

**A Dissertation
On**

STUDY OF PORTRAYAL OF WOMEN IN TELEVISION ADVERTISING

**Submitted in partial fulfillment of the requirement of
BA Journalism & Mass Communication program of
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Certificate

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to
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*This is to certify that the dissertation titled “**Study of portrayal of women in Television Advertising**” has been submitted in partial fulfillment for the requirement of the Degree of **Bachelor of Arts in Journalism and Mass Communication** program of Navrachana University.*

CERTIFICATE

This is to certify that the dissertation titled,
“Study of portrayal of women in Television Advertising”
prepared and submitted by
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DECLARATION

I hereby declare that the dissertation titled “**Study of portrayal of women in Television Advertising**” is an original work prepared and written by me, under the guidance of Dr Vandana talegaonkar Assistant Professor, Journalism and Mass Communication program, Navrachana University in partial fulfilment of the requirements for the degree of Bachelor of Arts in Journalism and Mass Communication.

This thesis or any other part of it has not been submitted to any other University for the award of other degree or diploma.

Date: 01- 05. 2021

Place: Vadodara



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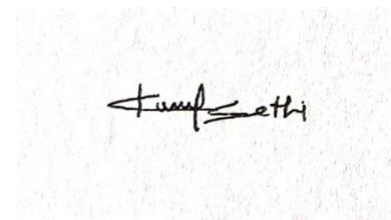
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I am thankful to my parents, friends.

A handwritten signature in black ink, appearing to read 'Kunal Sethi', is centered on a light-colored, textured rectangular background.

KUNAL SETHI

I whole heartedly dedicate this work

To

My friends, family and my guide.

ABSTRACT

Study of portrayal of women in Television Advertising

The proposal entitled- Study of the portrayal of women in Television Advertising aims to explore the change of projection of women in television commercials. After so many years, there have been drastic changes that have occurred in the portrayal of women. Women today are no longer restricted to the kitchens and their aspiration to think big has also made society change their thinking, breaking all the stereotypes.

The study will show how the advertisements portrayed women a few years back and now. The study will also analyze the consumer's perception of the portrayal of women. A sample of 100 respondents is taken. The findings indicated that there has been a change in the depiction of women in advertisements. The review of the literature indicates the portrayal of women in advertisements, the change in the portrayal, and its impact on society.

Keywords: Advertisement, Portrayal of women, Stereotype, Change.

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CHAPTER 1

INTRODUCTION

1.1 Introduction

This chapter gives an overview of the study. The study is about examination of the portrayal of women in television advertising. Later on, the aim, purpose, and objectives of the thesis are presented along with the research question of the study. In the end an outline of the entire thesis is presented.

1.2 Background

The representation of women in media has always remained a matter of discussion. With the coming of Television, this has gained prominence. With the coming of colour television and its technology, the portrayal of women turned out to be more and significant. Women's physical attraction has been used as a whole or in parts to market the product like cooking oils, where mostly slim women are shown. One of the aftermaths of such ads is that they are giving women unrealistic notions of what they should be. The real question lies that is the woman is the primary target audience or the product herself which is to be sold. The portrayal of women has always been an issue of debate, mainly in the media and the feminists raising questions over it.

Clay, L. (2017) stated that over the course of history of TV advertising, women have been portrayed in a very stereotypical manner.

Clay, L. (2017) states that over the course of the history of TV advertising, women have been defined in very narrow roles. The United Nations research report (1975) on advertising and

the portrayal of women indicates that advertisers are responsible for showing women in a derogatory light and showing inferiority to men. Still today the women are often considered as sugar (depicted as mother) and spice (in a seductive role). The main reason for selecting women in the advertisement is for attracting customers and to gain attention. The women in the advertisement are shown as weak, financially dependent, nurturers, homemakers, ornamental, dominated by men. The way the women are portrayed in the advertisement is somehow showing the role of society in portraying them. According to Murray, Rubinstein, and Comstock (2007), television commercials are the main consumer socializing agents. The large audience of the nation spends time watching television and the advertisement has an impact on their perspective towards the women. Patowary,H.(2014) states ,it is very important to give them a proper environment where the women can raise voice against the inequalities and the gender -gap they are experiencing in the male-dominated societies. The women's liberation movement over the years has also played an important role in uplifting the status of women in society.

Over the years, there has been a significant shift in the roles of women in the society. Thus, change in the perception of women's role in society does get reflected in different aspects of society. The field of advertisement also shows the change in the role of women. Now the advertisement shows the women in a much better position.

1.2.1 Advertising

Kotler,P.(2011) defined advertising as "Any paid form of non-personal presentation and promotion of goods, services or ideas by an identified sponsor ." The advertisement today not just merely sells products, but also the image of the person's ideals, and the way of life.

Advertisement plays a key role in brainwashing the customer's mind and influencing their choices. Advertisement can be called an announcement to the public of the product or service. McLuhan, (1951) who has said that advertisement reflects our "collective daydreams" also has commented that "ours is the first age in which many thousands of the best-trained minds have made it a full-time business to get inside the collective public mind to get inside in order to manipulate, exploit and control". Thus, advertisement is a persuasive form of selling goods.

Cooking oils constitute a very important sector of food expenditure in Indian households. The awareness towards selection of oils ,role of changing women , consumer's perception towards it has been changed due to the education and development in the country .Advertising is the most influential and ideological institution of socialization in the modern era (Kilbourne ,1999). An analysis of projection women in advertisements is therefore important .In some cases it maybe so that women are presented as passive, exploitative, complex, decorative, submissive, helpless and likely to be manipulated. On the other hand men are portrayed as powerful, anonymous, authoritative and dominant.(Brown ,1998).In some other cases women may be projected in a positive role and impact.

1.2.2 Projection of women in TV Advertising

The television commercials over the years want to make the advertisements - Out with the old, in with the new. As the society develops the tastes, choices and the belief system of the society changes. The advertisers have correctly understood how to use women for their benefit

and in the process of buying decisions. The advertisement released in the society has a social and moral responsibility.

The status and image of women in Indian history have also seen many phases. In the Vedic period, the women had a powerful position and enjoyed freedom, and possessed equal rights in comparison to men. After the Vedic Period, the status of women went down. The position of women deteriorated in society as well as in the family. There was the negligence of education, marriage at a young age, and had to practice cruel rituals. They were considered as a commodity. The practice of Sati, dowry and the widow were social stigma that became a hindrance. In the medieval Indian period, Muslims had a dominant class in society. At that time women were dependent upon men in all aspects. The women were socially, politically, and economically inactive and engaged in household work. In the British era, there was a significant change as women gathered the rights of universal franchise. In the 19th century, there was worldwide demand for the equality of women in society because of globalization, westernization, and reformist policy. According to Arundhati Roy (2002)," as Indian citizens, we subsist on a regular diet of caste massacres and nuclear test, mosque breaking and fashion show, church burnings and expanding cell phone networks, bonded labour and digital revolution, female infanticide, and the Nasdaq crash, husbands who continue to burn the wives for dowry and our delectable pile of Miss World"(cited in Schaffter, 2006, pp.47-48). Though Indians are becoming modernized and embracing the western values, they still have to believe in some of their traditions (Overgaard, 2010).

Hence, the advertising world projects the changing scene of women characterized by the socio-contextually, typicality, and the historicity of their image in the society. Lundstrom and Sciglimpaglia (1970) have found that women were mostly shown physically beautiful and subordinate to men, in advertising. They were often portrayed in home settings and for household products (Dominick & Raunch, 1972). Though traditional concepts of gender roles have changed in society ,still the belief system in old traditions is prevalent.(Hofstede 1980; Triandis 1998). Munshi(1998) stated that in India women have become independent and strong ,yet they choose to remain traditional. Earlier the entire life of women revolved around keeping her husband and children happy, which is no more the only priority. They are still portrayed as if they have been created only to man's comfort. (Schaeffer, 2006). Sexism and gender stereotypes are still prevalent in the advertising industry. They are still portrayed as if they have been created only to man's comfort. (Schaeffer, 2006).

