, “Deconstructing Equality” 135).

Rapid growth in communications media such as satellite and digital television and radio, desktop publishing, telecommunications (mobile phone networks, video-conferencing), email, internet-mediated sales and services, information provision and entertainment, has created new media for language use. It is not surprising that language is being more and more closely scrutinized, while simultaneously being shaped and sharpened by advertisers, journalists, and broadcasters in a drive to generate ever more attention and persuasive impact. Under these circumstances, language itself becomes marketable and sort of commodity and its purveyors can market themselves through their skills of linguistic and textual/visual manipulation. Discourse ceases to be “merely” a function of work; it becomes work (Jaworski and Coupland 5-6). Language ceases to be just a neutral medium for the transmission and reception of pre-existing knowledge. It is one of the ingredients in the very

constitution of knowledge. Language has become marketable and a sort of “commodity” for consumption. People can market language through their skills of linguistic and textual manipulation (3- 6).

Pierre Bourdieu takes Marxism as a tool and deploys it in the analysis of modern communication (of mass media, in particular). Linguistic communication is an exchange between a sender and a receiver. It is also an economic exchange which is established within a particular symbolic relation of power between a producer (with a symbolic capital) and a consumer. Utterances are not only signs to be deciphered; they are also signs of wealth (authority) intended to be believed and obeyed (Bourdieu 502-507).

Just as different social classes are defined in terms of their differences in their access to economic capital and gain material power, so Bourdieu argues, they must be seen to possess correspondingly unequal cultural capital and symbolic power (qtd. in O’Sullivan et al 73). This process can be seen in the culture industries (publication houses) and owner/editor of magazine that play active role for the production, distribution and consumption of the commodities such as the messages of the media.

2.2.5. Social Semiotic Approach

Kress and van Leeuwen see their work as part of “social semiotics” (6). They see representation as a process in which the makers of signs seek to make representation of some object or entity, whether physical or semiotic, and in which their interest of the object is a complex one arising out of the cultural, social, psychological history of the sign-maker, and focused by the specific context in which the sign is produced (6).

Sign-makers have a meaning, the signified, which they want to express, and then express it through the semiotic mode. The sign is not the pre-existing conjunction

of a signifier and a signified to be recognized and used *en bloc*, in the way signs are used in “semiology,” but a process of sign-making in which the stratum of the signifier and the stratum of signified are relatively independent to each other (Kress and van Leeuwen 6-7). Kress and van Leeuwen see signs as motivated conjunctions of signifiers (forms) and signifieds (meanings). In classical semiology, motivation is usually not related to the act of sign-making, but defined in terms of an intrinsic relation between the signifier and the signified. In Kress and van Leeuwen’s views signs are never arbitrary and motivation should be formulated in relation to the sign-maker and the context in which the sign is produced, and not in isolation from the act of producing analogies and classifications. Sign-makers use the forms they consider apt for the expression of their meaning in any medium in which they make signs (7). A social semiotic stand takes the view along the following lines: communication takes place in social structures which are inevitably marked by power differences. Participants in position of power can force other participants into greater efforts of interpretation. The interest of sign-makers, at the moment of making signs leads them to choose an aspect of or bundle of aspects of the object to be represented. This applies also to the interest of the social institutions within which messages are produced (11-12). Kress and van Leeuwen see all forms of meaning making as a social activity, set in the field of politics, in structures of power, and subject to the contestations arising out of the differing interests of the makers of texts. The sign maker’s interest is coded directly in the formal means of representation and communication (Kress et al 259). Their approach to communication starts from a social base. The meanings expressed by speakers/writers, print makers, painters, sculptors are first and foremost social meanings even though there are differences

among individuals. There are meanings which arise out of the society in which individuals live and work.

2.3. Refracting Discourse

The term “discourse” has become common currency in a variety of disciplines: critical theory, sociology, linguistics, philosophy, and many other fields. It has perhaps the widest range of possible significations of any term in literary and cultural theory, and yet it is often the term within theoretical text which is least defined. It is interesting therefore to trace the ways in which we try to make sense of the term.

2.3.1. Discourse in Linguistics

Most uncontroversially, within linguistics, “discourse”(or language in use) in its rather strict linguistic sense is used to refer to: (a) language above the sentence or above the clause (Stubbs 1); (b) the study of any aspect of “language use” (Fasold 65); (c) language in use, as such, it cannot be restricted to the description of linguistic forms independent of the purposes or functions which these forms are designed to serve human affairs (Brown and Yule 1); (d) an instrument of communication (Benveniste 110); (e) language in use as a process which is socially situated (Candlin qtd. in Jaworski and Coupland 3); (f) language in use to communicate something and is felt to be coherent (Cook, [Discourse 6](#)); (g) linguistic communication seen as a transaction between speaker and hearer, as an interpersonal activity whose form is determined by its social purpose (Hawthorn 189); (h) a continuous stretch of language consisting of several sentences, often constituting a coherent unit, perceived to be meaningful, unified and purposive, being related in terms of ideas they share and function they perform within the discourse (Nunan 5); (i) discourse as text and

context together, interacting in a way that is perceived as meaningful and unified by the participants (Cook, [Discourse of Advertising 2](#)).

In order to explore the scope and application of the term “discourse” within linguistics, it is now necessary to examine its components and its relation (comparison and contrast) to other collocating terms: “text,” “context,” “textualization,” and “contextualization.” In conventional linguistics “text” and “discourse” are used almost synonymously (Quirk et al 1423). In mainstream linguistics, “text” is often defined to refer to: (a) a piece of spoken/written/signed language unit with a definable communicative function (Nunan 6); (b) verbal record of a communicative event (6); (c) a piece of writing/speech with texture (texture is created by cohesive relations and cohesion is created by reference, substitution, ellipsis, conjunction, and lexical cohesion) (21); (d) (unlike a sentence and a grammatical unit) a unit of language that coheres externally (in its real world semantically and pragmatically) and internally (linguistically) (Quirk et al 1423); (e) something woven together (Hodge and Kress 5-6); (f) a signifying structure composed of signs and codes (the structure may be speech, writing, film, dress, car styling, gesture, and so on) (O’Sullivan et al 317); (g) a message that has a physical existence of its own independent of its sender or receiver (317).

Gunther Kress (“[Ideological Structures in Discourse](#)” 27- 28) makes distinction between text and discourse. Discussions with a more sociological basis or aim tend to use the term “discourse,” while those with a more linguistic basis or aim tend to use the term “text.” While the materiality, form, and structure of language are at issue, the emphasis tends to be textual; where the content, function, and social significance of language are at issue, the study tends to be of discourse. However, the distinction is not hard and fast. Discourse is a category that belongs to and derives

from the social domain; and text is a category that belongs to and derives from the linguistic domain. Discourse finds its expression in text. Discourse emerges in and through texts. Discourse is never simply the aggregate of texts.

“Context” comes in various shapes and operates in various levels, from the infinitely small to the infinitely big. In between both extremes lies a world of different phenomena, operating at all levels of societies, from the level of individual to the level of world system. Context is potentially every thing and potentially infinite (Blommaert 40).

For the purpose of this study, the following definitions of context are relevant. “Context” refers to: (a) the way in which linguistic forms – text – become part of, get integrated in, or become constitutive of larger activities in the social world (Blommaert 39); (b) the immediate and specific features of a social situation or environment that surround a particular interaction or communicative interchange and wider social, political and historical circumstances and conditions within which certain actions, processes or events are located and made meaningful (O’Sullivan et al 63); (c) a composite of the following elements: (i) substance (the physical material that carries or relays text); (ii) paralanguage (meaningful behavior accompanying language, such as voice quality, facial expressions, touch, choice of typeface and letter sizes (in writing) gestures, music, pictures, etc.); (iii) situation (relations of objects, participants, etc.); (iv) co-text (text which precedes and follows); (v) intertexts (text which participants perceive as belonging to other discourse and affects their interpretations); (vi) participants (their intentions, interpretations, knowledge, and beliefs, attitudes, affiliations and feelings); (vii) function (what the text is intended to do by the senders, or perceived to do by the receivers); (viii) purpose (Cook, [The Discourse of Advertising 1](#); Nunan 5-6).

Blommaert presents various components of textuality (which are quite relevant for advertising discourses). He holds that in its simplest form, intertextuality refers to the fact that whenever we speak, we produce the words for others, we constantly cite and re-cite expressions, and recycle meanings that are already available (46). Thus every utterance has a history of (ab)use, interpretation, and evaluation, and this history sticks to the utterance. Intertextuality grounds firmly into history of use – histories that are social, cultural, and political. It invites us to look beyond the boundaries of particular communicative events and see where the expressions used there actually come from, what their sources are, whom they speak for, and how they relate to traditions of use (Blommaert 46). Entextualization refers to the process by means of which discourses are successively or simultaneously decontextualized and metadiscursively recontextualized, so that they become a new context. Original pieces of discourse are lifted out of their original context and transmitted, by quoting or echoing them, by writing them down, by inserting them into another discourse. This decontextualization and recontextualization adds a new metadiscursive context to the text.

2.3.2. Discourse in Poststructuralism

As stated earlier, normally, the term “discourse” is used as a linguistic concept as it simply means passages of connected speech or writing. Michel Foucault, however, gave it a new meaning. What interested him were the rules and practices that produced meaningful statements and regulated discourse in different historical periods. By “discourse” Foucault meant “a group of statements which provide a language for talking about – a way of representing the knowledge about – a particular topic at a particular historical moment” (Hall, “Foucault, Power, Knowledge and Discourse” 72). In this sense discourse is both language and practice. Discourse, for

Foucault, constructs the topic. It defines and produces the objects of our knowledge. It governs the way that a topic can be meaningfully talked and reasoned about. It also influences how ideas are put into practice and used to regulate the conduct of others. A discourse rules in certain ways of talking about a topic defining an acceptable and intelligible ways to talk, write or conduct oneself, so also it rules out, limits, restricts other ways of talking, of conducting ourselves in relation to the topic or constructing knowledge about it (Hall, "Foucault, Power, Knowledge and Discourse" 73-75).

Knowledge linked to power has the power to make itself true. Generally power is thought to operate in a single direction - from top to bottom - and coming from a specific source, the state or the ruling class. For Foucault, however, it is never monopolized from one center. It is deployed and exercised through a net-like organization (Foucault, [Power/Knowledge](#) 98). Power relations permeate all levels of social existence and found in every site of social life. Power is not only negative and repressing what it seeks to control; it is also productive. It produces things; it induces pleasure, forms of knowledge and produces discourse (119).

Without denying that the state and the dominant class may have positions of dominance, Foucault shifts our attention away from the grand strategies of power, towards the localized circuits through which power circulates ([Discipline and Punish](#) 27).

These power circuits are applied primarily to the body. The body is produced and disciplined and the modern form of disciplinary power and regulations are always scrutinized under surveillance from the authorities (Hall, "Foucault, Power, Knowledge and Discourse" 77-78).

Foucault did not deny the existence of classes, but he was strongly opposed to this powerful element of economic or class reductionism in the Marxist theory of

ideology. He argued that Marxism tended to the distortion of the bourgeois knowledge against its own claims to truth –Marxist science. Foucault did not believe that any kind of thought could claim an absolute truth of this kind outside the play of discourse. All political and social thoughts are, he thought, inevitably caught up in the interplay of knowledge and power (Hall, “Foucault, Power, Knowledge and Discourse” 76).

Discourse constructs subjects in two senses: the first is the subject for represented participants in the discourse itself; and second, discourse constructs subjectivity for the interactive participants (writer/speaker and reader/viewer/listener). In order to make sense of the discourse, one must locate oneself in a given subject position. Individuals may, however, differ as to their social class, gendered and ethnic characteristics (among other factors), but they will not be able to make meaning until they have identified with these positions which the discourse constructs, subjected themselves to its rules and hence becomes the subjects of its power/knowledge. For example, an advertisement produced for men will only work for women, according to this theory, if in some sense women put themselves in the position of the “desiring-male-voyeur” which is the ideal position which the discourse of male-orientation constructs and look at the models from this masculine discursive position (Hall, “Foucault, Power, Knowledge and Discourse” 80). Social institutions produce specific ways or modes of talking about certain areas of social life, which are related to the nature of that institution. In relation to certain areas of social life, the mode of talking (the system) will produce a set of statements about that area that will define, describe, delimit, and circumscribe what it is possible and impossible to say with respect to it, and how it is to be talked about. Matters such as gender, race, class, authority,

professionalism, science or the family will have specific discourses associated with them (Kress, "Ideology in Discourse" 28).

Foucault has been criticized on these grounds: employing incoherent epistemology, losing sense of direction, being an irrationalist, offering no accounts of what constitute good reasons, prescribing no standpoint, describing power so pervasively and irresistibly that to make resistance seem futile, not prescribing an alternative model, employing self-refuting logic (for if any cultural standpoint, including Foucault's, is irrational, then there is no standpoint from which Foucault could assert that every cultural standpoint is irrational), presupposing that society is a whole governed by an invisible hand rather than by an accountable, legitimate state power and rational rule of law, evoking attitudes of fatalism and quietism which make social criticism pointless since individual agents are helpless to rectify the resented social practices and institutions, discounting freedom, truth and justice and progress, proposing system of thought which is never explicit, no real goal for resistance, and therefore courted despair; positioning himself outside of the participant function (Hoy 8-14; Putnam 155- 62; Louw 2; Gauntlett 118, 144). They offer tools for resistance without solution. However, the tools offered by Foucault can be used to make a critique of the abuse of power.

The poststructuralist tools are not helpful for social change. In this regard, Martha Nussbaum, in her critique of poststructuralist thinking, contends that the new feminism led by Judith Butler instructs its members that there is little room for large-scale social changes. All humans are all, more or less, prisoners of the structure of power that have defined their identity as women and we can never escape from them. All that they can hope to do is to find spaces within the structures of power in which to parody them, to poke fun at them (qtd. in Gauntlett 144). Poststructuralism has

deconstructed the stable subject position to view the world. Its aim is to dismantle the norm without prescribing an alternative or a better solution.

2.3.3. Discourse in Social Semiotics

In social semiotics, discourse is treated as a general mode of semiosis, i.e. meaningful symbolic behavior. Discourse is language-in-action and its investigation requires attention both to language and to action. Discourse comprises all forms of meaningful semiotic human activity seen in connection with social, cultural, and historical patterns and developments of use. Recent semiotic work has shown how rather than single objects and instruments, intricate connections between all kinds of semiotic modes and media make up contemporary semiosis (Blommaert 2). A typical newspaper advertisement nowadays contains written text in various shapes and formats, ranging from headlines to small print, with differences in shape or color that are meaningful. It also contains images, pictures, logos, symbols, and so on; it is of a particular size and it displays a particular architecture – the overall makeup of such a sign is visual rather than textual, or at least, the textual (content) cannot be separated from the visual (form). It occurs in space-time frame: advertisements that are printed every day over a period of time; that appear on the front page have a different status from those that occur, say, on page 6 of the paper. None of the components of the advertisement is arbitrary, but none of them is meaningful in itself; the object we call “discourse” here is the total layout of the advertisement, the total set of features – in short, it is the advertisement, not the text or image. Contemporary discourse analysis has to account for such complex signs and needs to address them, first and foremost, as contextualized activities rather than as objects (Blommaert 3). A synthetic approach to discourse has been applied to this study. In the analysis of advertising

discourse, the textual (linguistic), visual, socio-cultural systems of meaning-making should be put under closer scrutiny.

2.4. Discourse Analysis

Discourse analysis is widely recognized as one of the vastest areas in linguistics. One reason is that the meanings of discourse are refracted through the disciplinary lenses. Discourse analysis can be used to describe a wide range of problems and phenomena in a systematic manner. Discourse analysis is interdisciplinary in its nature because many of its questions and conceptual frameworks were borrowed from long-established academic disciplines, such as anthropology, philosophy, sociology and linguistics.

From anthropology and sociology, it concerns with the embedding of language and language-use in a wider socio-cultural context. Using tools from “ethnography of communication,” anthropologists study the diversity of human cultures, often using the method of “participant observation” (observing a community while participating as much as possible in its activities oneself) to produce a kind of description that is known as “ethnography.” A researcher undertaking ethnographic work in any community must try to understand that community’s culture –its way of acting in the world and making sense of the world- in the way community members understand it themselves. Language has been one of the aspects of culture that anthropologists have paid attention to. Anthropological discourse analysis has strong interests in how the cultural practices of language may be done differently in different societies ([Cameron, Working with Spoken Discourse 47-48](#)). Discourse analysis, in this approach takes a concern to enter into the culture of a particular group and provide an account of meaning and activities “from the inside.” The method emphasizes the cultural distance that the researchers have to bridge if they are to make intelligible the

community under study. It is an approach to talk informed by the principles and practices of anthropology. It focuses specifically and systematically on language using it as a cultural practice within a particular society (48). The work of Erving Goffman also focuses upon the situated knowledge, the self and social context in a way that complements Gumperz's focus on situated inference. Language and context co-constitute one another: language contextualizes and is contextualized such that language does not just function "in" context, language also provides context. Language, culture, and society are grounded in interaction: they stand in a reflexive relationship with the self, the other, and the self/other relationships and it is out of these mutually constitutive relationships that discourse is created ([Schiffrin 134](#)).

From philosophy, discourse analysis concerns itself in the way language acquires meaning when it is used. Language philosophers such as J. L. Austin, John Searle and H. P. Grice drew attention to a feature that seems to be characteristic of human communication, that "we can mean more than we say" (or less than we say, or something different from what we say) ([Cameron, Working with Spoken Discourse 48](#)). To interpret utterances in discourse, we have to be able to do than just decode the meaning of the words: we have to work out how the speaker intends us to take the utterance. Austin and Searle developed "speech act theory" with the basic concept that language is used not just to describe the world, but to perform actions. Speech act theory is basically concerned with what people "do" with language – with the functions of language. The functions focused are those akin to communicative intentions (the illocutionary force of an utterance) that can be labeled and realized in a single sentence. A speaker can mean different things by the same linguistic sequence on different occasions. "Could you move that box?" may be a request, or a question about one's interlocutor's strength or even as rhetorical question, the resigned

indication of an impossibility. The meaning of an utterance varies from case to case. The rules and conditions draw upon linguistic knowledge and knowledge about the world that allow certain linguistic devices to indicate illocutionary force. Many scholars have found speech act theory to be an important source of insight into discourse. The pragmatic approach to discourse analysis is based, mainly, on the philosophy of H. P. Grice. He argued that “maxims of cooperation” provide inferential routes to a speaker’s communicative intention. His Cooperative Principle consists of, what he calls, maxims (of quantity, quality, relation and manner). These maxims are norms expected to be followed in speech situation by the participants (Schiffirin 194). In sum, the features of pragmatics are quite relevant here: “pragmatics” is the study of: (a) the relation of the signs to interpreters; contextual meaning; how more gets communicated than is said. From linguistics, discourse analysis concerns itself with the structure of language and the distribution of linguistic forms. Linguists studying lexis or syntax look for regularities, patterns and order (49). The choice of the patterns of distribution of the linguistic elements is socially conditioned. The choice depends on the speaker’s social, political and cultural position and on the situation in which s/he is speaking.

Although they are not strictly labeled as critical discourse analysts, the following language and social science scholars have, nevertheless, contributed to be the precursors of the critical approaches to discourse analysis by paving ways to it: Sinclair and Coulthard, John Gumperz and Dell Hymes, Franz Boas, Alessandro Duranti, and many others (including Edward Sapir, Ruth Benedict, Benjamin Lee Whorf, and Paul Radin, James Clifford, Johannes Fabian, Charles Briggs, James Collins, Williams Hanks and many others (Blommaert 8). At the same time (as stated earlier), these writers show the direction towards the growing concern for inequality

and ideology in language and reflexivity in research. They also felt that language and society (discourse and social practice) are inherently mutually constitutive. They also paved the way for interdisciplinary and even trans-disciplinary approach to language research (Wetherell 386).

2.5. Critical Discourse Analysis

Meaning is not something which is inherent in the words alone, nor is it produced by the speaker alone, nor by the hearer alone. Making meaning is a dynamic process, involving the negotiation of meaning between speaker and hearer, the context of utterance (physical, social, linguistic) and the meaning potential of an utterance. (Thomas 22)

Linguists such as Roger Fowler, Gunther Kress, Robert Hodge and Tony Trew developed critical discourse analysis as one branch of discourse analysis in the 1970s in East Anglia, UK. They propose that it is basically an analysis with an attitude. It explores the relations between language and power and the ways in which language is being used to produce, maintain and reproduce positions of power through discursive means. The intention of critical discourse analysis is to move the linguistic field into a domain of social and political relevance and thus provide a social critique by documenting structures of inequality. Therefore, the aim of critical discourse analysis is to use analysis not only to reveal structures of domination but also to effect change in the way power is wielded, maintained and reproduced in social organizations and relationships (Young and Harrison 2).

Critical discourse analysis borrows its conceptual and analytical apparatus from both structural linguistics and the intellectual enterprise sometimes known as critical theory. The term “critical” is often associated with studying power relations. This concept of critical is rooted in the Frankfurt School of critical theory. Within the

critical theory paradigm reality is understood as “constructed,” shaped by various social factors. These, however, are frequently “naturalized” in everyday discourse, as opposed to critical discussion of it; reality is presented not as the outcome of social practice that might be questioned or challenged, but as simply “the way things are.” Naturalization obscures the fact that “the way things are” is not inevitable and unchangeable (Cameron, [Working with Spoken Discourse](#) 123). The central claim of critical discourse analysis is that the way certain realities get talked/written about - that is, the choices speakers/writers make in doing it - are not just random, but ideologically patterned (124). These choices do much of the work of naturalizing particular arrangements which serve particular interests, so that in time they may come to seem like the only possible or rational arrangements. However, the word “choice” here does not necessarily imply a deliberate decision, or a conspiracy.

In addition, critical theory is better thought of as a set of interests and theoretical commitments that have influenced academics in a number of disciplines ranging from literary studies to sociology and psychology. Important reference points for critical theory across disciplines include the works of literary/cultural theorists such as Julia Kristeva, Roland Barthes, and Edward Said, historians of ideas like Michel Foucault and queer theorists like Judith Butler (Cameron, [Working with Spoken Discourse](#) 50).

In this study the purpose is not to cruise into the complicated and much argued-about concepts of “poststructuralism” and “postmodernism,” but what they imply. In the general level it is a critical attitude to traditional ways of thinking and talking about reality, subjectivity (the condition of being a subject) and knowledge. Theorists who adopt poststructuralist theory are sometimes caricatured as denying as there is “any such thing as gender/race/sexuality,” but it would be more accurate to

say that they regard such phenomena as constructed rather than “natural” ([Cameron, Working with Spoken Discourse 50](#)).

Critical discourse analysis is an approach to discourse analysis in which the two senses of the term “discourse” (the linguist’s sense and the critical social theorist’s sense) are equally relevant. The purpose of critical discourse analysis is to show how discourse in its first sense (language in use) and its second sense (a form of social practice that “constructs the object of which it purports to speak”) are interconnected. Institutions including the media are important sites for the operation of discourse in its second, ideologically significant sense, and that is why institutional and/or mediated discourse features so prominently in the works of critical discourse analysis practitioners ([Cameron, Working with Spoken Discourse 123](#)).

Within this framework of ‘critical’, the analyst’s intention is to uncover power relationships and demonstrate inequalities embedded in society. In this framework, the analysts may believe that the uncovering of power relationships in their analysis may lead to disrupting power relations in social contexts in which they study ([Rogers 4](#)).

Another interpretation of the “critical” in critical discourse analysis is an attempt to describe, interpret, and explain the relationship between the form and function of language. The form of language consists of grammar, morphology, semantics, syntax, and pragmatics. The function of language includes how people use language in different situations to achieve an outcome. Critical discourse analysts believe there is a relationship between the form and function of language. Further they start with the assumption that certain networks of form-function relationships are valued in society more than others. A critical discourse analyst’s goal is to study the

relationship between language form and function and explain why and how certain patterns are privileged than others.

In similar vein, James Paul Gee contends that Critical Discourse Analysis, in addition to analyzing utterance-type meaning and utterance-token (situated) meaning, goes a step further and analyzes social-practice meaning of a given text (Gee, “Discourse Analysis: What Makes it Critical?” 21). And “discourse,” for him, is “language-in-use” integrated with “other stuff.” The “other stuff” includes “distinctive ways of thinking, being, acting, interacting, believing, knowing, feeling, valuing, dressing, and using one’s body. It is also distinctive ways of using various symbols, images, objects, artifacts, tools, technologies, times, places and spaces” (Gee, [Introduction to Discourse Analysis](#) 46).

Gee’s three-way classification of meaning can be seen in the Oxford English Dictionary. Among others, the Dictionary cites three types of meanings of the word *cat*: (a) a well-known carnivorous quadruped which has long been domesticated, being kept to destroy mice, and as a house pet; (b) (in zoology) extended to the members of the genus felis including the lion, panther, leopard and the feline animals; (c) (figurative) as a term of contempt for a human being; a spiteful and backbiting woman; (slang) a prostitute. As stated earlier, Critical Discourse Analysis is concerned, among others, with social-practice meaning. The meanings given in (c) are associated with the social practices that express status and power(lessness). The meaning under (a) is utterance-type meaning, and under (b) is utterance-token (situated) meaning.

Put briefly, the choice of words, sentence structure, and other properties of text play a crucial role in the (re)production of socio-political relations in terms of class, gender, age, regionality, ethnicity, race, and so on. Very often those who have

access to discourse control (dictionary compilers, editors, media workers, teachers/professors) exercise their symbolic (cultural) power to legitimate the unequal relations of power between the principal and the subaltern and attempt to maintain the status-quo, and at the same time conceal/mystify the exercise of power by means of different linguistic devices and discourse strategies (van Dijk, “Principles of Discourse Analysis”. 283-84).

The growing enterprise of critical discourse analysis seeks to show how the apparently neutral, purely informative discourses of newspaper reporting, government publications, social science reports, and so on, may in fact convey ideological attitudes just as much as discourses which more explicitly editorialize or propagandize, and how language is used to convey power and status in contemporary social interaction. The quality of information has increased enormously, but the diversity of that information may have decreased, so that it becomes all the more important to be able to “read between the lines,” in order to glimpse at least the alternative view. It is this kind of “reading between the lines” for which critical discourse analysis seeks to provide the ways and means. Similarly, the traditional signs of power differences themselves have not gone away, and are expressed in increasingly subtle ways which are not always brought to consciousness easily. Critical discourse analysis has tended to concentrate on informative texts rather than on the kinds of texts which are usually classified as entertainment, movies, television series, literature, etc (Kress and van Leeuwen 12-13).

Critical discourse analysis has concerned itself not only with text analysis, but also with broad trends in public communication. Fairclough, for instance, has described how the language of advertising has spread to many institutions which formerly used more formal and bureaucratic forms of discourse. The incursion of the

visual into the many domains of public communication is an equally significant theme of critical discourse analysis (qtd. in [Kress and van Leeuwen 13](#)). One way of trying to get to grips with the meanings of “critical discourse analysis” would be to look at its three component parts in turn, and to ask what “critical,” “discourse,” and “analysis” mean by themselves. True, the whole is often more than the sum of its parts, but surely the meaning of its parts is relevant, otherwise they would not have been chosen to make up the combination ([Seidlhofer, 126](#)). As has been stated earlier, where analysis seeks to understand how discourse is implicated in relations of power, it is called “critical” discourse analysis ([Janks 26-42](#)). Following James Paul Gee, the word “discourse” has been used in this study with two distinct meanings: (a) “language-in-use” or “stretches of language,” and (b) “language *plus* other stuff” ([An Introduction to Discourse Analysis 26](#), original emphasis). The “other stuff” is “distinctive ways of thinking, being, acting, interacting, believing, knowing, feeling, valuing, dressing, and using one’s body. It is also distinctive ways of using various symbols, images, objects, artifacts, tools, technologies, times, places and spaces” ([Gee, “Discourse Analysis: What Makes it Critical?” 46](#)). Following Fairclough, the term “analysis” consists of three inter-related processes tied to three inter-related dimensions of discourse. These three dimensions are: (1) the object of analysis (verbal and visual texts); (b) the processes by means of which the object is produced and received (writing, speaking, designing, reading, or viewing) by human subjects; and (3) the socio-historical conditions which govern these processes. Each of these dimensions requires a different kind of analysis: (1) text analysis (description), (b) processing analysis (interpretation), and (c) social analysis (explanation) ([Janks 26-42](#)).

Widdowson, Blommaert and Schegloff (“[Whose Text? Whose Context?](#)” 165-87) put their critiques against critical discourse analysis on the following grounds: (a) political and social ideologies are projected onto the data rather than being revealed through the data; (b) there is an unequal balance between social theory and linguistic method; (c) the methodology is not systematic and rigorous ([Rogers 4](#); [Wetherell 385](#)). Widdowson accused it of blurring important distinctions between concepts, disciplines, and methodologies. First, Widdowson notes the vagueness of many concepts and the analytic models of critical discourse analysis. Second, he argues that its actual analysis provides biased interpretations of discourse under the guise of critical analysis. Critical discourse analysis does not analyze how a text can be read in many ways, or under what social circumstances it is produced and consumed ([Widdowson, “Discourse Analysis” 132-45](#)). The predominance of biased interpretation begs questions about representativeness, selectivity, partiality, prejudice, and voice (can analysts speak for the average consumer of texts?) ([Blommaert 31-32](#)). Critical discourse analysis collapses semantics and pragmatics: pragmatics is, in fact, reduced to semantics. Texts are found to have a certain ideological meaning that is forced upon the reader. One ideological frame is replaced by another – a capitalist framing of meaning is “criticized” by substituting it with an anti-capitalist one ([32](#)). It invokes an evaluative stance, a distinction between (objectively) “good” and “bad,” which is often not supported by the evidence in the data. Particular images of society and social structure are projected onto the stretches of discourse, and critical discourse analysis becomes “symptomatic” analysis ([32](#)), an analysis aimed at proving the (predefined) presence of a disease on the basis of analysis of its symptoms.

Margaret Wetherell contends that what often fuels such a concern is a notion of objectivity and good scientific practice. The ideal researcher is one who discovers actual patterns, not invented patterns. It reflects the hope that discourse analysis, like other scientific endeavors, should generate substantial and important findings – not interpretations open to the vagaries of history but regularities which might have some universality and pervasiveness to them – the building blocks of social interaction. They make a plea for the autonomy of the data as an object of study in its own right. Conversation analysts and ethnomethodologists would claim to take an even-handed and non judgmental perspective. They are not interested in evaluating the truth/falsity of what people say but in the organization in their talk. The aim is to focus on how people do what they do (385-386).

The conversation analytic perspective often goes along with the view that discourse analysis is best seen as a technical discipline: *science*. Critical discourse analysis, by contrast, like cultural studies, is generally understood as an interdisciplinary field, rather than a discrete discipline, which appropriates and re-purposes elements of theoretical frameworks and methodologies from other disciplines, wherever they seem productive in pursuing its own enquiries (Lister and Wells 63). Therefore it is hard to identify for its analysis (of dynamic social variables like “gender”) its own singular and strict sense of disciplinary protocols (63). It is not only methodologically eclectic, but open and experimental in the way that it frames its object of study.

Norman Fairclough defends critical discourse analysis. He contends that critical discourse analysis is committed to, and dependent upon, the assumption of diversity of interpretations of texts. Although it has certain orientation, he adds, to new social movements such as feminism, ecology, but this is not its inevitable

position. He further adds that even a critical discourse analysis of “right-wing” and “feminist text” is conceivable (“[A Reply to Widdowson](#)” 149). The charges made against critical discourse analysis (as not being impartial and neutral) are a version of the classical liberal distinction between “ideology” and “science” (theory), on the one hand, “prejudice” and “impartiality,” on the other. In critical discourse analysis, ideology is conceived as the worldview/orientation that sustains certain relations among people. We are all writing from within particular discursive practices, entailing particular interests, commitments, inclusions, exclusions, and so forth. Critical discourse analysis is better placed to recognize its own partiality than most theories (149). By not assuming non-ideological position, Fairclough would argue, it does not make one immune from being ideological (149). From the receiver’s/consumer’s perspective, a clear boundary between semantic and pragmatics cannot be drawn since they are holistically produced and received.

Scholars/researchers in this tradition have based their studies only on a particular society (highly modern, integrated, post-industrial, densely semiotised First-World societies). There is less reason to assume that descriptions of such societies can usefully serve as a model for understanding discourse in the world today, for the world is far bigger than Europe and the USA and substantial differences occur between different societies in the world ([Blommaert 35-36](#)). The self-evident way in which features of the First-world are projected onto the globe and attributed to all mankind is perplexing. We can already see this projection from the socio-theoretical canon invoked in critical discourse: Foucault, Bourdieu, Giddens, Habermas, and Zizek.

Of course, the remark is true; however, the tools developed by critical discourse analysis can be deployed in the analysis of textual/visual analysis of

magazine advertising which, on the main, are guided by the Western consumer ideology. The satellite communication system as a whole is controlled by Western ideology and its cultural allies (and, of course, its cultural colonies).

It is hard to disagree with the basic paradigmatic principles underlying critical discourse analysis. Discourse analysis should result in a heightened awareness of hidden power dimensions and its effects: critical language awareness, sensitivity for discourse as subject to power and inequality (Blommaert 33). Language to critical discourse is never a neutral object, it is subject to assessment, value-attribution, and evaluation and consequently it is subject to deep cleavages, forms of inclusion and exclusion and of oppression. The emancipatory potential of work on such inequalities in and through language deserves emphasis. The very object of study - socially situated and contextualized discourse - is intrinsically interdisciplinary. Critical discourse analysis rightly focuses on institutional environments as key sites of research into the connections between language, power and social processes. It thus reacts against the mundanization of discourse, the reduction of everything to normal discourse. A certain naïveté with respect to such manifest forms of institutional power (34). It focuses on the layering of discourse and on its multiple but simultaneously occurring functions. It has broken down the old idea that a chunk of discourse has only one function and one meaning.

2.6. Conclusion

Discourse is an inescapably important concept for understanding society and human responses to it as well as for understanding language itself. Discourse is within the interests not only of linguists, literary critics, critical theorists, but also of other areas of social inquiry. Language is the key ingredient in the very constitution of knowledge. This is often termed as the “linguistic turn” in social sciences. In the

context of satellite communication with multimodality, language itself becomes marketable and a sort of commodity (advertisement) and its purveyors can market themselves through their skills of linguistic and textual manipulation ([Jaworski and Coupland 3-6](#)).

For the purpose of this study, four definitions of discourse are cited here which are relevant: (a) “discourse” is an “utterance” that sits at the intersection of structure (discourse as language above the sentence or clause) and function (discourse as language-in-use), discourse as “utterances” ([Schiffrin 41](#)) (an utterance is the contextualized text); (b) “discourse” means language *plus* other stuff; discourses always involve more than language such as ways of acting, interacting, valuing, believing, feeling, and with bodies, clothes, non-linguistic symbols, objects, tools, technologies, times and places (*emphasis in original*) ([Gee, An Introduction to Discourse Analysis 46](#)); (c) “discourse” can be taken as a general mode of semiosis, that is, meaningful symbolic behavior including and non-verbal mode of communication ([Fairclough, “Critical Discourse Analysis as a Method in Social Scientific Research” 121-122](#)); and (d) “discourse” can be taken as the ways/modes of talking about certain areas of social life and it will produce a set of statements about that area that will define, describe, delimit, and circumscribe what it is possible and impossible to say with respect to it and how it is to be talked about ([Kress, “Ideological Structures in Discourse” 28](#)).

There is, of course, in any communication an inevitable selection and omission of information. Magazine editors and advertisers must choose which text to include and how much space to devote to each and at which part the text has to be placed. It is not that the process of selection and omission is wrong in itself. One cannot present any fact without selecting some facts in preference to others. But the

selection, equally and inevitably, reflects the values of the writer/editor and the view of the world. These matters are thought to influence the reader/viewer's attitude.

Language merges opinions with facts. There is, however, no separation of facts from opinions. Choice of words and grammatical devices can merge opinions with facts. Science has become political in that the scientific invention can be used for vested interest and commercial purpose. The advertising discourse blurs the lines between objective scientific and commercial persuasive discourse. So this is an applied linguistic issue in which critical discourse analysis has a particularly important role to play (Cook, [Applied Linguistics 65-66](#)). Obfuscation is another issue which critical discourse analysis has to address. Language of advertising, while dealing with the unpleasant side of the product, attempts to keep the unpleasant sides vague. Even the critical issues of certain products are just ignored and excluded. So, critical discourse analysis should attempt to clarify the intended obfuscation in advertising.

Indeed, there are some pitfalls in critical discourse analysis as there must be in any enterprise which touches upon and seeks to intervene in matters of social significance. Finally, the task of (critical) discourse analysis is a forensic task which requires a delicate balance dealing with the dynamic variables like “advertising,” “gender,” and “sexuality.”

CHAPTER 3. GENDER, SEX AND SEXUALITY IN ADVERTISING

Gender scholarship has its focus, for the most part, on white, Western, middle-class, heterosexual adults. Many scholars have tended to make premature generalizations that define gender experience universally for all women, while other social categories, such as race, are either omitted or introduced in an additive fashion. (Bucholtz 268)

3.1. Introduction

The purpose of this work is not to cruise into the complicated textures of the variables of “gender,” “sex,” and “sexuality.” Instead, an attempt will be made to cite some of the crucial debates and issues concerning them and, then, to propose provisional and working definitions and features of these terms.

3. 2. Approaches to Gender and Sex

The last two hundred years or so have seen a “discursive explosion” around the questions of “gender” and “sex”. Until at least the middle of the 19th century, the human body was conceived as one flesh consisting of a single sex, an open body in which sexual differences were matters of degree rather than kind (Laqueur 8).