In the advertisements of fast- moving consumer goods (FMCG) the projection of women is often limited to family roles only - like mother ,wife ,daughter ,daughter in law ,and other relationships often taking care of the health and happiness of the family members (Manushi ,2000). There is no default in showing the women doing domestic work, but the advertisement portrays them in such a way that they are destined to do the household work. They are either in the kitchen or doing laundry. The financial decisions and other important decisions taken lies on the men while the decision to buy soaps, oils, detergents, etc. are made by women.

Courtney and Lockeretz (1971) have found out that only 9% of women are portrayed in working roles, compared to 45% for men. They also stated that -

1. In advertisements they always show a woman's place is at home only.

2. They are never shown taking important decisions.
3. The women are always dependent on men.
4. The men often regard women as a sex object

Wagner and Banos (1973) did the follow up of this study and found out that the percentage of women in working roles have risen to 21%.

Change in Projection of women in Advertising

Recently, The Advertising Standards Council has shifted its focus on the gender stereotype which is always prevalent in the advertisement. The main reason to change its guidelines is that it can connect more deeply to its audiences. Their main aim is to show the empowered women and guide the advertisers to bring in the change. Subhash Kamath said, "What was acceptable in terms of gender portrayal ten years ago might not hold true today."(2021).The little portrayal of women had changed over the years. There are now new representations of the women. Anxieties have now shifted from performing households to appearing outside.(Desai ,2007).

In a report by Think with Google, the researchers have stated that people saw the greatest presence of female characters in retail advertisements, up to 58% and the female characters in consumer packaged goods advertisement 55% of the time. (Geena Davis, 2019). Rachel Gee (2017) has examined that the percentage of women in ads in 2006 was 33.9% and that has risen to 36.9% in 2016. Thus the number of women in advertisements hasn't increased that much.

But due to the rapid economic development, liberalization and the education, the advertisements now portray the women as a doctor, business woman and working woman in office. Though the portrayal of women in advertising has changed, the primary responsibility to choose the household products is done by women. (Trivedi, 2014). Today's women have different perceptions and they have the courage to keep that perception in front of the world. The advertising industry is the part of capitalism, which is mostly run by the marketers and consumers. The change in gender roles is trending and giving the advertisers a great profit. Beautiful models are mostly selected by the advertisers to provide the brand good recall. Most of the advertisements show thin, slim and fair models to attract the viewers. These models somehow become the Benchmark for the society.

Some introductory lines are necessary to link the transition to the picture and what do you want to say through these pictures.



Fig: 1 Airtel Campaign



Fig: 2 Comfort After Wash



Fig: 2 Glows and Lovely

The above images of advertisement with women present the brands like Fig:1 Airtel the Load broke the gender stereotype. In this advertisement, the father looks after the household activities. Comfort after Wash also thought to bring a change. In their advertisement mother instructs the son to help his sister to help in household activities. Fair and Lovely also changed its brand name to Glow and Lovely to show a dark coloured girl is also beautiful.

In terms of oil brands, Dhara has come up with a new campaign that brings forth the 'Women of Change'. In this Advertising campaign, they have highlighted the real-life stories of women who have lived their passion with the daily chores of life. Deepti Nair, an employee at the Mother Dairy head office has spoken about how she balances her daily life with her Mohiniyattam dance. The awareness in society has contributed in changing the perception of people and portrays the same in advertisements.

1.3 Outline of Thesis

The study will commence with the literature review aiming to create a foundation for the literature relevant to the study. The sections include literature on the portrayal of women in TV Advertisements, changes in the portrayal of women, and the impact of the portrayal of women on society. After that, the methodology will be accounted for. It will start presenting the research objective, significance hypothesis data collection, and sources, tools for data collection, and limitations of the study. The next chapter will present the analysis of the data collected. Once the results are presented and analyzed they will be compared and contrast to the previous review of literature in chapter 2. The last chapter of the conclusion will present the concluding points from the research and the suggestions for future research.

1.4 Conclusion

Chapter 1 has presented a brief introduction of the complete study. A detailed background about the portrayal of study is mentioned along with the different phases of change in projection of women in Television advertising. In the early times, the old pattern of portraying of women as homemaker was followed. But over the time there has been a noticeable change in the depiction. In the further chapters, a detailed analysis of the change in the projection of women and the consumer's view regarding the projection is presented.

CHAPTER 2**REVIEW OF LITERATURE**

This chapter presents the review of related literature. Different researches have been collected together on the topic of women's portrayal in television advertisements in the following paragraphs. The review of related literature is presented in three groups.

1. Portrayal of women in TV advertisement
2. Change in portrayal of women and Consumer's Perception
3. Impact of Portrayal of women on Society

2.1 Portrayal of women in TV advertisement

2.1.1 Shrikhande (2003) in her thesis, "Stereotyping of Women in TV Advertising" has studied in depth the portrayal women in television advertisements and has mentioned types associated with women in television advertisements. The methodology which was used for content analysis for those purpose 226 commercials for chosen from 3 networks ABC, CBS, and NBC. There were no local advertisements or Public service announcements. The primary objective concentrates whether the the central figure in the advertisement is male or female. The Advertisement was coded according to age product use occupation product representation dative and product types. The author has concluded that still the women are portrayed as young and family and home the primary occupations. The voice was and the dialogues are mostly given to the meals and the woman has been projected as homemakers only. The women were portrayed as

the product representatives. The study indicated that some changes in the direction of equal representation have taken place. But still, the portrayal of women as homemakers has not changed.

2.1.2 Dwivedy, Patnaik, and Sur (2009) in their study “Mapping the Portrayal of Females in Contemporary TV Advertising” analyzed that in contemporary advertisements women are mostly shown in their traditional ways and they are portrayed as housewives. Das (2011) in his study has shown that there exist gender stereotypes in Indian TV advertisements.

2.1.3 Courtney and Whipple (1974) in their research work – “Canadian Perspective of Sex Stereotyping in Advertising” showed the difference between the portrayal of men and women in television advertisements. In that, the women were presented in advertisements for kitchen, cosmetics, and bathroom products whereas the man was seen in the car, trucks advertisements. Women were mostly shown at home and men were always shown as the bread earners.

2.1.4 Stephen (1992) has explained that the gender portrayals during prime time advertisements were different from the advertisements of other times. In that, they have projected a more balanced and equal portal of both genders. They had shown the changing roles where the women were going out for work and men were handling the household work.

2.1.5 Krishna, Kandavel & Pawline (2015) in their research paper - A study on the portrayal of women in advertisements and its effect on cultural values has highlighted the portrayal of women in advertisements and its effect on cultural values. The author has examined

the female role portrayals in TV advertisements and its effect on the cultural values. For methodology, a survey sample of 100 respondents was taken. After the collection of the data analysis proved that the portrayal of women in advertisements does have any effect on cultural values. Mostly the women are shown in the role of an attractive object and they have always been dominated by men.

2.1.6 DiSalvatore(2010) in his research paper, "Portrayal of Women in Advertising", did content analysis regarding the evolution of the advertisements about the portrayal of women in print and television media both. The history regarding the portrayal of women was mentioned; later on the harsh effects of media on the projection of women is also mentioned. The results concluded that men were shown in a dominant role. They were mostly cast in the advertisements of cleaning materials or women related.

2.1.7 Parul Nahi(2014) in her research paper projection of women in advertisement, a gender perception study, has studied the major factors that influence the choice of the consumers when they see women in advertisements. According to the author, advertisements use women to sell their products but sometimes they project them in a negative role. The different roles played by a woman are independent career role, self-involved role and family role in advertisements, where they reported them as a housewife and empowered women both.

2.2 Changes in Projection of Women

2.2.1 Hundal ,Saurabh and Bhatia(2014) has studied the multifaceted role of women in advertisement. Parameters that the captain mined are social economic political and cultural

context. The advertisers always play with the emotions to engage the consumers and to be emotionally attached to them. But there has been a significant change in the gender roles. With the advancement in society women have become more independent. A questionnaire sample was collected to examine what are the responses of the people towards the new portrayal of women.

2.2.2 Khate(2011) in his article -Changing role of women in Indian advertisement has observed that their advertisements now do not portray women in the stereotypical way. The author has described that there has been a significant change in the portrayal of women. They are no more shown as a commodity but projected as independent, assertive and a career oriented woman. This article deals with the changes that women in advertisement have gone through. Due to education and the awareness their value at homes and in society are increasing.

2.2.3 Gana(2020) studies the perception of consumers on the portrayal of women in deodorant advertisements in television. The author has analyzed the advertisements of fogg,axe ,wildstone sprays , on the basis of the opinions of the respondents. Participatory observation method was used. The finding of the research was that women are portrayed essential objects in most of the ads. Women have been shown in their perfect shape bodies with beautiful hair. Objectification and stereotyping image of women can be observed in such advertisements which may lead to violence against them.

2.2.4 Prasad Sangameshwaran (2014) in the article named "The Changing Face of Women", has described Advertising as the chieftain to create awareness in the society. He has

mentioned women as proactive and independent. Woman has been described doing several activities together which shows energy and confidence in the recent advertisements. Several advertisements have shown the change in the roles of the work. The Change from taking care of the home to making important decisions is shown in the advertisements.

2.2.5 YLR Moorthi, Subhadip Roy, and Anita Pansari (2014) in their paper, "The Changing Roles portrayed by Women in Indian Advertisement: A Longitudinal Content Analysis" analyzed that 30% of the women in the software industry are women. Similarly, there has been a change in the advertisement industry also. According to the authors, there has been a change in the portrayal of women in television advertising from 1980 to 2010. In the 1990's they were projected as homemakers, and later in the 2000's period, they were a slight change. In the 1980s only 6% of advertisements portrayed women in male-dominant products and 8.92% in the decade of 2000.

2.2.6 DeYoung & Crane (1992) has researched on the theme - Females' attitude towards the portrayal of women in advertising: A Canadian Study. The methodology used was survey research. A sample of 175 women was taken from Eastern Canada and the women were above 18 years of age. The findings were that the attitudes towards the portrayal of women in advertising in Canada today reflect the attitudes found over 10 years ago in the US and they were shown negatively.

2.2.7 People Perception towards The Portrayal of Women in Advertisements. A study with special reference to Bangalore City (Sukumar, 2014) has shown the people's perception

towards the erotic images of women in advertising. The major objective of the study is to understand the importance of advertising in marketing a product and to examine the perception of people towards the portrayal of women. A field survey was conducted. The findings of the survey were that the respondents find it necessary to advertise the product as it provides knowledge about various products. In terms of the portrayal of women, they thought that women are always shown in the glamorous role. Moreover, they added that the women are no more confined to the four walls of the home but an independent woman is portrayed.

2.3 Impact of portrayal of women on society

2.3.1 Mapgaonkar(2005) in his thesis- Television Advertisements Portrayal of Women, states that the media always try to show the perfect and ideal body of the women which as a result causes dissatisfaction among the women. The author has done investigation between groups of women-18 to 24 years to understand the difference in the self-esteem level, media that influence women and eating disorder levels. The results were that there was no significant difference between the two groups. But showing women in zero figures has reduced self-esteem among the women.

2.3.2 Snigdha Sukumar & Venkatesh (2011) in their article," Images of Women in Advertising and Its Impact on the Society stated that the projection of women has now shifted from housewife to a career-oriented woman. According to the study, most of the advertisements are women and family-oriented. In the 1970s in the advertisements like Surf and Tajmahal, women were depicted in household activities. In the 1990's Hindi Ariel advertisement, a

confident and independent woman was projected. But the way the woman is dressed in advertisements does not represent the Indian culture. Because of the women that are portrayed as slim figures, the women in society are going dieting. The negative portrayal of women as sex objects has also lead to hopelessness, eating disorders among the youth and adults. In the end, the media is not to be blamed completely, but the people should know what to accept and what to reject.

2.3.3 SilvianaSecara(2013) in her paper, "Women in Advertisements Visual Representation of the Female body has highlighted that advertisement goes beyond selling the product, it basically sells the idea. The research paper states that advertising has a great impact on lives and sets a great standard which is very difficult to achieve by the women in society. The projection of women in advertisements is perceived by the women in society. Women are more likely to be influenced by advertisements. They as consumers treat themselves according to the models in the ad. Sometimes they are also pressurized by others to look like them. There is always a lot of editing in the photographs, and after watching them the women undergo surgery to have that kind of skin.

2.4 Conclusion

The studies reviewed in this chapter indicate that research has been conducted to analyze the projection of women in advertisement. The studies by Snigdha Sukumar & Venkatesh, YLR Moorthi, Subhadip Roy, and Anita Pansari and Khate show that the portrayal of women in advertisement has changed. At the same time the studies by Krishna, Kandavel & Pawline show

that the portrayal of women in TV advertisement has an effect on cultural values, SilvianaSecara showed how women are influenced by the advertisements.

There are studies conducted on household goods and equipment like surf, washing machine but the researcher could not identify study on portrayal of women in cooking oil. Thus a study on portrayal of women in advertisement of cooking oil will be meaningful. It will add to the understanding of portrayal of women in advertisement of cooking oil

CHAPTER 3

METHODOLOGY

The aim of this study is to explore the portrayal of women in television advertising of cooking oils. In the previous chapters, studies related to the portrayal of women in television advertisements and customer perceptions are given. Chapter 3 states the methodology adopted for the study.

3.1 Significance of the Study -

'Advertisement is the mirror of the society; it reflects the values, the beliefs, and the norms of the society. Thus, the way in which women are depicted in TV advertisements might be linked to their status in society. (Ghosh & Roy, 1997). The results of the study will make us know the gender stereotype in television advertising of cooking oils. The study will also help us to know the perception of the people in the society towards the women in the cooking oil advertisements across gender, age group, and occupation. Lastly, the study will help us to understand the evolution of women in television advertising of cooking oils.

3.2 Objectives of the study

- To study the portrayal of women in television advertising.
- To study the opinion of the consumers about the portrayal of women in television advertising.

3.3 Hypothesis

The change in projection of women in society is reflected in the projection of women in cooking oils advertisement.

3.4 Research Design

The present study adopted survey as research design.

3.5 Data Collection and Sources

Universe: The universe for the present study comprised all the Indian viewers of advertisements shown on television.

The sample of 100 respondents was taken using stratified sampling technique. The different strata were, working women, working men, university male students, university female students and homemakers. The sample consisted of 20 working women, 20 homemakers, 20 university male students, 20 university female students, and 20 working men.

Four T V advertisements of each brand - Saffola, Fortune, and Sunflower- were taken from YouTube.

3.6 Tools for Data Collection

Questionnaire: A questionnaire with close ended questions was developed. The questionnaire is divided into two sections. The first section consisted of the demographic information of the respondents - Name, gender, employment status, and age. The second section contained 19 closed-ended questions reflecting their observations of portrayal of women in TV

advertising. The questions were related to portrayal of women as homemakers or working, gender stereotypes, showing slim models, dependency on men etc.