Western philosophers and scientists believed that women’s internal genitals were the inverse of men’s external genitals (Bem 23). Current scholarship, however, sees women and men so different physically as to sometimes seem two species. The bodies have not changed; what has changed are the justifications for gender relations. In actuality, the basic bodily material is the same for females and males; except for procreative hormones and organs, female and male human beings have similar bodies (Lorber 37). From the standpoint of 20th century clinical medicine, this view of sexual difference seems to be incredibly wrong-headed and unenlightened. Today, the strict anatomical differences between the sexes sounds inevitable, mere

commonsense. According to current medico-legal principle, whatever a person's sexual tastes may be; it should, in principle, be possible to classify everyone unambiguously as either "male" or "female" (Glover and Kaplan XIV- XV).

Scientists have maintained that the concept of gender is grounded in reproductive processes. When a sperm cell successfully penetrates an egg cell, the result is one of the two possible combinations for the 23rd pair either XX or XY (Kessler and McKenna 47- 57). The original selection of the sexes takes place in the discharge of the sperm: X female determining and Y male determining chromosome (Oakley 42).

During the 1960s, the most thorough attempt to theorize the distinction between sex and gender is to be found in the writings of Robert J. Stoller. He used the term "gender" to signal the complexities of those "tremendous areas of behavior, feelings, thoughts, and fantasies that are related to sexes and yet do not have primarily biological connotations" (Stoller IX). He distinguished between "gender role" and "gender identity" in order to indicate that one's inner and outer life may fail to coincide (10). The two aspects of gender identity - I am feminine; I am (nonetheless) a male - is, for him, "gender identity disorder" (40).

Following the principle of "biology-is-destiny," the followers of Talcott Parsons, an eminent sociologist, argued that distinction between masculine and feminine traits are biological /natural rather than cultural/artificial. Gender identities and behaviors, for them, are not an arbitrary imposition on an infinitely plastic biological base, but rather, an adjustment to the real biological differences between the sexes (Barry *et al* 267).

Freud held that biology would determine one's destiny and added that "gender" is the product of sexual maturation. For him, all sexual aberrations,

variations, and perversions can be and usually are stages in the development of what he identified as normal human sexuality. He explained this phenomenon thus: children go through different psychological development stages, and the temperament of any given adult is the product of how he or she deals with these stages. Because they experience their sexuality differently (as a result of biology), girls and boys ultimately end up with contrasting gender roles. Under normal circumstances both boys and girls will display expected masculine and feminine traits, respectively (Freud 187-192). Freud held that children undergo different stages- oral, anal, and then phallic. During the phallic stage, he held, the three- or four-year-old child discovers the pleasure potentials of the genitals. Boys who resolve the Oedipus and castration complexes develop a strong superego. The female experience is different from that of the male. Transition from a female to male love object, the girl realizes that she is castrated and the result is phallus-envy. For the boy the love object remains woman throughout his life. Freud argued that girls demand to be loved and become victims of shame, narcissism and vanity. In other words, girls lack something but boys do not (191).

Critiquing Sigmund Freud, Rosemary Tong contends that Freud's ideas have been influenced and shaped by the so-called biological determinism - anatomy is destiny - that means human beings' reproductive roles, gender identity, sexual preference and orientations etc., are determined by their anatomy. The psychoanalysts focus too much on the inner dynamics of the psyche, the speculative space of human body, rather than on the external permutations of society as the primary source of gender construction. They made use of only one kind of family – the capitalist, middle class, white, heterosexual, and nuclear family – as the paradigm for all kinds of family. It is not clear that single parent family, lesbian or homosexual parent will have

the same results in children's sexual lives (Tong 175- 158). These psychoanalytic thinkers often conflate the families they know best with the family, a universal construct that never has or will exist.

Building upon the anthropologist Claude Lévi-Strauss (who contended that society is regulated by a series of interrelated signs, roles, and rituals), Lacan termed this series "the Symbolic Order." For a child to function adequately within a society, he or she must internalize the symbolic order through language (Lacan 64-66). Lacan stated that the unconsciousness is structured like a language (the symbolic order). If we are to fit into this order, said Lacan, we must go through several stages submitting the law of the father. Like Freud, Lacan thought that girls cannot fully accept and internalize the symbolic order. However, the male child rejects identification with his mother and identifies with anatomically similar father and fully internalizes the dominant symbolic order. Lacan held that feminine sexual pleasure cannot be known because it cannot be expressed in phallic language (Lacan 64-66). For Lacan, it is the biology of the female child that excludes her from the male symbolic order.

Critiquing Lacan Luce Irigaray puts "it is false to say that there is no specific female desire as has been remarked by Lacan who says: I beg them on my knees to tell me what they want and they tell me nothing. 'Why does he not hear?'" Irigaray asks. She contends: if a woman tries to express her pleasure, he excludes her, because she challenges and upsets his system, and in "phallic signifying economy" only men can say what female sexual pleasure consists of (Interview 91).

Inger Skjelsbaek contends that the essentialist view of "gender" and "sex" assumes that gender differences are perceived as the result of stable underlying factors. Biology, therefore, becomes the primary source for explaining differences in male and female behavior, attitudes and thinking (Skjelsbaek 49). Essentialism

reduces and stereotypes the diversity of society to one or two criteria as unavoidable and given by nature (Talbot 470), and it essentializes and naturalizes differences. Stereotypes are reproduced in a wide range of practices of representation including advertising discourses.

Many people remain convinced that gender in some way is rooted in biology, such that when men race off from the traffic lights, for example, it is often attributed to an aggressive and competitive nature inscribed at the level of genes or hormones. Of course, within human and social sciences there is a long established challenge to this kind of biological reductionism. Amongst others, psychoanalysts, sociologists, and psychologists have argued that people are not born masculine or feminine but become gendered as they grow up in society. They have suggested that the characters of new-born babies are initially quite fluid such that they can take on the shape or form of whatever mould they are poured into. Socialization theories imply that it is only gradually that people begin to solidify into particular sorts of personalities (Edley 192). Gender is understood as something that is done or accomplished in the course of social interaction. Masculinity and femininity are not permanent and fixed, but are constantly remade on a moment-to-moment basis.

In the 1970s, building on Harold Garfinkel's ethnomethodological analysis of how "Agnes," a transsexual, constructed a conventional womanhood, Kessler and McKenna argued that gender and sex are "socially constructed." Their important point was that there is neither an essential sex dichotomy nor an essential gender dichotomy (73-75).

In the social construction perspective, both "sex" and "gender" are socially developed statuses. Biologists and endocrinologists who study hormones now have a much more complicated picture of "sex." Female and male are no longer seen as two

opposite, mutually exclusive categories (Lorber and Farrell 7). Recently, Butler (Gender Trouble), Epstein (“Either/or-neither/both: Sexual Ambiguity”) and Nicholson (“Interpreting Gender”), and others have claimed that sex is understood more as a continuum made up of chromosomal sex, gonadal sex, and hormonal sex all of which “work in the presence and under the influence of a set of environments” (qtd. in Bing and Bergvall 3).

In the 1980s, Patricia Hill Collins and bell hooks have argued that it is incorrect to build research on a binary opposition of women and men when race and social class produce many categories of women and men that form hierarchical stratification system in many societies. In that stratification system, race, class, gender, and so on, intersect to produce domination by upper class white men and women and subordination of lower-class women and men of color (qtd. in Collins 745-72).

In a similar vein, bell hooks contends that white middle class feminists had very intensively ignored the fact that poor black women tended to have more in common with poor black men than they did with white academic feminists. The idea that women were united as a group, regardless of race, class or other differences, was therefore starting to look like the dream of women who did not have any other oppression to worry about. Of course, women might well have unique experiences in common - childbirth, menstruation, and other psychophysical commonalities (qtd. in Gauntlett 136). There is considerable evidence that variables such as race, social class, culture, discourse function, and setting are as important as gender and are not easily separated (Bing and Bergvall 5).

Cameron maintains that people are not *just* men or women; they are men and women of particular ages, classes, ethnic and geographical origins, occupational

categories, social roles and statuses, religious and political beliefs. The gendered behavior is affected significantly by these other dimensions of identity and experience. Older and younger women, or working-class and middle-class women, may be as different from one another as from their male peers; each of these groups may be defining its femininity more by contrast with the femininity of some other group of women than in opposition to masculinity. This is still a question of gender, but it is not simply about differences between men and women ([“Gender and the English Language”726](#)).

Talking about gender solidarity among women, Cameron puts:

A woman in a hunter-gatherer society, a Victorian bourgeoisie wife and an assembly worker in a Silicon Valley electronics plant would find few points of similarities in their experiences of life. The relationship between a slave woman and the plantation owner’s wife in Pre-Civil War America was hardly one of sisterhood and gender solidarity. ([Feminism and Linguistic Theory 183](#))

Thus, many scholars insist that racial, ethnic stratification, social class position, and gender status cannot be treated as analytically distinct, but rather should be viewed as multipartite systems in which each component is intertwined with the others, and each of the systems depends on the others.

Although the majority of human beings can be unambiguously categorized as either female or male, there are actually more than two genders and sexes (and/or sexualities); a binary division fails to predict sex-based phenomena such as behavior, sexual orientation and even physiology ([Bing and Bergvall 1](#)). Although most people with male reproductive organs have male gender identity and most people with female organs have female gender identity, there are, nevertheless, important exceptions

(Kessler and McKenna 57). Much of our experience does not fit neatly into binary categories, and is better described as a continuum with indistinct boundaries (Bing and Bergvall 1). The negative connotations often associated with the expressions like tomboy, sissy, bisexual, gay, lesbian, hermaphrodite, androgyne transvestite, transsexual, trans-gendered etc, suggest that there exists some multiplicity about human beings more than just female versus male dichotomy. Simple belief in only two is not an experiential given but a normative construction (2).

The complexity of gender identity is evident in gender transgression. Within so-called 'third sex' categories in a number of cultures - among them the Indian *hijaras*, the Nigerian *yan daudu*, and the Brazilian *travestis* – biological males engage in cross-gender symbolic practices, including cross-dressing, physical self-alteration and, in the realm of language, manipulation of linguistic gender and stereotypical women's speech (Bucholtz 76).

There is no standard legal or medical definition of sex. Biological sex results from variations in chromosome combinations (such as XX, XY, XO, XXX, and XXY), internal gonad structure, external gonad structure, hormonal dominance, secondary sexual characteristics, apparent sex, psychological sex, and sex of rearing. In the majority of human birth, the combination of these factors lead to clearly sexed males and females, and they can also result in as many as seventy different types of inter-sexed individuals (Epstein 104). Such inter-sexed individuals are not as rare as most people believe. All the scientific evidence indicates that chromosomes have little or no direct effect on whether persons feel that they are female or male (Kessler and McKenna 49). There is no evidence linking gender chromosomes to any specific behavior (50). We doubt that anyone would argue that chromosomes are relevant criteria by which we decide whether someone is female or male in everyday life. For

biologists, however, chromosomes are important criteria for attributing gender. If there is at least one Y chromosome, the individual is male, and if there are no Y chromosomes the individual is female. This formulation fails to capture the individuals with XO chromosomes (52).

Eva Klobukowska won several medals in the woman's games at the 1964 Olympics, "failed" the chromosomes test in 1967 as she had some XO cells. She was declared ineligible to compete as a female and her Olympic medals were declared invalid (Kessler and McKenna 54). The presence and absence of gonads and internal reproductive structures have little effect on gender identity (55). Gonads and internal organs *per se* do not affect how someone dresses, expresses her/himself, or otherwise exhibits interests and behaviors appropriate to her/his gender (56).

There is no *a priori* reason for attributing gender to hormones. Males and females alike produce androgen, estrogen, and progesterone. The presence and absence of hormones cannot be used as criterion to attribute gender although the relative proportion of hormones is still considered to be a visible test for the degree of maleness or femaleness of an individual (73). Between 1968 and the early 1990s there were at least twelve cases of women withdrawing from Olympic Games having failed sex test (Hubbard qtd. in Harrison and Hood-Williams 121).

The alternative view to sex and gender is normally known as "constructivism." It differs from essentialism in three ways. First, constructivism argues that "the way people are" is not given by nature but is constructed through social, economic, cultural, historical and political factors. Secondly, constructivism views people as changeable, if not actually always changing. And, thirdly, it points to the multiplicity of individual and social identities (Smith 34).

The constructionist approach is based on ontological skepticism to what is considered natural or given. This line of thought holds that our social worlds are constantly changing. It argues that the locus of gender identity is not within the individual but in the transaction between individuals. Gender differences may be conceptualized as the construction of masculinity and femininity in their distinction from each other. If the essentialist says that gender differences are rooted in biology, the social constructionist would argue gender differences are the results of the interactions between the two. Gender differences will be seen as differing from culture to culture and in different historical contexts. The individual is not perceived as *tabula rasa*. When we enter the social worlds as male or female, there are patterns of behavior and thinking which are available to us. Our identities are not given by nature. We become who we are through our interactions with our social surroundings. Socio-economic, religious, ethnic and many other positions interact with gender (Skjelsbaek 51-52).

Lowe and Hubbard give a comprehensive explanation of the relationship between sex and gender. They contend that organisms and our environments interact dialectically in ways that make it impossible to assign primacy to either (91-111). Of course, most of the human beings have sex differences. Each of us is born with our specific, unique inheritance. But if a society sends half of its children in skirts into the house to carry out indoor activities, and the other half in jeans to carry out tough works (i.e., to climb trees and ride bikes, join the army, or play strenuous games like cricket), and if the children in skirts are warned to watch their figure and not to get fat, and if the children in jeans are encouraged to get strong, then these two groups of people will differ biologically as well as socially. Their muscles, their reflexes, posture, arms, legs, their hand-eye coordination, special perception, and so on will be

different. In other words, we cannot sort out our biology from our social being because they are inextricable and transform each other. In that sense, society constructs us as biologically as well as socially, gendered people. It does not give us reproductive organs (vagina and penis), but it helps us build the muscle, gait, body language, and nervous responses that we associate with people who are born one or the other.

It is only in the 1990s, the full-fledged analysis of “gender” and “sex” was made by many gender scholars. Writers like Judith Butler, Donna Haraway and many others have challenged the concept of gender categories as dual and oppositional. They critique on psychoanalytic concepts of gendered sexuality and language. They maintain that sexuality and gender are shifting, fluid categories. By teasing out the intertwined strands of the socially constructed body, self, desire, and symbolic representation, these writers critique the feminist politics based solely on the solidity of a social order built on two sexes and two genders (Lorber 4). Judith Lorber holds that gender is a human invention and organizes social life in culturally patterned ways. The gendered micro- and macro-structures reproduce and reinforce each other (Lorber 6). Gender is a process of social construction, a system of social stratification, and an institution that structures many aspects of our lives because it is embedded in the family, the workplace, and the state as well as in sexuality, language and culture. The idea that it is wholly constructed, symbolically loaded, and ideologically enforced is taking place (Lorber 5). Influenced, perhaps, by Michel Foucault, gender scholars like Judith Butler, Joan Scott, Linda Nicholson, Lorber and Farrell, and many others maintain that both “gender” and “sex” are the effects of “social/cultural practices and performances” (Phoca 55-65; Harrison and Hood-Williams 3; Fausto-Sterling 71;

Butler, *Gender Trouble* 140; Scott, Joan, *Gender and Politics* 2; Wodak, *Introduction* 12; Glover and Kaplan XXVI; Nicholson 187; Lorber 3-4).

Judith Butler, Eve Kosofsky Sedgwick and Donna Haraway have proposed some exciting and provocative ways of rethinking gendered and sexual subjectivities. Butler introduces the idea that all gender and all sexual identities are performed; while Sedgwick offers us a range of new modes of classifying gender and sexuality. Haraway responds to postmodern technological developments by configuring the contemporary subject as a “cyborg” who is not locked into organic gender identification (*Phoca* 55-56).

Influenced, probably, by poststructuralist thinking, Judith Butler proposes the genealogical approach to gender and sex. She puts:

To expose the categories of sex, gender, and desire requires a form of critical inquiry that Foucault designates as “genealogy.” A genealogical critique refuses to search for origin of gender, sex and desire, rather, genealogy investigates the political stakes in designating as an origin and cause those categories that in fact are the effects of institutions, practices, discourses with multiple and diffuse points of origin. (*Gender Trouble* XXIX)

Talking about the unstable nature and complexity of “gender,” she adds:

Gender is not always constituted coherently or consistently in different historical contexts, and gender intersects with racial, class, ethnic, and regional modalities of discursively constituted identities. As a result, it becomes impossible to separate out “gender” from the political and cultural intersections in which it is invariably produced and maintained. (6)

To explain the fact that gender does not follow directly from anatomical sex, Kira Hall and Veronica O’Donovan provide a striking example of speakers producing themselves as gendered subjects in their study of hijaras of Banaras in India, who are viewed as a “third sex,” and who habitually switch between masculine and feminine markers that are obligatory in Hindi verbs and adjectives to construct themselves as “masculine” or “feminine” from moment to moment. Their performance flouts the norm that gender should be invariant and congruent with anatomical sex (Hall and O’Donovan 228-259). Women and men of many communities manipulate linguistic expectations of femininity and masculinity in order to establish varying positions of solidarity and power. Speaking styles are not determined by the sex of the speaker, but rather constructed collaboratively in social interaction. The hijara communities in India are not unique to alternative gender identities; there are other communities as well. They include: a community of African American drag queens, Hausa-speaking *yan daudu*, gay men in Tokyo and Osaka, male-to-female transsexuals, hermaphrodites and drag queens in France. Linguistic gender can be used as a tool for evoking a wide range of societal discourses on power and solidarity, difference and dominance (Hall and O’Donovan 258).

A version of this line of argument is put forward by Judith Butler in her book *Gender Trouble: Feminism and the Subversion of Identity*. Butler argues, using a term that will be familiar to linguists, that gender is “performative”: that is, “constituting the identity it is purported to be” (25). She describes gender as:

The repeated stylization of the body, a set of repeated acts within a highly rigid regulatory frame that congeal over time to produce the appearance of substance, of a natural sort of being. A political genealogy of gender ontologies will deconstruct the substantive

appearance of gender into its constitutive acts and locate and account for those acts within the compulsory frame set by the various forces that police the social appearance of gender. (33)

In a similar vein Ruth Wodak maintains her views thus:

Sex cannot be separated into a biologically inherent aspect and a socially acquired one. The category of “sex” is itself a purely cultural product of discourse. It is denied that it is a “universal, supra-historical and extra-social entity”; it is understood to be an integral component of every form of life. (Introduction 12)

Similarly, Linda Nicholson contends:

Even the biological “body” is controlled by human society. This usage emerged when many came to realize that society shapes not only personality and behavior; it also shapes the ways in which the body appears. If the body itself is seen through social interpretation, then “sex” is not something that is separate from “gender” but, rather that which is subsumable under it. (187).

Nicholson further contends that the idea of “biological foundationalism” held by some feminist thinkers maintains that there exist some physiological *givens* which in all cultures are similarly used to distinguish men and women and which at least partially account for certain commonalities in the norms of personality and behavior affecting women and men in many societies (197). There is something common to the category of “woman,” and that all women share, at some basic level, certain features of biology.

Nicholson remarks that the biological foundationalism is a helpful tool for feminism’s political program. She asks: if we do not possess some common criteria

providing meaning to the word women, how can we generate a politics around the word? Does not feminist politics require that the word woman have some determinate meaning (205)?

To counter this idea that feminist politics requires that *woman* possess some determinate meaning, Nicholson borrows some ideas about language from Ludwig Wittgenstein. In arguing against a philosophy of language which claimed that meaning in general entailed such determinacy, Wittgenstein pointed to the word *game*. He argued that it is impossible to come up with any one feature which is common to everything which is called *game*.

For if you look at them [games] you will not see something that is common to *all*, but similarities, relationships, and a whole series of them at that ... Look, for example, at board games, with their multifarious relationships. Now pass to card games; here you find many correspondences with the first group but many common features drop out, and others appear. When we pass next to ball-games, much that is common is retained, but much is lost ... And the result of this examination is: we see a complicated network of similarities overlapping and criss-crossing: sometimes overall similarities, sometimes similarities of detail. (31-32)

The meaning of game is revealed not through the determination of some specific characteristics, but through the elaboration of a complex network of characteristics, with different elements. Wittgenstein used the phrase “family resemblances” (various resemblances between members of a family: build, color of the eye, gait, temperament, etc, overlap and criss-cross) to describe such a network.

In a similar vein, Joan Scott maintains that “gender is the knowledge that establishes meanings for bodily differences” ([Gender and the Politics of History 2](#)). She finds three major critical approaches to gender under traditional gender scholarship: the first effort addresses the general subordination of women, and uses gender to reveal the ideologies patriarchy concocts to justify or naturalize that subordination; the second effort brings gender issues into the socioeconomic sphere and assumes that sexual divisions of labor are not due to the exigencies of biology (“gender” in this Marxian perspective highlights the gender component of many aspects of capitalism); the third effort proposes a concept of gender based on psychoanalytic notions of identity formation, language being the matter out of which gender identity is constructed (“gender” in this approach serves to loosen the rigidity with which the processes of identity construction contain subjects ([Scott, Joan, Gender and Politics 38](#))).

Each of these approaches and methods of gender definition and analysis is inadequate, Scott argues, they either fail to historicize gender appropriately or to theorize gender appropriately. To overcome both drawbacks, Scott proposes a poststructuralist approach to gender:

Following [Bauerlein \(66\)](#), it can be concluded that “gender” is not only a marker of sexual difference. It is a strategy of differentiation in general, explicitly sexual one, but implicitly a social, political and economic one. Gender is not only quality, but a qualification. It is an attribute that imports a heavy cultural, social, and political load. Further, following [Eckert and McConnell-Ginnet](#), it can be concluded that “gender” is not something we are born with, and not something we have, but something we “do” and something we “perform.” Gendered performances are available to everyone, but with them come constraints on who can perform which

personae with impunity (10). “Sex” is a biological categorization based primarily on reproductive potential, whereas “gender” is the social elaboration of biological sex. “Gender” builds on biological sex, it exaggerates biological difference, and indeed, it carries biological difference into domains in which it is completely irrelevant.

3.3. Masculinity

Masculinity may exist as a set of practices and many of the practices become so familiar, routinized, and automatic that most men and women mistake history for nature. For most of the time the vast majority of men remained completely oblivious to the ways in which masculinity has inscribed upon their bodies. They fail to see how it has infiltrated their muscles and moulded their bones. And yet, even if they were to see the connection, it would be no easy to transform these bodily habits (Edley 195).

Masculinity is a discursive accomplishment rather than a natural fact; gender identities are typically negotiated and involve the operation of power; men are not free to construct themselves as they wish. It is their cultural history which determines the kinds of identities they can consume. Masculinity may be a performance, but it is a one that often becomes habitual or routinized (Edley 196).

The contemporary perception of masculinity as a social problem has put men on the research agenda. The study of gender throughout the history institutional cultural studies has in practice meant the investigation of women by women within an explicit feminist framework. However, there is now an increasing body of literature centering on masculinity. This growing interest in men is signified by the regular appearance of features on various aspects of masculinity in papers and magazines. Even Susan Faludi, author of the radical critique of masculinity as a bedrock of

misogyny is now giving more sympathetic observance to men's lives (Barker and Galasinski 88).

Her *Stiffed: The Betrayal of Modern Man* appeared to come out in sympathy for the modern man. Faludi surprised readers by arguing that contemporary culture damages men as much as women, albeit in different ways. This is not inconsistent with the basic idea of feminism which originally sought to free both women and men from constructing gender stereotypes. Faludi notes that men who spend their lives in work miss out on a proper engagement with their parents, children and friends and do not get anything except an early death. The traditional male provider role also bitterly hurts men who cannot find employment. Faludi feels that men have been betrayed by the society. A role which turns men into 'bread earning robots' subject to the whims of the employment market and disconnected from quality relationships and parenthood. Her point is that contemporary society is just as depressing and constricting for the average men as it is for the average women. Both men and women are ruled by commercial values that revolve around those who have the most, the best, the biggest, and the fastest (Faludi 599). It is our media-saturated consumer culture which now has men as well as women by the throat (602). Both sexes have now become the victims of the culture of consumerism, appearances and glamor.

It is declared that men are redundant, that women do not need them and children would be better off without them. Throughout the world antisocial behavior is essentially male. For all their behaving badly, they do not seem happier. Men renowned for ability to be stoned, drunk or sexually daring, appear terrified by the prospect of revealing that they can be - and often are - depressed, dependent, in need of help (3). Even scientific advances seem to be making men unnecessary to reproduction itself (7).

The new-found attention for men is a result of the apparent destructiveness of contemporary masculinity. Real argues that 48 percent of men in the USA are at some point in their lives implicated in depression, suicide, alcoholism, drug abuse, violence and crime. *The Sun Herald* (29.08.99) in Australia reports a government health survey whose findings represent an enormous cost to the state and human tragedy of vast proportions. The report suggests that men are more likely than women to: (a) be obese; (b) be diagnosed as having mental disorders; (c) be diagnosed as HIV positive (ten times higher); (d) have an accident (five times higher); (e) engage in high risk behavior (drinking and drug taking); (f) be a victim of suicide (six times higher) (qtd. in [Barker and Galasinski 88-89](#)).

For Real, men's violence, sex addiction, gambling, alcohol and drug abuse is a form of self-medication against covert depression stemming from shame and toxic family relationships ([Barker and Galasinski 89](#)). Contemporary masculinity is often said to be in crisis; as women become increasingly assertive and successful, apparently triumphing in all roles, men are said to be anxious and confused about what their role is today ([Gauntlett 250](#)).

The study of gender up to the present time, on the main, in practice means the investigation of women by women within an explicitly feminist framework. As stated earlier, in such investigations, "gender studies" often refers to "women's studies under feminism." Of course there are asymmetrical relationships between the sexes, and the idea that women, on the main, are dominated by men cannot be the reason for justification for narrowing down the scope of gender studies. Now it is time to give *some* attention to men and their exploitation by the modern consumer culture.

3.4. Approaches to Sexuality

Philosophical discussions of sexuality fall mostly into two categories: debates about the morality of particular sexual practices and debates about the nature of sexual desire and experiences. The first category includes discussions of the appropriate moral and social response to prostitution, pornography, same-sex eroticism, sado-masochism, sexual harassment, rape, adultery and premarital sex. The second includes discussions of the meaning and purpose of sexual intimacy, the nature of sexual attraction, and erotic experience, and the consequences and dynamics of sexual objectification, the features of sexual perversion, the relationship between sex and love, and the role of the mind, body, culture and nature of sexual behavior (Shrage 251).

In contemporary societies sexuality is commonly understood as being a personal and private matter set apart from the public world and the workings of society. There are, of course, many theoretical approaches to sexuality along the essentialist-constructionist continuum. A common view is that sex is determined by biology and not by society and sex is fundamentally pre-social. Sexuality, in this model, is regarded as separate from society and the social. In accepting this sex/society split, many theorists have assumed sex to be not only pre-social but also antisocial. Sex is defined as a natural energy or force that is outside and opposed to society, which needs to be held in check in order to maintain social order. This “repressive hypothesis” assumes that modern societies depend upon a high level of sexual repression (Richardson and Seidman 6).

Michel Foucault concentrated his attention mainly on this aspect of “sexuality” in his *The History of Sexuality, Volume I*. He treated “sexuality” and “knowledge about sexuality” as regulatory regimes that gave it shape and meaning.

He took the same approach to “sexuality” as he had to “madness”: he treated sexuality not as a thing, a natural reality, but as the instrument and effect of an entire series of discursive and political strategies (Foucault, [History of Sexuality](#) 105). Foucault traced the four great strategic unities which formed mechanisms of knowledge and power centering on sex. These four unities are (a) the *hysterization of women’s bodies*, (b) the *pedagogization of children’s sex*, (c) the *socialization of procreative behavior*, and (d) the *psychiatrization of perverse behavior* ([History of Sexuality](#) 103-105).

“Sexuality” is a central feature of modern societies. It is the focus of major social and political issues that are of global concerns. In the last thirty years, it has become a central aspect of global capitalism. The ‘political economy of sexuality’ ranges from the use of sexual imagery in advertising and marketing, to billion-dollar sex industries selling pornography and sexual services, to international sex tourism, and so on. Sexuality is also a mechanism of social control and regulation ([Richardson](#) 14).

In the second half of the twentieth century there have been enormous transformations of sexuality. The use of contraceptives has enabled people to have (hetero)sex without reproducing; then new reproductive technologies are allowing more and more people to reproduce without having sex. This represents a further disruption of the reproductive model of sexuality. There is an emergence and diversification of sexual identities such as lesbian, gay, transgender, queer, and latterly, pomosexual and new movements have challenged traditional frameworks for understanding sexuality ([Richardson](#) 2).

There has been a rapid commodification and commercialization of sexuality to the point where, in many parts of the world, sexuality saturates social, economic,

political and cultural life. There has been a global AIDS epidemic due to sexual violence, and abuse. A new and radical democratization of sexuality is emerging (Richardson 3).

In a great deal of recent writing, “sexuality” has often been used as a synonym for what is often called “sexual orientation” and what is called “sexual identity,” a social status based on the individual’s self-definition as heterosexual, gay, lesbian, bisexual, etc (Cameron and Kulick x). Sexuality has entered common usage as a shorthand term for being either “homosexual” or “heterosexual” – that is, it denotes a stable erotic preference for people of the same/the other sex, and the social identities which are based on having such a preference (e.g. lesbian, gay) (4). Cameron and Kulick are committed to view sexuality as having a broader scope than that. For them, all kinds of erotic desires fall within the scope of the term. Any inquiry into sexuality (whatever else it may take to be relevant) should have something to say about sex, i.e. erotics (xi). In other words, sexuality is a socially constructed expression of erotic desires (4-8).

Differences of sexuality are not always visible; there is an “epistemology of the closet” based on secrecy and outings. Pinning down and delineating membership of sexual categories is impossible; sexuality is often ambiguous, identifications are fluctuating, strategically performed, yet sometimes also ascribed (Sedgwick 2). In this world marital heterosexuality occupies the center; it is constructed as normal, natural and desirable, with homosexuality as the marginal, perverse, unnatural other, subject to a range of different legal, medical and social sanctions and forms of regulation (2).

The publication of Laura Mulvey’s article *Visual Pleasure and Narrative Cinema* has a huge impact on gender representation. She argued that one of the pleasures of cinema is *scopophilia*, a voyeuristic gaze directed at other people. A

second form of pleasure, she argues, is a *narcissistic* voyeurism –seeing oneself in a primary character and identifying with them. Male viewers identify with the male protagonist and the female characters are the subject of their desiring gaze. Female viewers are also compelled to take the viewpoint of the central (male) character so that, Mulvey says, women are denied a viewpoint of their own, and instead participate in the pleasure of men looking at women (Mulvey 9-10). Men look at women; women watch themselves being looked at. Mulvey maintains that the audience, both male and female, is positioned so that they admire the male lead for his actions. Women come to learn to view themselves and other women through the male gaze (qtd. in Gauntlett 39). Mulvey’s article ignores the most dynamic and volatile aspects of human sexuality and tries to reduce it into scopophilic voyeurism and male gaze.

By the mid-twentieth century, particularly in Western societies, the idea was well-established that homosexuality was a dangerous type of human sexuality. In the 1950s, many homosexuals were harassed. The same-sex desire necessarily was dubbed as solitary and secretive. As a result of legislative actions, homosexuals were forced to go underground, to cut themselves off from the mainstream of city life (Glover and Kaplan 89- 95). Within clinical medicine “homosexuality” has been a diagnostic category, a suitable case for treatment, a condition to be cured by psychotherapeutic and other therapy, and it has been taken as “abnormal” or “deviant” form of sexuality. In response to increasing gay visibility, the state and other institutions sought to criminalize and repress homosexuality. Good and respectable persons were expected to be heterosexual (Richardson and Seidman 1-2). Whether in legislatures, courts, churches, universities, or the mass media, talk of homosexuality, if permitted at all, turned on the question of whether it was sin, sickness, or crime (Adam 15).

A big change in Western ideas came in the 1960s and 70s. The lesbian and gay liberation movements proposed a view of homosexuality as a social and political identity. Some lesbians argued that to be a lesbian was to choose a life apart from men and to make women the center of one's personal and social life (Richardson and Seidman 2). Key texts written by Adrienne Rich, Audre Lorde, Barbara Smith, Joan Nestle, Jewelle Gomez, Marilyn Frye, Lillian Faderman and the 'Radicalesbians' functioned as manifestoes calling lesbians to act on a new vision of women-centered society free of patriarchal domination (Adam 16, 21). Along this line of thought, Monique Wittig, in her *Feminist Issues*, maintains that "there is no distinction between sex and gender; the category of sex is itself a gendered category." Wittig further holds that a lesbian is not a woman. A woman only exists as a term that stabilizes a binary and oppositional relation to a man; the relation is heterosexuality. A lesbian transcends the binary opposition between women and man (Wittig 105). Lesbianism has been defined not just as a particular sexual practice, but as a form of political struggle - a challenge to the institution of heterosexuality (Richardson 20). Many lesbian relationships between two women become the equivalent of a husband-wife relationship. The mannish or overt lesbian likes to take on the role of the "husband" and generally attaches herself to a female partner who is feminine in physic and personality. She regards her mate as her "wife" (Richardson 24). Elizabeth Grosz, in her work *Refiguring Lesbian Desire*, maintains that there is no pure sexuality, no inherently transgressive sexual practice. She likes to avoid seeing lesbian relations in terms of binary or polarized model: butch/femme, bottom-top couplings. She would like to avoid models that privilege genitality over other forms of sexuality. While it is clear that genitality remains a major site of intensity, in a phallic model it is only true sexuality. The bedroom is no more the privileged site of sexuality

than any other space (Grosz 275- 276). She wants to avoid the kinds of narrow judgmentalism that suggest that any kind of sexuality or desire is better, more practical, more radical, more transgressive than other and the kinds of analysis that seek adjudicating what is wrong (276). She says that sexuality and desire are energies, excitations, impulses, actions, movements, practices, moments and pulses of feelings (276).

The 1980s were an important period in gay life. Social movements were creating public lesbian and gay communities. In virtually every city in the West, particularly in the United Kingdom and the United States, France, and elsewhere, gays were creating institutions, organizations, clubs, support groups and beginning to gain political clout (Richardson and Seidman 2).

The sociology of sexual identity has developed in two directions from the 1980s to the present. On the one hand, there has been an emphasis on the multiple types of homosexuals. Sociologists and others point out that individuals are not just heterosexuals or homosexuals, but these sexual identities are shaped by factors such as gender, class, race, and nationality. Individuals do not experience being gay in general ways, but only specific and varied ways: say, as a white middle-class lesbian or a disabled, Korean gay man. Accordingly, being a lesbian means not only desiring women but also (usually) living independently of men. This perspective suggests a sociology of homosexual identities that views gay/lesbian lives as enmeshed in social dynamics of class, race, gender, nationality and so on (Richardson and Seidman 4).

There are many social and cultural factors that shaped the new lesbian and gay studies in the last quarters of the twentieth century. Shifts in the socio-historical environment and new intellectual trends contributed to rethinking of studies of sexuality and gender (16).

Psychologists were displacing the homosexuality-as-sickness view with new investigations into *homophobia*, the irrational prejudice directed against homosexual practices and peoples (17). Sociologists, anthropologists, and historians were unsettling biological models of sexuality by showing how desire is deeply shaped by cultural context, and how notions like “the natural” and “the moral” and “the desirable” are peculiarly ethnocentric (17).

Judith Butler, in her book *Gender Trouble*, made a critique on Monique Wittig. Butler contends that the radical disjunction posited by Wittig between heterosexuality and homosexuality is simply not true, that there are structures of psychic homosexuality within heterosexual relations, and structures of psychic heterosexuality within gay and lesbian sexuality and relationships (155). Furthermore, heterosexuality is not the only compulsory display of power that informs sexuality; there are other power/discourse centers that construct and structure both gay and straight sexuality (155).

Within lesbian contexts, the “identification” with masculinity that appears as butch identity is not a simple assimilation of lesbianism back into the terms of heterosexuality. As one lesbian femme explained, she likes her boys to be girls, meaning that “being a girl” contextualizes and re-signifies “masculinity” in a butch identity. The object of lesbian-femme desire is neither some de-contextualized female body nor a discrete yet superimposed masculine identity, but the destabilization of both terms as they come into erotic interplay (156). Wittig envisions lesbianism to be a full-scale refusal of heterosexuality. However, Butler would argue that even that refusal constitutes an engagement, ultimately, a radical dependence on the very terms that lesbianism purports to transcend (158).

What a tragic mistake, then, to construct a gay/lesbian identity through the same exclusionary means, as if the excluded were not, precisely through its exclusion, always presupposed and, indeed, required for the construction of that identity. Such an exclusion, paradoxically, institutes precisely the relation of radical dependency it seeks to overcome. Lesbianism would then require heterosexuality. Lesbianism that defines itself in radical exclusion from heterosexuality deprives itself of the capacity to re-signify the very heterosexual construct by which it is partially and inevitably constituted (163).

3. 5. Queer Theory

The 1990s witnessed huge changes in the social and political status of lesbians and gay men in many Western nations. But these changes did not amount to a steady line of progress. In particular, women, people of color, bisexuals, and trans-gendered peoples criticized the movement for promoting an agenda that was too male-oriented, white, middle-class and too narrowly focused on rights and social acceptance (Richardson and Seidman 3).