It was shared with the sample as a Google form.

A criterion was developed for analyzing the advertisements identified. These criteria are given below.

- (i) Dress of women
- (ii) Role of women – homemaker or working
- (iii) Age of the women
- (iv) The space allotted in comparison to the space allotted to other characters, if any
- (v) Characters in the advertisement has only women, women with men, women with children,
- (vi) The dialogue spoken by the women

3.7 Data analysis

The data obtained from the questionnaire were analyzed by frequency and percentage. The analysis of advertisements identified was made on the basis of criteria presented in the previous paragraph 3.6

3.8 Limitations of the study

- The sample is limited to only 100 respondents.
- The research work just worked on how women are portrayed in television advertisements and not in any other mediums.
- The research work looks into the portal of women in cooking oil advertisements only

CHAPTER 4

DATA ANALYSIS AND INTERPRETATION

This chapter presents data analysis and interpretation. This is presented objective wise.

4.1 Data analysis for objective 1.

To study the portrayal of women in television advertising in cooking oils.

BRAND – Saffola Cooking Oil. The advertisements selected are presented below



Fig: 1 Advertisement (2020)



Fig:2 Advertisement (2016)



Fig:1 Advertisement (2011)



Fig:2 Advertisement (2007)

TABLE 1 - Change in projection of women in TV advertising of Saffola Cooking Oils

Criteria	Advertisement 1 (2020)	Advertisement 2 (2016)	Advertisement 3 (2011)	Advertisement 4 (2007)
Dress of women	Complete western attire with a blend of traditional	There has been a combination of both Indian and western as many women are cast	Western outfit (Top and legging)	Saree
Role of women- homemaker or working	Working	Different women have been portrayed differently. But mostly strong women's image is portrayed as they are involved in various activities apart from cooking.	Have not mentioned clearly	Homemaker
Age of the women	Young working	All age women are a part of it- young girls, married	Married woman with a child	Married woman - approx 30-35

		women to old aged		
Space is given to them	A woman has been cast with a male actor, and her role has been the center of focus	Women have been cast with other women and men and children	She has been cast along with a male actor and a child actor.	Has been cast along with two male actors
Dominant role or Supportive Role	Dominant	The image of men and women is portrayed equally. (no dominance of any gender is seen	Supportive role (only portrayed as a wife and a mother)	The supportive role, just shown as a wife who cooks
Dialogues given to them	Very few dialogues are spoken by the woman, the majority of them are spoken by her husband.	There is a monologue at the end of the ad which is spoken by a woman.	Dialogues are allotted to just address her husband and daughter. (Dialogues used for introducing characters in the ads)	No dialogues allotted, just through facial expressions, the message is conveyed.

Analysis

1. With respect to the dress of women, only one advertisement (advertisement 4) shows women in saree, advertisement (number 3) shows western dress, advertisement number 1 and 2 show a combination of Indian and Western. Thus, this data indicates that there is a change in the depiction of women in terms of dress and the shift is towards western or a combination of western and Indian dress.

2. The role of the woman in Advertisement 4, is shown completely as a homemaker, who cooks for her husband. While in Advertisement 3, there is ambiguity in the role. But in advertisements 1 and 2, the portrayal of women is not constrained to the homemaker. A strong, independent, and multi-tasking woman can be seen in these two ads (1 &2). The main aim of advertisers is to get emotionally connected to their audience so that the ads they create can be relatable to their customers too.

3. In Advertisement 3 and 4, mostly women were portrayed as a mother or a homemaker, so the age of women was mostly above 25 years of age. Their target audience at that time was just the homemakers, as they used to only cook in the home. But in Advertisement 3, a woman has been portrayed as a mother, friend, sports freak,

and working. Different age women right from a small girl to old woman are cast. In the advertisement, a young model who is married has been cast. Thus, the casting is now not limited to young or married women, but of all ages.

4. In all four advertisements, there has been no projection of a woman where she is completely alone. She has been cast with other women, children, and male actors. In advertisements 3 and 4, women have not played a central role, but in advertisements 1 and 2 the women are in focus despite the co-actors.

5. India is a patriarchal society, thus male dominance is always seen. In advertisements 3 and 4, a dominant role of the male actor has been seen, wherein women are accommodating to the circumstances. In ad 2, no gender is weighing high on the scale, a neutral scene is observed. The latest ad (1) shows women as the center of attention, playing the main lead. Thus the change has come within 2-3 years only where a woman has been the lead and others in the supporting cast.

6. In terms of dialogue, there has not been a major change. In advertisement 1, there were absolutely no dialogues, later on, also very few dialogues were allotted, but they weren't that carrying that much importance.

BRAND- Fortune Cooking Oil



Fig:1 Advertisement (2020)



Fig:2 Advertisement 2 (2016)



Fig:3 Advertisement (2011)



Fig:3Advertisement (2007)

Criteria	Advertisement 1 (2020)	Advertisement 2 (2016)	Advertisement 3 (2011)	Advertisement 4 (2007)
Dress of women	Saree (Shown in a professional setting)	Complete Saree attire	Complete traditional attire (Saree)	Two women have been cast, one is in saree, and the other is in Kurti(Complete traditional)
Role of women- homemaker or working	Working	Working(politician) and Homemaker	Homemaker(as a mother)	Homemaker
Age of the women	Old-aged woman	A young woman(Swara Bhaskar) is cast	Old aged woman	One is an old-aged woman, the other is married whose age may range from 30-35 age.

Space is given to them	Has been cast with a male lead	The female lead is cast along with 4-5 male actors but still is the center of focus.	Has been cast with a young actor (shown as his son)	Two women have been cast together along with two male actors and child actors.
Dominant role or Supportive Role	Clearly, a dominant respectable role gave an acute reply to the male lead.	A dominant role has been seen where she clearly puts her opinion on the table without any hesitations, manipulating the male lead.	Dominance as a mother is seen in comparison to the male actor.	Women aren't in dominant positions, the need to satisfy the family is in focus.
Dialogues given to them	The entire TVC message is based on the dialogues spoken by the lead woman.	Good dialogues are allotted to the lead, which shows her strong and independent stand and trying to create	No dialogue is allotted to the male actor. Just, in the beginning, few words are spoken by the woman while	Most of the dialogues are allotted to them, but most of them are addressing the family members, a

		awareness in the society.	calling her son.	special message isn't conveyed.
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TABLE 2- Change in projection of women in TV advertising of Fortune Cooking Oils.

Analysis

1. With respect to the dress of women in all the advertisements, the women have worn traditional clothes. There has been no modernization in the dressing of women.

2. In advertisement 3 (2011)and advertisement 4 (2007), the woman has been portrayed as a homemaker. But with due respect to time, there has been a significant change in advertisement 2(2016) where she is managing to be a homemaker and a working woman. In advertisement 1 the complete focus is on the portal of working women. Hence there is a change in the projection of women as homemakers.

3. Mostly the advertisements prefer young aged models. But in Advertisement 1 (2020), Advertisement 3(2011), and Advertisement 4(2007) have cast an old aged woman. Except, in Advertisement 2 (2016), a young model - Swara Bhaskar is cast. Thus, there is no change but the casting of old-aged women has been there in this brand.

4. In all the advertisements the woman has been cast with male actors, other women and child actors. Thus, there has always been a supporting cast in advertisements.

5. In terms of the dominant role in the advertisement- Advertisement 4(2007) didn't show women in a dominant position, their main task was to satisfy their family. In Advertisement 3 (2011)the dominance of women was seen but in the role of the mother. In Advertisement 3 (2011)the dominance of women was seen but in the role of the mother. In Advertisement 1 (2020) and Advertisement 2 (2016), there has been a drastic change in the roles. The women overshadowed men.