By the 1990s, gay and lesbian studies had grown immensely, fragmented and changed direction and resulted to “queer theory.” Without a doubt, the diva of avant-garde queer theory is Judith Butler. Her work is frequently cited at conferences and in journals. Her book *Gender Trouble* is an incisive counter-narrative, a critique of the heterosexualization of desire. She argues “that identity based on features of the person prior to representation, or on appeals to self-evident bodies or group-affiliations is necessarily “troubled” once we recognize the distinction between “sex” and “gender.” If gender is understood to be a culturally constructed regulatory practice, the coherence and continuity of the person can be seen to be socially instituted and maintained norms of intelligibility rather than empirical givens” (Butler 17). “One the

crucial regimes for maintaining this coherence,” she contends, “is the heterosexualization of desire” (17). For Butler, the fiction of heterosexuality ensures the stability that so-called “expressions” of gender and sexuality rely on by forestalling the recognition that gender and sexuality are, in fact, performative, a matter of repeated stylizations inscribed on the body (32).

Queer theory stepped back from the study of homosexuality to the question of how people and desires come to be separated into the two camps of homosexuality and heterosexuality. Queer theory rejects the idea of a unified homosexual identity and sees the construction of sexual identities around the hierarchically structured binary opposition of hetero/homosexual as inherently unstable. Queer theory calls into question the stability of the hetero/homosexual hierarchy, suggesting that new sexual possibilities are unthinkable in terms of simple inside/outside dialectic ([Fuss 1](#)).

Sharing with deconstruction an interest in discovering the underpinnings of linguistic binaries like homosexual-heterosexual, male-female, white-black, and so on, queer theory proposed to delineate the regulatory regimes that sort sexualities and subjectivities into valued and devalued categories ([Adam19](#)).

Queer theory challenged the key idea of gay/lesbian thinking that the notion that all homosexuals share a common core of experience, interests, and way of life. Queer theorists argue that there are many ways of being gay/lesbian. Specifically, sexual identity cannot be separated from other identities such as race, class, nationality, or age. Any specific definition of homosexual identity is restrictive. They do not wish to abandon identity but to recognize and value the multiplicity of meanings that are attached to being gay or lesbian. Queers focus on a system of sexuality that constructs the self as sexual. Queers aim to broaden sexual theory into a

general critical study of sexualities and to expand politics beyond identity politics (Richardson and Seidman 3-4).

Eve Kosofsky Sedgwick in her marvelously eloquent and much-quoted definition of the term “queer” maintain that queer can refer to “open mesh of possibilities, gaps, overlaps, dissonances and resonances, lapses, and excesses of meaning when the constituent elements of anyone’s gender, or anyone’s sexuality aren’t made (or can’t be made) to signify monolithically” (8).

One of the defining features of queer theory is its effort to rewrite a cultural politics founded on the categories “gay” and “lesbian” in order to produce “another discursive horizon, another way of thinking the sexual” (de Lauretis iv). Claiming queer identity as an effort to speak from and to the differences that have been suppressed by the monolithic identities “lesbian” and “gay,” including the complex ways lesbian and gay sexualities are inflected by heterosexuality, race, gender, and ethnicity. Queer theory defiantly refuses the terms of the dominant discourse in which the categories of “lesbian” and “gay” are used to shame and cast out sexual deviants (Hennessy 266).

Queer theory’s critique of heterosexuality is not a monolithic body of work but rather itself a terrain of struggle and tensions between materialism and idealism that have shaped postmodernity (Hennessy 268).

Queer theory calls into question the “obvious categories” (man, woman, butch, femme, Latina, Jew, etc.), “oppositions” (man vs. woman, heterosexual vs. homosexual), or “equations” (gender = sex) upon which conventional notions of sexuality and identity rely. Both contest traditional notions of sexuality as a personal and civil right issue (269).

The essays of Diana Fuss, Teresa de Lauretis, Wayne Koestenbaum, and Sue Ellen Case (to name but a few) consistently conceptualize the social as primarily a matter of representation, of discursive, or symbolic relations (Hennessey 271). One possible cost is the assimilation of queer critique into hegemonic postmodern culture. As postmodernism is fast becoming the cultural commonsense of postindustrial capitalism, it brings in its wake more porous, gender flexible, and playful subjects, subjects more adequate to the complexities of high-tech multinational commodity exchange (Hennessey 271). Social production takes place in a variety of intersecting material ways. Sexuality is always historicized or organized under certain specific conditions across a complex ensemble of social relations – economic, political ideological (Hennessey 273).

True to their poststructuralist roots, queer theorists have tended to favor analyses of discursive regulations over attention to the resistance and creative agency of human actors in the area of sexuality (30). Queers aim to broaden sexual theory into a general critical study of sexualities and to expand politics beyond identity politics (Richardson and Seidman 3-4). Queer approaches to identity emphasize the fluid and performative character of identities. Identities are not learned and fixed; rather, they are produced through behaviors that project a particular identity. Homosexual identities are the product of the social environment. Individuals are not born homosexuals, nor do they naturally grow up becoming aware of this (5).

Queer theorists maintain that differences between the multifarious sexual, ethnic and political identities such as lesbians, butches, femmes, bisexuals, the transgendered, Black, Asian, Irish, Jewish, Latino, and so on are all equally important (Roseneil 29).

The patriarchal family is under intense challenge by lesbian, gay and feminist movements around the world. Queen and Schimel contend that clear-cut identities are not tied to a single sexual identity (23).

Following [Lois Tyson](#), it can be concluded that “human sexuality” may be different at different times over the course of their lives because sexuality is a dynamic range of desire. Gay sexuality, lesbian sexuality, bisexuality and heterosexuality are, for all human beings, possibilities along a continuum of sexual possibilities. And what these categories mean to different individuals will be influenced by how they conceive their own racial and class identities as well. Human sexuality is socially constructed to the extent that it is based on the way in which sexuality is defined by the culture in which we live (335-36).

CHAPTER 4. ADVERTISING AS A TYPE OF DISCOURSE

4.1. Introduction

The most basic, simplest way to define “advertisement” can be found in its Latin origin, *ad verter* which means “to turn the mind towards” or “to draw attention to.” If seen in this broadest sense, advertising is as a natural phenomenon on earth as life. We advertise ourselves so regularly and naturally in our lives, through our behavior, mannerisms, and body language that we are often not even conscious of the fact that we are doing so. This phenomenon extends to other species as well. Flowers and fruits are the most colorful and attractive parts of plants. It is a plant’s way of attracting other creatures so that it is able to disperse its pollen and seeds which is a must for the plants to survive as a species. Advertising, thus, works in the natural world that is governed by “survival of the fittest” rule. A parallel example of this kind exists in the animal kingdom in the form of ‘mating calls’ (Tiwari 25 – 26). They use sound, smell, sight, body heat, body language and so on. Humans, however, use more signals and artificial cues like seductive clothing, cosmetics, lighting, music, visual imagery, language (words), overt gestures and signals. Therefore, the ultimate driving force behind the need to advertise whether it is the natural or the commercial world is the universal law of “survival of the fittest.”

Without advertising the modern world of media communication is simply unthinkable as it is the life sustaining factor to the mass media. Fueling the media communication, it fuels the economy of the nation. It makes the media information cheaper (otherwise, we would not afford the cost of a magazine or other forms of mass media). It is informative, entertaining and amusing. This is just the tip of the iceberg. The craft of advertising today has, however, progressed considerably beyond the use of simple techniques for announcing the availability of products or services. In

has ventured into the domain of persuasion and its rhetorical categories that have become omnipresent in contemporary social discourse – in the content and delivery of the meanings that people exchange (Beasley and Danesi 1).

4.2. Advertising as a Type of Discourse

The messages of advertising have permeated the entire social landscape. Printed advertising, neon signs, billboards, television commercials, the brand names, logos, trade marks, jingles, and slogans have become part of the mental encyclopedia of virtually everyone in a modern-day society. The messages of advertisers are on billboards, on the radio, on television, on buses and subways, in magazines and newspapers, on flyers, on clothes, shoes, hats, pens and the list could go on and on. They infect the routine futility of our days with purposeful adventure. Their weapons are our weakness: fear, ambition, illness, pride, selfishness, desire, sexuality, ignorance, and so on (Beasley and Danesi iii).

Advertising has become the central meaning-maker in the modern culture; it is the key story-teller; advertising does not just sell stuff but it does a range of other things; it works as a form of religion. It seems to be saying one can get friendship through things. Things are used as a medium. Advertising dominates so much that it leaves little room for alternative visions.

From the point of view of discourse analysis, the following writers have made an extensive study of advertising from various disciplines of social inquiry. Geoffrey Leech, in his *English in Advertising*, makes a linguistic study of advertising in reference to Great Britain. His work is mainly guided by the traditional approach to language. His analysis covers the features of advertising at various levels of language (phonology, lexis, and syntax), modes of discourse and the difference between standard and non-standard versions of language. He seems to ignore the

discriminatory features of discourse. He does not include politico-economic and gender related aspects of advertising discourses. One of the most influential accounts of images in advertising is Judith Williamson's *Decoding Advertisements*. It is a semiotic (to some extent psychoanalytic) account of the structure of advertisement, of the structural relations between images, and less focally, of the relations of image and text. [Guy Cook's *The Discourse of Advertising*](#) is another comprehensive work on advertisement. In this work, the centre of attention is the language (textual message), there is a constant awareness of the function of images as part of a more complex text ([Kress et al 267](#)). He does not give importance to the visual grammar of the advertising. Similarly, Beasley and Danesi's more recent work *Persuasive Signs: The Semiotics of Advertising* is a semiotic account of advertising in terms of index, icon, symbol, mythologization, connotation, and the system of signification in general ([v-viii](#)). They make a semiotic analysis of advertising; they, too, are not interested in the visual grammar of the magazine advertising. Asa Arthur Berger makes Marxist analysis of magazine advertising.

Kress and van Leeuwen (*Reading Images*), Jewitt and Oyama (*Visual meaning: A Social Semiotic Approach*) and Kress et al (*Discourse Semiotics*) have made a quite different interpretations of advertising discourses from the traditional approaches mentioned above. Following Halliday, they take a fresh look at the question of the visual. Concentrating on the grammar/pattern of the visual image on the page of the given advertising, they attempt to explore the meaning of the composition in terms of actor/agent, goal/phenomenon, active/passive, margin, center, top, bottom, and so on. They employ the same methodology of analyzing the visual images as the traditional approaches to discourse analysis employed to the analysis of

the verbal texts. They contend that power and ideology are actively involved in the production of the visual images advertising discourse.

Advertising discourses constantly cite and re-cite expressions and recycle meanings that are available. It simultaneously de-contextualizes (picks out ideas from other genres) and re-contextualizes so that it creates a new (con) text. Original pieces of discourse are lifted out of their original context and transmitted, by echoing them, by inserting them into another discourse. Thus, advertising does not exist in its own island. It is a mixed genre as it exists in other genres.

As a part of composite text, advertising makes use of more than one semiotic code: visual and verbal. It has a range of interactive and represented participants. Put shortly, the worlds of advertising may have four participant worlds: the world of the sender (in which the products are manufactured and distributed); the fictional world of the characters; the fantasy world of the receiver; and the real world of the receiver (in which the product may be purchased) (Cook, [The Discourse of Advertising 177](#)). In the process of production a range of participants are involved such as the manufacturer, producer, editor, director, actors/models, designers, camera crew, and so forth. Although all these participants speak different voices and have different interests, they are, nevertheless, all conspiring to serve the interests of their patron, the capitalists. The advertising may also have its impact on the participants who do not buy the product but just view/read it, since advertising, in addition to selling its product, attempts to sell its ideology, and worldview. Because of its intruding nature, it intoxicates anyone whom it touches.

Advertising is the site where the ideologies based on capitalism and consumerism are constituted, reinforced and distributed and consumed. Institutions including the media are important sites to reproduce ideologically/iconologically

loaded texts/images. Advertising occupies a salient position because it is *colonizing* new territories and becoming more prominent in its homeland. It helps to create a new global culture which ignores the national boundaries (Cook, [The Discourse of Advertising 13-15](#)). It can be argued that these other functions are all in the service of a main function which is usually to sell.

In sum, advertising is the most contested genre as it is contradictory, provocative, and controversial. It is interrupting, infiltrating, irritating, restless, repetitive, intrusive, and destructive. It is necessary, amusing, creative, ubiquitous, condensed and powerful. It is a hybridized genre appropriating the features of other genres. It has multiple producers/senders and receivers, and purposes. It exists in consumerism. Its mission is to disseminate that ideology. It is the site where the ideologies based on capitalism and consumerism are constituted, reinforced and distributed and consumed. Its symbolic narratives persistently reproduce tastes, attitudes, lifestyles, manners, conduct, wants, desires, angers, struggles, fantasies, cultures, texts, and images that confirm the capitalist consumer ideologies.

4.3. Advertising and Representation of Gender/Sexuality

Advertising is a very powerful form of social communication in modern society. It offers the most sustained and most concentrated set of images everywhere in the media system. Gender is only one aspect of human individuality: political, occupational, educational, religious, and spiritual. These aspects are also equally important in our lives. In advertising everything else is defined through gender. Thousands of images surround us every day of our lives that address us along gender lines. Advertising seems to be obsessed with gender. There are two reasons for this

obsession. First, gender is one of the deepest and most important traits of human beings. Our understanding of ourselves either as male or female is the most important aspect of our definition of ourselves as individuals. It reaches deep into the innermost recesses of the individual identity. Second, gender can be communicated at a glance (almost instantly) because of our intimate knowledge and the use of the conventionalized codes of gender display. The imagistic mode of communication has become more important as the need for instant forms of communication. The late modern culture has been obsessed with or possessed by questions of sexuality and gender. Men tend to be located higher than women, in these ads, symbolically reflecting the routine subordination of women to men in society (Goffman 43). Man is taller, bigger and bolder. They appear in poses in which he looks straight ahead, confident, and direct; she looks down or off into the distance, often dreamily. Standing or sitting, she is lower than him, may be leaning on him, may be tucked under his arm, may be looking up to him. A girl begins to see herself leaning against his shoulder, him having to lean down to kiss her, or to whisper in her ear. She learns to be scared so she can have him to protect her; she learns to cry and he can dry her tears. Girls put on large men's shirts to emphasize their smallness. Girls come to want to feel small and delicate; boys want to feel big and strong. These stereotypes are featured in the advertising discourses. Women are shown having diets, hairstyling, shaving legs or heads, appetite suppressants, steroids, tattoos, body piercing, makeup and so on..

One of the crucial features of the (magazine) advertising is the idea of juvenilization and youthification, that is, the emphasis on being, staying, thinking and looking young at any stage of life (Beasley and Danesi 145). A desire to preserve youth for a much longer period of life has become the collective state of mind. Its

liturgy of consumerism seems to say: if you buy this stuff, you will be eternally young, sexy and happy (150).

In order to serve the vested interests of the liturgy of consumerism, advertising makes use of the visual grammar that slices the human body into pieces and pastes them on the pages of the glossy magazines. In order to serve its purpose it snatches only the relevant parts from the body and focalizes it. Further, it dichotomizes the diversity of social texture into two blocks: feminine and masculine. It imbues human qualities to non-human entities. In order to dignify the consumer goods, it hurts the dignity of human beings.

Sexuality fosters intimacy, bonding and shared pleasure and involves mutual respect between consenting partners. Sexuality among adults is related to a greater intimacy, personal happiness low level of stress higher self-esteem and other benefits. Sexuality, even in the imaginary level of fantasy, adds more delight to life. Age-specific, self-motivated sexual exploration, age-appropriate exposure to information about sexuality and sexualization are positive aspects of sexuality and sexualization. If sexualization happens between two or more people with their mutual consent/interest and desire without hurting the dignity and disrupting the integration of any individual, then it is positive aspect of sexuality and sexualization.

Along this line of thought there are scholars who see nothing wrong with fashion, beauty advertising, and little objectification in the advertising. [Natasha Walter](#) refuses to see fashion and beauty advertising as a conspiracy to keep women down. The use of beauty products are a source of pleasure which should not be denied –for women or men (101). In this connection Peters and Struening maintain:

We are all sexual objects and it is a good thing that we are. Sexual interactions require that we be able to see the other as a source of

pleasure and sexual gratification. We must ask ourselves: Do we want a world where the gaze is always evaded in which words are never used to tease and flirt in which the body is never seen as an object of sensual desire? Must sexuality be barred from the theatre of public spaces? (Peters and Struening 79)

If feminists define pornography, per se, as the enemy, the result will be to make a lot of women ashamed of their own sexual feelings and afraid to be honest about them and the last thing women need is more sexual shame, guilt, hypocrisy (Willis 462). Sex should be made more fun not more of a burden. Playing with the way we look, creating sexually provocative image has pleasure of its own. Denying ourselves those pleasures is hardly a way to liberation (Chapkis 146). Women have learned to be adept at shaping male fantasies to their own purposes. Many women bring sexuality into the street with fashion and body language. Magazines for young women are emphatic in their determination that women must do their own things and be as outrageously sassy and sexy as possible (Gauntlett 252).

Of course, there is no problem with a little objectification and sexualization in advertising as it adds some pleasure to life. It becomes a problem when one person's sexuality is imposed on the other (for instance, the adult sexuality is falsely imposed on young girls and boys). It becomes a problem when women are seen exclusively as sexual beings rather than as complicated people with many interests, talents, and identities. This could dramatically limit the opportunities to women. It is argued that exposure to sexualized depictions of women may lead to global thought that women are seductive and sex objects. Wearing sexy clothes can lead to sexual harassment. Women may be learning to prioritize certain rewards (male attention) over other rewards (academic accomplishment) and limiting their future occupational

opportunities. The sexualization of the female body becomes a problem to the extent when it is deployed to serve the interests of male and capitalist ideology rather than as a source of pleasure for the female participant herself. The objectification and sexualization of the female body is not the problem to the extent when the female participant is depicted/treated as an independent thinker and decision maker.

CHAPTER 5. ANALYTICAL FRAMEWORK

The meaning of the photograph does not lie exclusively in the image, but in the conjunction of image and text. Two discourses – discourses of written language and the discourse of photography – are required to produce and “fix” the meanings. (Hall, “The Spectacle of the Other” 326)

5.1. Introduction

The analytical tools for critical discourse analysis may not belong to a single category. The concept of “modality,” for instance, in its broadest sense, may be a matter of lexical or syntactic choice, or choice at the supra-sentential level since the categories like lexis, syntax, semantics and pragmatics are categories with overlapping boundaries. In visual images the meaning of “modality” can be communicated through combination of various shades of colors, degree of detail, and so forth. Sometimes there is no fine distinction between linguistic and non-linguistic tools. For instance, the socio-political orientation of the magazine determines the lexical or syntactic choice of the discourse used in that magazine. Language, in this study, has been treated as a “meaning constituting” system in which linguistic categories and social factors are inextricably linked. The analytical tools, therefore, are from various levels of discourse (from “lexis” to “stereotyping”). In the first part of this chapter, analytical tools for textual analysis have been presented and these tools are not meant to be applied categorically to the concerned data, but they are to be employed eclectically to the degree of their relevancy in the problematic in question. Advertising discourses are extremely diverse in their uses of textual messages, so the analytical tools (visual as well as textual) cannot be mechanistically

applied to them. In the second part of the chapter, analytical tools for the analysis of visual communication are presented.

5.2. Textual Framework (Linguistic Checklist)

5.2.1. Lexis/Vocabulary

If the dictionary informs us that the opposite of capitalism is totalitarianism, we will need more than the *Course in General Linguistics* to illuminate that particular diacritical formulation.
(Eagleton “Text, Ideology and Realism” 165)

Following Halliday, [de Carvalho Figueiredo](#) in her *Representations of Rape in the Discourse of Legal Decision* holds that the “lexis” of a discourse represents its conceptual “repertoire” and the vocabulary used by writers is a strong indicator of their experience and their worldviews (218). Language does not simply provide words for existing concepts; it crystallizes and stabilizes ideas. Words enable the storage of ideas into systems, which enable the expression of distinction and relationship (219). In this connection Roger Fowler contends that systems of categorization and classifying phenomena frequently seem so natural that they become commonsense. The vocabulary of a language, he adds, amounts to a map of the objects, concepts, processes and relationships about which the culture needs to communicate and the vocabulary of a language inventorizes the ideas we may speak of (“Power” 80- 81).

Fowler further maintains that vocabulary can be regarded as a representation of the world for a culture, the world is perceived according to the ideological need of the culture. It works by segmentation: by partitioning the material continuum of nature and undifferentiated flux of thought into slices, which are cut out of the cake of the world. Categorization by lexical structure is known as the taxonomic organization of vocabulary. Categorization by vocabulary is an integral part of the reproduction of

ideology and that it is the basis of discriminatory practice when dealing with women, men, young people, ethnic minorities, and so on.

In sum, under the heading of “lexis” the following features of discourse are included: choice of words (euphemism, register, etc.); lexical processes (over-lexicalization, under-lexicalization, and re-lexicalization); meaning-relations between words and objects (denotation, connotation, symbolicity, myths, metaphors, synonymy, hyponymy, etc); lexical texture (lexical repertoire and co-occurring tendency of words) (Fowler, “Power” 69; Mills, [Feminist Stylistics](#) 123).

For [Roger Fowler](#), the provision of a term for a concept is “lexicalization.” The process of lexicalization includes many processes. “Overlexicalization” is the availability of many words for one concept and it indicates the prominence of the concept in a community’s belief and intellectual interests. Sometimes, overlexicalization may be used as a part of “antilanguage” (the derogatory use of words in order to demean certain people) ([van Leeuwen](#) 104). The process of overlexicalization may over-emphasize the negative aspects. Euphemistic expressions are generally used to gloss over the unpleasant/naked facts. The term “menstruation” is replaced, for instance, with the term “period.” By euphemistic expressions people are distanced from reality ([Mills, Feminist Stylistics](#) 118). Ambiguous expressions/puns are often used as a part of aesthetic effect and as a part of evading direct responsibility so that alternative interpretation could be given for defense. Similarly, metaphorical language works as a bridge between the factual world and the world of ideological persuasion. Ideology is characterized by its tacit assumptions and therefore metaphors fit well within its framework (Conboy 40). “Register” refers to the use of a particular type of language in a particular context. Register can reveal as much about the media institution as it can about its perceived audience because it

articulates a version of the language to its target social grouping. Register can include aspects of language which match a specific appeal to lifestyle, age group or professional identity (Conboy 41). The register of a magazine, for instance, makes assumptions about the type of readers/buyers of that magazine. Publishing houses (media homes), educational institutions, television, radio, and dictionaries function as gatekeepers for lexis. Lexicographers, in the Western context, have been, on the main, white, male, middle class, middle-aged. Dictionary compilers, through their selective control, open the gate for some words (and meanings), which they deem useful/relevant, and close the gate upon others. The presence of taboo reveals underlying fears and superstitions of a society. The occurrence of euphemism or dysphemism reveals areas which the society finds distasteful or alarming. Analysis of language tells us a great deal about the interests, achievements, obsessions, hopes, fears, and prejudices of the people who created the language.

A striking feature across many languages and speech communities is the “asymmetrical treatment” of people through the use of lexis. The practice of considering the man, for instance, as the prototype for human representation reduces women to the status of the “subsumed,” the “invisible,” or the “marked” one: women are invisible in language when they are subsumed in generic expressions using masculine forms. When women are made visible in language, they are “marked”: their linguistic construction is often as a derivative of man/male through various grammatical (morphological) processes (Pauwels 553). The asymmetry also affects the lexical make-up of many languages. The structure of the lexicon often reflects the “male as norm” principle through the phenomenon of “lexical gaps,” that is, the absence of words to denote women in a variety of roles, professions, and occupations (553). The core of this semantic asymmetry is that woman is a sexual being dependent

on man, whereas man is simply defined as a human being whose existence does not need reference to woman.

Titles are used to make distinction between married women and single ones (*Mrs.* vs. *Miss*); surnames tie women to husbands and fathers; women are conceptualized as men through purportedly generic masculine terms (*he, man, mankind*, etc); words used for females tend to acquire pejorative connotation (*master* vs. *mistress*); occupational and organizational titles have segregated the sexes into distinct categories of existence (e.g., *actor/actress, waiter/waitress*) with modifying-markers tagged to exception to the rule (*woman/lady doctor, male nurse, male secretary*) (West and Zimmerman 105); the diminutive forms of the first name *Maggie (Margaret)*, belittling terms like *girlie*, juvenilizing like *babe/baby* (for adult women) are often used for women to imply triviality. When women are presented from an explicitly sexual angle there is an immense proliferation of expressions for designating them and their attributes: this is over-lexicalization. The over-lexicalization models an exaggeration of the body and its expressiveness which is the central feature of the discursive representation of the female paradigm (Fowler, [Language in the News 103](#)). There are no corresponding terms for these words referring to men: *trot, hen, heifer, warhorse, crone, hag, beldam, frump* and so on. Schulz reports that there are over 500 terms (in English alone) which are synonymous for *prostitute*; there are 65 synonyms for *whoremonger* (143).

Interestingly, English language presents male oriented experience as the norm. For example, in a book entitled *Prehistoric Man*, only males of the species are shown to be evolved in the process of evolution ([Mills, Feminist Stylistics 89](#)). The pictures of males keep “women” invisible.

The sexist language/image has deeper and long-term effect on the interlocutors: (a) it may alienate female interlocutors and cause them to feel that they are not being addressed; (b) it may be one of the factors which may cause women to view themselves in a negative and stereotyped way; and (c) it may confuse readers as to whether women candidates have to apply to an advertisement or not) (Mills, [Feminist Stylistics 95](#)).

5.2.2. Transitivity

Halliday formulates that systemic theory is a theory of language as “choice.” It represents a language as a resource for making meaning by “choosing” (xxvii). A fundamental property of language, Halliday maintains, is that it enables human beings to build a mental picture of reality, to make sense of their experience of what goes on around them and inside them. The clause is the most significant grammatical unit in this case, because it is the clause that functions as the representation of processes. Halliday posits that reality consists of “goings-on”: of doing, happening, feeling, and being. These goings-on are sorted out in the semantic system of the language and expressed through the grammar of the clause. This system is called the system of “transitivity” (101). “Transitivity” specifies the different types of processes that are recognized in language. A process consists potentially of three components: (i) the process itself, (ii) participants in the process, and (iii) circumstances associated with the process. Halliday posits six types of processes: (i) “material” (referring to doing, happening, creating and changing); (ii) “mental” (referring to feeling, thinking or seeing; (iii) “relational” (referring to being and having an attitude an attribute or identity; (iv) “behavioral” (referring to behaving – laughing, singing, smiling); (v) “verbal” (referring to all those actions that are about saying something; and (vi) ‘existential’ (referring to existing and being). Similarly, all processes have

corresponding participants. Participants in material process are actors (those who do) or goals (those unto whom things are done). Participants who perform mental processes are called “sensors” and that which is perceived or felt is phenomenon. Participants performing relational process are called “carriers” or “identified/identifiers.” The other two participants are “behavior” and “sayer.” In addition, there are other participant functions. In a material process the beneficiary is either the recipient or client. The recipient is one that goods are given to; and the client is one that services are done for. In a verbal process, the beneficiary is one who is being addressed. This role can be referred to as the receiver. There are also a few relational processes containing a beneficiary. The “range” is the element that specifies the scope of the process. The principal types of circumstantial element in English are: “extent” and “location” (in time and space), “manner” (means, quality, comparison), “cause” (reason, purpose and behalf), “accompaniment,” “matter,” and “role” (Halliday 102- 137).

In traditional linguistics, “transitivity” refers to the syntactic distinction between transitive and intransitive verbs - those that can be used with passive verbs (as in *John kicked the ball* can be transferred to *The ball was kicked*), and those which cannot (as in *Mary ran*) (Barker and Galasinski, 70). Halliday presents his own version (another interpretation) of transitivity as ergative versus non-ergative in place of transitive versus intransitive of the traditional grammar. *The lion chased the tourist* is ergative whereas *The tourist ran* is non-ergative (145). There may be different versions of the same event: (i) *the bomb exploded* (ii) *the placeman exploded the bomb* (iii) *the officer ordered the policeman to explode the bomb*.

Transitivity makes options available. The choice made by the discourse indicates our point of view, and is ideologically significant. While giving them credit,

people with authority are treated as subjects (agents) while those with less power occur as objects (patients/beneficiaries). In the case of culpability, marginalized and victimized people are treated as subject and the real actors are rendered invisible either by deletion or postponement.

Transitivity, for Halliday, is the set of options whereby the speaker encodes her/his experience of the process of the external world and of the internal world of his/her consciousness together with the participants in these processes and their attendant circumstances. Halliday is concerned with the representation *who acts* (who is an agent) and *who acted upon* (who is affected by the action). This view of transitivity forming a coherent worldview can quite easily be translated into concerns about the ways that language and ideology are interrelated (Mills, Feminist Stylistics 143). The study of transitivity is concerned with how actions are represented: what kind of actions appear in the text, who does them, and to whom they are done. In most media discourse (advertisement) male participant is shown as an active agent/doer but the female is passive and acted upon.

In analyzing transitivity, it is important to note not only what roles of participants go with what predicates, but also what kinds of entities are categorized as performing certain roles. For instance, a newspaper reporting street disturbances might implicitly blame the young people of the area consistently characterizing them as agents while exculpating the police by not attributing agency to them. Or a government might play down its responsibility by sheltering behind abstract terms used as pseudo-agents: *Circumstances dictate the raising of taxes* thoroughly mystifies the practice of power (Fowler, "Power" 70).

Traditional stylistics assumes that alternative syntactic phrasings are available to express essentially the same meaning, with perhaps minor but stylistic variations of

focus, perspective, or emphasis. This view may be supported by the early version of transformational-generative grammar; it is very difficult, however, to give precise theoretical linguistic characterization of insight. It seems, nevertheless, to be one of the main working assumptions of the sociolinguistics of language and power (Fowler, “Power” 70).

Transitivity indicates the relationships between participants and processes and is hence of prime importance in representing causality (Trew, “What Paper Say” 89). Tony Trew in his article cites the reports from *The Times* and *Guardian* on Monday 2 June 1975. The report was about the incident in which the police fired directly for about 40 seconds into a crowd of unarmed people and killed many of them. He illustrates with examples and shows how passivization, deletion and nominalization work: (a) *Police shot dead Africans* (this is a description of causal process; the sentence has an agent with transactive verb and affected participant); (b) *Africans were shot dead by police* (the affected participant is switched to the focal subject position); (c) *Africans died* (affected participant is now actor with non-transactive verb); (d) *It was a sad loss of life* (a nominalization of verbal process allows deletion of the agent and reduction of many elements); (e) *Factionalism caused deaths* (a new cause is invented with abstraction) (109).

One of the most incisive applications of the transitivity model is Clark’s study of newspaper reports of male violence to women (347-62): *A screwdriver was held at their throats. They were forced to submit. The third victim was attacked at gunpoint.*

The message is constructed in such a way as to obscure/obfuscate the relation between the attacker and the attack. The following version of these sentences would not obfuscate the relationship between the attacker and the victim: *Steed held a*

screwdriver at the throats of his victims and forced them to submit. Steed attacked at gunpoint his third victim.

It is not the objective truth which is at issue; rather, it is way of the “angle of telling” predicated upon under an ideology (Simpson 169- 171). In actional type, agency, causality, and responsibility, are made explicit or are left vague by the process of transformation: passivization, or nominalization in media accounts of important events (Fairclough, “Discourse and Social Change” 181). Examples would be: *A woman was raped in Kingsland. A rape occurred in Kingsland* (Locke 49 -50). Very often the marginalized people are blamed to be responsible for their conditions and the real actors are left invisible in the clauses by various processes: *Young blacks are asked to leave home. Homelessness is greater and the prospect of employment greatly reduced* (Sykes 89- 90). The unfavorable image is a common feature of the media discourse and it is frequently applied to juvenile delinquents, the homeless, the unemployed, battered women, and others (94).

5.2.3. Transformations

Critical discourse analysis takes transformations as a set of operations on basic forms, deleting, substituting, combining, reordering a syntagm and its elements. In transformational theory, it is assumed that transformations are always neutral/innocent (that is, they do not alter the meaning of the basic forms) and can always be reversed. In actual discourse, this is, sadly, not the case. Transformations serve two functions: “economy” and “distortion” – often so inextricably mixed that even the speaker cannot separate them (Hodge and Kress, [Language as Ideology](#) 10).

The interpretation which a hearer makes may or may not coincide with the underlying structure which the speaker had in mind. Transformations may collapse

models into single syntactic elements. Full interpretation of transformed utterance is normally unstable, perhaps, idiosyncratic. Transformations always involve distortion and mystification and can also create the illusion of knowledge masking confusions and imposing unexamined consensus (Hodge and Kress, [Language as Ideology 35](#)).

The passive transformation has the following features. It inverts the order of “actor” and “affected” and the “theme” of the sentence changes from “actor” to “affected.” The actor is no longer directly attached to the verb, but instead is linked to a preposition, “by.” The link between actor and process is weakened and the causal connection is syntactically looser. The verb “be” is introduced and the main verb is changed from an actual process to a finished process. The process becomes more like an adjective. The actor may be deleted. The cause of the process is deleted and it may be difficult or impossible to recover. The surface structure now has a strong affinity with “attributive.” “Causality” is no longer the main concern but instead “attribution” is (Hodge and Kress, [Language as ideology 26](#)).

Apart from economy and/or distortion, there are other functional possibilities of deletion, such as the register of language usually used in certain papers to report bureaucracy. The agent is deleted from the process, with the potential for shifting blame onto depersonalized forces or even the victims themselves. Agents can be deleted for various reasons – perhaps because they are obvious, but also as a way of obfuscating agency or responsibility (Fairclough, “New Labor, New Language?” 163). Passive sentences may be the marker of a particular register such as scientific writing or academic paper where individual agency is traditionally subordinate to evidence or argumentation via sources. The question “*who did it?*” is implicit with the agent deleted and can only be deduced from the broader understanding of the world and events in it by the reader (Conboy 62). The nominalization transformation deletes

one or more of the participants in the whole model. Interest shifts from the participants and causers of the process to the process (made nominal), and in some cases to the affected participant. The participant may be irrecoverable. A new noun is formed. Nominalizations are not marked for tense, so they are outside indications of time or modality. Complex relations are collapsed into single entities. The new nominals can function as participants. This further increases the opacity of the nominals, we are less likely to interpret (who the actor/affected is) (Hodge and Kress, [Language as Ideology 26-27](#)). Transitivity has been a popular part of the analytic toolkit within the critical linguistic tradition or critical discourse analysis. It has been employed to uncover how certain meanings are foregrounded while others are suppressed or obfuscated. The transitivity model provides one means of investigating how a reader's or listener's perception of the meaning of a text is pushed in a particular direction and how the linguistic structure of a text effectively encodes a particular world view. This world view will, of course, be that of the producer(s) of the text (Fowler, [Language in the News 104](#))

5.2.4. Modality

The grammar of modality involves linguistic constructions which express speakers' and writers' attitudes towards themselves, towards their interlocutors, towards their subject matter, their social and economic relationships with the people they address; and the actions which are performed via language (Fowler and Kress 200-204). Sentences may consist of two parts: of what is said (the "dictum" or the "proposition") and of how it is said (the "modus" or the "modality"). The modus/modality can be expressed in a number of ways (Depraetere and Reed 284; Kiefer 2516). For example: *I think it's raining. It's probably raining. It must be raining. I hope it will be raining.* In these sentences, the dictum/proposition can be

identified as '*It's raining,*' everything else has to do with modality (the modus). The main task of the analyst is to separate the 'modus' from the 'dictum' (Kiefer 2516). Languages have at least the following means at their disposal to express modality: (a) modal verbs, (b) verbs denoting various degrees of knowledge and belief, and evaluation, (c) modal adverbials, (d) evidentials, (e) grammatical mood (Kiefer 2519). In addition, certain adjectives are used to express writers/speakers' attitudes. The choice of lexical words (verbs, adverbs, adjectives and nouns) also expresses one's attitude towards what s/he is saying. Fowler distinguishes the systems that express some modalized meanings across four continua (a) truth, (b) obligation, (c) permission, and (d) desirability.

A speaker/writer must always indicate some commitment to the truth, or the degree of likelihood of an action/event. The degree of certainty varies along a scale from absolute confidence down through various degrees of lesser certainty.

"Epistemic" modality is concerned with matters of knowledge or belief; "deontic" modality, on the other hand, concerned with the necessity or possibility of acts performed by morally responsible agents (Lyons 793, 823). "Boulomaic" modality has to do with someone's wishes. "Circumstantial" and "dispositional" modalities depend upon the circumstance of a given proposition and the disposition of a given participant, respectively.

Generic sentences are evaluative devices that reveal the speaker's attitude. Generic sentences are sentences which assert something to be general truth. Generic sentences are typically in the simple present tense. All generic sentences are implicitly introduced by the formulation "it is always the case that ..." there is a clear sense in which they occupy the end point of the scale of usuality-modality (Toolan, [Language in Literature](#) 59-60). Sometimes tenses are also used to express one's attitude. In this

sentence past tense is deployed to express the meaning of lower possibility: *You are beautiful. It's time you knew just how much.*

Quite related to “modality” is the concept of “metadiscourse” which has been comprehensively elaborated by Ken Hyland in his book *Metadiscourse: Exploring Interaction in Writing*. He maintains that communication is more than just the exchange of information, but also involves the personalities, attitudes and assumptions of those who are communicating (Hyland 3). Metadiscourse, he adds, illuminates “how we project ourselves into our discourses by signaling our attitude towards both the content and the audience of the text.” A writer conveys her/his personality, credibility, audience-sensitivity and relationship to the message (4). It reveals the writer’s awareness of the reader and her/his need for elaboration, clarification, guidance and interaction (17). It concerns meanings other than propositional ones. It is non-topical linguistic material. It signals the presence of the author and it refers to author’s intrusion into the discourse, either explicitly or implicitly, to direct rather than inform, showing readers how to understand what is said and meant in the primary discourse and how to take the author. It is linguistic material of the text which does not add anything to the propositional content but that is intended to help listeners/readers organize, and evaluate the information given (17). Halliday states that propositional material is something that can be argued about, affirmed, denied, doubted, insisted upon, qualified, tempered, regretted and so on (70). The role of metadiscourse is to signal the writer’s communicative intent in presenting the propositional matter. Most utterances do not have the writer’s explicit viewpoints, such as passive sentences in which the reader is unable to recover who the actor is at all, making metadiscourse identification problematic (Hyland 20). Metadiscourse helps our readers connect, organize, interpret, evaluate, and develop

attitude towards that material. Lyons refers to this as ‘text-reflexivity’ or the capacity of language to refer to itself, calling attention to the idea that parts of a text can function to organize the discourse and help make the message comprehensible rather than refer to the world (7). Interpersonal metadiscourse can help us express our personalities and our reactions to the propositional content of our texts and characterize the interaction we would like to have with our readers about the content. Discourse is a process in which writers are simultaneously creating propositional content, interpersonal engagement and the flow of texts as they write. There are no simple linguistic criteria for identifying metadiscourse. Metadiscourse can be seen as an open category to which writers are able to add new items according to the needs of the context (27).

In written texts various forms of punctuation and typographical marks such as underlining, capitalization, scare quotes, can highlight aspects of texts or writer’s attitude to it. Nonverbal metadiscourse signals include: (a) oral – intonation, stress, volume, voice quality, physical distance, orientation, gesture, posture, dress and appearance, facial expressions and so on; (b) written – binding quality, paper quality, color, font size and type, publisher status, book letter, postcard, screen, print, handwritten, scare quotes, underlining, italics, style, bold, emoticons and so on (Hyland 28).

In sum, metadiscourse is the cover term for the self-reflective expressions used to negotiate interactional meaning in a text, assisting the writer to express a viewpoint and engage with readers as members of a particular community (Hyland 37). It is the means by which propositional content is made coherent, intelligible, and persuasive to a particular audience (39). Metadiscourse allows writers/speakers to project their

interests, opinions, and evaluations into texts. It helps writers to engage their audience, signal relationships, and guide their understanding of a text (63).

5.2.5. Sequencing (Linearity)

One of the constraints with verbal language is the problem of linearity as items of information must be presented in the order of lines. Brown and Yule maintain that one of the constraints on the speaker/writer is that s/he can produce only one word at a time. When s/he orders these single words into sentences, and those sentences into texts, s/he confronts what has come to be called “linearization problem.” S/he has to choose a beginning point. This point will influence the hearer/reader’s interpretation of everything that follows in the discourse since it will constitute the initial textual context for everything that follows (Brown and Yule 125).

A more general, more inclusive term than thematization (which refers to only the linear organization of texts), they believe, is ‘staging’. This metaphor is introduced by Grimes in a way which seems consonant with the use of thematization: every clause, sentence, paragraph, episode and discourse is organized around a particular element that is taken as its point of departure. It is as though the speaker presents what s/he wants to say from a particular perspective (Grimes 323). Grimes is here particularly concerned with how the linear organization can be manipulated to bring some items and events into greater prominence than others. Thus an initial main clause will, iconically, refer to an important event, while following subsidiary clauses will supply subsidiary information. This definition opens the door to far more than the processes of linearization, and permits the inclusion within “staging” of rhetorical devices like lexical selection, rhyme, alliteration, repetition, use of metaphor, markers of emphasis and so on (Brown and Yule 134).

Parts of a sentence may be “reordered in order to achieve the desired result” (Quirk *et al* 1355). Many devices are used to rearrange the words in canonical structure. It has been a linguistic truism that human languages tend to structure discourse on the basis of “given before new” principle – that is, in any particular sentence, information that is assumed to be familiar, or given, tends to be placed before that which is assumed to be new (Birner and Ward 291). The following devices are often used to achieve the intended effect: fronting (preposing), inversion, cleft sentences, postponement, voice, extraposition, postponement of object, existential sentences, and so on (Quirk *et al* 1377- 1404). A passive, as stated earlier, allows a different ordering of participant nouns than its active equivalent. It is one of a number of reordering transformations that are used to determine the order in which information is released to an addressee, and to focus attention on topics of relatively great importance. Topical importance may be signaled by taking a noun phrase out of its normal position and placing it in an unusual and therefore especially noticeable position, for instance, an object noun phrase at the beginning of the sentence: *Fords I find particularly reliable*. In sum, all of these facilities for syntactic reordering are strictly speaking rhetorical; that is, devices of manipulating the addressee’s attention (Fowler, Language in the News 71- 72).

5.2.6. Presupposition

Presupposition is the term used to describe a speaker’s back-grounding in her/his utterance or assumptions. At its most basic level, the ‘entailments’ of a sentence can be regarded as those propositions that can be inferred from it in any context. Put another way, an entailment is the most literal component of a sentence’s meaning as it expresses a core proposition which remains stable whatever the context in which the sentence occurs (Simpson 122). There are other propositions in a

sentence in addition to entailment. They are presuppositions (logical and existential). Existential presuppositions are propositions which state the existence of certain referents in the sentence. Noun phrases containing the definite article ‘the’ are generally strong indicators of existential presuppositions (125).

The text of the following ad makes a presupposition through the past tense: *you are beautiful. it's time you knew just how much* (Sneh Studio VOW Feb. 2006: 91). Here the speaker presupposes that the targeted consumers/clients do not actually know the amount of being beautiful and further presupposes that just being beautiful is not enough. One has to understand and materialize the degree of being beautiful. The ad seems to be saying that it is possible only through Sneh Studio.

5.2.7. Speech Acts

When a person performs a speech act, that person at one and the same time utters a particular utterance, namely, a locutionary act. The illocutionary force of an utterance is dependent on the context, and a particular utterance may have different illocutionary forces in different contexts. Declarative is the “unmarked” type or “default” type. A declarative is typically used to make a statement, an utterance a proposition assessable as true or false. However, there are at least three types of linguistic factors that may disrupt this correlation between declarative clause type and the illocutionary force of the statement. First, when the illocutionary verbs such as *forgive, promise, offer, and congratulate* are used the statement force is relegated to secondary status. Thus the declarative clause *I congratulate you* is used by the speaker to congratulate the addressee; it has the primary illocutionary force of a congratulation rather than a statement. Secondly, rising intonation can be used as a question rather than a statement. Thirdly, a declarative can be endowed with indirect directive force by various additional means, such as selection of a modal used deontically (e.g. *You*

must be here by five), or an expression of the speaker's wishes (*I would like you to company me*) (Collins, Peter 180 -184). Pragmatically, questions are prototypically associated with the illocutionary category of inquiry. However, not all questions are used to make inquiry. Questions are used to convey a suggestion (*Why don't you take out a loan?*), a request (*Could I borrow your car?*), or an order (*Will you be quite?*) and so on. Generally, questions are categorized into three major groups: yes/no, information (with wh-element) and alternate. Yes/no questions may have these varieties: declarative question, questions with positive orientation (*Did someone call last night?*) and negative reorientation (*Don't you believe me?*), tag questions (with positive, neutral and negative expectations), exclamative questions (*Hasn't she grown!*), rhetorical questions (*Are you satisfied with your looks?*) and so on (Quirk *et al.* 806 – 826).

Whereas a statement can be assessed as either true or false, a directive cannot. The term *directive* rather than *imperative* is used to cover a broad range of speech acts. These embrace a continuum extending from, at one end, orders and commands (such as *Get your feet off the coffee table*), which typically invoke institutionalized authority, to, at the other end, those where the expectation is weaker. The set includes requests (*Please give me a hand with the dishes*), instructions (*Rotate the filter anticlockwise*), invitations and permission granting. Directives may convey indirectly with interrogatives to make requests otherwise the imperative may appear too blunt or impolite (Collins, Peter 188- 190). Illocutionary force of imperatives: order/command, prohibition, request, plea, advice/recommendation, warning, suggestion, instruction, invitation, offer, granting permission, good wishes, imprecation, and so on (Quirk *et al.* 831- 32). Exclamatory clauses are structurally similar to open interrogatives but with some differences: *What he has achieved!*; *What has he achieved?* In

interrogative, there is subject-operator inversion. Exclamative clauses normally have the force of an *exclamatory statement*, a statement overlaid by an emotive element (Compare: *What a strong performance she gave!* with its declarative counterpart *She gave a strong performance*) (Collins, Peter 193- 194). Four-type clause system is an ideal. Apart from four types of regular sentences/clauses, there are a number of sentences without regular structures: adverbial directives (*Left!*), aphoristic sentences (*So far, so good*), block language (*ENTRANCE*), newspaper headlines (*Film star marries*), exclamatory phrase (*Stupid!*), formulae (*Hi shit*), interjections (*Oho*) and so on (Quirk et al 842 -853). Advertising discourses make an extensive exploitation of speech acts.

5.2.8. Stereotyping

A stereotype is a socially constructed mental pigeonhole into which events and individuals can be sorted, thereby making such events and individuals comprehensible: mother, patriot, prostitute, terrorist, foreigner, etc. Stereotypes are categories which we project on to the world in order make sense of it (Fowler, Language in the News 17).

As a representational practice, stereotyping involves simplifications, reduction, and naturalization. Some theorists are careful to distinguish it from the more general process of *social typing*. In order to make sense of the world – and the events, objects and people in it – we need to impose schemes of classification. We *type* people according to the complexes of classificatory schemes in our culture, in terms of the social positions they inhabit, their group membership, personality traits, and so on. Our understanding of who a particular person is built up from the accumulation of such classificatory detail. Stereotyping, by contrast, reduces and simplifies. Both social typing and stereotyping are practices in the maintenance of the

social and symbolic order; both involve a strategy of “splitting,” whereby the normal and acceptable are separated from the abnormal and unacceptable, resulting in the exclusion of the latter. Stereotyping reduces, essentializes, naturalizes, and fixes difference and facilitates the binding or bonding together of all of “us” who are normal into one imagined community; and it sends into symbolic exile all of “them” (Hall, “The Spectacle of the Other” 324-44).

Hall in his work *The Spectacle of the Other* (324- 44) proposes four ways of creating differences among people: (a) Saussurean linguistic model of difference (a person is British not only because s/he has some national characteristics; but also s/he is different from “others,” and it creates the binary opposition); (b) Bakhtinian dialogic meaning (meaning, Bakhtin argued, is established through dialogue); (c) Lévi-Strauss’s symbolic order (things and people are categorized through the symbolic order, and those outside the symbolic system are said to have been excluded); (d) Freudian psychoanalysis (it distinguishes the self and the other).

Power is clearly a key consideration here. Stereotypes tend to be directed at subordinate groups (ethnic minorities, women) and they play an important part in hegemonic struggle. Hegemony involves control by consent. Stereotypes are reproduced in a wide range of practices of representation, including scholarship, literature, and television (Talbot 471). In ads stereotypes are produced by the juxtaposition of one group of people with one set of items. Women are often depicted with the ads of washing powder; men with cigarettes and alcoholic products.

5.2.9. Rhetoric

Rhetoric is an art of persuasion. The notion of rhetoric tended to carry negative connotation, suggesting manipulation. Most recent writers have suggested that rhetoric functions in religion, science, philosophy, literature and so on. Rhetoric

is a discourse calculated to influence an audience toward some end. It is a type of instrumental discourse. Five canons are often attributed to rhetoric: invention (discover arguments), disposition (arrangement), elocution (clothe their ideas with tropes), memory (mnemonic devices), and delivery (presentation) (Gill and Whedbee 157-8). Persuasion has to be adjusted in the three major components of communication: the speaker, the hearer and the content of the argument. There are three means of persuasion: “ethos,” “pathos” and “logos.” Ethos concerns the character of the speaker and her/his credibility. It is the dynamic and interpretive result of the interaction between the writer, the reader and the text itself. Pathos concerns affective appeals and focuses on the characteristics of the audience rather than the speaker, considering its education level, ethnicity, gender, age, interests, background knowledge, group membership, and so on. Logos concerns the speech itself, its arrangement, length, complexity, types of evidence and arguments and so on (Gill and Whedbee 158-9; Hyland 64-65). Rhetorical devices (metaphor, simile, personification, oxymoron, etc..) are used for aesthetic effect and for emphatic way of expressing something. In its broadest sense, metaphorical use of language is the projection of the quality of one entity into another. In other words, the quality of the vehicle is often projected into the tenor. It attempts to express something about the tenor in terms of the vehicle. Rhetoric is also a matter of connotative meaning. Connotative meanings are associated/suggested by means of various techniques in textual message: affective meaning (feelings of the speaker), reflected meaning (through association with another sense of the same word) and collocative meaning (through associations with words/expressions which tend to co-occur in the environment of another word) (Leech, Semantics 17). Hyperbolic expressions are often employed in the advertising discourses. In an ad of alcohol production (Himal

[30 June – 15 July 2008:106](#)), the visual image depicts a semi-clad female with her male partner in a beach with a bottle of Vodka. The accompanied textual message states: *Do not Disturb till 2010*.

5.2.10. Heteroglossia

Mikhail Bakhtin used the term ‘heteroglossia’ for describing the complex stratification of language into genre, register, sociolect, dialect and the mutual inter-animation of these forms ([Vice 118](#)). Heteroglossia is the multi-voiced-ness and multi-languaged-ness related to time, space, class, gender and so on ([Vice 113](#)). It represents the co-existence of socio-ideological contradictions between the present and the past, between differing epochs of the past, between different socio-ideological groups in the present, between tendencies, schools, circles, and so forth ([qtd. in Vice 21](#)).

Surya Tobacco uses the world of fantasy with the expressions: TWENTY FOUR CARAT Lights INSPIRED EXCELLENCE in the upper part of the page. It places the statutory provision in the lower part of the page to indicate the bitter reality side of life: STATUTORY DIRECTIVE: SMOKING IS INJURIOUS TO HEALTH ([Surya Lights. the boss 15 Dec 2007 – 14 Jan. 2008: 41-44](#)).

It attempts to separate the precautionary statement from the fantasy side of life by placing the warning statement outside the colored frame of the visual image. The two voices are clearly contradictory in the sense that, first, it openly declares that cigarettes are the sources of inspiration and key to success in life, and second, it confesses that it is injurious to health. Thus, the tobacco/alcoholic productions bring profit to the manufacturer, salary to the employees, and tax to the government. The consumers pay the price not only of the commodity as such but of the addiction and affliction resulting in early death.

5.2.11. Discourse Analytic Questions

In addition to the checklist mentioned above, Gee and Pope propose for discourse analysts to ask these analytic questions: (a) How is this piece of language being used to make certain things significant, others insignificant, and in what ways? (b) What activities is this piece of language being used to enact for? (c) What sort of relationships is this piece of language seeking to enact with others? (d) What perspective on social resources (sociopolitical, cultural, ethnic, or economic) is this piece of language communicating? (e) How does this piece of language connect or disconnect things; how does it make one thing relevant and another irrelevant? (f) How does this piece of language privilege or dis-privilege specific sign systems or different ways of knowing and believing or claims of knowledge and belief? (g) What sorts of vocabulary have been used? What else could have been used? And finally, (h) whose wor(l)ds are being presented and whose wor(l)ds are thereby mis-under- or unrepresented? Whose interests (economic, political, cultural, and aesthetic) are (not) being served? What preferences are being expressed and what others are thereby being suppressed, oppressed or repressed (Gee, [An Introduction to discourse Analysis 11-13](#); Pope 124)? In a similar vein, Hilary Janks in her *Critical Discourse Analysis as a Research Tool* (26-42) proposes that critical analysis of discourse needs to ask these questions: How is the text positioned or positioning? Whose interests are served by this positioning? Whose interests are negated? What are the consequences of this positioning?

5.3. Visual Framework: Critical Visual Analysis

The camera doesn't rape, or even possess, though it may presume, intrude, trespass, distort, exploit, and, at the farthest reach of metaphor, assassinate. All activities can be conducted from a distance, and with some detachment. (Sontag 13)

The visual is now much more prominent as a form of communication than it has been for several centuries in the so-called developed world at least. Not only is written language less in the center of the new landscape, and less central as a means of communication, but the change is producing texts which are strongly multimodal. Producers of texts are making more deliberate use of a range of modes which can co-occur within one text. It has become impossible to read texts reliably by paying attention to written language alone (Kress et al 257).

With the imaging and visualizing technologies (digitalization, satellite imaging, new forms of medical imaging, virtual reality, etc.), every day life is bombarded with visual images. This can be seen in photography, film, television and video. The new realities of the semiotic landscape are primarily brought about by social and cultural factors: by the intensification of linguistic and cultural diversity within the boundaries of nation-states, and by the weakening of these boundaries due to multiculturalism, electronic media of communication, technologies of transport and global economic development. Global flows of capital and information dissolve not only cultural and political boundaries but also semiotic boundaries (Kress and van Leeuwen 34).

As we entered the first decade of the twenty first century, we have seen that the multimodal communication has started to dominate most of the media-centered communication. However, at least in the higher education system of universities,

verbal communication is still dominating. Visual mode of communication is more forceful and effective than the verbal mode since the viewer can easily and instantly receive, however partially, the visual meaning of an image. The textual message of a paragraph requires more effort and consumes more time, for the reader, to get the message across. Very little could be achieved from the verbal medium at a quick glimpse. However, there are certain messages (the kind of message, for instance, I am communicating now) that cannot easily be expressed and realized through visual mode of communication. By contrast, there are certain messages (the image of a person, for instance) that can be easily and clearly expressed and realized through visual mode of communication. There are other messages that can be expressed and realized through both modes of communication. Sometimes, the visual mode of communication alone seems to be too ambiguous to get a message across. It requires some support from the verbal mode of communication and vice versa. In other words, as a part of a “composite” text, they are complementary to one another.

The global power of Western mass media and cultural industries and their technologies have dominated the visual design and its meaning throughout the world. The dominant visual language is now controlled by the global cultural/technological empires of the mass media through the spread of image banks and computer-imaging technology (Kress and van Leeuwen 4). Newspapers, magazines, public relations materials, advertisements and many kinds of books today involve a complex interplay of written texts, images and other graphic elements.

Theorists such as Kress, van Leeuwen, and Hodge have been highly influential in shaping “social semiotics” into a methodological framework for the analysis of photography, video, art and their relations with language. In the multimodal approach, the attempt is to understand all the representational modes

which are in play with the text in the same degree of detail and with the same methodological precision as “discourse analysis” is able to do with linguistic text. There has not been a similar attempt to focus on the particular regularities of each semeiotic mode, on the regularities of their combination, or on their respective valuation in a given culture (Kress et al 258).

As has been stated earlier, following Halliday, the critical linguists of the East Anglia School have shown that different interpretations of experience can also be encoded within the same language, on the basis of different ideological positions. Tony Trew (“[What Paper Say](#)” 106-7) has described how the political views of newspapers are encoded through different vocabularies and different grammatical structures. The same is true for the grammar of visual design. The analogy with language does not imply, however, that visual structures are like linguistic structures. Visual structures realize meanings as linguistic structures. The meanings which can be realized in language and in visual communication overlap in part, that is, some things can be expressed both visually and verbally; and in part they diverge – some things can be said only visually, other only verbally. But even when something can be said both visually and verbally, the way in which that *something* will be said is different. In language different perspectives are expressed through the choice of words and structures. In visual communication, different perspectives are expressed through the choice of color or compositional structures ([Kress and van Leeuwen 2](#)).

What in language is realized by words of the category of “action verbs” is in pictures realized by the formally defined as “vectors.” What in language is realized by locative prepositions is realized in pictures by the formal characteristics that create the contrast between foreground and background. This is not to say that all the relations that can be realized in language can also be realized in pictures, or vice versa, that all

the relations that can be realized in pictures can also be realized in language. Rather, a given picture has a range of general, possible relations which is not tied to expression in any particular semiotic code, although some relations can only be realized in pictures and others only in words, or some more easily in pictures and others more easily in words (Kress and van Leeuwen 44).

The textual and visual messages are often complementary to each other. Without the textual message the visual message may be too polysemous with free-floating signifieds (Barthes, Image- Music- Text 39). To arrive at a definite meaning, language must come to the rescue. Visual meaning is a 'free-floating' chain of signifieds. In every society various techniques are developed to fix the floating chains of signifieds. The linguistic message is one of the techniques (Barthes, Image-Music-Text 39).



Fig. 1. Women Rescued. Himal 30 June- 15 July 2008: 85

The meaning of the visual message, for instance in Fig.1, cannot be anchored unless something is conveyed through the textual message. The female participants are depicted with weeping faces and eyes full of tears as if they were in agony. In fact, the tears are evoked by the happiness as they are being rescued from the Rajmahal Circus in India.

5.3.1. Layering of Meanings

An image represents a certain participant (human or not) and that participant may have a range of meaning associations. These images may have meaning associations in a continuum starting from the most literal/denotative or transparent meaning to the most symbolic/connotative or opaque meaning. The denotative meanings are generally universal as their meanings are more or less similar in different contexts. The connotative, mythological, iconological, ideological, and symbolical meanings are not universal as they are dependent on contexts; they may vary along the lines of culture, region, age, religion, nation, ethnicity, and so on.

In this regard, Roland Barthes provided, over a period of three decades, a range of analytic writings dealing with the whole range of spectrum of human semiosis - food, fashion, music, photography, etc. - and established evidence of systematicness and connectedness of meaning in a multiplicity of cultural modes. In Barthesian visual semiotics, the key idea is the layering of meaning: “denotation,” and “connotation.” Denotation, for Barthes, is an unproblematic issue. Perceiving photographs is closely analogous to perceiving reality because photographs provide a point-by-point correspondence to what was in front of the camera, despite the fact that they reduce this reality in size, flatten it and, in the case of black and white, drain it out of color. Barthes describes denotation thus: “I’m at the barber’s and a copy of *Paris-Match* is offered me. On the cover, a young Negro (sic) in a French uniform is saluting, with his eyes uplifted, probably fixed on a fold of the tricolour. All this is the meaning of the picture” (Mythologies 116). The first layer, the “denotative” meaning, is here constituted by the act of recognizing who or what kind of person is depicted here, what s/he is doing, and so on.

The second layer of meaning is “connotative meaning,” the layer of the broader concepts, ideas, values which the represented people, places things “stand for,” “are sign of.” The key idea is that the denotative meaning is already established. The second meaning is superimposed, the connotation. While illustrating the connotative meaning, Barthes continues:

I see very well that it signifies to me: that France is a greater Empire, that all her sons, without any color discrimination, faithfully serve under her flag and that there is no better answer to the detractors of an alleged colonialism than the zeal shown by this Negro (sic) in serving his so-called oppressors. I am therefore again faced with a greater semiological system: there is a signifier, itself already formed with a previous system (a black soldier is giving a French salute); and there is a signified (it is here a purposeful mixture of Frenchness and militariness). (Mythologies 116)

Such connotative meanings (Barthes calls them “myths”) are very broad and diffuse that condense everything associated with the represented people, places and things into a single entity. These are ideological meanings serving to legitimate the status-quo and the interests of those whose power is invested in it. Photographs are good vehicles for such meanings because they naturalize such ideologies. They can be thought of as just “finding” these meanings on the street, as it were, rather than constructing them (van Leeuwen 97). Like ideology, Barthes says, myth has the task of giving a natural justification and making contingency appear natural (Mythologies 142). Myth is one of the tools through which power is exercised; underlying it carries the political, commercial, ideological and social interests of its users. Advertising

exploits the myth of masculinity (bread earning machines) and femininity (loving wife and caring mother).

Barthes claims that bourgeois norms are propagated by means of representation, and the more these representations are propagated - by means of repetition and through multiple signifiers - the more they are experienced as universal laws. This process of normalization causes myth to be “read as a factual system, whereas it is but a semiological system” (Mythologies 131). Barthes’ analysis of semiosis is worth noting as it provides an original concept of “myth” and the process of naturalizing ideologies and can be applied as a tool of inquiry for the analysis/interpretation of visual images (advertisements). Connotation, Barthes says, can also come through the style of artwork or the techniques of photography such as framing, distance, lighting, focus, and speed (Image- Music- Text 44).



Fig. 2. Jewitt and Oyama 142

When colors are used in advertising, meanings such as these are the ones that are embedded into the underlying interpretation. In Fig.2, the black color has some symbolic suggestion/association with darkness/aggression and lack of rationality as the male participant is depicted in black color whereas the female one is in white to implicate the contrast between the Black and White people in the West. The male participant is assumed to be guided by dark/blind desire as he is expected to have unsafe sex with the female participant who is expected to be guided by rationality. The textual message in this ad (*If he won't use a condom he needs to be told. Condoms make sex safer*) seems to be saying that the male participant is ignorant of this information and also he does not like to use a condom.

The meanings of the visual shapes always have been sources of fascination. The meanings of the geometrical shapes are motivated. Their meanings are from the properties of the shapes and from the values given to these properties in specific and social contexts. Circles are self-contained and complete in themselves. Circles and curved forms are associated with organicity and natural world (the sun, the moon and the belly of a pregnant woman are circular). They connote warmth, protection, and eternity. Squares represent honesty and straightness. Square can connote the source of power and progress and the power can “box us in” (the skyscraper, the executive desk, the lap-top are rectangular). The triangles have vectors implying a sense of directionality, pointing at things. They are active and dynamic implying conflict, tension, process, power and action. The triangle can wedge/penetrate into something but a circle cannot (Thomson and Davenport 110; Dondis 44; Kress and van Leeuwen 51-54).

The image associated with certain kinds of products is further entrenched by an advertising technique that can be called mythologization. This is the strategy of

imbuing brand names, logos, product design, ads, and commercials intentionally with some mythic meanings (Beasley and Danesi 12). The semiotic study of advertising is a study of connotation.

Talking about “iconography,” van Leeuwen distinguishes three layers of meanings: “representational meaning,” “iconographical symbolism” and “iconological symbolism.” The idea of representational meaning is close to that of denotation (100). Panofsky speaks of it as the “primary or natural subject matter” (53) and describes it as the recognition of what is represented on the basis of our practical experience, taking into account the stylistic conventions involved in the representation, for example, in photography the three-dimensional world is reduced and flattened (qtd.in van Leeuwen 100).

In iconographical symbolism, the “object-signs” not only denote a particular person, thing or place, but also ideas or concepts attached to them. Panofsky glosses it as “secondary subject matter.” Panofsky explains it as follows: “a male figure with a knife and a female figure with a peach in her hand fighting each other iconographically symbolize the combat of vice and virtue” (54).

Iconological meaning is called ideological meaning. To analyze it is, in Panofsky’s words, to “ascertain those underlying principles which reveal the basic attitude of a nation, a period, a class, a religious or philosophical persuasion” (55). He adds when we understand Da Vinci’s Last Supper as a document of Leonardo’s personality, or of the civilization of the Italian Renaissance, or of a peculiar religious attitude, the interpretation of these “symbolical” values is the object of “iconology” as opposed to “iconography” (Panofsky 56). A first distinction which needs to be made is that between abstract symbols (shapes with symbolic values, for example, the cross) and figurative symbols (represented people, places and things with symbolic value)

(van Leeuwen 107). In moving from iconographical to iconological symbolism we move from identifying conventional meanings to interpretation. One such kind of interpretation interprets works on the basis of the biography of the author (van Leeuwen 115).

Consider the apple logo adopted by the *Apple Computer* company. This is charged with religious connotations, suggesting the story of Adam and Eve in the Western Bible, which revolves round the eating of an apple that was supposed to embody secret forbidden knowledge. In the Koran the forbidden fruit is a banana. Incidentally, the logo shows an apple that has had a bite taken from it, thus reinforcing the link between the logo and the Genesis story by associating it with Eve, the mother of humanity, at least in the Western sense (Beasley and Danesi 60).

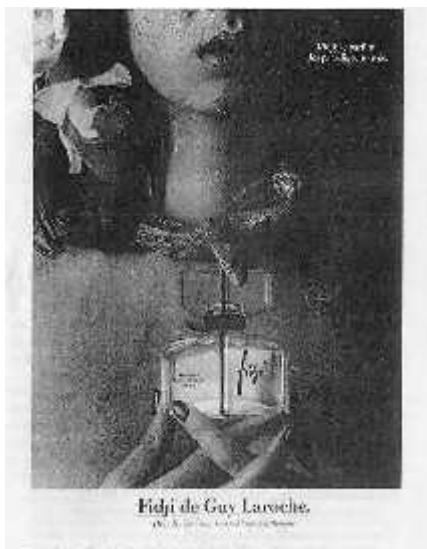


Fig.3. Berger 78

Iconological interpretation can be made of the Fidji “Snake” advertisement in Fig. 3. She is alone; we don’t even see all of her face. We are invited to her world of innocence. The flower in her hair and the snake suggest some kind of Edenic, primitive innocence. It is a classic example of consumer culture which has manipulated our sexuality. Our sexuality can be used “against us” to encourage us to

ever-greater wasteful expenditures in the name of glamor (Berger 78-79). The lower part of the face is depicted so that the female participant can only have gustatory, tactile, smelling sensation. The upper part of the head (mind) and eyes are kept away from the scene to suggest pure desire (id) undisturbed by the conscious mind.



Fig.4. Discover the Magic, Casino. Advertisement. VOW June 2008: 96

The ad in Fig. 4 depicts the left hand of a female participant. Iconically, it stands for a female hand; indexically, it represents the class which has access to resources for gambling in casinos; iconologically/ideologically, it represents the belief of those people who have faith in luck; it represents the type of people who enjoy the hidden side of life. Iconologically, the depicted hand tells us a lot of things about the kind of ideology it attempts to convey. The dark red color in the nail of the index finger and the King and Nine of Heart (of the playing cards) depicted in the ad may stand for the strong passion of the female participant towards the act of gambling. Iconologically, the ad seems to be saying “play with passion not with thought” as the thinking sides of human body are hidden from the scene. The ad seems to be saying gambling is an underground business. Your individual identity is not relevant. What is

relevant here is the hand (and fingers) and access to resources for gambling. The placement of the ad at the back of the magazine associates the ad with the cryptic side of society. The ring with a gem in the index finger has some association with luck as some gems are supposed to bring good luck to the gambler. The represented participant's face is hidden to suggest the notion that the act of gambling is supposed to be an illegitimate affair in all (social, cultural, moral and legal) levels.

5.3.2. The Visual as Ideology

As has been stated earlier, ideology creates/constructs 'subjects' by drawing people into particular positions or identities. The way people experience and feel about themselves and the world around them is, in part at least, a by-product of particular ideological/discursive regime. Through the process of interpellation (the process of being hailed by a particular discourse), the reader/viewer is positioned as a particular kind of individual/subject (Edley 209).



Fig.5. Edley 209

The well-known First World War poster of Lord Kitchener provides a clear illustration of visual ideology. In Fig. 5, Kitchener is pointing at particular types of

viewers (British citizens) with his index finger aimed at them and the eyes looking at the camera/viewers demands something from them (Edley 209-10). The poster constructs viewers as particular kinds of individuals or subjects. Particular types of individuals are hailed (or interpellated) as British citizens. The textual message - YOUR COUNTRY NEEDS YOU - complements with the index finger of the image pointed at viewers. Of course, the poster may have different implications for people of other nations. However, it conveys the meaning of “patriotism” to other people as well.



Fig.6. Come together with San Miguel. Advertisement. Himal 30 June – 15 July 2008:

105

Most visual images of advertising discourses create/construct subjectivity in a similar fashion. Like Kitchener, the male model depicted at the center in Fig. 6. interpellates/hails particular type of people constructing subjectivity by offering the

cup of San Miguel Beer to certain kinds of viewers and by looking directly at them. The singer/model deploys/exploits his success and popularity in order to cash it. The gaze complemented by his hand's gesture seems to point to those viewers who have been supposed to be his admirers (as a singer) and now the smoothness of his career is associated with the smoothness of beer. Thus the viewers/buyers are hailed as a certain type of subjects and are assigned to perform a certain task. The advertiser makes a "demand" from his/her viewers through the male model/singer/actor who is looking at the camera, and hence at viewers.

5.3.3. Exploring Visual Grammar

In their book *Reading Images*, Kress and van Leeuwen take a fresh look at the question of the visual. They treat forms of communication employing visual images more seriously than they have hitherto been treated. They take the view that language and visual communication both realize the same systems of meaning that constitute human culture, but that each does so by means of its own specific forms independently (17). Visual social semiotics follows Halliday in recognizing three main kinds of metafunctions ("ideational," "interpersonal" and "textual") which are always performed simultaneously.

Kress and van Leeuwen have extended this idea to images, using a slightly different terminology: "representational" instead of "ideational"; "interactive" instead of "interpersonal"; and "compositional" instead of "textual." Any image, they say, not only represents the world (whether in abstract or concrete ways), but also plays a part in some interaction and constitutes a recognizable kind of text (a painting, a political poster, a magazine advertisement, etc.) (Jewitt and Oyama 140-41).

Social semiotics has contributed new ideas for the visual analysis of representational meaning. It has given emphasis on the "syntax" of images as a source

of representational meaning. In language “syntax” is a matter of sequencing order (word order). In space-based semiotic modes such as images and architecture it is a matter of spatial relationship, of “where things are” in the semiotic space, and of whether or not they are connected through lines, or through visual rhymes of color, shape, and so on (Jewitt and Oyama 141).

5.3.3.1. Representational Meanings

Kress and van Leeuwen describe visual syntactic patterns in terms of their functions of relating visual participants to each other in meaningful ways. There are two types of participants: “represented” and “interactive.” Interactive participants are the participants in the act of communication - who speak and listen or write and read, make images or view them; the represented participants are the participants who are the subject of the communication, that is, the people, places and things represented in and by the speech or writing or image, the participants about whom or which we are speaking, writing or producing images (46). Images involve three kinds of relations: (a) relations between represented participants; (b) relations between interactive and represented participants (the interactive participants’ attitude towards the represented participants); and (c) relations between interactive participants (the things interactive participants do to each other through images) (Kress and van Leeuwen 119).

Images may involve two kinds of processes: “narrative processes” and “conceptual processes.” Narrative process relates participants in terms of doings and happenings, of the unfolding of actions, events, or processes of change. Conceptual patterns represent participants in terms of their more generalized, stable or timeless essences. They do not represent participants as doing something, but as being something, or belonging to some category, or having certain characteristics or components.

Narrative pictures are recognized by the presence of a “vector.” A vector is a line, often diagonal, that connects participants, for instance, an arrow connecting boxes in a diagram, or the outstretched arms. The vector expresses a dynamic “doing” or “happening” kind of relation. The vectors may be formed by bodies or limbs or tools in action, but there are many other ways to turn represented elements into a diagonal line of action. Even the arrow head of a map may function as a vector (Kress and van Leeuwen 57).

An “actor” is a participant from whom/which the vector departs and which may be fused with the vector to different degrees (Kress and van Leeuwen 57). The actor is a participant from which the vector emanates, or which itself, in whole or parts, forms the vector (Kress and van Leeuwen 61). When diagrams have only one participant, this participant is the actor. The resulting structure is “non-transactional.” The action in a non-transactional structure has no “goal,” “is not done to” or “aimed at” anyone/anything. Non-transactional action process is therefore analogous to the intransitive verb (the verb that does not take an object) in language. When a narrative visual proposition has two participants, one is the actor, the other the goal. The goal is the participant at whom/which the vector is directed, hence it is also the participant to whom/which the action is done or at whom the action is aimed (Kress and van Leeuwen 62). Some transactional structures are bi-directional in which each participant is playing the role of actor and goal (Kress and van Leeuwen 63). When an image has both an actor and a goal, it is transactive, representing an action taking place between two (or more) parties. But it is also possible to have a picture containing only an actor and a vector (Kress and van Leeuwen 143).

The eyeline, the direction of the gaze of represented participants (insofar as it is not directed at the viewer) is a special kind of vector. It creates a reaction rather

than an action. Such a reaction can, again, be transactive or non-transactive. It can be that we see both the person (or perhaps animal) who is looking and the object of his/her gaze (transactive reaction), or only the person looking and not what s/he is looking at. Facial expressions and gestures can ‘color in’ the nature of the reaction as pleased or displeased, deferential or defiant and so on (Kress and van Leeuwen 143).

When the vector is formed by an eyeline, by the direction of the glance of one or more represented participants, the process is “reactional”(Kress and van Leeuwen 64). The reactor, the participant who does the working, must necessarily be humans or human like animals – with pupils and capable of facial expression. The phenomena may be formed either by another participant, the participant at whom or which the reactor is looking or by a whole visual proposition (Kress and van Leeuwen 64).

Like actions, reactions can be transactional or non-transactional. In the latter case, there is no “phenomenon.” We see someone looking at something outside the picture frame but what s/he looking at we cannot see (Kress and van Leeuwen 66). In certain situations, the same participant may be the “goal” with respect to one participant and the “actor” with respect to another. This kind of process is called “conversion” process. This is common in representations of natural events (food chain diagrams) (Kress and van Leeuwen 68-69).

Classificational processes relate participants to each other in terms of a “kind of” relation, a taxonomy: at least one set of participants being “subordinate” and the other as “superordinate” (Kress and van Leeuwen 81). Taxonomies represent the world in terms of a hierarchical order. In the flow chart the highest ranking officials are presented first. Analytical processes relate participants in terms of part-whole structure involving two kinds of participants: carrier (the whole) and attributes (parts) (89). Symbolic processes are about what a participant *means* or *is*. In this process

either there are two participants (the carrier and the symbolic attribute) or there is only one participant, the carrier, and in that case the symbolic meaning is expressed through the carrier itself (108).

In sum, representational meanings can be realized through participants, processes and circumstances. Participants are of two types: represented participants and interactive participants. Circumstances can be of three types: setting, means and accompaniment. Processes can be of two types: narrative processes and conceptual processes. Conceptual processes can be of three types: classificational processes, analytical processes and symbolic processes. Narrative processes can be agentive and non-agentive (conversion). Agentive process can be projective and non-projective. Non-projective process can be of two types: action and reaction. Action process may be transactional and non-transactional. And transactional process may be unidirectional and bidirectional. Representational meanings are summarized in Fig. 7.