6. Interns of dialogues in Advertisement 4, most of the dialogues are allocated to the women, but the dialogues are given to address the family members. In Advertisement 3 (2011) no dialogues are allocated. In Advertisement 1 (2020) and Advertisement 2 (2016), good dialogues are allotted showing their individuality. Thus, a change has been noticed in the allocation of dialogues ,which is quite rare.

BRAND - Sunflower Cooking Oil



Fig:2 Advertisement (2020)



Fig:2 Advertisement (2016)



Fig: 3 Advertisement (2011)

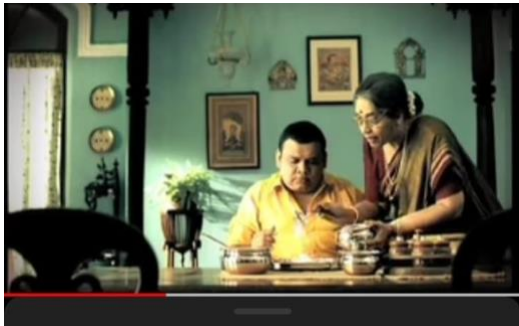


Fig: 4Advertisement (2008)

TABLE 3- Change in projection of women in TV advertising of Sunflower Cooking Oil.

Criteria	Advertisement 1 (2020)	Advertisement 2 (2016)	Advertisement 3 (2011)	Advertisement 4 (2008)
Dress of women	Kajal Aggarwal and supportive role have worn sarees,	Old aged lead is dressed in saree and other in western outfits.	All the women have worn traditional wear ,mostly sarees.	Saree worn by both female leads
Role of women- homemaker or working	Homemaker	Homemaker	Homemaker	Homemaker
Age of the women	Young married woman (25-30 age)	Old-aged -(above 50 age),another married young mother (30-35)	All the women of age are cast ,right from old -aged to young girls who are going to get married.	One is old aged,other is married woman (30-35)
Space is given to them	Kajal Aggarwal has been cast with another women and	Main lead has been cast with two male actors and one	Women have been cast with male actors,other women	They have been cast with many male actors ,hardly

	two child actors.(no male actor)	female.	and child actors. A fair presence is seen.	any presence is seen on screen
Dominant role or Supportive Role	Dominant role, as the whole ad revolves around her.	She has been in a dominant role, as she is in spotlight (husband cooks for his wife to make her happy)	Supportive role- The focus is laid on the boy who has come to see the girl for marriage.	Supportive role
Dialogues given to them	In the complete advertisement , all dialogues are spoken by the main lead.	Good number of dialogues are allotted .	NO dialogues are allotted. Just facial expressions.	No dialogues are given to them

Analysis

1. The traditional method of wearing a saree has been seen in all the advertisements whether they are in the main lead or supportive role. Except in advertisement 2 (2016), a supporting woman is in Western outfits. Thus, there has been no change in the dressing of women over the years and they are still typically wearing traditional wears.

2. The portrayal of women in all the advertisements has been shown as homemakers. It is quite shocking that despite so much awareness the advertisements have still portrayed women as homemakers and not independent women.

3. In advertisement 4 (2008), an old age woman is cast along with a married woman. There has been a good change in advertisement 3 (2011), in which all the women of all the age are cast, in advertisement 2(2016) again an old aged woman is cast along with a married young mother. In advertisement 1 (2020), a young married woman is cast. Thus mostly old age women and married women are cast.

4. In terms of space given to them in the advertisement - In advertisement 4(2008), the woman has been cast with many male actors because of which her presence is hardly

seen. In advertisement 3 (2011), women husband caste with other male actors women and child actors but the presence is the same. In advertisement 2(2016) the main lead husband cast with two male actors and a female. In the advertisement 1(2020) , the main lead has been cast with another woman and two child actors thus no male actor has been cast .

5. In advertisement 3 (2011) and 4(2008), the woman is a supporting role and mostly the focus is on the male actors. While in Advertisement 2(2016), though she is a homemaker the food is cooked by her husband which makes her into the spotlight. And in advertisement 1 (2020), the complete ad is focused on the main lead. A significant change has been seen in the dominance of women in advertisement.

6. The dialogues in advertisement 3 (2011) and 4 (2008) aren't much allocated to women. They express their feelings through facial expressions and body language. In Advertisement 3(2016), a good number of dialogues are given to the women lead. The advertisement 1(2020) shows the change in their location of the dialogues as in the entire advertisement dialogues are just spoken by her.

Interpretation

After analyzing all the advertisements of the three brands it can be concluded that in some of the advertisements the dressing of the women has not changed. Fortune and saffola have changed the portrayal of women as homemakers but still sunflowers stuck on the old concept of showing them as homemakers. In almost all the advertisements old age women are also cast and not just young models. In all the brands the advertisements of 2016 and 2020, shows the dominance, the independence and a strong portrayal of women in advertisements breaking all the gender stereotypes. There has also been change in the gender roles as some of the advertisements showed that men are in the kitchen and women are working. Over the years it can be stated that there has been changed in the projection of women in cooking oil advertisements. The market is analyzing the latest trend and trying to exhibit in the advertisement to.

Thus the hypothesis has been proved completely that there has been a change in the projection of women in cooking oil advertisements.

4.2 Objective 2

To study the opinion of the consumers about the portrayal of women in television advertising in cooking oils.

1. Decision To Buy Cooking Oil

Table: 4.2.1: Decision of Buying Cooking Oil based on Advertisement

Decision	Frequency	Percent
Yes	17	17 %
No	58	58%
At times	25	25%
Total	100	100%

Is your decision to buy cooking oil based on advertising
100 responses

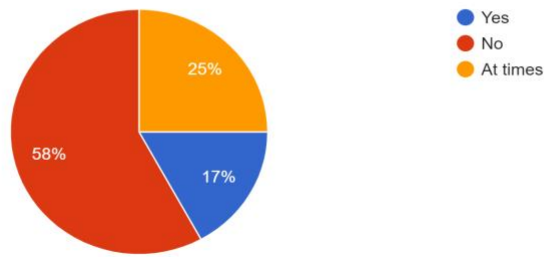


Figure: 4.2.2: Decision of Buying Cooking Oil based on Advertisement

Table 4.2.4 and Figure 4.2.4 represents the decision of the respondents to buy the cooking oils based on advertising. 58 % (58) of them said their decision does not lie upon advertising, 17 % (17) of them said, their decision is based upon the advertising and 25 % (25) said at times their decision is based. **Hence, the majority of them do not decide to buy cooking oil based on the advertisements.**

1. Type of advertisement preferred by respondents

Table 4.2.3: Types of advertisements preferred by respondents

Type	Frequency	Percent
Family-Oriented	12	12 %
Informative	14	14 %

Motivational	0	0
Action Oriented	1	1 %
Health Oriented	73	73 %
Total	100	100 %

What type of cooking oil product advertisement do you prefer ?