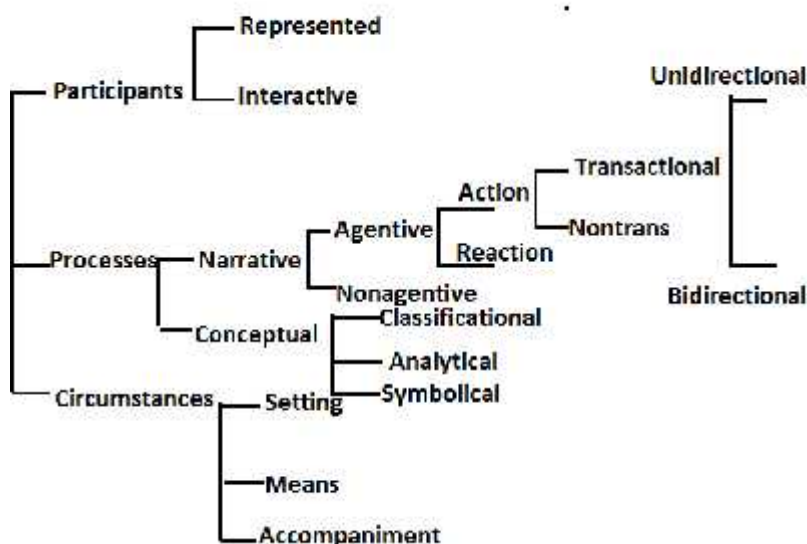


Fig. 7. Representational Meanings

The choice is important since the decision to represent something in a narrative or conceptual way provides a key to understanding the discourses which

mediate their representation (Jewitt and Oyama 141). The concepts of narrative visual analysis (action, reaction, transactive, non-transactive) can help “interrogate” a visual text, help to frame questions such as who are playing the active roles of doing and/or looking and who the passive role of being acted upon and/or being looked at in visual texts with certain kinds of participants (for example, minorities). Who are shown as people who act and who are people who react in visual texts in certain issues (Kress and van Leeuwen 143)?

5.3.3.2. Interactive Meanings

Images can create particular relations between viewers and the world inside the picture frame. They interact with viewers and suggest the attitude viewers should take towards what is being represented. Three factors play a key role in the realization of these meanings: distance, contact and point of view. Together they can create complex and subtle relations between the represented participants and viewers.

Many pictures show people who, from inside the picture frame, look directly at the viewer. They make “contact” with the viewers, establish a(n) (imaginary) relation with them. Kress and van Leeuwen call such pictures “demand” pictures – the people in the picture symbolically demand something from the viewer. Facial expression and gestures then fill in what exactly they “demand” in this way: they can demand deference, by looking down on the viewers, or pity, by pleadingly looking at up them; they can address viewers with an ingratiating smile or unsettle them with a penetrating stare. Gestures can further modify what is demanded as in the famous “Your Country Needs YOU!” recruitment poster. Without this kind of imaginary contact we look quite differently at the people inside the picture frame (Jewitt and Oyama 146).

We can observe them in a detached way and impersonally as though they are specimens in a display case. Kress and van Leeuwen call such pictures “offers” - an offer of information is made. The terms “offer” and “demand” were taken from Halliday who uses them to distinguish between different classes of speech act, statements, questions and commands which “offer” and “demand” information and goods and services (Jewitt and Oyama 146).

Interactive participants are therefore real people who produce and make sense of images in the context of social institutions which, to different degrees and different ways, regulate what may be said with images, and how it should be said, and how image should be interpreted. In some cases the interaction is direct and immediate. But in many cases there is no immediate and direct involvement (Kress and van Leeuwen 119). The producer, photographer, assistant, director, agent, editor, and so on are absent for the viewer, and the viewer is absent for the producer (119).

There is a fundamental difference between picture from which represented participants look directly at the viewer’s eyes, and pictures in which this not the case. When represented participants look at the viewer, vectors formed by participants’ eyeline, connect participants with the viewers. Contact is established, even if it is only on an imaginary level. This visual configuration has two related functions. In the first place it creates a visual form of direct address. It acknowledges the viewers explicitly addressing them with a visual “you.” In the second place it constitutes an *image act*. The producer uses the image to do something to the viewer. It is for this reason that Kress and van Leeuwen have called this a “demand”: the participant’s gaze (and the gesture if present) demands something from the viewer, demands that the viewer enter into some kind of imaginary relation with him or her. The relation may be that of social affinity, disdain, inferior, superior, and so on. The same applies to gestures

(Kress and van Leeuwen 122-23). A hand can point at the viewer, in a visual “Hey, you there, I mean you,” or invite the viewer to come close, or hold the viewer at bay with a defensive gesture, as if to say: stay away from me. In each case the image wants something from the viewer - wants them to do something. In doing this, images define who the viewer is (male, inferior, to the represented participants) and in this way exclude other viewers.

Other pictures address us indirectly. Here the viewer is not the object, but the subject of the look, and the represented participant is the object of the viewer’s dispassionate scrutiny. No contact is made. The viewer’s role is that of an invisible onlooker. All images which do not contain human or quasi-human participants looking directly at the viewer are of this kind. For this reason, Kress and van Leeuwen have called this kind of image an “offer” – it “offers” the represented participant to the viewer as items of information, objects of contemplation, impersonally, as though they were specimens in a display case (Kress and van Leeuwen 124). In scientific illustrations, offer is preferred to show a sense of disengagement, objective, dispassionate knowledge, free of emotive involvement and subjectivity (125).

Images can bring people, places and things close to the viewer or “keep them at arm’s length.” In everyday interaction the norms of social relations determine the distance we keep from each other. This translates into the size of frame of shots. To see people close up is to see them as being more or less intimately acquainted. We are so close to them we could almost touch them. Every detail of their face and their expression is visible. They reveal their individuality and their personality. To see people from a distance is to see them in the way we would normally see strangers. We see them in outline, impersonally, as types rather than individuals. This does not mean of course that the people we see represented in close-up are actually close to us, or

vice versa. There are of course many intermediate degrees between the most intimate relations and the total absence of a relation (Jewitt and Oyama 146).

Image producers must choose to depict participants as close to or far away from the viewer. The choice of distance can suggest different relations between represented participants and viewers. The close shot (close-up) shows head and shoulder of the subject, and the very close shot (extreme close-up) anything less than that. The medium close shot cuts off the subject approximately at the waist, the medium shot approximately at the knees. The medium long shot shows the full figure. In the long shot the human figure occupies about half the height of the frame and the very long shot is anything wider than that. Close personal distance is the distance at which one can hold the other person and therefore also the distance between people who have an intimate relation with each other. Far personal distance is the distance that extends from a point that is just outside easy touching distance by one person to another, the distance at which subjects of personal interests and involvement are discussed. Close social distance being just outside this range and is the distance at which impersonal business occurs. Far social distance is the distance to which people have more formal social relations. Public distance is anything further than that 'the distance between people who are strangers to each other (Kress and van Leeuwen 130-31). The relation between the human participants in images and the viewer is an imaginary relation. People are portrayed as though they are friends or strangers. Images allow us to imaginatively come as close to public figures as if they were our friends and neighbors or to look at people like ourselves as strangers, "others" (131).

Producing an image involves not only the choice between offer and demand, and the selection of a certain size of frame, but also, and the same time, the selection of an angle, a point of view, and this implies the possibility of expressing subjective

attitudes towards represented participants, human or otherwise. There are two kinds of images in Western cultures: subjective and objective images, images with (central) perspective and images without (central) perspective (Kress and van Leeuwen 135-36).

The image can have either a frontal or an oblique point of view. It should be noted that this is not strictly an either/or distinction. There are degrees of obliqueness and frontalness. The difference between the oblique and the frontal angle is the difference between detachment and involvement. The frontal angle says, as it were: “what you see here is part of our world, something we are involved with.” The oblique angle says: “what you see is not part of our world; it is their world, something we are not involved with” (Kress and van Leeuwen 143).

A high angle, it is said, makes the subject look small and insignificant, a low angle makes it look imposing and awesome. If a represented participant is seen from a high angle, then the relation between the interactive participant and the represented participants is depicted as one in which the interactive participant has power over the represented participant – the represented participant is seen from the point of view of power. If the represented participant is seen from a low angle, then the relation between them is depicted as one in which the represented participant has power over the interactive participant. If, finally, the picture is at eye level, then the point of view is one of equality and there is no power difference involved (Kress and van Leeuwen 146). This is, again, a matter of degree. The models of magazine advertisements and celebrities in magazine articles generally look down on the viewer: these people are depicted as exercising symbolic power over us. It is different with pictures of the products advertised in the advertisements that are usually photographed from a high angle and at the command of the viewer. The frontal angle is the angle of maximum

involvement. It is oriented towards action. The top-down angle is the angle of maximum power. It contemplates the world from a god-like point of view (Kress and van Leeuwen 149).

In sum, interactive meanings can be established through contact, distance and attitude. Contact can be of two types: demand and offer. Distance may be of three types: intimate (personal), social and impersonal. Attitude may be of two types: subjectivity and objectivity. Subjectivity, in relation to power, can be of three types: viewer power, equality and representation power. Subjectivity may be related either to involvement or to detachment. Objectivity may be either action oriented or knowledge oriented. Interactional meanings are summarized in Fig. 8.

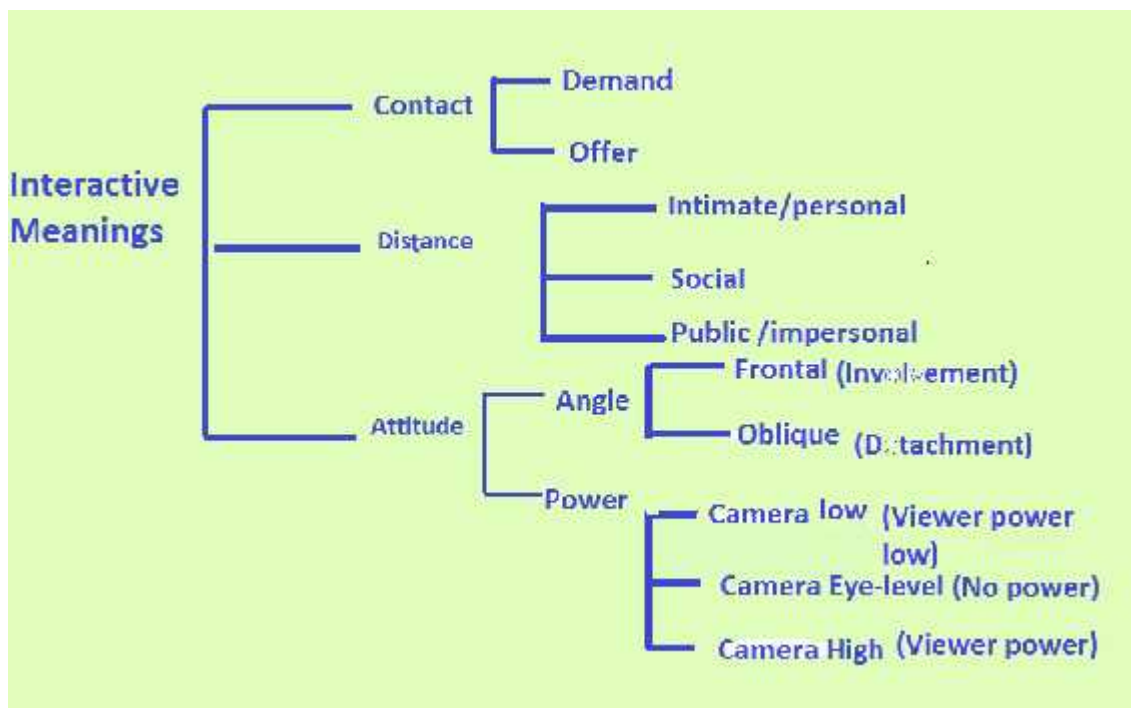


Fig. 8. Interactive Meanings

5. 3.3.3. Compositional Meanings

Information values are realized by the placement of the elements of a composition. The idea is that the role of any particular element on the whole will depend on whether it is placed on the left or on the right, in the center or in the margin

or in the upper or lower part of the picture space or page (Jewitt and Oyama 147). In societies which use Roman or Devanagari scripts the direction of the reading of a text (left to right, from top to bottom) has led to different cultural values being awarded to the left and the right. According to Kress and van Leeuwen left/right placement creates a given/new structure. The elements placed on the left are presented as “given,” the elements placed on the right as “new.” For something to be “given” means that it is presented as something the viewer or the reader already knows, as a familiar and agreed departure point for the message. For something to be “new” means that it is presented as something not yet known and not yet already agreed upon by the viewer or the reader, hence as something to which the viewer must pay special attention. The ‘new’ is therefore problematic, contestable, the information at issue, while the “given” is presented as commonsensical and self-evident (Kress and van Leeuwen 186; Jewitt and Oyama 148).

As for top and bottom, again, if some of the constituent elements are placed on top and others at the bottom, then what is placed on top is presented as what Kress and van Leeuwen call the “ideal” and what is placed at the bottom as the “real.” For something to be “ideal” means that it is presented as the idealized or generalized essence of the information, and hence ideologically most salient part. The “real” then opposed to this is that its meaning potential is “down-to-earth” (148). This can become more specific information or more real information, more practically oriented information.

Centrally, finally, means what it is: what is placed in the center is thereby seen as what holds the “marginal” elements together. The marginal elements are then in some sense the elements that are held together by the centre – belonging to it, subservient to it and so on, depending on the context (Kress and van Leeuwen 149).

If visual composition makes use of the center, placing one element in the middle, and the other elements around it, we will refer to the central elements as “center” and elements around it “margins.” For something to be represented as center means that it is presented as the nucleus of the information on which all the other elements are in some sense subservient. The margins are ancillary, dependent elements. In many cases the margins are very similar to each other so that there is no sense of division between given and new and/or ideal/real elements among them. Not all margins, however, are equally marginal (Kress and van Leeuwen 200). The compositional meanings are summarized in Fig. 9.

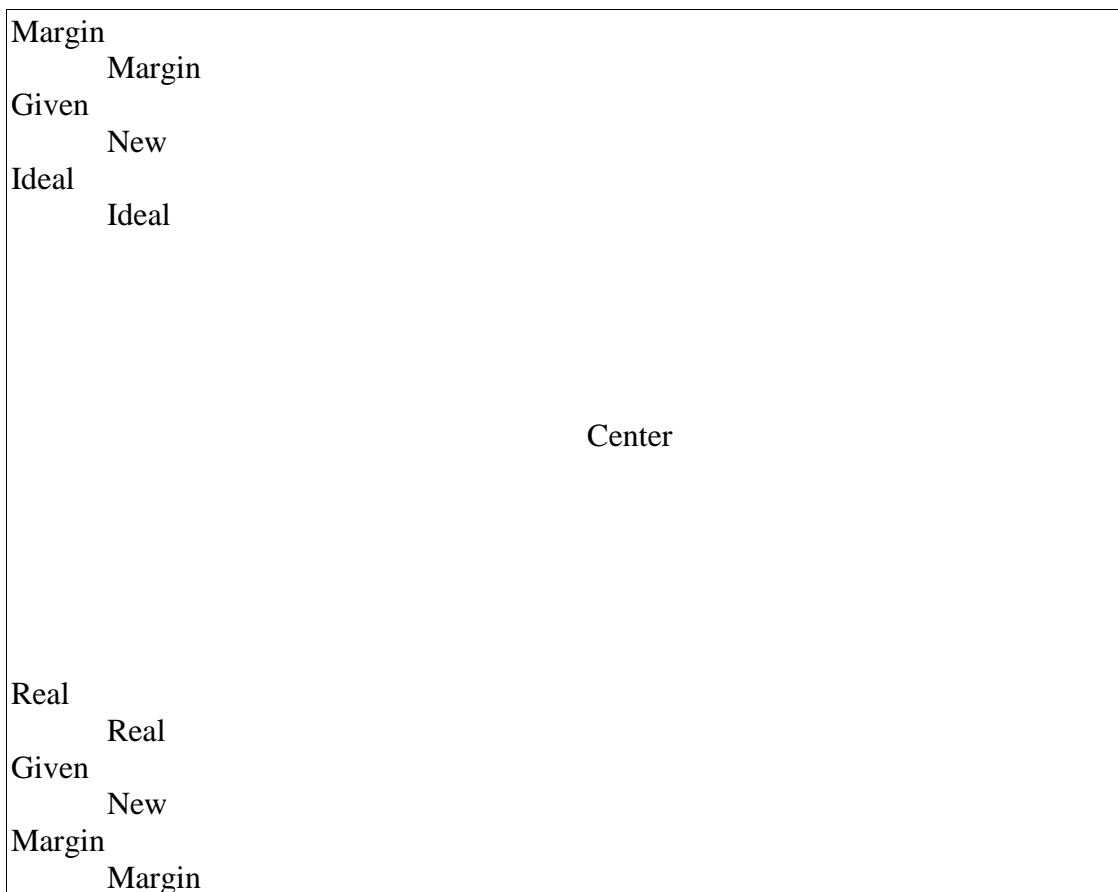


Fig. 9. Compositional Meanings

In most advertisements, the upper section visualizes the promise of the product, the status of glamour it can bestow on its users, or the sensory fulfillment it will bring. The lower section visualizes the product itself, providing more or less

factual information about the product, and telling the readers where it can be obtained, or how they can request more information about it or order it. The upper section tends to make “emotive” appeal and show us “what might be”; the lower section tends to be more informative and practical, showing us “what is” (Kress and van Leeuwen 193).

Pictorial structures do not simply reproduce the structures of reality. On the contrary, they produce images of reality which are bound up with the interests of the social institutions within which the pictures are produced, circulated and read. They are ideological. Picture structures are never merely formal: they have a deeply important semantic dimension. It is illustrated in the following paragraphs.

Top Ten College Women - from left to right -: *Rooplata Sethia, Vatsala Shah, Sujan Gurung, Sampada Malla, Richa Thapa, Haushala Thapa, Jini Agrawal, Anita Shrestha, Sumana Sharma, and Pratikshya K.C.*



Fig. 10. Ten Top College Women. [The Himalayan Times](#) Feb. 10, 2008.

As has been stated earlier, in the verbal message the most prominent position is the topic (the first element) in a sequence because it is the point of departure. The least prominent element is, normally, the last element in the linearity. In the above list of “Top Ten College Women,” Rooplata Sethia is given the most prominent position, and Pratikshya K.C. is given the least prominent position. In the visual message, by

contrast, the most prominent position is the center. In the visual message of Fig. 10, the highest prominence is given to the participant who is placed at the center, namely, Richa Thapa and least prominence to the participants at the margin, that is, Rooplata Sethia and Pratikshya K.C., who are placed in the margin. The meaning of prominence in a visual syntax is the matter of whether the represented participant is depicted at a distant or quite close; whether it is depicted to appear large or small; central or marginal; completely or partially depicted; frontal or oblique; whether placed at the top, in the middle, or at the bottom of the page. Considering all these factors, Richa Thapa in the visual message of Fig. 10 is given the most prominent position, and by contrast, Pratikshya K. C. is given the least prominent one.

5. 4. Virtual Reality

By definition, “virtuality” is an image or space that is not real but appears to be. In our times these include cyberspace, the Internet, the telephone, television and so on (Mirzoeff 91). Most people in cities have been living in virtual reality since the proliferation of television. In mass media commentaries on the new electronic media, a consistent worry expressed is that they will elide the distinction between reality (unmediated) and culture (always mediated). The unfolding of modernity has reached a point where it now becomes apparent that there is no meaningful difference between nature and culture. Nowhere is this erosion of boundaries more apparent than in the transformation of the modern body. The body now appears a fluid and hybrid borderland between the two: external and the internal. Given all the means by which the body may be manipulated, from dieting and body-building to laser surgery and pharmaceutical changes to brain chemistry, none of us inhabit a purely natural body and no one’s body is complete (Mirzoeff 116-117). The virtual body has become the starting point for new investigations of gender, sexuality and identity. Donna

Haraway has argued that all bodies are becoming cyborgs. The cyborg is a half-mechanical and half-organic offspring of modern science (695). The user of virtual reality has an interface with the computer which provides her/him with physical access to a visualized world that is entirely interior, in that it cannot be experienced in the three-dimensional world of everyday life and yet is convincingly real (Mirzoeff 103). Human experience is now more visual and visualized than ever before from the satellite picture to medical images of the interior of the human body. In Fig.11 below, the reality and fantasy are so embedded that most viewers are just unable to separate them and so take the world of fantasy as the real world.

The increased importance of semiotic element in social life has meant more conscious attempts to shape it and control it to meet institutional objectives. Norman Fairclough refers to this as a “technologization” of discourse/semiosis, echoing Foucault’s concern to specify the social technologies of modern society. Technologization of discourse/semiosis involves the systematic institutional integration of research on language and communication, design and redesign of language practices (Fairclough “The Discourse of New Labor” 231-32). The advertising discourses have manipulated the modern technology of computer software to meet the objectives of consumerism.



Fig. 11. Sagarmatha Television Advertisement. [Samaya](#) July 3 2008: 6

In the process of technological manipulation of visual image, the advertiser in Fig. 11 has torn the human organ (an eye of female participant) out of its natural place and planted it on her forehead. This type of technological manipulation for the promotion of consumerism seems to be the cause of unfair treatment of the represented participant as well as interactive participant. The natural body of a woman has been mechanized by means of the software technology of cyber. The female body with the third eye is the virtual body never experienced through any tactile impression.

CHAPTER 6. ANALYSIS

6.1. Introduction

This chapter analyzes eight magazines (two issues have been randomly selected from each of the four magazines - *Himal*, *the boss*, *VOW* and *Nari*). The rationale behind the selection of these magazines is that the first two magazines (*Himal* and *the boss*), setting some exceptions aside, represent, at least implicitly, the world oriented to and experienced by men. The other two magazines (*Nari* and *Voice of Women*) have been selected as they represent, to a greater extent, the world experienced by and oriented to women. Further, the area of study (representation of gender/sexuality) is relevant to these four magazines and these magazines (published by big media houses such as Kantipur Publication, Himal Media and Speciality Media) represent the ideology of the urban based patriarchal, young-to-middle-aged elite people who, though smaller in number, have a considerable influence on the construction and perpetuation of that ideology. Although the focus of the study is on advertising, some other paradigms of the magazines are also taken into account. In this connection the cartoon graphics depicted in these magazines are analyzed to demonstrate how the magazines contribute to construct sexism through the visual images. Two images of the cartoon graphics are put under closer scrutiny. Second, all advertising discourses are taxonomically analyzed to show how the patterns of distribution, juxtaposition and co-location of represented participants (women/men and products) contribute to classify people into categories. Third, nineteen ads are selected under the headings of “representing gender,” and “representing sexuality.” These ads from these eight magazines are randomly selected so that they can be compared and contrasted to demonstrate how they reflect and refract different realities concerning gender and sexuality and other features.

6.2. Making Connections: Sexism and Hegemony in Magazines

Syntagmatically, a magazine is composed of various elements (paradigms) such as Cover Page, Contents, Regulars, Feature Articles, Interviews, Advertisements, and so on. All these elements (paradigms) contribute to the construction and perpetuation of some worldviews as a system. The visual images depicted in the magazines can also influence the viewers to make certain assumptions about the world depicted in the magazines. The visual images can construct a biased and asymmetrical world of people. For instance, out of 51 cartoon graphics outside ads in four magazines (two issues of *Himal* and two of *the boss* as mentioned above), 46 graphics are of men; only five are of women. Even in these five graphics women's status is depicted as subordinate and trivial.



Fig.12. the boss 15 June – 14 July 2008: 80

The visual image in Fig.12 depicts cartoon graphics of six participants: four participants are depicted in the background (two female and two male participants shaded in purple color), and the other two participants (which are distinctly male) are

depicted in the foreground. The only textual message of the Figure is *Annual Office Party*. All these participants are holding cups of some drinks.

Two female (and two male) participants in this Figure are backgrounded in Lilliputian size in comparison to the male participants depicted in the foreground. Their sizes are relative to their positions and status in the office and/or society. No female participants are depicted in the foreground. Only male graphics are juxtaposed with the desktops. The female graphics are (along with two male graphics) those whose personal identity is made unclear and insignificant. They seem to be represented to enhance the flavor of the party rather than active agent/actor. Regarding the cartoon graphics of male participants depicted in the foreground, one can infer many things about them: their social class, age, and professional status. But the graphics in the background are obscured to imply that their position is insignificant in terms of their “distance” from the viewers (they are placed farther than the male participants in the foreground), “angle” (they are depicted in the oblique angle), and “contact” (their faces cannot be viewed clearly). With male participants a sort of hierarchy is constructed (in terms of the social class) ranging from the biggest boss to tiniest cartoon graphic in the Figure. With female participants, this hierarchy is dismissed as all female graphics are depicted almost in the same size and they are similar in terms of the visual grammar of the image.

The visual image is sexist as it blatantly dismisses the presence of female participants from the foreground. It contributes to construct the notion that women are not fit for the responsible posts in the corporate sectors. Through this visual grammar the cartoonist attempts to construct the “hegemonic masculinity” in which only the macho-men (in well-set hair and beard and protruded belly and formal get-up) deserve being the boss of the organization. It discourages the female interlocutors/viewers to

involve themselves as one of the active participants of the organization. Moreover, the Figure underestimates the role of men who cannot meet the criteria set by the hegemonic masculinity. It also constructs the notion that only men of elite class can be the bosses of such organizations. Thus, the visual image makes unequal treatment to people, first, along the line of gender/sex and then of class.



Fig.13. *Attitude the boss* Dec 15 2007 – Jan 15 2008: 82

The textual message (*Attitude An important management tool*) works to anchor the ploysemous aspect of the visual image in Fig.13. The visual image is too prolific in its iconological associations. In this Figure the visual image depicts the cartoon graphics of a middle-aged man in his protruded belly, formally set hair and clean-shaven face, formal official get-up. He is shown taking an executive bag, and a special tool (a pen to the front and the spade at the back). The functions of these props are anchored by the textual message. The textual message seems to say: the managers of the corporate sectors must take a typical attitude for managing an office/organization, that is, a combined power with the pen (knowledge), executive

bag (qualifications, testimonials, official documents, etc.) and the spade (muscle power or physical power).

The combined force of pen and spade is quite relevant to Gramsci's (1971, 244) concept of hegemony, in which coercion and consensus work holistically in a balanced way. The cartoonist/writer of this visual image attempts to construct the idea of the hegemonic masculinity in which women and unprivileged men should be taken under control, first, apparently, by knowledge, reason, logic, science, and second, covertly, by the spade (physical power) from the back. This image seems to be a sort of Centaur consisting of human brain and animal body. The image does not depict the figure of a woman in the role of a manager. Here the presence of female participant is simply dismissed. The agenda-setter just closes the gate for female participants. It is exclusively a masculine, rather hegemonic masculine. The unprivileged men are also excluded from the agenda.

Similarly, *Nari* and *VOW* claim to represent women's voice and represent female experience and reality and guided woman oriented worldviews. Apparently, it may seem so. Under closer examination of these magazines, however, the picture is different. *VOW*, for instance, claims to speak the voice of women, and that voice, as it is claimed, contributes to create changes in women. The change can be created, as its spokesperson seems to say, through the outer/skin deep beauty rather than the overall development in one's personality. The essence of *VOW* is expressed in the following text:

Never has there been as much pressure to be the best, look the best and do the best. Inner beauty is important but it is the outer beauty that catches the attention first. At least at the first meeting - we all judge people by how they look, dress and carry themselves. It is essential to

look beautiful. Outer beauty is something that only makes the first impression, but if you are able to give a positive impression in those first crucial seconds, you have won half the battle. Intellect, talent and other qualities follow thereafter. If you look at young girls of 13-14 years of age, most have their eyebrows shaped and are up to date with the latest trends. (VOW June 2008: 17)

The speaker of this text seems to speak on behalf of the multibillion beauty industry run by multinational organizations throughout the world. The spokesperson of the magazine in question, who happens to be a woman, is expressing her ideas which are compatible to patriarchal schemes of things; her views seem to serve the purpose of capitalists who, setting some exceptions aside, are *men* in the form of either the boss, or the husband.

Of course, *Nari* and *Voice of Women* are for, by and on women. These magazines deal mainly with beauty, fashion, homemaking, culinary processes and childcare. Thus they deal with feminine gender assignments (the order of things maintained by male ideology). The texts in the magazines teach its readers/viewers that women's main focus must be on their presentable appearance that can only be enhanced by make up kits and cosmetics found in the beauty market. The appearance of the female body is to be viewed by the male voyeur/viewer (rather than another woman) so that the male boss/husband will reward them, or take proper notice of them. Thus most women participants (whether represented or interactive) have internalized the male orientation of looking at the female body. The female body is the "marked" body which is (as an object) presented as the phenomenon and/or goal for the male agent/actor. Although most of the represented participants are female, the so-called women's magazines are guided and shaped by male orientation. As an

interactive participant (from behind the stage), man is working as the agenda-setter and gate-keeper for these magazines sometimes as a camera person, sometimes as a husband, sometimes as a “owner,” or a “director,” and so on. In sum, these magazines are constructing their visual and textual messages compatible with the ideologies of their patrons (bosses/husbands and/or owners). In other words, women (represented or interactive) participants have internalized the “hegemonic consensus” manufactured by their male counterpart.

6.3. Assigning Gender Roles: A Taxonomical Analysis

Rather than adhering strictly to quantitative research techniques, the aim of the taxonomical analysis in this study is to simply demonstrate how women and men are juxtaposed and associated with certain products so that a general tendency could be detected. For that purpose an inventory of 365 ads has been made in order to make a taxonomical analysis of ads in eight magazines. The inventory is listed in Appendix I. At the risk of oversimplification, the ads in these eight magazines are sorted out in the following groupings:

1. Beauty Products and Services (including skin, hair and body care and trainings on them)
2. Homemaking (any products and services concerning house-keeping, cleaning, washing, decorating, etc.)
3. Fashion (any products and services concerning dressing up with garments inner or outer, jewelries, watches which are stylistically marked rather than basic needs)
4. Food/Beverages (any kind of products and services concerning food stuff, and its related stuffs including soft drinks but not alcoholic drinks such as wine, whisky and beer)

5. Childcare (products and services for babies/children)
6. Alcoholic/Tobacco Products
7. Automobiles
8. Education (products and services on education such as colleges, universities, consultancies, etc.)
9. Construction Materials
10. Travel/Tour/Transport (any services concerning traveling, tourism and transporting commodities)
11. Miscellaneous (those items that cannot be sorted out in the above groupings)

In *Himal* (16-30 Dec 2007), out of 34 ads, three ads are on Beauty Care; one on Homemaking; one on Fashion; three on Food and Beverage; no ad on Childcare; two on Alcohol/Tobacco; one on Education; eight on Travel/Tour; one on Construction Materials; three on Automobiles and eleven on Miscellaneous.

Similarly, in *Himal* (14-28 April 2007), out of 69 ads, six are on Beauty Care; four on Homemaking; three on Fashion; eight on Food/Beverage; one on Childcare; three on Alcohol/Tobacco; four on Education; four on Travel/Tour/Transport; five on Construction Materials; six on Automobiles; and twenty five on Miscellaneous.

In *the boss* (15 Dec 2007 – 14 Jan 2008), out of 63 ads, two are on Beauty Care; two on Homemaking; six on Fashion; two on Food/Beverage; no ad is on Childcare; seven on Alcohol/Tobacco; five on Education; fourteen on Travel and Tour; seven on Construction Materials; one on Automobile; seventeen on Miscellaneous.

In *the boss* (15 June -14 July 2008), out of 49 ads, no ad is on Beauty Care; one on Homemaking; four on Fashion; two on Food/Beverage; no ad is on Childcare;

eight on Alcohol/Tobacco; four on Education; nine on Travel/Tour; three on Construction Materials; one on Automobiles and seventeen on Miscellaneous.

In *The Voice of Women* (Nov 2005), out of 43 ads, ten ads are on Beauty Care; one on Homemaking; fifteen on Fashion; four on Food/Beverage; no ad is on Childcare; one on Alcohol/Tobacco; one on Education; two on Travel/Tour; no ad on Construction Materials; no ad on Automobiles and nine on Miscellaneous.

Similarly, in *The Voice of Women* (June 2008), out of 50 ads, seven ads are on Beauty Care; six on Homemaking; ten on Fashion; three on Food/Beverage; four on Childcare; five on Alcohol/Tobacco; two on Education; no ad is on Travel/Tour, Construction Materials; two on Automobiles and ten on Miscellaneous.

Similarly, in *Nari* 14 May – 14 June 2008, out of 29 ads, twelve ads are on Beauty Care; five on Homemaking; five on Fashion; one on Food/Beverage; two on Childcare; no ad is on Alcohol/Tobacco; one ad on Education; no ad is on Travel/Tour, Construction Materials; and one ad on Automobiles; and two on Miscellaneous.

Similarly, in *Nari* 15 June – 15 July, out of 28 ads, ten ads are on Beauty Care; three on Homemaking; three on Fashion; two on Food/Beverage; two on Childcare; no ad on Alcohol/Tobacco; two ads on Education; no ads on Travel/Tour, Construction Materials; and two ads on Automobiles; and three on Miscellaneous.

On the basis of the above taxonomy, the following conclusions on gender assignments can be made. By and large, the so-called women's magazines (VOW and Nari) co-locate/juxtapose women with Beauty Products, Homemaking, Fashion, Food/Beverage, and Childcare and the other two magazines (*the boss and Himal*) co-locate/juxtapose men with Alcohol/Tobacco, Automobiles, Transportation, Education, and Construction Materials. The collocation of female models/actors in the so-called

women's magazines with the products such as washing machines, washing powder, kitchen wares, Montessori training and kinder world, jewelries, interior designing of home and so on clearly suggest the idea that women are primarily associated with homemaking, childcare, fashion and beauty. Male models/actors, by contrast, are juxtaposed with iron rods (construction materials), alcohol, tobacco products, and so on which suggests that men are associated with rough and tough outdoor activities, and to calm down their aggression and to find an outlet for their repression and frustration they make/should use of alcoholic and tobacco products. In the following pages four ads are selected to show how gender roles are assigned by the consumer culture of the day.

6.4. Representing Gender

In the following pages, eleven ads have been selected for closer scrutiny. A close visual and textual analysis has been made to explore various aspects of visual grammar and iconological meanings in the representation of gender.



Fig.14. Seiko Time World. Advertisement VOW Dec 2005: 29.

The ad in Fig. 14 does not depict any human images. It has five visual vocabularies (a ladies-watch with a manicure set with its cover, a gents-watch with a pen and its case and the logo of the showroom). It also has textual messages serving

various functions. The speaker/producer/manufacturer uses the imperative sentence and the second person pronouns to indicate that the buyer is in front of her/him. The speaker seems to be saying: “hey ladies and gentlemen, we have watches separate for males and females.” The ad addresses each and every customer on individual basis. It assigns female and male customers different tasks. Women are suggested that they should buy the SEIKO ladies-watch and get a gift (manicure set). Men, on the other, are suggested that they should buy the SEIKO gents-watch and get a gift (a pen).

Typological variation of letters on the pages also has variations in meaning associations. On the top of the page (which is position for ideal information) the letters are stylistically more attention catching, stylish, cursive and slim. This matches the romance/fantasy side of life. The letters/words on the lower part of the page are in formal shape and size to indicate commonplace reality. The ad warns its consumers to hurry up to get the gifts as there is slim chance of getting them due to limitation of the stock of the gift items. This is the reality side of life.

The manicure set (the third image) has many instruments for trimming, cleaning and polishing finger and probably foot-nails. This set associates the idea that women’s task is to put their body neat and clean, and attractive to look at. In comparison to men, their main concern is towards the decoration of the body rather than gaining knowledge by using pen. The manicure set, at least, stands for the care of the body; whereas the pen (the fourth image of the ad) symbolizes knowledge/power. The pen could also be associated with the phallic symbol of initiating and creating/generating and reproducing new entities. The manicure set does not reproduce new things but instead it trims them. It helps women to be an object of male’s attraction/desire.

The pen is the most important icon in this ad. The nib/tip of the pen is placed at the center of the page symbolizing power/knowledge. The manicure set is placed on the upper portion of the ad implying the fantasy/romance side of life. The ad seems to be presupposing the idea that: “if you are a woman, you please take this gift so that you can make your body appear attractive and beautiful, but if you are a man, please take this pen as a gift so that you can better enhance record your knowledge.” Both women and men are put into separate rectangular boxes. Women are confined into a box with a manicure set consisting fifteen different instruments for cutting/trimming, brushing, painting/polishing the body. Men are confined into a separate block with a pen so that they can generate/reproduce new knowledge/entities. The manufacturer of these watches attempts to impose the capitalistic/consumer culture upon men and women by reducing the complicated mosaic of sex and gender into two monolithic categories (pen versus nail clipper). As stated earlier, pen and manicure set have a series of denotative, connotative, ideological, iconological and symbolical associations. Knowledge (pen) may stand for command, mastery, expertise, capacity, wisdom, intelligence, cultured, cultivated, enlightened, profession, and so on. Decoration (manicure set), by contrast, may stand for ornamentation, adornment, embellishment, beautification, fancy, glamour, alluring, appealing, ravishing, gorgeous, showy, ostentatious, pretentious, extravagant, kitsch, flashy, external, artificial, skin-deep, hollow, cosmetic, trivial, frivolous, and so on. Thus, the ad assigns different tasks, therefore different worlds and values to women and men. What would happen if men are offered the manicure set and women the pen? Who decides this dichotomization? There are layers of speakers setting the agenda of this ad: the authorized showrooms (indicated by the Showrooms), the manufacturer (indicated by the brand logo). It is they who assign different roles from women and

men for the purpose of consumerism.



Fig.15. Sleek Kitchen Concepts. Advertisement. VOW June 2008: 35.

The ad maker in Fig. 15 addresses someone who can afford the Westernized Modular Kitchen wares. The ad maker invites the addressee to do something. In order to know the new/modern woman, it says, one has to see her kitchen. The upper part of the text is about the dreamy/ideal world and the promise of the product. The kitchen, thought an inanimate object can read her mind and understand her wishes, needs and moods. Implicitly, the ad equates the female model with the kitchen: “*It’s almost as if sleek is what she is.*” The female model has been converted into a passive object for the reader/viewer/buyer as well as for the inanimate object. The viewer/buyer (most probably the male member of the family) is suggested to see her. And again, two clauses are used to equate Sleek and the lady: (a) *Her kitchen is extension of her personality*; (b) *It’s almost as if sleek is what she is.* The inanimate object (Sleek) has become the subject of the verb and the female model has become the object of the sentence: Sleek reads her mind: Sleek understands her wishes, needs, moods. The reader/viewer/buyer is supposed to be closer to the advertiser as second person

pronoun (at least in this text) is implicitly used. The woman is addressed as a third person who is supposed to be at a greater distance from the reader/viewer/buyer of the product. The second part of the text addresses the female model/reader/user of the Sleek Kitchens: Finally a kitchen that almost reads your mind. It is presupposed that when it comes to the function of buying/providing resources the ad maker consciously addresses someone other than the new woman (probably) a man. She is kept in the background; but when it comes to the function of cooking, cleaning and homemaking the woman is taken to the foreground. But in this case also she is not the subject of the sentence still the subject is the inanimate object kitchen (here Sleek). She is just the object of the sentence: *kitchen reads your mind*.

The kitchen and the female model are equated in the textual as well as in the visual message. Both the kitchen and the model/actor are similar in their hues, the shape (contours), the detailing and the lighting. The color of the kitchen and the color of the model's vest are similar: warm colors.

Analyzing and interpreting the textual information, it can be concluded that woman has been assigned the traditional function of homemaking (cooking, serving, cleaning, and washing). The ad maker is the writer (first person); *sleek* is he reader; man is the onlooker (second person) and woman (third person) is the one which the text is about.

In the visual analysis similar analogy could be drawn. The ad maker/camera person is the first person; the viewer/buyer is the second person and the female model is the third person. It seems to be saying: "Look at her. Now I take her photograph. She is happy and smiling satisfied. She cooks happily. If you buy this modular kitchen she and you will be happy."

Representationally, male's domination is signified in his absence. The male is everywhere. The reader/viewer/buyer is supposed to be a man. By juxtaposing the female model against the homemaking theme, the ad maker/producer/director attempts to establish the notion that culinary affair is basically a woman's affair. Were it an image of a man, instead of the woman, things would be different. The collocation of words like woman, kitchen, beautiful, sleek, contributes to the overall impact and meaning of the ad.

The quality, price and design of the kitchen ware, the appearance, dresses, jewelries, wrist watch, the gaze, hairstyle, facial make up and expression, the image of the beautiful model/actor, the roles she has played in the world of TV serials and reality shows and many other factors contribute to the attitude/ideology that the ad attempts to manufacture and the persuasive devices that the ad attempts to use so that the targeted consumers would buy the product. The female model has multiple realizations/associations of meanings at the same time: she denotes a particular person (Gauri Pradhan) in Indian context; she connotes (stands for) certain social class, age, nationality, ethnicity/race, and orientation.

The female model is supposed to establish a direct/intimate relationship between herself and the viewer and/or buyer of the product. Her expression, age, class, ethnicity, regionality, nationality, and gender/sex have many associations with the product. The female model depicted here has created her image as a beautiful, charming, and modern young woman as an icon. Depicting her image in the ad tries to establish the iconological meaning since there seems to be no logical/material relationship between the components of kitchen and the female model. The unfamiliar entities are presented through the familiar, popular and beautiful woman of the Hindi Serials and Reality Shows. The manufacturer/director must have in his/her mind that

the urban/elite class women/men must have seen the Hindi TV Serials. The lady is not only attractive for a viewer but she has created her own iconological/mythical association that is understood/realized by the Hindi Serial audiences. The logic seems to be like this: if she is wonderful, then the product endorsed/advertised by her must be wonderful. In one way, the female actor is a vehicle and the kitchen wares are tenure since the ad is attempting to make the promotion of the sales of the product through her. In another way, she is the tenure and the kitchen wares are the vehicles since through the wares the ad maker is attempting to sell the lifestyle of the female actor who is guided by Indian middle-class consumer ideology.

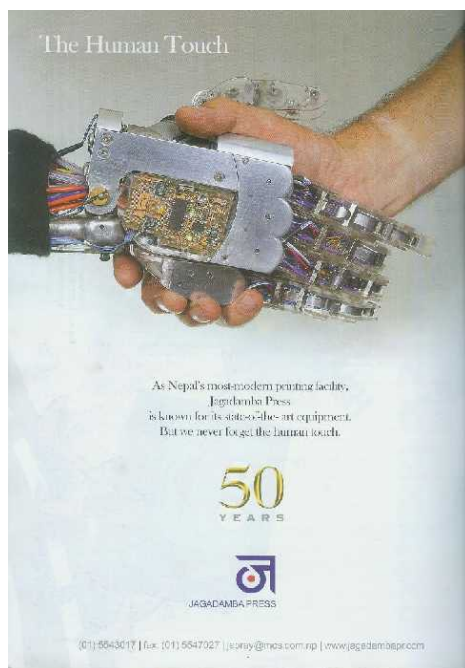


Fig.16. The Human Touch Jagadamba Press. Advertisement. the boss 15 Dec 2007 – 14 Jan 2008: 112.

The ad in Fig. 16 assigns gender roles for men. It depicts the right hand of a young male person of fair color with trimmed nails, and no nail varnishing and painting and the watch-strap mark on the wrist. By the social codes of gender, one can guess that the hand belongs to a man. The hand is depicted holding an intricate network of electronic communication as a part of printing press. In the textual

message, on the top of the page, it connects the human touch with the electronic engineering. The ad claims Jagadamba Press to be “Nepal’s most modern printing presses.” It also claims that the Press is known for its “state-of-the-art equipment and never forgets the human touch.” The image in the ad has a series of connotative and iconological associations.

The hand seems to belong to a young and energetic male person. The hand is grasping the heavy machinery to suggest that the person has a strong determination and commitment to the task which he is going to accomplish. The fragmenting/dismembering the human organ out of the body and the foregrounding of the machine and the back-grounding of the human person suggests the idea that the machine is more important than the human person and the personal and individual aspects of the human being is secondary to the machinery. The male technician’s individual identity and personality seem to be irrelevant. What is relevant is his craft and labor. This idea is also supported by the textual message:

Jagadamba Press, Nepal’s most modern press and is known for its state-of-the-art equipment. But we never forget the human touch.

In the textual message as well the priority is given to the machine and the role of human being is a part of after-thought which is indicated by the last expression beginning with *but*. The textual and the visual vocabulary/grammar is gender biased/sexist in the sense that it attempts to establish the notion that all humans are men since the expression “human touch” implies that human is man and through the visual image (the male hand) it conveys the same message. The depiction of male hand suggests the idea that the complicated technology is exclusively male territory.



Fig.17. Masala Beads. Advertisement VOW Dec 2005: 19.

The ad in Fig. 17, by contrast, depicts the right hand of a female person of fair color with long nails, a star ring in the middle finger and a butterfly bangle in the wrist. The hand is depicted in the left corner as a part of given but ideal information. It seems to be a perfect hand with no scars or wrinkles on it. It is depicted in a position like some object in a display case. It is not performing any action. It just appears to be looked at. The ad also depicts various beads of pearls and other expensive and artistic beads in various colors: blue, brown, grey, pink, cream, and orange. The over-lexicalization of the visual vocabulary (the strings of beads as earrings, necklaces, hairpins, and finger rings) suggests the idea that women, as opposed to men, use varieties of ornaments to embellish and decorate the “marked bodies.” The fragmented/dismembered female hand is used not to carry out any action but to just appear as a decoration piece to look at. Apart from this, the depiction of the female hand associates women with profligacy, wastefulness, lavishness, luxury, ostentation, and so on. The female hand, in contrast to male hand, is depicted in such a way that it does not create anything new. Someone creates the beads and the female

participants put them on. The total body is absent from the scene as the hand alone serves the manufacture's purpose.



Fig.18. Panchakanya. Advertisement. Himal 14-28 April 2007: 25

The juxtaposition of the male body in Fig. 18 with Panchakanya TMT Steel associates men with hard work and toughness of the body. In this ad, arm, shoulder, breast and stomach of a tough and muscular male body are depicted and the rest of the body with head/face has been hidden from the scene implying that man's individual aspect and his personality are excluded from the agenda since his muscles are the only relevant portions in his total body. Man's muscular and tough shoulder is the symbol of power. The male participant is dehumanized as he is reduced to inanimate object like iron rods. The mental/spiritual aspect of the male model depicted in this ad has been excluded. What is given emphasis is on the physical side of the man depicted. The ad reminds its viewers/readers of men as bread-earning robots having no

emotional side of life. The head and eyes are kept away from the scene as the ad maker wants to concentrate only on the relevant part of the worker (body muscles) and seems to be saying: just work without thinking and knowing. No female participants are generally juxtaposed with the construction materials like iron rods and pipes. It is the man's destiny to carry out rough and tough works since, it is believed, man's body is suitable for it.

The depiction of the male model in only black and white color associates him with lack of red (and other) color (s) implying devoid of sexual/erotic feelings. The nude body of this male participant does not (at least from the production side) have any associations with sexuality as the body is juxtaposed with iron rods and other construction materials. The upper part of the ad two images are depicted implying the promises of the company. The circular shape has some association with the perfection and protection. At the same time it suggests the circularity of the work: just go on working repeatedly, a sort of never ending Sisyphusian task.



Fig. 19 Hero Honda Hunk. Advertisement. Himal 16-30 Dec 2007

The ad in Fig.19 depicts an image of the motorbike, Hero Honda, Hunk. It does not depict any human figure. “Hunk” is the latest brand of the bike. This bike depicted in the ad seems to be taller, heavier, more expensive, and more powerful (150 CC), designed for taller and stronger riders. The textual message, generally known as the “anchorage,” not only does supply descriptive information about the product, but it expresses feelings and emotions. The ad creates a distinct world of gender/sex by the process of “lexical repertoire.” The nouns are premodified by adjectives and adverbs: *broad muscular fuel tank, brawny shoulders, glaring headlight, aggressively styled visor, a fiery red chrome ringed speedometer, bold 3 pod console, a studded aluminum handle bar holder cover, sporty saddle, muscular rear cowls, bright clear lens, a dashing inclined muffler.*

The collocation of words such as *hunk, muscle, broad, muscular, brawny, shoulder, glaring, aggressively, fiery, red, sporty, bright, dashing, saddle, muffler,* and so on, has some connotative meanings. By the process of overlexicalization the ad maker attempts to emphasize the masculine side of human life. It seems to ignore the traditional notion of feminine reality. In this ad the lexical repertoire creates a special world of the macho man which is different from the world of women. What matters in this ad is the “muscle” (muscle of a man and that of the bike). It attempts to exclude the world of people and bikes having no muscles. Red color dominates the whole image associating the bike with energy, vigor, and passion.

The ad constructs a hegemonic masculinity. It attempts to address the reality of those male persons who meet the criteria set by this ad. The person who deserves buying/riding this bike who is macho, potent, muscular, strong, tall, iron-like, Herculean, tough and rough, sinewy, vigorous, well-built, broad, brawny, aggressive, fiery, sporty, dashing, athletic, energetic, spirited, bold, adventurous and so on. It

attempts stereotypically to insert the buyer/rider of this bike into a pigeonhole by sorting out the complex mosaic of human diversity. Not only does it discriminate against women, but also it devalues those men who have no attributes ascribed by the ad in question.

The ad maker attempts to promote its sale by creating a different world from that of the ordinary bikes. In addition to supplying factual information, it blends textual/visual rhetoric. The red color background adds strong feeling of passion that matches with lexis of the ad. Here the color connotation of the red has some association with vigor, masculinity, virility and macho-ness.



Fig.20. Kinetic Nova. Advertisement. Nari 14 May- 14 June 2008: 3

The ad in Fig. 20 ad depicts six visual images: one image is that of a female model (Sitasma Chand “Miss Nepal 2007”), the other five images concern the Kinetic Nova 135, and its various parts with four color associations. The image of the female model is depicted on the right part of the page so that the new message about the ladies bike is conveyed through the taken-for-granted visual image (the beautiful and familiar young woman). Her revealed breast and upper arms with red vest and red face associate her with, passion, sensuality and sexuality (Beasley and Danesi 41).

The red color is the most dynamic and passionate color; it symbolizes desires to experience the fullness of life and demands attention.

Looking at this ad we can remark that the color choices are more than aesthetic decisions; colors can create a person's mood or emotions, current style trends, cultural beliefs and symbols. The Kinetic Nova ad attempts to exploit the associations of color to feminine territory. Basically, seven different colors are used to express certain moods and emotional state and other symbolic associations. The white color is associated with wings at the back of the female model initiates fantasy and ideal world of dream and soaring high into the sky; the red color (crimson) is associated with sexuality, passion, emotion, demanding attention, attraction, vigor, passion, and so on. The maroon color is associated again with attraction (magnetic quality); the green color is associated with liveliness; blue color is associated with pride, the yellow color is associated with boldness, and the grey color with smartness. Moreover, these colors have been linked with certain commodities within the feminine block

Maroon color is linked with lipsticks; green with nail varnish; yellow with ornaments; blue with diamonds and expensive ornaments; grey color with performance to drive and handle the scooter. In other words, these colors have iconological messages in the sense that there is not any inherent link between maroon color and women's lips; green with nails; gold with neck/breast; ears with blue. The motor bike (a pure machine) has been imbued with feminine experience and feelings so that it should emit emotional qualities (lipstick's attraction, nail polish's liveliness, locket's boldness, ornament's pride). The ad maker/manufacture presupposes that women consumers tend to be color conscious. So color diversification could be one of the factors to promote the sale of these bikes.

The fantasy and dreamy world (the image of the female model with a white pair of wings and gold ornaments) are placed in the upper portions of the page to suggest the idea these are too high to reach. The white outline of wings in white color also suggests low modality away from the real world. Human beings take wings only in fairy tales and worlds of total fantasy. Ads depicting motorbikes designed for male riders do not use the over-lexicalization of visual vocabulary (color images) rather they present the type of technology, performance (power and mileage), price range and the addresses of outlets and so on.

If we compare the two bikes (in Fig. 16 and Fig. 17), we understand how the inanimate objects project the emotions and feelings of human beings. The ways of their presentation are quite contrastive. The Hero Honda Hunk is heavier, stronger, larger, more expensive, more complicated and tougher to handle. The Kinetic Nova, by contrast, is lighter (less heavy), less strong, smaller (designed for those riders wearing sarees), less expensive, less complicated and easier to handle than Hunk. The point to make is that there is not any inherent reason that a woman is just not suitable for riding the Hero Honda, Hunk or a man for the Kinetic Nova Scooter. Yet the ad makers have decided one bike for men and the other for women.



Fig.21.Fair & Lovely Menz Active. Advertisement. *the boss* 15 Dec 2007- 14 Jan

This ad in Fig. 21 depicts a male model in two different positions (split personality). It has two visual images: in the first, three portraits of the same person are depicted. The person on a bike far behind may probably be the same person. The other image is that of the product (Fair & Lovely Menz Active) in which multiple images of the same person are depicted. The textual message is in two different portions of the page. It supplies the promises presented by the product. The detailed information is not clearly mentioned in this ad. The text claims three-way fairness treatment (sun control, smooth finish, and fairness system) for men's skin. It further attempts to support these claims by some ingredients found in the cream (vitamin B3, silicone, non-sticky substances).

The collocation of lexis like fair, lovely, fairness, smoothness is traditionally related to female cosmetic products. However, it states that male and female skin condition differs in three critical ways: (a) men's skin is tougher; (b) drier and (c) rougher than that of women.

The focal point of the textual message is the last expression: CHANGE YOUR STORY. The ad with its textual and visual messages seems to be saying to its prospective costumers: "The male model depicted in the ad was previously not fair in his skin color. The story of his life was not satisfactory. Then he used this cream and became fairer and more attractive and changed his life style and then the story. I recommend you to follow his example." It further seems to add: "If you are not fair, you probably have to live a miserable life. If it is so, why don't you buy Fair & Lovely Menz Active? You can change your story."

The ad makes certain assumptions and presuppositions about its consumers: 'You may be a man in your twenties. You are not very comfortable with your complexion so you are not living an exciting life. You need some changes. Like the

model in the image, you can be smarter, fairer and more active if you buy this product. Consequently, you can change your story - a better job, and probably a better partner.”

The male model depicted in this ad hails particular type of people constructing subjectivity by directly addressing the viewers.

As has been stated earlier, images can create particular relations between viewers and the world inside the picture frame. They interact with viewers and suggest the attitude viewers should take towards what is being represented. Three factors play a key role in the realization of these meanings: “distance,” “contact” and “point of view.” Together they can create complex and subtle relations between the represented participants and viewers.

The two versions of the same person in this ad are different with their relations to interactive participants: in terms of distance, contact and point of view.

First, the darker version is depicted in the background and hidden/covered by the fairer version in the foreground. The fairer version is closer to the camera person and to the viewer/reader of the ad. The viewers are at arm’s length. Consumers are closer to the image they could almost touch it. Every detail of the face and its expression is visible. The close shot depicts head and shoulder of the model. Second, although both the pictures have a direct look at the camera/viewers, frontal picture has a complete gaze at the camera/viewers, but the backgrounded picture does not have this since one eye is hidden from the scene. The ad maker through the gaze of the represented participant makes a “demand” from its viewers to do something (to buy the cream). The frontal point of view implies that the viewers and the represented participant are sharing the same world. In this sense, the ad maker attempts to make the viewers share the model’s world and feel it.

The ad creates a gulf between these two contradictory personalities and finds differences in the sameness. It finds different “selves” in a self with multiple personalities. The ad maker attempts to rule people by dividing their own selves. The darker and fairer selves of the same person are in conflict. The capitalist consumerism attempts to extract benefit out of the dialogic aspect of human psyche.

Most of the upper, left and central portion is occupied by the fair version of the model, and it makes the picture more salient and marked than the other one. It draws viewers’ attention very quickly. It seems to be most influential/powerful picture in the visual image.

In terms of modality, the model in his recent version seems to be hyper-real/super-real for various reasons. The version in the background seems to be real as he seems to be the man on the street but the version in the foreground does not. The technologization of visual communication has changed the color/brightness/illumination of the front image. In so doing, not only has the face (the portion of the body where the cream is generally applied) been changed but the ear and the neck (where the cream is generally not applied) have been transformed in terms of brightness, illumination and color. The most crucial points of this ad are that it attempts to establish, first, the notion that by slightly modifying the color of one’s face, one can transform one’s fate, second, if one is fairer in his complexion, he is better in life than those who are not. Traditionally, beauty creams were exclusively prescribed for female bodies but this ad has broken that tradition and borrowed the notion of skin-deep beauty as the determining factor for man’s destiny as well. It seems to be very easy to change one’s story by just buying a couple of tubes of beauty cream.

In this ad masculinity has been constructed as a hardworking person with rough and tough skin. The rough and tough skin is the result of physical labor in outdoor activities away from the domestic and indoor affair under the open sky in the sweltering sun. The depiction of the male participant in a leather jacket iconologically associates the male person with the idea of toughness. The image depicted riding the bike just behind the twin image of the male model has some association with risky but venturesome action on the part of the male participant. Although we do not exactly see the body to make sure whether the participant is a male or a female, through the social codes of gender we can conclude that the image of the participant must be that of a male since he is wearing the type of apparels worn by male participants.



Fig.22. Marlboro. Advertisement. the boss 15 Dec 2007- 14 Jan 2008: 77

The ad in Fig. 22 depicts a middle-aged man riding a vaulting horse. The vector shows the man and the horse are performing very tough task of jumping over

series of wooden hurdles (vaults). The man is in cowboy hat and rough and tough jeans and boots. With his right hand he is clutching the harness/rein to control the speed of the horse and many entangled strings of ropes. His left hand is seen directing the horse and he does not take any kind of whip. He clutches the ropes tightly so that the horse can be put under his control. The saddle and tight straps of leather, the harness, and other controlling mechanisms suggest the power of man of subduing nature. The horse with its stubborn bent head suggests the idea that controlling natural forces is a very tough work. The horse occupying the central position of the page suggests the idea that controlling natural forces is one of the central challenges of man's task. Depicting the man on the top of the page suggests the idea that riding and controlling the horse and jumping over such series of hurdles is a part of high risk and full of adventure of the fantasy world above the everyday reality. The brown color of the horse and the wooden hurdles indicate some resemblance with the color of tobacco. The horse, the hurdles and tobacco are tough to deal with. The red color shirt has some association with the vitality and vigor of the horse rider. Juxtaposing and co-locating men with certain products (cigarettes and alcoholic hard drinks) the ad leads to the belief that only men have any association with these commodities. The ad depicts a man performing tough work which suggests the idea that such assignments belong to masculine territory.

Depicting a middle-aged man in the ad also suggests the idea that people of that age are encouraged to smoke. The Marlboro brand of cigarette, the man, his get-up, and other features of the ad suggest that the ad belongs to the Western consumer world that shows the superiority of the Western values and serves as models to follow. The only textual message of the ad is the logo, the price tag, and the general warning a part of statutory provision.

Most interestingly, the ad has heteroglossia (that is, contradictory voices to each other). The visual communication of the image conveys the message that smoking cigarettes is very enjoyable task for those people with tough responsibilities. This is a fantasy side of the ad as the horse and the male model are just above the ground and the model's eyes are kept from the scene. The message is: *just concentrate on your mission. Do not distract yourself by looking elsewhere.* The second, but contradictory voice is that of the warning which is outside the visual frame. The warning text (although appeals to consumers not to smoke) seems to have little impact on smoking tendency of those who are influenced by the ad. It is a kind of challenge to the vigorous man: smoking is dangerous but you love dangers - man as you are! The disconnection of the warning text is evident as its color is not brown and depicted so that it does not fall inside the picture frame. It might be expected that viewers would not connect this text to the ad of cigarette. The warning text is placed at the farthest distance either from the model or from the product to implicate that it has very little to do with smoking. The model and cigarettes are placed in the upper part of the page to suggest the idea of dreamy side of life.

More than the product, consumers are sold an opinion. They are sold models of life styles. The power of the image is in its convincing suggestion. There are a variety of layered issues in an imagery of the tobacco ads: gender representation and role, value of age, class, representation of race, political orientations, fashion, sexuality, health and diseases, drugs, fetishism, exoticism, colonialism, and so on.

Very often healthy, vibrant, fresh and energetic models/actors are depicted in most adverting of tobacco products. However, the reality indicates the contrary. For instance, dedicated smokers are normally anxious, stressed, and clearly physically unhealthy, and what is more, prolong nicotine consumption results in addiction. In

advertisements targeted towards males, romantic roles of heroism are conveyed by association with physical activity and danger. In this ad the male model is a smoker and is pictured as a cow boy. This man is a rugged, fearless, athletic, confident and remarkably handsome. The gaze is directed away from the viewers, as he is focused on his action. It is not the physical being of the male that defines his desirability but rather the entire package. In a way, the fearless involvement in activity is reiterated by his being smoker, fearless of smoking related diseases, invincible and virile.



Fig.23. Signature, McDowell. Advertisement. the boss. 15 June – 14 July 2008: 19.

The ad in Fig. 23 depicts two models pulling ropes in the motor-boat in the middle of the ocean. One of the models is shown revealing his belly and breast (here the revealing body does not seem to have any erotic implications, at least for the production side, as the model may have revealed his belly and breast because of the heat resulting from tough task, and the revealed body has not been focalized by the camera work). The other model is shown not revealing the body. The whole scene is depicted in various shades of green color. The darkest green of the ocean is associated with depth and mystery of nightlife when the Signature Whisky is taken. Other shades signify candor, freshness, and existence of life. The ad seems to violate the traditional association of green color with security and lacking experience. The textual message is very intense and dense as it tells the whole story in less than ten words: SUCCESS MAKES YOU SWEAT. SUCCESS IS GOOD FUN. The logo of the product is

placed between the two texts. The two models are juxtaposed with the whisky implying that it is the man who has to undergo the experience of the process of hard work, sweat, success and fun. The male models are shown completely determined and concentrated in their task full of risk. The way they are depicted associates them with the state of being industrious, painstaking, enthusiastic, strenuous, daredevil, bold, exciting, thrilling, uncertain, threatening, invincible, vigorous, vital, tough, virile, and so on.

The male models are associated with constant movement, dynamism, excursion, exploration, development, and transformation. Although it is a part of still photography, the models are in incessant movement as indicated by various vectors (the eye lines, the gestures of bodies, the movements of the boat, the triangular shape of the image of the boat and the disturbance in water).

In addition to selling the product (Signature Whisky), the ad attempts to sell a range of other things: lifestyle, fashion, addiction, affliction (diseases), and worldview. It seems to tell young men to follow the life style of the participations depicted in the ad. The most crucial point of the ad is that the manufacturer/producer makes profit out of this ad. The models and other stakeholders of this ad might get their shares, but the price has to be paid by the consumers for the so-called kick they get after having sips of whisky, but also they have to pay the heavy price for the addiction, loss of resources and finally, the afflictions resulting from prolonged consumption of whisky. The latter side of underlying reality is not often surfaced by the apparatuses of ideology. However, in recent days, advertising of tobacco and alcoholic productions are not publicized, at least, through the public media (radio and television channels). But the print media (magazines and newspapers are perpetually bombarding the society with tobacco and alcoholic related productions) which is

enough for the people to fashion/model lives after them. Man is thrown between two kinds of deaths: one is symbolized by the green and unfathomable ocean and another by the alcoholic drinks. The ocean stands for the risk of sudden death and the Signature stands for the risk of slow poison. But the mysterious attraction of the green depth can be irresistible for men.

6.5. Representing Sexuality

Following Foucault, Stuart Hall holds that the body is produced, disciplined, scrutinized and put under regular surveillance by the modern forms of disciplinary power and regulations (Foucault, "Power, Knowledge and Discourse" 77-78). The body is a site for which the interactive participants struggle for meanings; it is a message with multiple but contradictory meanings.

In written texts the marked parts of a word/phrase/clause/sentence are underlined, written in upper case, in bold types, italicized, highlighted in different colors, or stylistic variations are employed. In other words, the marked categories are made more eye-catching than others and these categories are made to stand out in their surroundings. In visual images, too, such devices are employed. In visual image, the concept of marked category can be expressed by "salience." Some elements can be made more eye-catching than others. This can be made by various ways, through size, color contrast, (red is a more salient color), tonal contrast, in short through anything that can make a given element stand out from its surroundings (Jewitt and Oyama 150). Female bodies are depicted as *marked* (sexualized) forms whereas male bodies are unmarked. Female participants are presented as having their bodies but men as bodiless. Out of 365 ads, images of human beings are depicted in 186 ads. Out of 186 ads, 43 ads have human beings with revealed/exposed bodies, of which 40 ads

depicted female models/actors in their revealed/semi-clad bodies whereas only four ads exposed men in the images.

When the human body is fragmented (dismembered), and separated from the whole, its integrity is lost. The fragmented parts are not represented as unified conscious physical beings. Generally, the female body is depersonalized, objectified and reduced to its parts. If the female participant is depersonalized, the scene cannot be focalized from her perspective. It is generally associated with male perspective. The female body in a semi-clad and fragmented state can be taken as an object for the male gaze (Mills, Feminist Stylistics 172). The female participant's body is represented in such a way that it is attractive and the attractiveness is associated with sexual arousal (in terms of sexual desire of interactive male participants) and sexual availability at least for the viewers.

Out of 365 ads, there are twenty ads that dismember or fragment the human body, of which fifteen ads depict parts of the female bodies and just four ads depict parts of the male bodies. One ad depicts human eye which is unidentified in terms of gender/sex. The fragments of the body can be inferred as male or female on the basis of cultural codes of gender/sex. For instance, there are many ads in which lower limbs are depicted with long and polished nails in shoes (generally designed for females) in pink color. Similarly the female hands are depicted as having long nails (generally polished) with some kind of ornaments. These hands are associated with jewelries, mehendi, nail varnish. The female fragments are therefore either for decoration, fashion, or to serve a client (i.e. body massage), but the male hands are not for decorating with ornaments but to perform a very complicated body of knowledge or technology such as electronic engineering.

Male fragments, by contrast, are used to associate them with the accomplishment of tough and complicated tasks but not as a part of erotic focalization. But female organs are dismembered so that they can be focalized, they can be used to exploit; they are associated with sex, and glamour; a part for decoration and fashion and beauty.

In the following pages, ten ads have been selected for closer scrutiny in order to make textual and visual analysis so that the representations of sexuality could be explored in these ads.



Fig.24. Park Village Hotel Resort and Spa. Advertisement. VOW Dec 2005: 77.

The ad in Fig. 24 has three visual images (image in the logo, two female figures on the top corners left and right, the image of a female model and another female model represented mainly by her hands at the centre of the ad). It has four represented participants: two female participants with handfuls of flowers are depicted welcoming the costumers coming to the Park Village Hotel, Resort and Spa; at the central part of the image, one female participant as a customer is depicted enjoying the body massage; and one female participant is represented mainly by her hands. In addition, the ad has textual message in three parts of the ad. The textual information of the ad first invites its customers to relax their soul, mind and body. Then it offers

the package (price range) for single and double. It also offers 20% discount for VOW magazine members. Then it mentions other details of conveniences/facilities which the Hotel offers to its customers. Finally, it does not give contact address, but instead mentions the phone numbers and names of reservation agent/personnel. The ad is given only on the lower half of the page of the magazine.

In the production of the ad, a range of interactive participants must have taken part: the Hotel owner, director, producer, camera crew, models, hairstylist, art designer, agents, office personnel, and so on. In the reception of this ad, the ad can be read/viewed by various strata of participants: the targeted consumers who have the power to afford the cost of the Hotel, the buyers of VOW magazines, and other readers/viewers in general. However, the ad maker addresses those clients belonging to certain social class, age, ethnicity, physical condition, sexual orientation, and so on. In other words, it addresses the reality of those people who have access to resources to materialize the services offered by the ad.

The lexical repertoire associates the ad with certain orientation. The prospective clients are supposed to gratify the senses: tongue (meals, drink, and fruit, wine), skin (swimming, steam, sauna, facial, body massage, scrub, wrap and reflexology), hair care (shampoo, haircut and blow dry), manicure and pedicure, yoga, gym. The collocation of words - hotel, resort, spa, relax, suit, meals, drink, fruit, wine, swimming, steam, sauna, haircut, blow-dry, shampoo, facial, body massage, scrub, wrap, reflexology, manicure pedicure - indicates that the costumers are supposed to be city-elites who can take part in these gratifying extravagant activities which an average citizen cannot afford. The people who are supposed to visit this Hotel are beauty-conscious and are fond of enjoying the services offered in these hotels.

The textual message presupposes that its prospective clients must have been tired of working with mental and physical stress in the offices of the city centers with disturbing noises and pollution. So they need to relax their soul, mind and body. The Park Village (which is away from the maddening crowd amidst the lush green meadows and pine forest) is the solution to their stressful life. The use of imperative clauses implies that the speaker is addressing the clients from the proximity of “I-You” relationship.

The text of this ad makes many presuppositions. It presupposes that the people it targets are those who can afford the prices (NRs 5000.00 (single) and 8000.00 (double) set by the Park Village. The *VOW* magazine members are offered twenty percent discount offer. The magazine, *Voice of Women: Power to Create Change* (as its title and subtitle claim) is supposed to speak the voice of women so as to bring out some changes in them. If one makes connection between this claim and the ad (with its discount offer), one can infer that the magazine seems to speak the voice (represent the reality) of those women who derive pleasure by making another woman serve them.

Treating “woman” as a well-bounded and stable category can be a misleading process in the analysis of this ad. The so-called feminist solidarity of women and sisterhood evaporate as soon as one woman seems to derive pleasure at the cost of other’s pain. In the visual images of the ad, the female participant represented by her hands is shown hiding her face as if she were engaged in a shameful activity. The activity she is engaged in seems to be illegitimate in all (social, moral, legal) levels hence her identity is kept away from the scene. The other female participant represented by her head at the center shows her face as there is no reason to hide her face. The ad depicts the images of two women in contradictory positions. Thus, these

women's interests differ in terms of social class: one is the helper; the other is the boss. The female participant is exploited two times more than the woman of elite class.

In addition to gender/sex, the ad works along the variables of social class, ethnicity, age, and physical ability. The depiction of young women with fair skin suggests that the ad addresses the reality of certain race/ethnicity and excludes the reality of others. By depicting the young women in the ad, it represents the reality of young-to-middle aged people. Although the ad depicts only female participants, it invites the male customers to indulge in the pleasures of body massage most probably by a young, beautiful female worker in the resort as it offers services for (heterosexual) couples. Male visitors may indulge the pleasure of the body massage in which the act of body massage may result in exploitation of female body/sexuality. Even the semi-clad body of the other female participant is depicted so that it may attract the attention of male viewers as an object of scopophilic pleasure and as object of male gaze.

The ad depicts two other female participants with bodies revealed who are taking handfuls of flowers to welcome the guests. The offerings (flowers in hands) suggest that they are ready to serve the guests, and their revealed bodies with bikinis associate them with some sort of sexual availability (at least as the object of male (female) gaze). The female figures appear not as young girls but adult females in their glamorous poses. The purpose depicting these participants is that only women in their youth are appointed to serve their guests in these hotels.



Fig.25. Touch Beauty. Advertisement. Nari 14 May – 14 June 2008: 49.

The ad in Fig. 25 depicts a young female model in her twenties. She does not seem to have the kind of problems which the ad attempts to address. Her body is revealed to make her an object of male (female) desire. She seems to be thin with perfect skin/body. She does not look at the camera/viewers.

The textual message of this ad has four sections. The first is the logo plus name of the clinic: TOUCH Beauty LASER CLINIC. The second section shows different departments (Beauty Care, Personal Care, Health Care, Household Appliances, Gifts Premiums, and Beauty Care Experts). The third section (which is the focal part of this ad) shows different problems the Clinic attempts to address. They include back of hand care, buttocks lifting, pregnancy lines restoration, breast tightening and lifting, shoulders and back remodeling, minimizing smile lines, under eye pouch, neck wrinkle reduction, face re-contouring, forehead wrinkle improvement, permanent hair removal, scars removal, birth mark removal, and tattoo removal and many more. In the same section, the ad adds other devices of persuasion. The exclusive laser therapy at this Clinic has claimed to be the first in Nepal. It provides services to both ladies and gentlemen. All services are guaranteed. The third

section concludes with a slogan “Your Beauty Our Care.” In the fourth section the ad supplies phone numbers, e-mail address, and the address of the clinic.

The collocation of words/phrases represented in this ad (such as back of hand care, buttocks lifting, pregnancy lines restoration, breast tightening and lifting, shoulders and back remodeling, minimize smile lines, under eye pouch, neck wrinkle reduction, face re-contouring, forehead wrinkle improvement, permanent hair removal, scars removal, birth mark removal, and tattoo removal) has some association with sexualization of female bodies. Although the ad claims to address the problems of both females and males, it does not demonstrate in the visual image any specifically male problems such as under-eye pouches, but breast lifting and pregnancy lines (which are exclusively adult women’s problems). The textual information in this ad works as anchoring the visual image. The parts of the female body are connected with lines to relate them with textual messages. The classificational scheme of the female body is indicated by textual information.

The focal element of this ad seems to be the idea of ‘youthification’ of middle-aged women. The ad makes ten assumptions about women in their forties or fifties. It presupposes that these women have (a) pregnancy stretch marks, (b) wrinkles and pouches at the back of hands, (c) loosening of flabby buttocks, (d) flaccid fatty shoulders and back, (e) loosening of wobbly breasts, (f) folds of smile lines, (g) pouches under eyes, (h) wrinkles on forehead, (i) wrinkles on neck, (j) ageing marks on face contour.

The female body has been made an object of tightening, lifting, restoring, remodeling, reducing, re-contouring, improving, and minimizing. The natural phenomenon of change is supposed to be brought into a halt so that a middle-aged woman appears forever young forever sexy and forever charming because it

guarantees its services. The female body is an object of manipulation by both the beauty industry technology (laser technology) and men. The technology works as a means for two ends: profit (for consumer culture and capitalism) and desire (of male sex). Broadly, the female model and the customers intended by the ad (here middle-aged women) also work as means for the above mentioned ends.

The ad does not seem to be honest in its presentation. On one hand it depicts a female model in her twenties, on the other; it attempts to address the ageing problems of middle-aged women with pouches under their eyes and wrinkles all over their bodies. There is some deception in the ad as it attempts to sell the “young female body.” The buyers are both women and men. Women are the buyers in the foreground; men are the buyers behind the scene. It is man who needs the tight buttocks, lifted breasts and smooth skin without wrinkles. The ad does not propose any solutions for men’s wrinkles and pouches. The female body is groomed so that it becomes an object of male desire. In most of the cases the access to resources is under men’s control. So this ad is, in a sense, for him.

The ad is intended to a particular group of people who can afford the prices of the services offered in the Clinic. For instance, the cost of upper lip hair removal can range from NRs 6000.00 to 8000.00 (VOW June 2008: 22). This indicates that such ads are for select people who are living profligate and excessive wasteful life. The ad attempts to establish the notion that “you can be beautiful only when you appear just in your twenties or less than that” shortening the duration of being/looking beautiful. It also attempts to persuade its customers that you can deceive people by just removing your wrinkles and pouches. The prospective customers can be lured/enticed by the image/icon of the female model. It works iconologically. Iconological images work in the similar fashion as ideology does in textual messages. The image attempts

to deceive people by depicting a younger woman and offering false hopes for the middle-aged women. Four variables (class, gender and race and age) are simultaneously at work in this ad. It is exclusively intended to elite class who can afford the charges. It is intended to middle-aged women with pouches and wrinkles in their bodies. It is mainly to those women who, like the depicted model, are fairer in their skin color. And finally it is exclusively for women who have pregnancy stretch marks and loosening wobbly breasts. From the side of production, it is guided and controlled by the consumer culture and beauty industry. From the reception side it is controlled by male and heterosexual ideology.