100 responses

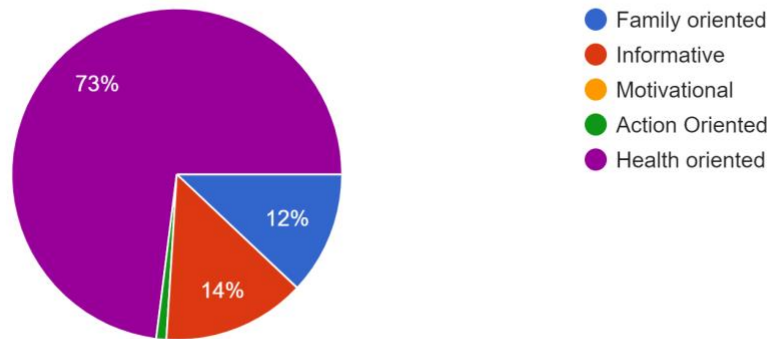


Figure 4.2.3: Types of advertisements preferred by respondents

Table 4.2.5 and Figure 4.2.5 present the respondents opinion when they were asked about the type of advertisement they prefer. Results revealed that the majority of them prefer health oriented advertisements as 73% (73) respondents are in favor of them. 14% respondents prefer informative whereas 12% (12) prefer family oriented advertisements. Only 1% likes action-

oriented advertisements. This shows the majority of them prefer healthy oriented and informative advertisement.

4. Criteria for buying Cooking Oils

Table 4.2.4: Criteria for buying Cooking Oils

Criteria	Frequency	Total
Popularity	31	31%
After seeing advertisement ,you tend to buy it	8	8%
Advised by dietician /doctor	61	61%
Total	100	100 %

On what criteria do you buy the cooking oil ?

100 responses



Figure 4.2.4: Criteria for buying Cooking Oils

Table 4.2.6 and Figure 4.2.6 shows the criteria of respondents for buying cooking oil. Out of them 61% (61) buy cooking oil after being advised by the dietician or the doctor. 31% (31) of respondents buy oil on the basis of their popularity and only 8% of them buy cooking oils after watching advertisement.

5. Buying of cooking oil influenced by the advertisement

Table 4.2.5: Decision for buying Cooking Oils influenced by advertisement

Response	Frequency	Percent
Yes	15	15 %

No	49	49%
Maybe	36	36 %
Total	100	100 %

Is your buying of cooking oil influenced by the advertisement?

100 responses

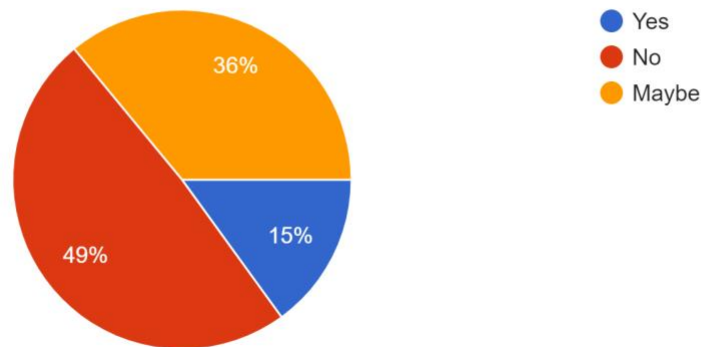


Figure 4.2.5: Criteria for buying Cooking Oils

Table 4.2.7 and Figure 4.2.7 represents -if the respondents decision to buy cooking oils is influenced by the advertisement or not. Among that 49% (49) of respondents denied .36% (36) said yes and 15% (15) said may be. **Thus, the majority of the respondents’ decision to buy cooking oil is not influenced by the advertisement.**

Depiction of Women in Cooking Oil Advertisement

6. Notice depiction of women in cooking oils advertisement

Table 4.2.6: Notice depiction of women in cooking oils advertisement

Notice	Frequency	Percent
Yes	40	40 %
No	28	28 %
Sometimes	32	32 %
Total	100	100 %

Do you observe depiction of women in advertisement of cooking oil?

100 responses

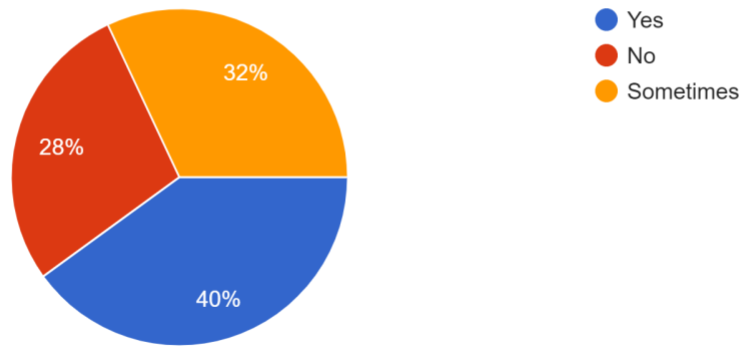


Figure 4.2.6: Notice depiction of women in cooking oils advertisement

Table 4.2.8 and Figure 4.2.8 shows whether the respondents observe the depiction of women in cooking oil advertisement. About 40% (40) of them observe the depiction. 32% (32) sometimes notice and 28% (28) do not observe the depiction of women in advertisement. **Thus, it can be concluded that the majority of the respondents observe the depiction of women in advertisements of cooking oil.**

7. Not liked about the depiction of women

Table 4.2.7: What is not liked about the depiction of women in oil advertisement

Depiction	Frequency	Percent
Cooking done by women	35	35 %
Men play a superior role	13	13 %
Women portrayed as homemaker	35	35 %
Portrayed as mother, sister, wife	17	17 %
Total	100	100 %

What is not liked by you about the depiction of woman in cooking oil product advertisement ?

100 responses

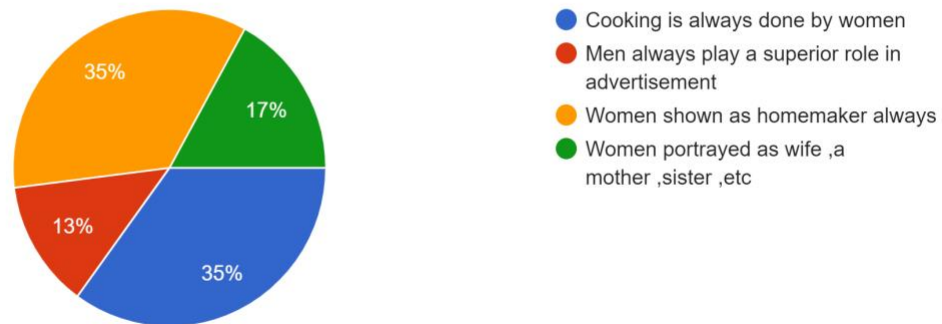


Figure 4.2.7: What is not liked about the depiction of women in oil advertisement

Table 4.2.9 and Figure 4.2.9 shows the disliking about the depiction of women in cooking oil advertisements. 35% (35) of them don't like that the advertisements show that the cooking is always done by women. 35% (35) of them like women being portrayed as homemakers. 17% (17) doesn't like that women are always portrayed as wife, mother and sister and 13%(13) doesn't like that men always play a superior role in advertisements. **Thus, most of them don't like women being projected as homemakers and the fact that they are always involved in making food.**

8. Image of women

Table 4.2.8 Image of women

Image	Frequency	Percent
Positive	65	65 %
Negative	9	9 %
Derogatory	26	26 %
Total	100	100 %

What type of image you see when a cooking oil advertisement depicts women ?

100 responses

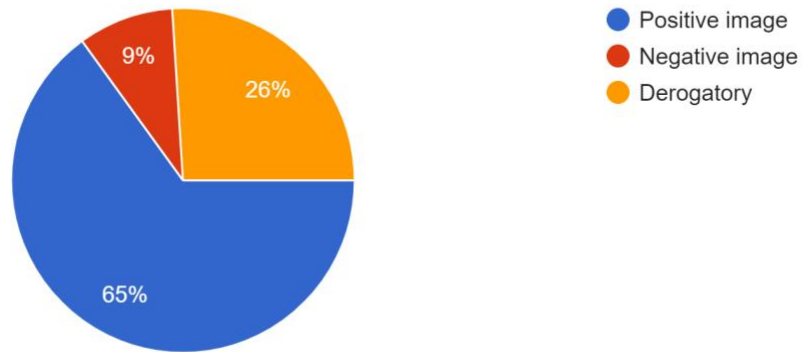


Figure 4.2.8 Image of women

The respondents were asked about which Type of image of women in advertisements they see in cooking oils advertisements. Table 4.2.10 and figure 4.2.10 depicts 65% (65) of them said the women are projected in a positive image. 9% and 26% of them said they have seen women in negative and derogatory roles respectively. Thus the majority of them see women in positive roles.