Fig. 26. Lakme Lashious. Advertisement. Nari 15 June – 15 July 2008: 2.

The ad in Fig. 26 depicts the head and shoulder of a female participant with a close shot. The eyes are shut as if she is in a reverie. She is shown in such a way that every bit of her depicted part seems to be masked with various cosmetic stuffs and hairs trimmed, set and dyed. The ad put its emphasis on the eyelashes that can be embellished with Lakme Lashious. The participant seems to be lost in the world of artificiality. The way the female participant poses herself is artificial and pretentious. She seems to fake the indulgence of pleasure (the closing eyes indicating a state of reverie and ecstasy).

The visual image is non-transactive. The female model is having conversation with herself. She has no contact with the viewer. She is depicted as if she is kept in a

display case. The ad maker offers her body to the viewers to gaze. She is an object to be transacted between the interactive participants (the producer and the viewer). Her nude body is to be gazed as an object of sexual arousal and her lovely face is to be viewed as a model to be fashioned by other interactive female participants.

The textual message makes use of the neologism (lashious). The ad attempts deliberately to make the expression ambiguous. First, it sounds like luscious which means succulent and juicy. Second, it is related to lashes (of eyes). The use of lexical collocation (delicious, tempting, flirty, doe eyed) has some association with sexualization of the female body and its availability. The comparison of human beings with female deer and the use of words such as tempting and flirty have some suggestion of triviality, frivolity and lack of seriousness. The connection between luscious and delicious has something to do with mouthwatering. The eyes are not only lovely but delicious. They are tempting, enticing, seductive and tantalizing, flirty, philandering, toying and dallying. The eyes are like that of a female deer (doe). The eyes speak volumes, that is, they are highly and deeply expressive and are vibrant. The ad through the textual message attempts to demonstrate that women enjoy seducing people by their flirty appearance.

The female model is asked by the camera crew and the director to exhibit a bodily posture so that she gives the impression to the viewers that she is in ecstasy. She seems to fake everything. Not only is her outer appearance artificial, her inner self seems to have faked.

Looking at this one can infer that the female participant must have undergone the cosmetic processes. She must have used foundations, powders, concealers, blushers, eye shadows, eyeliners, lip liners, lipsticks, moisturizers, fresheners, masks, packs, lotions, cleansers, toners, astringents, and so on. She looks like a perfect

provocateur with no scars, marks, spots, pores, and so on. She does not look like a woman on the street but a hollow shell kept for display.



Fig. 27. Femilines. Advertisement. VOW Dec 2005: 19.

The ad in Fig. 27 is placed in the lower part of the page. The ad depicts two images of female models. In the left side, the model is depicted in her closed eyes, her hands and legs and body look slightly bent. Her hair is set free. She is wearing white undergarments (very brief panties) and fancy bras with lace. This female model is presented in a posture in which her eyes are inward looking, or closed, position of head and neck, arms, waist, and lower limbs clearly associate her with some sort of ecstatic reverie and trance. She is depicted as if she is intensely experiencing feelings of excitement. The nudity connects that excitement to sexuality and sexualization of feelings.

The other image in the right although partially revealed does not have such intense moment of excitement but in a relaxed pose. She is shown wearing trousers or shorts and the white color undergarment. She smiles gazing the viewers with a message that she is satisfied with these undergarments and, by direct looking at the viewers gives the message that “I am happy with these garments so will you.”

When women are presented from an explicitly sexual angle there is an immense proliferation of expressions for designating them and their attributes: this is over-lexicalization. The over-lexicalization of models is an exaggeration of the body and its expressiveness which is the central feature of the discursive representation of the female paradigm (Fowler, Language in the News 103). The over-lexicalization of female undergarments such as bikinis, sport bras, G strings, fancy bras, lace panties, see throughs and so on suggest the idea that women wear varieties of undergarments so that they could exhibit their bodies as *marked* bodies as opposed to the undergarments meant for men who generally have unmarked bodies. In fact, the female participant may have been asked by the producer team to exhibit this type of posture. So the represented participants acted to exhibit this type of pose. The ad in the above Figure, in addition to selling the female undergarments, attempts to sell female sexuality and orgasmic ecstasy. The question remains: who is the buyer – woman or man? The buyers are both. The marked body is presented so that it seems to be an object of gaze (as phenomenon or goal). The represented female participant is depicted in such a way that she enjoys being looked at. She is not presented as an agent, actor, or experiencer. Her task is to appear, look and give off sensation. So her sexualized body is experienced by the male consumer. The ad is intended to be viewed by women as it is believed that when women look at it they may attempt to model themselves as the female participant is exhibiting.



Fig.28. Omega Regency Watch. Advertisement. VOW June 2008: 3.

The ad in Fig. 28 depicts Hollywood Actor Nicole Kidman in a semi-clad pose. She is depicted with stylish fair hair (curls hanging along the cheeks). She occupies the central portion and covers most of the page. She is depicted in a close shot with her head and shoulder. The remarkable aspect of this ad is that there is power involved in the depiction of this image. She is depicted in the high angle. The camera technician and director may have thought that the represented participant (Nicole Kidman, a Hollywood Actor) is more powerful with higher status than those who produced her image, and probably those who gaze/view her. Power is also involved in her depiction at the center of the page. Her image occupies most of the central and upper portion of the page implying that she is above the reality side of life. She is presented as a fantasy/dream woman for the viewers. The ad maker makes the assumption that if she is charming and attractive and high up on the social status so is her choice: Omega.

She is depicted looking away from the camera/viewers. No direct contact is made between the represented and interactive participants. She looks at something but we do not know what. She is depicted within the close personal distance at which one can hold or grasp her. Here the viewer is not an object, but subject of the look

and the represented participant is the object of the viewer's scrutiny. The viewer's role is that of an invisible onlooker. The ad "offers" the represented participant to the viewer as items of information, objects of contemplation, impersonally, as though the represented participant were a specimen in a display case (Kress and van Leeuwen 124). In other words, Nicole Kidman, the Hollywood actor, has been made an object of transaction between the advertiser and the buyer/viewer.

There is a clear deception involved in the ad as there is not any link between the quality of the watch and the revealed body of this model. The sole purpose of the juxtaposition of her body and the watch is to enhance the sale of the watch. Her body is supposed to add some flavor to the watch. The role of this actor is to work as an embellisher or enhancer.

There involve many voices in the ad from the production side. One voice comes to us through the Hollywood Actor, Nicole Kidman, who seems to say: "Omega wrist watch is my choice." Implicitly, she appeals to the viewers to make it their choice, too. The second voice is that of the manufacturer that is represented by the textual messages: *NICOLE KIDMAN'S CHIOCE* and *OMEGA SWISS MADE SICNE 1848*. This voice blends two voices together, its own and that of Kidman's. The third voice comes from the showroom in Kathmnadu represented by its address (Regency Watch Durbar Marg, Kathmandu).

Although the ad is intended to a particular class of people, it can be viewed by anyone who has the opportunity to view it. The ad maker attempts to manipulate the human sexuality by depicting the nude female body. The male sexuality can be shaped and controlled by exhibiting the female body in certain ways. So the ad maker deploys the female body to serve its vested interests of consumerism. Nocolé Kidman as well as the viewers (male or female) are treated as means to meet the goals of the

greater mission of consumerism. Thus, in addition to selling the product (Omega Watch), the ad attempts to sell other things: sexuality, fantasy, lifestyle, culture, dress, attitude, values, ideology, iconology, mythology, gender, ethnicity, social class, age, body, addiction, ad infinitum.

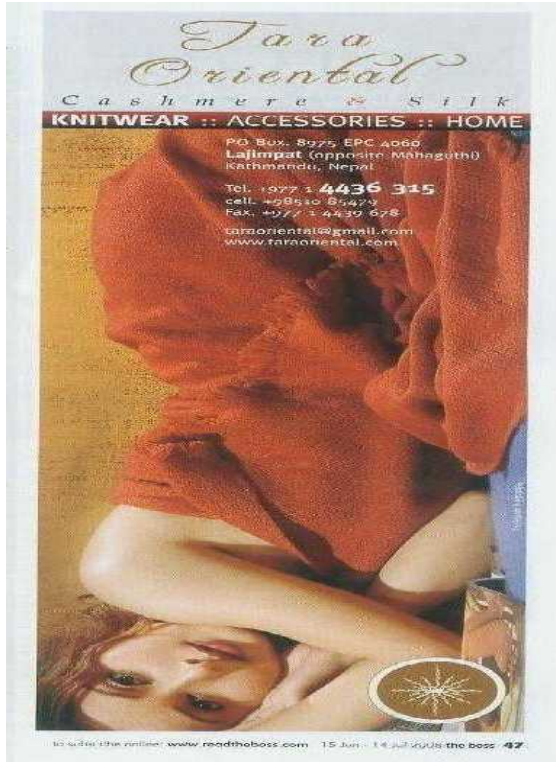


Fig. 29. Tara Oriental Cashmere and Silk. Advertisement. VOW June 2008: 63.

The ad in Fig. 29 makes use of the female semi-clad body in upside down position. In addition, the ad maker attempts to give the impression that the female model depicted in the ad is simply covering her nude body with the shawl advertised in it. The red color shawl may have some association with erotic arousal of interactive participants (most probably heterosexual men). The model is shown turning the pages of a magazine that, in turn, depicts another nude woman in her bikini.

The visual grammar of this ad is a *marked* one. The information value of the special composition is just opposite of the unmarked composition. Generally, the ideal/dreamy and fantasy side of life is depicted in the upper portion of the page. The

everyday and commonplace reality and down to earth affairs are placed in the lower portion of the page. The ad has broken the tradition. If people are standing, their bodies are depicted in upright position from head down to foot. If people are shown lying on the bed, they are generally depicted lying horizontally. In this ad the represented female participant has been placed in her upside down position. In this ad the dreamy world of imagination is set in the reverse gear. It suggests that idea that “for your interest and convenience, you can position her body any way you like.” The textual messages (address, phone/fax, email, website, etc) are placed in the upper portion of the page. These messages are generally placed in the lower portions in other ads. The female participant is shown like a perfect provocateur. She has no scars, blemishes, pores, and any marks on her revealed body. She looks like a hollow shell and idol kept for display. There is no lifelike impression in this ad.

In verbal language in its textual message, certain groups of people are generally demeaned by means of “semantic derogation” which is termed as “anti-language.” In visual image, the same device is used to derogate certain people (van Leeuwen 104). In the the ad in Fig. 26 the female participant is put upside down for the same purpose. Her body has been manipulated as per the need/convenience of the producer and in the interest of consumerism. The Magazine from which this ad is taken claims itself to speak the voice of women for the purpose of empowering them.



Fig. 30. Tara Oriental, Cashmere and Silk. Advertisement. the boss 15 Dec 2007 – 14 Jan 2008: 88.

The ad in Fig. 30, by contrast, does not rely on the female body for the promotion and sale of the product. It simply relies on the quality of the product. There are three messages in the ad. The first is the visual image of Tara Oriental cashmere (cashmere blended products) and silk, knitwear and fabrics. There are piles of woolen, cashmere and silk clothes for both men and women. Here the ad simply depicts the product. The second message is the logo of the product. The third message is the textual message that supplies information on the location, post office box number, fax, phone, email and website of the outlet/showroom.

Interestingly, the magazine (VOW) that claims to raise the voice of women to empower them and create some changes in them puts the female figure upside down but the magazine (the boss) for the (male) bosses relies on the quality of the product without hanging the female participant in upside down position and even the

inanimate objects (the garments) are placed in their usual position and not in upside down position.

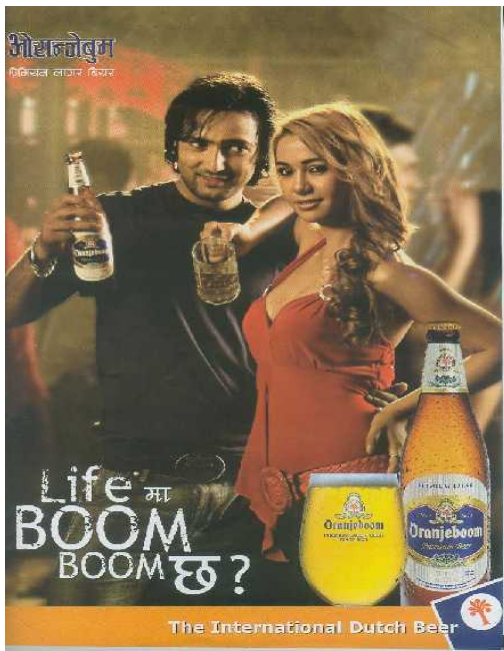


Fig. 31. Oranjeboom Lager Beer. Advertisement. VOW June 2008: 57.

The ad in Fig. 31 depicts a male and a female participant. The male participant has a bottle of Oranjeboom Premium Beer in his right hand and he is looking at the female participant's face. His left hand is at the back of the female participant. He is in a black vest and jeans and his hair too is brownish black. He is wearing a wrist watch in his right hand. His body is unrevealed. His beard is unshaved for two or more days. He seems to be a city bred young man in his twenties.

The female participant, by contrast, is holding a tumbler containing some beer in it. She is taking sips of beer as she holds the cup in her right hand. Her left hand is akimbo on her hip. Her silky red skirt and red belt provide color contrast with her male partner. Her hair is perhaps dyed in brown color. She is looking at the camera/viewer. She is having direct interaction with the interactive participants: camera person, director and viewer (who can be anyone). The upper part of her back, arms, shoulder, chest and parts of breasts are revealed.

These two participants are foregrounded and the rest of the visual lexis has been back-grounded and left blurred. At the right side of the bottom of the page, there is a bottle with large a cup filled with Oranjeboom. There are basically two represented participants in this image. The back-grounded participants have no direct/active role here as they have been consciously blurred and almost excluded from the agenda. Three types of relations can be inferred from this image: (a) the relation between the male and female participants depicted in the image, (b) the relation between the represented participants (the male and female models in the picture) and the interactive participants (camera person, director, viewer), and (c) the relation between interactive participants (camera person, director, viewer/reader and so on). Interactive participants are real people who produce images and make sense of them.

The male model in the image looks at the female model. He is the participant from which the vector emanates since he is the “agent/actor.” The female participant is the “goal,” The goal (female model) is the participant at whom the vector is directed. This is a transactional process. The direction of the gaze creates a reaction rather than an action. We see both the persons who are looking and the object of their look/gaze (transactive reaction). The female model is a phenomenon for the male. The back-grounded participants work as setting as they are obscured and presented in less detail. The female model’s gaze is directed at the viewer thus her gaze connects her with the viewer. Contact is established even if it is only at an imaginary level. The gaze acknowledges the viewer explicitly addressing them with a visual YOU. The producer uses this image to *do* something to the viewer: her gaze demands something from the viewer, demands that the viewer enter into some kind of imaginary relations

with her and this is enhanced by her facial expression, a smile. Her face seductively pouts at the viewer in which the viewer is asked to desire her.

The male model addresses us indirectly. Here the viewer is not the object but the subject of the look and the represented participant (here male model) is the object of the viewer's scrutiny. No contact is made. The viewer's role is that of an invisible onlooker.

The models are shown to have closest/intimate relationships as they are standing touching one another. The female model is positioned between two participants: one is the male model who does the act of looking at her and the other is the viewer since she demands it by her gaze. The eye-level angle indicates that there is no power involved here and it suggests that the represented participants and interactive participants have equal status. Both the male model and the viewer/buyer can have both the woman and the bottle of Oranjeboom. The medium shot suggests that the female model is positioned within the reach of the viewer/buyer. The upper part of the image visualizes the status of glamor it can bestow on its users and the sensory fulfillment it will bring. The lower section visualizes the product itself and its factual details. The male model is at the central part of the page than the female model as he has access to resources and he is an actor/initiator. Connection can be seen through vectors visually joined hands, bodies etc.

With his left hand the male model is not just touching her back but supporting her physically and then emotionally. The female model is placing her right hand on his shoulder suggesting dependency on him economically/physically/emotionally. The male model offers two things at a time: beer and a woman. In his right hand he holds a bottle of beer; in his left a woman. At the same time he offers the beer to his woman. The way she appears (appeal in her content/inviting eyes, smile on her face

without any tint or wrinkle, her revealed back, upper arms, shoulders, chest and parts of her breasts, the dyed hair), the way she dresses (the unstable red color skirt and belt), the way she looks at the viewer suggest that she is sexually/erotically available at least to get pleasure by gazing at her partially revealed body. The female model's body is a marked body but the male model's is not as it is not specially designed for attaining some purpose.

The female participant has power to eroticize, excite and manipulate men's sexuality. She is the most salient participant in the image. The way the male model looks at the female model is quite different from that of the female. He is staring/gazing with concentrating eyes at her face as if he is deriving some pleasure but he is not inviting, and the female model is gazing at someone through her inviting expression or "have me" or "gaze me" pose. The female model is both subject as well as object. As a subject of the sentence she looks at the camera/viewer; and as an object of the sentence she is gazed at by the interactive participant (the viewer). Heterosexual man's sexuality has been shaped, appropriated, manipulated, and triggered by her "look at me," "gaze at me," and "touch me" pose.

The black color is associated with mystery and the hidden will. Perhaps the male model in black has some hidden will to establish physical relationships with the female model.

It is addressed to a certain group of people. The viewers may be actual buyers and just viewers. It appeals to specially viewer/buyers. The ad has its effect even to those people who do not buy this product.

The ad serves the ideology and the mission of consumer culture and capitalism that manufactures the beverage drink for elite class middle-to-upper class and young-to-middle aged heterosexual women and men in the urban areas.

The male and female models cannot do much on their own. They are puppets in the hands of the producer/manufacturer and the capitalist. The female model's body has been exploited for consumerism. She has been a means of the benefit for the producer of the beer. Male sexuality has been manipulated by using the female body and the male viewers/buyers are attempted to be seduced/lured by the body of an attractive young woman. The image may have different messages/meanings to different people.

The blend of two languages, two processes of manufacturing, and two cultures can be seen in this ad. In the textual message there is a mix of English and Nepali languages. The brand name, logo, factual details belong to the Netherlands and the place of manufacturing belongs to Nepal. The male model has black (Nepali) hair but the female has her hair Westernized by dyeing it brown.

There are some verbal texts in this ad. The device of code mixing (using two languages in a text) is used so that it blends two cultures/languages together: *Life ma boom boom chha?* The word boom has three associations at the same time. First it is part of the trade name Oranjeboom. Secondly, boom is associated with economically better position. The word *boom* repeated two times may associate two breasts (boobs informally). Thirdly, the repeated sound boom has some association with musical fun after one is intoxicated with beer. The words seem to be spoken by the male model who seems to be saying: my life is full of boom boom. What about yours? So, he invites people like him to enjoy Oranjeboom and have boom boom in his(her) life.

The assumption behind the questioning is that your (viewer/buyer's) life is not probably full of fun/excitement. If it is so, have Oranjeboom and have fun/excitement and then have the imaginary female partner. The advertising is not only selling beer but at the same time it is selling lifestyle/ideology and addiction, extravaganza and so

on. Woman and beer are equated while the male model is offering the viewer/buyer two things at a time Oranjeboom and the female model. Sale of beer is promoted through selling sex/body of the female model. The viewer can use the visual medium to touch the soft but hot body (face/breast) of the female participant.



Fig. 32. Hindware. Advertisement. the boss 15 Dec 2007 – 14 Jan 2008: 7.

The ad in Fig. 32 depicts a female model against the bathroom fittings: a commode and other bathroom accessories. The messages (visual and textual) seem to be contradictory to one another. On one hand, the ad seems to appeal to its consumers by presenting some testimonials through the awards (*INDIA'S 100 MOST VALUABLE BRANDS*; Selected Superbrand, 2006-07 Consumer Validated; Voted by Consumers Reader's Digest Trusted Brand, Asia 2007, Gold) bestowed on it; on the other hand, it exploits the human sexuality for the promotion of its sale.

The ad seems to place emphasis on the female participant rather than its quality as the female model is the most salient image of the ad. First, the testimonials are rarely visible as they are too small in size for the readers/viewers to read. Second, the female participant occupies the space in the right and upper part of the page.

Third, the female model seems to be an Italian creation which the whole world is obsessed with. Fourth, the female model is depicted in such a way that her body tantalizingly lures the viewers to see the erotic zones of her body. The ad maker seems to be suggestive in the manipulation of female and male sexuality. The lower portion of the skirt is blown upward so as reveal her slender thigh. Her hand is not attempting to hide the erotic zones of her body; rather, it seems to point to the parts of upper thigh to associate it with some sort of sexual availability. The image, although a part of still photography, seems to be dynamic to suggest that in the next step she is likely to reveal more of the erotic zone. The most erotic zone is in the dark shade to suggest the idea of mystery by which the viewer/voyeurs are tantalizingly kept under suspense. The ad maker assumes that the viewers are obsessed with viewing the erotic zones of the lady.

The most crucial point of this ad is that here seems to be no connection between the bathroom fitting accessories (commode, etc) and the participant depicted here as the ad claims its quality through the testimonials. The ad maker attempts to introduce the product through the female body. It is a sheer exploitation of the body of a human being to serve the purpose of the consumer.

The represented female participant is depicted in a higher angle than the viewers to suggest the idea that the Italian model is in a higher status (power) than the consumers/viewers. The Italian creations (the woman and the products) are superior to any other as they are created in the fashion capital of the world. The image of the female participant also may have other implications. Her body meets the criteria of a perfect provocateur. She does not have any scars, spots and blemishes in her body. She is slim and sleek from top to bottom. Such an image may provoke men as well as women. Women may be provoked by her image as they would like to fashion

themselves after her slim body. If women want to look like the ones in the advert (perfect woman), they will have to spend a lot of time and money on this never-ending quest. Thus, the ad, in addition to selling the bathroom fittings, attempts to sell a range of other things: lifestyle, dream, fantasy, sexuality, gender, depression, greed, frustration, hope, despair, obsession, shame, coercion, and so on.

The female model is depicted not as an active agent/actor/buyer of the product, but as an embellisher/enhancer for the commode where human excreta is disposed. In a sense, it is a way of degrading the female body by just juxtaposing it with lavatory accessories.

CHAPTER 7. DECIPHERING AD TEXTS: SUMMARY AND CONCLUSIONS

The study claims itself to be different from the traditional approaches to the analysis of a composite text. As has been stated in earlier chapters, as a part of interdisciplinary research, it has drawn its analytical and methodological tools from diverse areas of social inquiry such as critical discourse analysis, critical linguistics, social semiotics, critical visual analysis and iconology, critical theory, postmodernism and poststructuralism.

In the interpretation and analysis of the complex and dynamic variables such as “advertising,” “gender” and “sexuality” with many actors operating together, the study aims at offering an interpretation, and investigating meaning and significance. The study does not claim to report an independent order of reality transparently; rather, it assumes that it is itself implicated in the process of reality construction. Although the study analyzes its data taxonomically, it does not adhere strictly to the spirit of the quantitative research. Rather than relying on the quantity of the data, the study concentrates on effect, significance and quality of the data under scrutiny.

The study further assumes that the variables and categories (such as gender/sex, man/woman, homo/hetero sexuality, science/ideology, dominant/dominated, and so on) have blurred boundaries and their degrees of prominence may vary according to the issues in question, and that the components in a variable cannot be reduced into any dichotomized system (woman/man, science/ideology, hetero/homo(sexual), dominant/dominated, and so on), rather, they exist in different degrees in a continuum. Following this spirit, the study proposes the working definitions of the terms “gender” and “sexuality.” “Gender” is taken as a strategy of differentiation in general, explicitly sexual one, but implicitly social, political and economic one. It is

an attribute that imports a heavy cultural, social, and political load (Bauerlein 66). It is the relationship (of differences and similarities) between men and women in a given context.

Similarly, the study assumes that sexual identities cannot be separated from other identities such as race, class, nationality, or age. The study calls into question the “obvious categories” (man, woman, butch, femme, etc.), “oppositions” (man vs. woman, heterosexual vs. homosexual), or “equations” (gender = sex) upon which conventional notions of sexuality and identity rely. Like gender, sexuality is always historicized or organized under certain specific conditions across a complex ensemble of social relations – economic, political ideological (Hennessey 273).

Following critical discourse analysis and critical theory, the study has been inspired by an emancipatory and transformative motive; and it is engaged and committed to that motive. It is a type of discourse analytical research that primarily studies the way social relations - such as domination, subordination, use and abuse of power - are enacted, reproduced, and resisted by texts.

The study is based on the assumption that all the inequalities and marginalization in the world are enabled and maintained via the controlled and manipulative deployment of capital – literal and symbolic. Discourses are symbolic capital, exhibited in ways that benefit some and disadvantage others. The study attempts to reveal how (symbolic) capital works, that is, how discourses are “exploited symbolic capital.” As part of critical discourse analysis, the study has the assumption that the real world is shaped by power and disempowerment, hegemony and inequality, inclusion and marginalization, cosmetic representation and misrepresentation. The study is committed to changing these conditions in a redressive direction. Thus, the study is

“critical” not merely in the broad sense of “analytic” but also in the sense of “implicit protest” at the inequalities and manipulations it finds.

A large portion of semiosis of a composite text (such as magazine advertising) is often implicit, seemingly “natural” and “normal” with hidden agenda, and loaded with tiers of iconological, mythological, symbolic meanings. Very often it is designed to serve the interests of social actors who have access and control over the text. It is also designed to construct, perpetuate, and maintain hierarchies along the lines of the variables such as gender/sex, class, age, ethnicity, and so on. The existing social order with asymmetry is often made natural and “inevitable” as if it has no alternative. The verbal and visual codes are often instrumental in enforcing the power differences among people.

To fully explore and unpack and surface the seemingly “natural” and “underlying” ideological and hegemonic structures/patterns, to read between the lines, to demystify the deceptive text, to unfold the ideology and hegemony loaded in the text, and to resist it and suggest an alternative voice, the traditional approaches to discourse and visual analyses have proved inadequate.

The mainstream linguistic approach is inadequate for the analysis of the composite texts like magazine advertising. It renders language research helpless against the external conditions: racism, sexism, capitalism and so on. The mainstream linguistics generally ignores the distribution and reception sides of discourse, concentrates only on text (verbal mode of communication) and seems to be blind to the discriminatory nature of language, concentrating only on the process of signification, and finally, it does not seem to be interested in how language reflects and refracts the socioeconomic relationships among people and inequalities through

language are neutralized as one of the varieties (Kress, "Critical Sociolinguistics" 787; Fowler and Kress 193).

This study as a part of trans-disciplinary project breaks the boundaries between the linguistic and the social; between the verbal and visual. In the construction of magazine advertising, for instance, the lexical and syntactic choices and patterns are made on the basis of the socioeconomic and politico-cultural interests of the magazine (ad maker) in question. Similarly, the choice of visual spacing, contact and distance is determined by the economic/cultural motive of the ad maker. In this sense, the social and linguistic/visual are embedded in the process of constructing/representing reality in the composite texts. All elements are working as a system in a package.

Following Halliday, Kress and van Leeuwen (*Reading Images*), the study assumes that the 'goings-on' of human society can be sorted out (represented) through the patterns of the elements (lexis and syntax, etc.) of both verbal and visual communication (Halliday 101). In the analysis of the composite texts (texts whose meanings are realized through more than one semiotic code, for instance, the magazine advertising), the whole page has been treated as an integrated text. As has been demonstrated earlier, the pictorial structures, like language, reproduce/construct images of reality that are bound up with the interests of the social institutions within which the pictures are produced, circulated and viewed. They are, in short, ideological. Like the verbal modes of communication, they can presume, intrude, distort, exploit, demean and hurt.

By the manipulation of the technology of visual mode of communication, the advertisers can modify the visual so that it serves their purpose. The ad maker through the software technology of computer can mix human with non-human into a

hybridized form sometimes known as “cyborg.” Through the same technology viewers are unable to distinguish “virtually real” from “really real,” “hyper-real” from “just real.”

Advertising is a very powerful form of social communication in modern society. It offers the most sustained and most concentrated set of images everywhere in the media system. Gender is only one aspect of human individuality: political, occupational, educational, religious, and spiritual, etc. These aspects are also equally important in our lives. In advertising, however, everything else is defined through gender. Thousands of images surround us everyday of our lives that address us along gender lines. Advertising seems to be obsessed with gender. There are two reasons for this obsession. First, gender is one of the deepest and most important traits as human beings. It reaches deep into the innermost recesses of the individual identity. Second, gender can be communicated at a glance (almost instantly) because of our intimate knowledge and the use of the conventionalized codes of gender display. What better place to draw upon than an area of social behavior that can be communicated almost instantly and which reaches into the very core of our definition of ourselves. The imagistic mode of communication has become more important as the need for instant forms of communication.

Without advertising the modern world of media communication is simply unthinkable as it is the life sustaining factor to the mass media. Fueling media communication, it fuels the economy of the nation. However, advertising has multiple functions to carry out. The advertising, in addition to selling the products, attempts to sell other things: lifestyle, bodies, sexuality, hope, values, addiction, affliction, and ideology. In short, it sells us “ourselves.” Advertising is the most contested genre as it is contradictory, provocative, and controversial. It is interrupting, infiltrating,

irritating, restless, repetitive, intrusive, and destructive. It is necessary, amusing, creative, ubiquitous, condensed and powerful. It is a hybridized genre appropriating the features of other genres. It has multiple producers/senders and receivers, and purposes. It lives on consumerism. Its mission is to disseminate that ideology. It is the site where the ideologies based on capitalism and consumerism are constituted, reinforced and distributed and consumed. Its symbolic narratives persistently reproduce tastes, attitudes, lifestyles, manners, conduct, wants, desires, angers, struggles, fantasies, cultures, texts, and images that confirm to the capitalist consumer ideologies. It colonizes new territories and helps to create a new global culture which ignores national boundaries.

Whether in the image or outside it, a certain way of being, of acting, of talking, of dressing denotes the belonging of a particular person to a certain class, gender/sex, region, age, and so on. When someone is presented/depicted on a glossy page of a magazine, we know her/his geographical origin, social class, what kind of schooling s/he has studied and what her/his ideological affinities and cultural background are (Kress et al 277). When the celebrities, political leaders, and other exemplary and influential people are depicted in the images of magazines, consumers generally attempt to model/fashion themselves and try to imitate their lifestyles. If the so-called celebrities endorse the product or work as the brand ambassador, then consumers may associate the iconological meaning of that personality to the product itself and the product is imbued with that quality. So the people depicted outside advertising will also have some influence on the buying tendency of the product in question.

In the representations of gender and sexuality, all elements/parts of the magazine have some contribution as they work together as a system. The interactive

participants (those who construct textual/visual messages) have to construct the world compatible to their patrons (the owners of magazines) so that these texts/images serve the interests of consumerism. In *Himal* and *the boss* most of the interactive participants are men. Some of the represented participants depicted in these magazines are female but their presence has some subsidiary role (as objects, goals or phenomena).

In *Nari* and *VOW*, most of the interactive and represented participants, whether in ads or outside, are female, their roles, nevertheless, are, in many of the cases, subsidiary (as the offstage agenda setter, again, are men and owners of the magazines in question). The textual/visual messages have to serve the interests of the capitalist media house. Women in these magazines are again depicted as objects/goals/phenomena.

In the taxonomical analysis of 365 ads in eight magazines, by and large, it has been shown that female participants are mostly associated with products dealing with beauty, homemaking, fashion, food and childcare. By contrast, male participants are normally associated with products dealing mainly with construction materials (such as iron rods, pipe-fittings, cement and so on), automobiles (generally more powerful and heavy ones), educational institutions (such as colleges, universities, pen, and books, electronic machines), and tobacco and alcoholic products (cigarettes, whisky, and other related products). Even if some of the ads depict men in beauty products (such as Fair & Lovely) the gender role of being rough and tough (from working outdoor in the sun) is retained.

Similarly, in textual and visual analysis of 19 ads it has been demonstrated that men's and women's worlds are dichotomized as if they were from different planets. The ads seem to be suggesting that female participants are associated with these

attributes: tempting, flirty, delicious, colorful, pink/red, nail varnished, long nailed, under-clad, fragmented, fashionable, lavish, ornamented, embellished, static, helper, homemaker, cook, subordinate, assistant, warm, cool, long haired, glamorous, child-caring, hot, mysterious, superficial, juvenile, emotional, fleshy (but lacking muscle), vulnerable, chic, well-groomed, narcissistic, phoney, hyperbolic, sensational, loose, coquettish, smiling, slim, calm, smooth, pretty, docile, kind, serving, sexy, sassy, orgasmic, introvert, silky, soft, arousing, tempting, provoking, inviting, attractive, plump, dependent, welcoming, hosting, goal, phenomenon, enhancing, passive, objects, and so on. Moreover, female participants are juxtaposed and associated with panties, lingerie, bras, butterfly, doe, baby (juvenile), make-up-kit, birth marks, cream, lipstick, jewelries, beads, and so on.

Men, by contrast, are associated and collocated with these attributes and associations: rough and tough, well-built, muscular, macho, Herculean, vigorous, sinewy, fiery, dashing, aggressive, repressive, angry, large, tall, strong, iron, unemotional, rigid, relaxed, fully clad, managerial, boss-like, official, full, complete, heavy, serious, responsible, clear, transparent, short-nailed, seen, extrovert, main, provider, powerful, businesslike, professional, determinate, concentrating, athletic, sporty, energetic, machine-like, invincible, virile, drunk, smoker, addict, sweaty, successful, accident-prone, adventuresome, outgoing, hard, cerebral, calculating, bread-earning, initiator, active, exploring, creative, original, realistic, practical, broad, hunky, brawny, reliable, and so on.

The ads employ the lexicalization process in the construction of “hegemonic masculinity.” The problem with the motorbike ad is that only *some* men (and not women) can deserve riding this bike. Similarly, the process of overlexicalization is exploited while emphasizing the erotic side of the female body, for instance, the

female undergarments (such as see throughs, bikini, sports bra, G-strings, fancy bra, lace panties, and so on) have much more varieties than that of the male.

The transitivity pattern is used to personalize and imbue the products with human quality and emotion. The consumerism reduces human beings into “objects” and the inanimate products into “subjects.” The female participant is made just the object of the sentence and the inanimate product as a subject. By means of the syntactic process the woman is dehumanized and the inanimate entity is personalized. The product and the female participant are equated as her presence is just to enhance the promotion and sale of the product. By co-locating and juxtaposing women with certain products, the ads attempt to assign them separate tasks and confine them to an entirely different world from that of men, and consequently, imply that men and women are from different planets. The inanimate objects are imbued with gender/sex. The Hunk (Hero Honda), for instance, is exclusively made for a macho-man; pink color is inherently associated with the woman; washing powder is woman’s fate; cigarette/tobacco products are inherently masculine commodities; construction materials (iron rods) are man’s territories. To put it shortly, men and women are cramped in separate blocks.

One of the crucial issues of magazine advertising is the appropriation of the human emotion of sexuality to the service of capitalist consumerism. Of course, sexuality is that aspect of human life which is not only essential but adds pleasure to life, enhances relationships between people and fosters intimacy among/between them. Even in the imaginary level of fantasy, it adds more delight to life. Age-specific, self-motivated sexual exploration, age-appropriate exposure to information about sexuality and sexualization are positive aspects of sexuality and sexualization. If sexualization happens between two or more people with their mutual

consent/interest and desire without hurting the dignity and disrupting the integration of any individual, then it is a positive aspect of sexuality and sexualization. There is no problem with sexualization in advertising if it adds some pleasure to life and if it does not hurt the dignity of an individual or destroys the integration of that individual.

Sexualization, does, however, become a problem when one person's sexuality is imposed on the other (for instance, the adult sexuality is falsely imposed on children). It does become a problem when women are seen exclusively as sexual beings rather than as complicated people with many interests, talents, and identities. The sexualization becomes a problem when a person's value comes only from his/her sexual appeal or behavior to the exclusion of other characteristics. It also becomes a problem when a person is held to a standard that equates physical attractiveness (narrowly defined) with being sexy, and when a person is sexually objectified – that is made into a thing for others' sexual use rather than seen as a person with the capacity for independent action and decision making. The sexualization of the female body becomes a problem to the extent when it is deployed to serve the interests of male and capitalist ideology rather than as a source of pleasure for the female participant herself. The negative aspect of sexualization may occur along a continuum, with sexual evaluation (looking at someone with sexual way) at the less extreme end, and sexual exploitation (trafficking, abuse) at the more extreme end.

Magazine ads normally portray middle-aged women as young women of twenty which can be termed as "youthification." "Youthification" occurs when people of middle age (or plus middle age) are depicted or are inspired to become/look younger than their real age. The magazine ads create a desire in the middle-aged women so that they appear forever sexy and young. The ads under scrutiny attempt to convince them to undergo these processes: tightening, lifting, restoring, remodeling,

reducing, re-contouring, improving, and minimizing. The natural phenomenon of change is supposed to be brought into a halt so that a middle-aged woman appears forever young forever sexy and forever charming. The female body is an object of manipulation by both the beauty industry technology (laser technology) and men. The technology works as a means for two ends: profit (for consumer culture and capitalism) and desire (of male sex). From the side of production, it is guided and controlled by the consumer culture and beauty industry. From the reception side it is controlled by male and heterosexual ideology.

These ads attempt to establish the notion that “you can be beautiful only when you appear just in your twenties or less than that” shortening the duration of being/looking beautiful’. Women are often considered sexy only when they appear young, thus blurring the line between who is and who is not sexually mature.

Overall, magazines and their ads imply that women’s bodies are sexual objects for other’s viewing pleasure. Women were frequently, consistently and increasingly presented in sexualized ways in ads creating an environment in which being female becomes nearly synonymous with being a sexual object. The message from advertisers and the mass media to women is that they should always be sexually available, always have sex in their minds, be willing to be dominated and even sexually aggressed and they should be gazed at as sexual objects. Although there is nothing wrong wanting to look attractive, ads for women’s cosmetics overwhelmingly advertise seduction and sex appeal. Constant monitoring of appearance (a kind of chronic vigilance about whether everything is in a place) with self-objectification leads to increased feelings of shame, anxiety, and self-disgust. If women feel themselves unable to meet cultural standards of beauty, they may feel shame and desire themselves to hide and disappear. Only a limited number of women meet the

dominant cultural standards and the majority of women have to undergo feelings of shame, anxiety and self-disgust. If women are seen exclusively as sexual beings rather than as complicated people with many interests, talents, and identities, this could dramatically limit the opportunities to women. It is argued that exposure to sexualized depictions of women may lead to the global thought that women are seductive and sex objects. The exemplary female prototype in advertising displays youth (no lines and wrinkles), good looks, sexual seductiveness and perfection (no scars, blemishes, or even pores). She is slender and typically tall and long legged. The perfect provocateur is not human; rather she is a form and hollow shell representing a female figure (Cortese 54). If women want to look like the ones in the adverts (perfect woman), they will have to spend a lot of time and money on this never-ending quest. Thus, advertising is oppressive and coercive to women (Gauntlett 80).

When women are featured as 'decorative' in ads (shown standing seductively next to a product to enhance the image of the product) their major purpose is to be looked at. They are presented as appendages to the product rather than as active consumers or users of the products. The ad maker attempts to sell the product through her marked body. The female participant is depicted here not as a buyer/user (agent/actor) of the product but as an embellisher/enhancer (goal/phenomenon) for the transaction in question. The juxtaposition of the female semi-clad body and the product (such as a commode) implies that the capitalist would employ any tactics to endorse the sale of the product. Very often there is not any link between the female participant and the commodity depicted.

The female body is trapped within male ways of looking. The models in the ads either are depicted to look directly out at the spectator or they direct their focus elsewhere but they are keenly aware that they are being watched. They invite the

gaze; they work-out to be watched. The women's bodies are photographed in certain ways to facilitate the male gaze and emphasize female sexuality. The lines of the women's legs, hips, waist, and arms are over-emphasized. Also the clothes of these women are pictured in help facilitate the male gaze. Their bodies are positioned to facilitate good views of these parts. The director/camera person offers the female body to the (male) viewer to gaze at it as it is available at least in the imaginary level.

The integral human body is reduced to its parts. The female body is fragmented to be focalized for erotic purposes (for the (male) viewer). In addition, the female organs (hands) are represented for the purpose of service provider to the so-called masters (women and men). However, the male fragments are depicted symbolizing a bread-earning machine devoid of feelings and individual identity. These organs are dismembered from the body to serve the interests of consumerism and capitalist ideology.

Depiction of a body in a certain way can have wider implications. One person can influence another person's erotic response by presenting oneself in a certain way. A woman can shape, appropriate, manipulate and control man's sexuality by her fashion (the way her body gets revealed) and gait, at least for a heterosexual person, and vice versa. By sexualizing oneself, a person can influence another person's erotic response. This human behavior has been exploited by the ad maker. The magazine ads sexualize the female body which has much influence on the sexual response of the viewer.

The consumerism of magazine advertising attempts to sell the ecstatic reverie (the represented female model is depicted as if she were in the climax of sexual excitement by closing her eyes and tightening her body) experienced by women. No male participant is depicted in a similar fashion (which denies the fact that women are

not assumed to watch the male body and derive pleasure as agent/actor, at least in the heterosexual sense).

The participants involved in the processes of production, distribution and reception of these ads, on the main, are men because it is they who have more control over the access to economic resources and information in comparison to women. Even if men are not depicted in the images, they are everywhere: as the manufacturer, producer, director, camera person, distributor, buyer/consumer, reader/viewer and so on. Women participants have to work within the agenda set by men.

The depiction of the female body in advertising is basically for the purpose of selling sex (the female “marked” body) and for enhancing and embellishing the product. The female body even in the so-called women’s magazines is depicted more like a phenomenon/goal than an agent/actor. The male body is in most part depicted for the purpose of executing the action as an actor/agent rather than as a phenomenon. This type of depiction may have deeper and long-term impact on the interlocutors/viewers: it may be one of the factors which may cause women to view themselves in a negative and stereotyped way; and it may discourage female participants to execute any work as an agent or actor.

By and large, the contemporary society is just depressing and constricting for the average man as it is for the average woman. Both women and men are ruled by commercial values that revolve around who has the most, the best, the biggest, and the fastest. The destination of both roads (women and men) is enslavement to capitalism and glamor (Faludi 599). However, women, on the main, are more on the focus of advertising discourse than men.

Treating “woman” as a well-bounded and stable category may be a misleading process in the analysis of advertising. The so-called feminist solidarity of women and

sisterhood evaporate as soon as one woman seems to derive pleasure at the cost of other's pain. The represented female participants may have conflicting ideologies since they may belong to different social classes. The female participant belonging to the working class may be exploited two times more than the woman of elite class. In addition to gender/sex, the magazine ads work along the variables of social class, ethnicity, age, and physical ability. The depiction of young women with fair skin suggests that these ads address the reality of certain race/ethnicity and excludes the reality of others.

The magazine ads employ psychoanalytic tools in order to split the self into contradictory situations. One of the selves is made better than the other and it is often made to serve the manufacturer's purpose and work against one's own self. The better version of the same person is made salient through color modulation and placement in the page (generally foregrounded) and the "other" version is backgrounded and made less salient through various devices of visual grammar. The strategy is "divide and rule."

As a part of their colonizing function, magazine advertising transcends the political boundaries and infiltrates into other nations. The multi-national based products employ models preferably from the Western society. Even if they happen to be from India and Nepal they have to meet the criteria set by the Western sense of celebrity and stardom. In their ads, the magazines do not often depict the images of men or women who fall outside the norms in terms of their color and the height and texture of their body/face.

The forensic task of critical discourse analysis is to track how various forms of voices are associated with values and assumptions and are incorporated into a particular text and why with what effects.

The study is based on the assumption that the textual/visual analysis of the magazine advertising would contribute to the more responsible and emancipatory role that critical discourse/visual analysis could play by taking social issues like the asymmetrical and stereotypical representations of gender and sexuality through ads which otherwise seem to be normal and natural. It is a way of empowering readers/viewers so that they would not be misled by the tricks of consumerism and sexism. The aim of this study, finally, is to create language awareness, to make readers/viewers able to read between the lines and to see the “unseen,” to surface the underlying and to divulge the hidden while reading/viewing advertising and other similar discourses. This, I believe, would be a small step in this direction. Dealing with and understanding the manipulative use of language is a major need in the contemporary world. Being able to do this effectively is essential to us all.

First, the study would be more revealing and effective, if television advertising with moving images included in the data. The magazine ads are still photographs and many aspects of dynamic images could not be included under this study. In television ads moods are created by music and other aspects of change. Second, under textual analysis all analytical tools could not be applied as the advertising discourses make use of verbal medium in a way that the application of the analytical tools could be made eclectically to the point of their relevance. So a full-fledged application of the textual tools (linguistic and others) could not be made. All these ads have been selected on the basis of their relevancy of the research topic. Taken from diverse areas, the magazine ads are quite idiosyncratic and irregular in terms of their placement, presentation, degree of complexity, magnitude and theme. So a uniform visual analysis could not be made. Third, the data were collected from only four magazines published in Nepal. The data would be more representative and wider if

newspapers (dailies) and other magazines were also taken as a part of the universe for the research. Fourth, the study would have been more comprehensive and recent if more recent trends on relevant theories and analytical tools could be included. Indeed, there are some pitfalls in critical discourse analysis as there must be in any enterprise which touches upon and seeks to intervene in matters of social significance.

Although, potentially, multiple lines could be drawn for further research, prospective researchers could work on the following lines. Representations of race/ethnicity and/or class in the magazine advertising may be one line of further research in the context of Nepal. Further research could be carried out concentrating on race, ethnicity, gender, sex and/or sexuality (or other similar variables like age, class, etc.) in the magazines outside advertising. Similarly, representations of gender and sexuality in advertising on television, newspaper and other modes of communication could be another line for further research. The researchers can work with employing the analytical tools exclusively from visual grammar and/or other features of visibility. Researches could be carried out working on the manipulation of electronic technology in the representation of gender and sexuality in television and magazine, and so on.

However, this work has revealed how critical discourse analysis and other linguistic and sociological tools can decipher the cunningly planted messages in ads and help the reader/viewer/consumer be on guard. It has also exhibited how gender and sexuality, race and color, and physical features of the body, rather the body as a language is or can be used to manipulate and be manipulated.

Appendix I**I. Himal 16-30 Dec. 2007**

1. AFN Nepal Chautari
2. Alliance International Inc. Educations
3. Canon Digital Camera
4. Classic Furnishing
5. Crocodile Luggage
6. Dabur Chyawanprash
7. Dabur Honey
8. Dabur Honitus
9. Discover Bike Bajaj
10. Dragon Air
11. Everest Bank Limited
12. Fair and Lovely
13. Fair and Lovely Menz Active
14. Himal Khabar
15. Himal TMT
16. Hunk Hero Honda Muscle Matters
17. Kyocera Printers Mercantile Traders
18. Makalu Yatayat
19. Mally Automobile
20. Mero Mobile
21. Nepal Tourism Board
22. Osho Travel
23. Qatar Airways

24. Real Drink
25. Rio Drink
26. Royal Stag Whisky
27. Sunsilk Surya Tobacco
28. Thai Air
29. THT Live
30. UFO Clothing
31. Ujyalo Network
32. Universal Tours
33. Zenith Travel Services

II. Himal 14-28 April 2007

1. Baby Days Cream Oil
2. Bajaj Scooter
3. Birgunj Finance
4. CAS Computer Trading House
5. Changan Automobile
6. Chhauni Housing
7. Classic Furnishing
8. Clinic Plus female models
9. Close up Tooth Paste
10. Coffee Khao Shong
11. Create Bath
12. Dabur Amla
13. Dabur Glucose
14. Dabur Honey

15. Dabur Red
16. Dear Hill shoes
17. Dharahara Dental Care
18. DHL Express
19. Euro Gears Motors
20. Everest Bank
21. Everest Insurance
22. Express Mail
23. Fair and Lovely Cream
24. Gorkha Bank
25. Himal TMT
26. Himalayan Bank
27. Holidays Tour
28. IME Money Express
29. Intel Institute Education
30. Kantipur Mall
31. Kia Motors
32. Kurmure Century
33. Lifebuoy Soap
34. Liril
35. Maharjan Metal
36. McDowell No.1
37. Mero Mobile
38. Music.com
39. Nabil Bank

40. Nawakantipur Cooperative
41. Nd's Ice Cream
42. Nemlink Motors
43. Nepa Marble
44. Nepal Telecom
45. Nilah Water Treatment
46. Orbit Education
47. Padma Shree Mazda Motors
48. Photocopier
49. Proton Institute Education
50. Radio Sagarmatha
51. Ratna Pustak Bhandar
52. Real Drink
53. Ridhi Sidhi Jewelers
54. Royal Stag
55. Sagarmatha Insurance
56. Salimar Cement
57. Salt Trading
58. SCT Card
59. SKG Television
60. Solve Nepal
61. Sony LCD
62. Standard Savings
63. The Modular Kitchen
64. THT Live

65. Tissot
66. Tuborg Beer
67. Vatika Shampoo
68. Vatika Soap
69. Wai Wai Quick Noodles

III. the boss: 15 Dec. 2007 – 14 Jan. 2008

1. Ace and Tractor Emulsion Asian paints
2. Akarshan Interior
3. Bajra and Bajracharya Enterprises (electronics)
4. Beltronix
5. Bira Furniture
6. Black Label Diageo
7. Champion College
8. Canon Digital Primax
9. Elegance Furniture
10. Etihad Airways
11. Everest Bank Limited
12. Fair and Lovely Menz Active
13. Gates Computer P. Ltd
14. Global College of Management
15. Grand Hotel
16. Gyan Basmati Rice
17. Shangri-la Hotel (tourism)
18. Hero-Plus 3D Slimming
19. Himalaya Spring Water

20. Hindware
21. Hotel Barahi
22. University Study Centre
23. Invenio Wines
24. I.O. Tourism
25. ITNTI
26. Jagadamba Press
27. John Player Fashion Collection
28. KFA banking career
29. Khukuri Rum
30. Kitchen Concepts
31. Korean Air
32. Le-meridian Hotel
33. Manakamana Darshan
34. Marlboro Cigarettes
35. Mero Mobile Spice Nepal
36. Omega Watch
37. Panchakanya Group
38. Perspectives APCA
39. Philips
40. PP-R Pipes
41. Raddison Hotel
42. Rado Watch
43. Rolex Watch
44. Rum Doodle

45. Scorpio Vehicle
46. Sea Gram Royal Stag Wine
47. Signature Whisky
48. Qatar Airways
49. Space Time Network
50. Spectrum Merchandise
51. Spey Livet Himalayan Distilleries
52. Tara Oriental
53. Technical Fabricator
54. Thai Airways
55. Village Resort Dwarika's
56. The North Face
57. Time Plus (Mobile sets)
58. VOW Spice Offer
59. VOW Top Ten
60. Webster University
61. Wizoom Regular (internet)
62. WLC College
63. Yeti Air

IV. the boss 15 June- 14 July 2008

1. Apex Ultima Asian Paints
2. Fabricator Sky Light
3. Laptop Computer ATC Exim
4. Bangkok Hospital
5. Computer and Electronics Beltronix

6. Wingle Pick-up Bira Motors
7. Canon Camera Primax
8. Dwarika's Hotel
9. Cargo Movers Flash Freight
10. Global College
11. Gold Label Whisky
12. Gyan Basmati Rice
13. Hotel Yak & Yeti
14. ITNTI Web Server
15. Jagadamba Press (Printing)
16. Khukuri Spice Rum
17. Lake View Resort
18. Manakamana Darshan (Tourism)
19. Mark Davidson Wine
20. Marlboro Seti Cigarettes
21. McDowell Signature Whisky
22. Meal Express (Meal Supply)
23. Mero Mobile Spice Nepal
24. Mirabel Hotel
25. MOTIF Abroad Studies
26. National Institute (Medical Science)
27. NIMBUS Merial Animal Health
28. Omega Watch
29. Panchakanya Group (Construction Material)
30. Perspectives THT APCA

31. Pokhara Homes
32. Rado Watch
33. Rhino Resort
34. Rum Doodle
35. Samsung Mobile
36. Samsung Neoteric Monitor
37. Seagram Royal Stag Whisky
38. Shangri-la Hotel
39. Sleek Kitchen Concept
40. Space Time Network
41. Standard Chartered Bank
42. Surya Lights (Cigarettes)
43. Tara Oriental (Knit Ware)
44. the boss (Magazine)
45. Titoni Watch
46. VOW
47. Webster University (Bajra Educational Consultancy)
48. World Link Internet
49. Yeti Air

V. Nari 14 May - 14 June 2008

1. Asian Academy Hair Dressing and Beauty
2. Asta Berry Ayurvedic Beauty Care
3. Beauty Club
4. Best's Montessori Children's House
5. Better Homes Kitchen

6. Clear Shampoo
7. Dabur Gulabari Jal
8. Dabur Red Tooth Paste
9. Dove Beauty Bar
10. Dove Hair Care Conditioners
11. Family Health Cooking Oil
12. Glint Sun Block
13. Kaavya Fashion
14. Karuna Interior
15. Kinetic Scooter
16. Kitchen Concepts
17. Lakhotia Institute of Art and Design (fashion)
18. Lakme Sun Expert
19. LG CG Home Gadgets
20. Lux Peach and Cream Bar
21. Montessori Kinder World and Training
22. Oopss Fashion Collection
23. PAC Asia Study Abroad
24. Sangini Family Planning Injection
25. Shan Beauty Home
26. Shree Ridhi Sidhi Jewlers
27. The Creation Fashion Design
28. Touch Beauty
29. Wheel Washing Powder

VI. Nari 15 June - 15 July 2008

1. Anna Lifan Bikes
2. Asian Academy
3. Asta Berry Face Wash
4. Asta Berry Sun Block
5. Beauty Academy (Makeup and Hair)
6. Better Homes (Kitchen Wares)
7. Dabur Amla
8. Dabur Gulabari (beauty)
9. Dabur Pudim Hara
10. Dove Beauty Bar
11. Fair and Lovely Ayurvedic
12. Family Health Cooking Oil
13. Himalyan Open School for SLC Fail
14. IEC School of Fashion and Art
15. Karuna Interior
16. Khusbu Fashion Collectios
17. Kinetic Scooty
18. Lakhotia Institute of Art and Design
19. Lakme Lashious
20. Lux Peach and Cream
21. Montessori Kinderworld
22. Nepal Montessori Training
23. Nepal Share Market
24. Real Mango Drink
25. Sangini

26. Sunsilk
27. Touch Beauty Clinic
28. Wheel Washing Powder

VII. VO W Nov. 2005

1. Arrow Fashion
2. Berina Hair Cream
3. Buffet Lunch Soaltee Crowne Plaza
4. Chinese Slimming & Beauty Saloon
5. Citizen Eco-Drive Watch
6. Citrus Lime Fresh
7. Close Up Toothpaste
8. Culinary Hotel Himalaya
9. Dhara Mustard Oil
10. Digital Color Lab
11. Digatek.com Laptops and Mobiles
12. Ebisu Jewelers
13. Elegance Beauty Parlor
14. Fair and Lovely
15. Fashion Fiesta
16. Femilines
17. Giordano
18. Gourmet Shangri-la
19. Gyan Basmati Rice
20. Hiral Jewelry
21. I See It First

22. Jagadamba Press Printing
23. John Player
24. L'Oreal Beauty Product
25. La Décor Furnishing
26. Ladyrhythm.com (exclusive vibe)
27. Mont Blanc Pen
28. Namuna College of Fashion
29. Park Village Body Massage
30. Partynepal.com
31. Photo Concern
32. Pravashree Fashion Collection
33. Rapunzel hair and Beauty
34. Ray-Ban Specks
35. Rum Doodle
36. Saleways Department Store
37. Savvy Hair and Beauty
38. Seiko Watch
39. The Art of Gambling Casino
40. Thisiskathmandu.com Web Hosting
41. Veena's Beauty Parlor
42. Versace Specks
43. Wedding Bells Hotel Himalaya

VIII. VOW June 2008

1. Arko Shop fashion
2. Bira Motors

3. Black and Decker Home
4. bossini Clothing
5. Brihaspati A level
6. Canon Digital Camera
7. Clear Shampoo
8. Crocodile Luggage
9. Dhukuti Interior Crafts
10. Diamonds Shankar Groups
11. Dove Beauty Bar
12. Dove Shampoo
13. Dream Kitchen
14. Glamour and Style Photobank Studio
15. Global Bank
16. Gyan Basmati Rice
17. Horizon Condominiums
18. ITNTI Net Solutions
19. Jagadamba Press
20. Julie's Cakes
21. Karaoke Restaurant
22. Khukuri Rum
23. Kitchen Concepts
24. Lakme Lips
25. Lux Peach and Cream
26. Mero Mobile
27. Misliore Beauty Parlour

28. Montessori Training World
29. Nepal Montessori Training
30. Omega Watch
31. Oranjeboom Beer
32. Philips LCD
33. Pokhara Homes
34. Purple Home Pre School
35. Raffles Design Institute
36. Rum Doodle
37. Samsung Refrigerators
38. Savvy fashion Collection
39. Siam Institute of Hair and Beauty
40. Smirnoff Vodka
41. Tara Oriental
42. The Magic of Gaming Casino
43. THT Live
44. Tissot Watch
45. Titoni Watch
46. White Mischief Vodka
47. World Link Net
48. Yamaha Scooty
49. Yeti Air (kids break)
50. Zara Clothing

Appendix II

Plate I

*Gift yourself
on this festival season with*

BELI Manicure Set



on every purchase of ladies **SEIKO** watch

&

OHIO Ceramic Roller Pen



on every purchase of gents **SEIKO** watch

Buy 1! Offer valid till stock lasts.

Authorized Showrooms:



NEW DELHI, New Road First Bldg, Mall Market, Nepal Tel: 4222176, 4232624

Also Available at:

KALIMANDU • Silar Centre, Klichapakher - Ph: 4222538 • Blue Bird Department Store Ph: 2013166 • Namaste Supermarket - Ph: 5525017 • Watch Gallery, Shop No. 102, 1st Floor, Bidal Bazar - Ph: 4221898 • Koshmandap Bazar - Ph: 4240216

PORHARA • Koshal Department Store Ph: 4101, Gokul House - Ph: 520088

SEIKO

Advertisement 2005

Fig.14. Seiko Time World. Advertisement VOW Dec. 2005: 29.

Plate II



SLEEK

To know the new woman, see her kitchen.
 Her kitchen is an extension of her personality.
 Beautiful yet functional.
 Westernized yet traditional.
 The hues, the contours, the detailing,
 the lighting all need to suit her personality.
 Sleek reads her mind.
 And understands her wishes, needs, moods.
 It's almost as if sleek is what she is.

Finally a kitchen that almost reads your mind.

Sleek
 KITCHENS

KITCHEN CONCEPTS PVT. LTD.
 The Modular Kitchen Supermarket in Bengaluru
 Teku Road, Kaderahalli (West to Bengaluru City)
 Phone: 4221888, 4222907, E-mail: sleekkitchens@vsnl.com


Fig.15. Sleek Kitchen Concepts. Advertisement. VOW June 2008: 35.

Plate III

The Human Touch

As Nepal's most-modern printing facility,
Jagadamba Press
is known for its state-of-the-art equipment.
But we never forget the human touch.

50
YEARS


JAGADAMBA PRESS

(01) 5543017 | fax: (01) 5547027 | jsp@jagadamba.com.np | www.jagadamba.com

Fig.16. The Human Touch Jagadamba Press. Advertisement. the boss 15 Dec. 2007 –
14 Jan. 2008: 112.

Plate IV



Fig.17. Masala Beads. Advertisement VOW Dec. 2005: 19.

Plate V

Panchakanya
TMT
STEEL BAR
FR-500

**Stronger
than the
Strongest**

New Standards in Construction

Panchakanya Steel

ISO 9001 ISO 14001

steel@panchakanya.com.np

Readymix Concrete
panmix@panchakanya.com.np

PVC PIPES & FITTINGS

PPR-PIPES & FITTINGS
For Hot & Cold Water

pkplast@panchakanya.com.np

ISO 9001 ISO 14001

Panchakanya
GROUP

Krishna Galli, Lalitpur, P.O.Box : 2743, Kathmandu, Nepal. Tel : +977-1-5526551, Fax : +977-1-5526529
www.panchakanya.com.np

Fig.18. Panchakanya. Advertisement. Himal 14-28 April 2007: 25

Plate VI

HERO HONDA
Leading the way

Hunk
150 cc

BECAUSE MUSCLES MATTER

FUEL TANK
Broad, muscular fuel tank with heavy shoulders.

HEADLIGHT & VISOR
Gleaming headlight and aggressively styled visor.

INSTRUMENT CONSOLE
A fiery red chrome crystal speedometer sits at the heart of the (base) p.d. console with a slatted aluminum handle bar holder cover.

SADDLE
A contoured sporty saddle with a stepped pillion seat.

REAR COWLS
Muscular rear cowls.

WHEEL & BRAKE
5 spoke stack alloy wheel with 340 mm front disc brakes.

INDICATORS
Bright clear lens indicators.

SILENCER
A daring, isolated muffler.

Conditions Apply

6 Years in a row
WORLD NO. 1
TYRE-VALVELESS COMPANY

Exchange facility & Finance at down-to-earth interest rate of 9%* available at all our Kathmandu showrooms.

SYAKAR COMPANY LTD.
Jyoti Bhawan, Kantipath, Kathmandu
Tel: 4226132, 4240801, Fax: 4256833
Finance: 4261770
Website: www.syakar.com

*Kathmandu: 4226132 • Teku: 4361227 • Balkhu: 4361786 • Panchasthal: 4435155 • Bhatbhatuli: 4497161 • Kuopandi: 5526943 • Kumbhari: 5540040 • New Bahadurpur: 4704886
• Chovarhi: 4482095 • Banepa: 063881 • Bhaktapur: 6811548 • Shreepur, Birgunj: 529667 • Power House Chowk, Birgunj: 531317 • Hetauda: 520481 • Birnagar: 526188
• Dharan: 525168 • Damaikot: 581463 • Lahan: 560956 • Biranoda: 691358 • Ramchand Chowk, Jarokpur: 523644 • Makaspur: 526971 • Dharan Road, Birnagar: 524393
• Manmad, Hetauda: 525250 • Butwal: 547156 • Bharatnagar: 524290 • Bhairabi: 528887 • Pokhara: 521022 • Dang: 562392 • Butwal, BP Chowk: 555500 • Chitwan: 523484
• Tamodimang, Pokhara: 537333 • Devkora Chowk, Bharatnagar: 523930 • Nepalgunj: 520431 • Narayanghat: 532567 • Mahendranagar: 525451

१-१५ पुस २०६४ • हिमाल खबरपत्रिका ७५

Fig. 19 Hero Honda Hunk. Advertisement. Himal 16-30 Dec. 2007

Plate VII

KINETIC

PRESENTING THE KINETIC NOVA 135 IN 5 NEW COLOURS

SITASHMA CHAND
MISS NEPAL 2007

OLD GOLD

LIVELY GREEN

PROUD BLUE

MAGNETIC MAROON

SMART GREY

POWERFUL 135cc • MILFACE EXPERT TECHNOLOGY • LARGEST UNDER SEAT STORAGE • BUNG STYLE • AIR-COOLED TECHNOLOGY

SHERMA INT'L TRADING CONCERN
Faci. Bujing, Rasthali Post
T: 4471113, 44967445, 4451895, 4189-3334, F: 4475413

Tel: 4251202

B: kaptan-116/1009, Dityung-502516, Birnagar-522901, Bakuval-547016994708803, B: rano-532944
Daxa-574101607, Daka-5622054, Jankipar-527707, Lalun-560506, Hamaung-528056, P: kawa-52719133334

KINETIC NOVA 135
ENJOY NEPAL

Fig.20. Kinetic Nova. Advertisement. Nari 14 May - 14 June 2008 (Jeth 2065 BS): 3

Plate VIII

The advertisement features a close-up of a man's face, with another man's face partially visible behind him. In the background, a person is riding a motorcycle on a dirt road. The product box for Fair & Lovely Menz Active is shown in the bottom right corner. The box is white with a red band at the bottom and features the brand name 'Fair & Lovely' in a cursive font and 'MENZ ACTIVE' in bold capital letters. The box also displays three small portraits of men's faces and the text 'World's No. 1'.

Fair & Lovely
MENZ ACTIVE

सन्धो र कडा त्वचाका लागि जोरोपनाको ३ उपचार
ACTIVE SUN CONTROL

अरु क्रिम मग्दा १००%* बढी सन्धिकन
 पिपपिप रहित फर्मुला अत्यधिक सुसापनाका लागि
ACTIVE SMOOTH FINISH

सिलिकन कण्डीफलर त्वचाको सौम्यताका लागि
ACTIVE FAIRNESS SYSTEM

Manox™, जसमा रहेको मिटागिन B3 ले
 त्वचाको मित्रैदेसि जोरोपना ल्याउँछ

बदल्नस आफ्नो कथा

Fig.21.Fair & Lovely Menz Active. Advertisement. *the boss* 15 Dec. 2007- 14 Jan.

Plate IX



Fig.22. Marlboro. Advertisement. the boss 15 Dec. 2007- 14 Jan. 2008: 77


Plate X




Fig.23. Signature, McDowell. Advertisement. the boss. 15 June – 14 July 2008: 19.

Plate XI


Relax your Soul, Mind & Body






Park Village

Hotel Resort & Spa



Park Spa Package
Rs. 5000 single,
Rs. 8000 double



20% discount
for VOW magazine member
in individual treatments

Package includes

1 Night 2 Days accommodation in Suite room with all meals
including welcome drink, fruit basket & bottle of wine
Swimming, Steam, Sauna, Gym, Hair cut, Shampoo, Blow Dry, Spa Facial /
Ayurvedic body massage / Scrub / Wrap & Reflexology / Manicure / Pedicure

For reservation: Bhuwan Phaiju, Ph: 4375280, Mobile: 9841269366

Overnight yoga and spa retreat on 19 - 20 November 2005.
For details please contact the reception: 4373935

Fig.24. Park Village Hotel Resort and Spa. Advertisement. VOW Dec. 2005: 77.

Plate XII

TOUCHBeauty
LASER CLINIC

BEAUTY CARE PERSONAL CARE HEALTH CARE HOUSEHOLD APPLIANCE GIFTS PREMIUMS BEAUTY CARE EXPERT

GUARANTEED !!!

FACE RECONTOURING FOREHEAD WRINKLE IMPROVEMENT
 UNDER EYE POUCH
 MINIMIZE SMILE LINES

NECK WRINKLE REDUCTION

SHOULDER & BACK REMODELING BREAST TIGHTENING / LIFT

Exclusive **LASER** THERAPY
First Time in Nepal

PREGNANCY LINES RESTORATION

BUTTOCKS LIFTING (CELLULITE) BACK OF HAND CARE

OTHER TREATMENT FACILITIES

- ♦ PERMANENT HAIR REMOVAL ♦ TATTOO REMOVAL
- ♦ BIRTH MARK / SCARS REMOVAL ♦ AND MANY MORE...

Your Beauty Our Care

Tel/Fax: 977-1-4469302, 4469305, Direct: 016912571
 Customer Service: 9841549320, E-mail: shakambari@wlink.com.np
 Old Baneshwor, Kathmandu, Nepal

Fig.25. Touch Beauty. Advertisement. Nari 14 May - 14 June 2008 (Jeth 2065 BS):

Plate XIII



Fig. 26. Lakme Lashious. Advertisement. Nari 15 June - 15 July 2008 (Ashar 2065

BS): 2.

Plate XIV

Fig. 27. Femilines. Advertisement. VOW Dec. 2005: 19.

Plate XV



Fig.28. Omega Regency Watch. Advertisement. VOW June 2008: 3.

Plate XVI

Tara Oriental
C a s h m e r e & S i l k
KNITWEAR :: ACCESSORIES :: HOME

PO Box. 8975 EPC 4060
Lalimpat (opposite Mahaguthi)
Kathmandu, Nepal

Tel. +977 1 4436 315
cell. +98510 85479
Fax. +977 1 4439 678
taraoriental@gmail.com
www.taraoriental.com

to visit the online: www.readtheboss.com 15 Jun - 14 Jul 2008 the boss 47

The advertisement features a woman with long, wavy hair lying down, her head resting on her hand. She is wearing a light-colored, possibly knitted, garment. In the foreground, there is a cup of tea with a decorative pattern on the lid. The background is a warm, textured orange-brown color, suggesting a soft, knitted fabric. The overall aesthetic is cozy and elegant.

Fig. 29. Tara Oriental Cashmere and Silk. Advertisement. VOW June 2008: 63.

Plate XVII


Tara Oriental
 Cashmere & Silk

For: cashmere and cashmere blended products:
 ASSESSORIES KNITWEAR HOME
 Lajimpat (Opposite Mahaguthi Shop)
 P.O.Box:4975 E.P.C. 4060
 Phone:+977 1 4436314
 Fax:+977 1 4439670
 Email:taraps@twlink.com.np
 Website:www.taraoriental.com

the boss, 15 Dec 2007 - 14 Jan 2008

Fig. 30. Tara Oriental, Cashmere and Silk. Advertisement. the boss 15 Dec. 2007 – 14

Jan.

2008: 88.

Plate XVIII

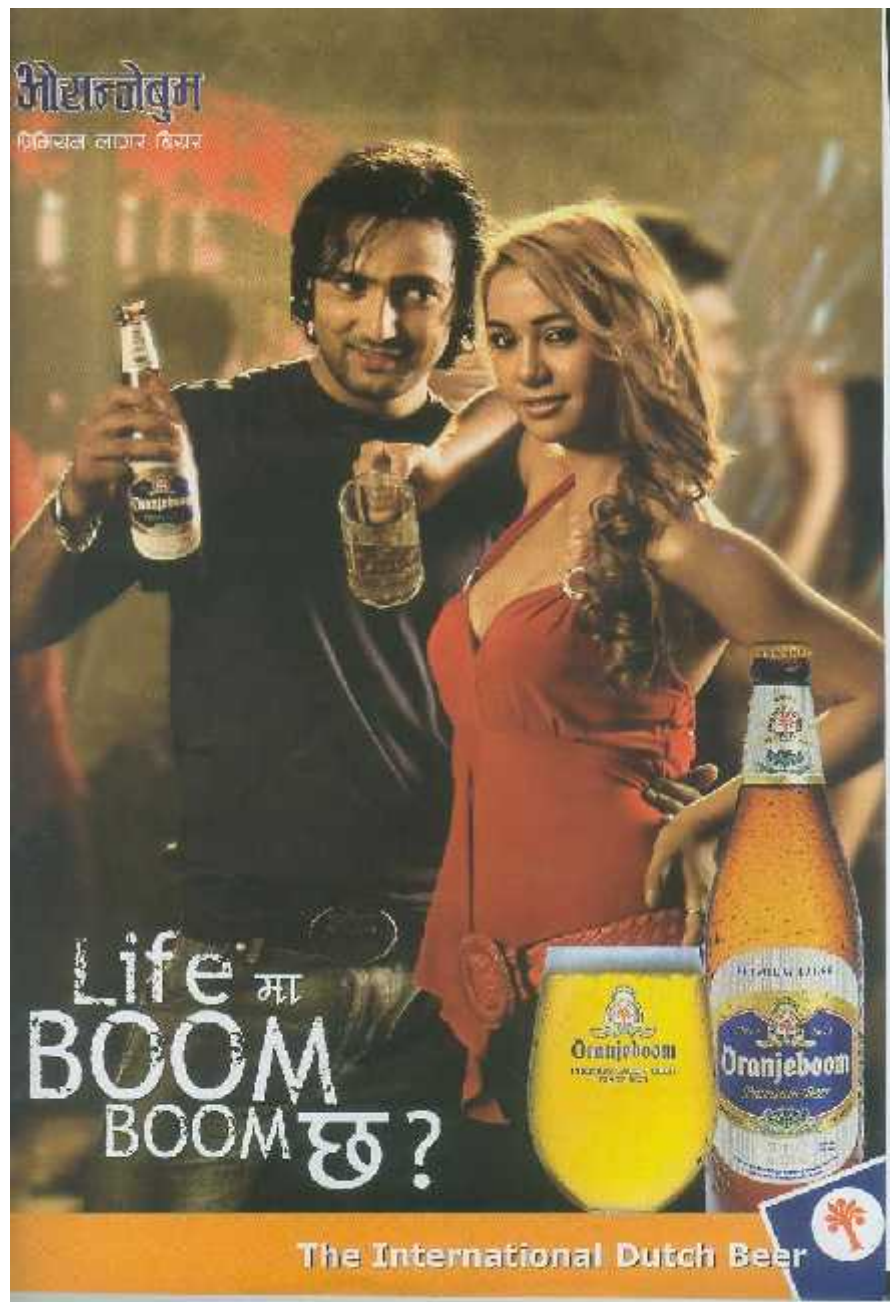


Fig. 31. Oranjeboom Lager Beer. Advertisement. VOW June 2008: 57.

Plate XIX



The world is
obsessed
with Italian creations.
...so are we.

HINDWARE Italian Collection

A unique collection of Italian designs and shapes, exclusively imported and marketed by Hindustan Sanitaryware, with the back-up of nation wide after sales service.

Hindware
SIMPLY OBSESSIVE

The best in design-wear, leather, jewellery and accessories come from Italy, the fashion capital of the world.

HINDUSTAN SANITARYWARE & INDUSTRIES LIMITED Kathmandu • Asoan Sanitary & Tiles (P) Ltd 4213498, 919811405 • Bapu & Bapu Enterprises 8534851, 4781105, 4351600 • Bathware Sankar 4303130, 4355029, 4200970 • Banta Hardware 4693263, 8834444, 2051815 • Dugal Iron & Steel Trading Co Pvt Ltd 4218582, 4328817 • Ganapati Trading Concern 4483881, 4462191 • Central Trading 4491863, 3104030 • Ramesh Sanitary Ware 4350714, 4464213, 5544661 • Sai Enterprises 3030864, 3050987 • Vidhya International 4253649, 4243991 • National Trading Concern 4475667 • **Bhairawa** - R Sanitary & Machinery House 523910 • **Biratnagar** - Annapurna Hardware & Marble 5302259 • **Birgunj** - Apurva Sanitary 5261225, Jangopal Sanitary & Hardware 524547, Khemraja & Sureshwar Biohays 521430 • **Biratnagar** - Prakash Trading 540001 • **Butwal** - ABC Sanitary & Marble 540434, Paschimanchal Nepal Sanitary 521718 • **Hetauda** - Bhuvan Iron Stores 521400 • **Jankapur** - B.K. Trading Concern 520516 • **Narayanganj** - Nepal Sanitary 528415 • **Pokhara** - Dugal Iron & Steel Trading Co. 530989, Kalyan Sanitary & Tiles 520379

NEPAL Representative: Tarun Gorwami-(0977) 9851025251

Website: www.hindwarebathrooms.com, www.hindware.com

BATH FITTINGS AND COMPLETE BATH SOLUTIONS

*The accessories shown above are not a part of the standard product supplied by the company.

AWOOLUS/02

Fig. 32. Hindware. Advertisement. the boss 15 Dec. 2007 – 14 Jan. 2008: 7.

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