9. Opinion regarding the projection of women as housewives in cooking oils advertisements declining their respect.

Table 4.2.9: Opinion regarding the projection of women as housewives in cooking oils advertisements declining their respect.

Opinion	Frequency	Percent
Agree	20	20 %
Neutral	46	46 %
Disagree	34	34 %
Total	100	100 %

Do you think the presence of women always shown in cooking oil advertisement as house wife is declining the respect of women in society ?

100 responses

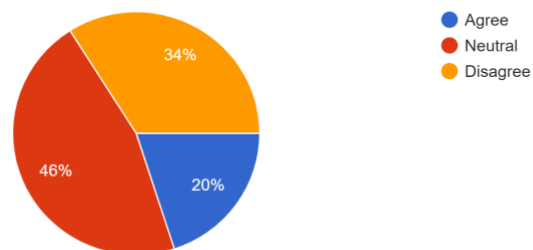


Figure 4.2.9: Opinion regarding the projection of women as housewives in cooking oils advertisements declining their respect.

The respondents were asked if the portrayal of women as housewives is declining their respect in their society. 46% (46) of them did not agree or disagree (Neutral). 34 % (34) of them denied and 20% (20)of them agreed. **Thus majority of them aren't sure about it.**

10. Reflecting the Constant Change in image

Table 4.2.10 reflecting the Constant Change in image of women in advertisement

Opinion	Frequency	Percent
Yes	52	52%
No	48	48 %
Total	100	100 %

Do you think the oil brands advertisement reflect the constant changes that have undergone in the image of women in society ?

100 responses

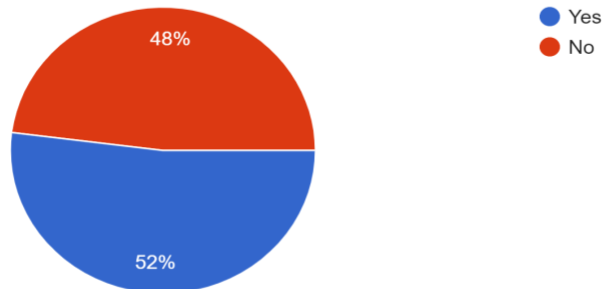


Figure 4.2.10 reflecting the Constant Change in image of women in advertisement

Table 4.2.12 and 4.2.12 describes if the advertisements have undergone constant change in the image of women. 52% (52) said yes that there has been a change while 48% (48) of them denied . Thus the majority of them have observed a constant change in the image of women in cooking oils advertisements.

11. Equality in portrayal of men and women

Table 4.2.11: Equality in portrayal of men and women in cooking oils advertisements

Opinion	Frequency	Percent
Yes	30	30 %
Not completely	70	70 %
Total	100	100 %

Is the cooking oil advertisement portraying men and women equally in an advertisement without the use of gender stereotype?

100 responses

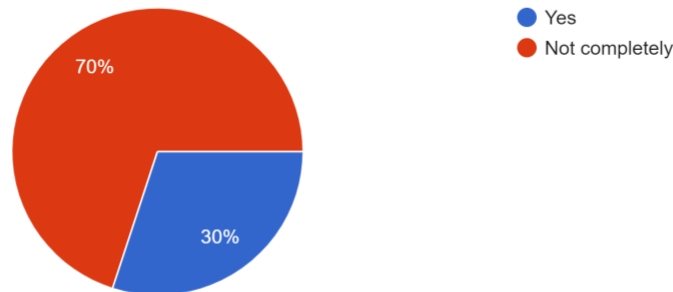


Figure 4.2.11: Equality in portrayal of men and women in cooking oils advertisements

Table and Figure. Represents the data showing if there is equal projection of men and women without the use of gender stereotype. 70% (70) said that there is no complete equal projection in advertisements. Only 30% (30) of them said Yes, there is an equal projection of women. **Thus, till today the respondents have not seen the equal projection.**

12. Opinion regarding if the advertisement portray that place of women is at home

Table 4.2.12: Opinion regarding if the advertisement portray that place of women is at home

Opinion	Frequency	Percent
Yes	42	42%
Not completely	58	58%
Total	100	100 %

Are the cooking oils ads suggesting that women's place is at home only ?

100 responses

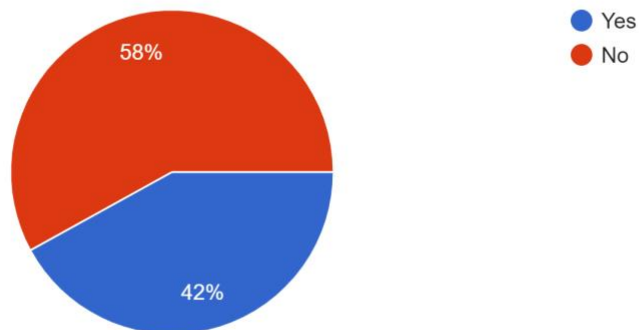


Figure 4.2.12: Opinion regarding if the advertisement portray that place of women is at home

The respondents were asked if the cooking oils advertisement suggests that a woman's place is at home only. 58% (58) of the respondents disagreed to this, while 42% (42) agreed that a woman's place is at home only. **Thus, the advertisement does not suggest that woman's place is at home.**

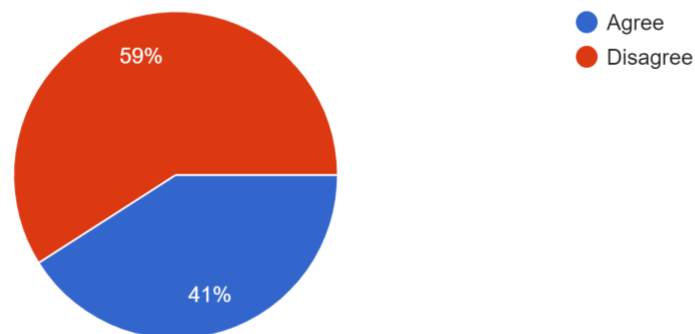
13. Opinion regarding real status of women in society

Table 4.2.13 Opinion regarding real status of women in society

Opinion	Frequency	Percent
Agree	41	41%
Disagree	59	59%
Total	100	100 %

Figure 4.2.13 Opinion regarding real status of women in society

Do you feel most of the cooking oil advertisements indicate the real status of the society ?
100 responses



The respondents were asked if the cooking oil advertisements indicate the real status of the women in the society .59% (59) did not agree to the statement. 41% (41) agreed that the advertisements indicate the real status of the women in the society. **Hence, it can be concluded that the majority of the respondents feel that most of the cooking oil advertisements indicate the real status of the society.**

14. Female Models in Cooking Oil Advertisement

Table 4.2.14: Female Models in Cooking Oil Advertisement as the most important component

Opinion	Frequency	Percent
Agree	67	67 %
Disagree	21	21 %
Strongly Disagree	12	12 %
Total	100	100 %

Are the female models treated as the most important component in the cooking oil advertisements ?

100 responses

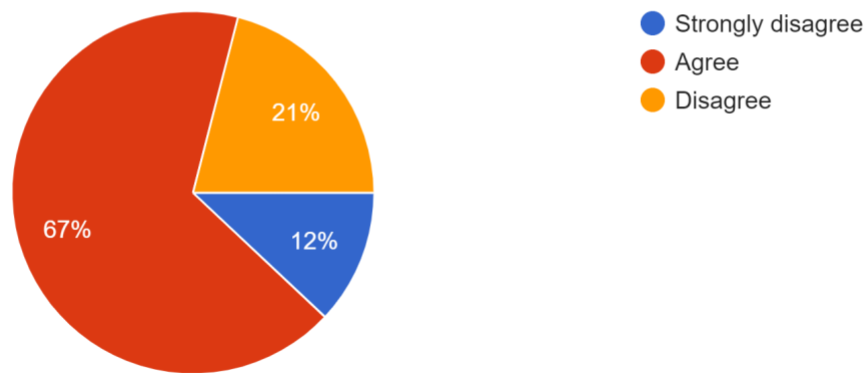


Figure 4.2.14: Female Models in Cooking Oil Advertisement as the most important component

In Table 4.2.16 and Figure 4.2.16, the respondents were asked if the female models in the cooking oil advertisements are treated as the most important component or not. About 67% (67) agree to this. 21% (21) and 12% (12) disagree and strongly disagree on this. **Thus, the majority of the respondents agree that the female models are the most important component.**

15. Dependence on men

Table 4.2.15: Dependence on men shown in cooking oil advertisements

Opinion	Frequency	Percent
Yes	20	20%
No	45	45%
Maybe	35	35%
Total	100	100 %

Does the cooking oil advertisement portray that women are fundamentally dependent on man?
100 responses

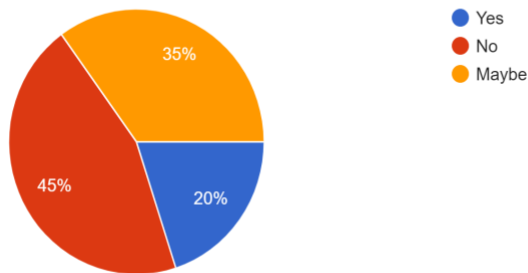


Figure 4.2.15: Dependence on men shown in cooking oil advertisements

The respondents were asked if the cooking oil advertisements portrait that women are fundamentally dependent on men or not. 45% (45) said no they are not dependent.35% (35) said may be and 20% said yes that they are dependent on men. **Thus, it can be concluded that advertisement does not show that women are fundamentally dependent on men.**

16. Presence of ultra-thin, slim and beautiful models

Table 4.2.16 Presence of ultra-thin, slim and beautiful models in cooking oil advertisements

Opinion	Frequency	Percent
Yes	43	43 %
No	38	38 %
Sometimes	19	19 %
Total	100	100 %

Do the cooking oil advertisements show ultra-thin ,young and beautiful women
100 responses

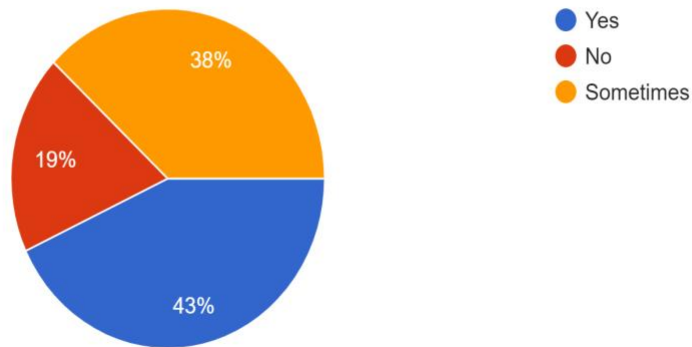


Figure 4.2.16 Presence of ultra-thin, slim and beautiful models in cooking oil advertisements

The respondents inquired if the cooking oil advertisement shows an ultra-thin young and beautiful woman. Majority 43% (43) said yes they show , 38% (38) said sometimes they show and 19% (19) said no. **It can be concluded that the advertisement of cooking oils show ultra-thin young and beautiful women.**

17. Attention of Viewers

Table 4.2.17 Women in advertisement of cooking oils successful in driving attention of viewers

Opinion	Frequency	Percent
Agree	32	32 %
Neutral	42	42 %
Disagree	26	26 %
Total	100	100 %

Do you think the cooking oil advertisement without women would not get proper attention of viewers ?

100 responses

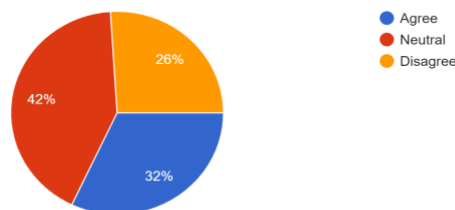


Figure 4.2.17: Women in advertisement of cooking oils successful in driving attention of viewers

The Table 4.2.19 and Figure 4.2.19 shows if women are successful in terms of drawing the attention of prospective buyers in cooking oil advertisements. 42% of the respondents said yes they are successful, 40% (40) of them said sometimes and 18% (18) disagreed. **It can be concluded that women are successful in terms of drawing attention of the prospective buyers.**

18. Figure of women to promote the sales

Table.4.2.18 Opinion regarding exhibiting the figure of women to promote sales of cooking oils

Opinion	Frequency	Percent
Yes	37	37%
No	18	18%
Maybe	45	45%
Total	100	100%

So you think the figure of the women is shown in cooking oil advertisements to promote the sale of oils to stay fit and defeat chronic diseases?

100 responses

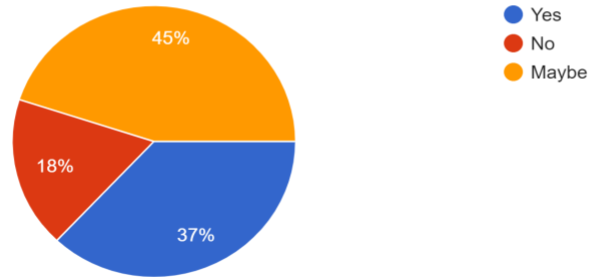


Figure .4.2.18 Opinion regarding exhibiting the figure of women to promote sales of cooking oils

The respondents were asked if the figure of women is shown in cooking oil advertisements used for promoting the sale of oils to stay fit and defeat chronic diseases. 45% (45) said maybe, 37% (37) said yes and 18%(18) said no.

19. Clothes of Women

Table 4.2.19 Clothes of Women in cooking oils advertisement

Clothes	Frequency	Percent
Traditional Clothes	75	75 %
Body fitting clothes	13	13%
Other	12	12%
Total	100	100%

What kind of clothes are worn by the women in cooking oil advertisement?
100 responses

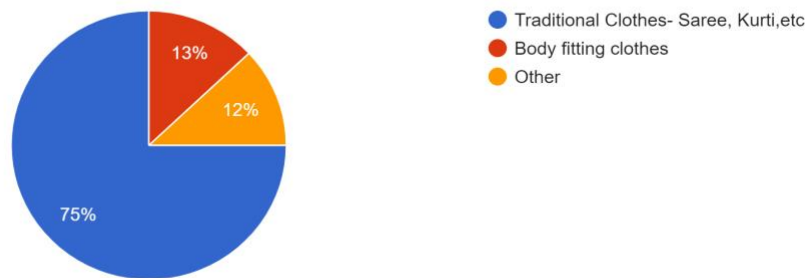


Figure 4.2.19: Clothes of Women in cooking oils advertisement

Table 4.2.21 and Figure 4.2.21 shows the kind of clothes women wear in cooking oil advertisements. 75% (75) said they are seen in traditional clothes , 13% (13) said they are seen in body fitting clothes and 12%(12) said other kinds . **Thus , the majority of respondents said women are seen in traditional clothes.**

Conclusion -

The consumers mostly observe positive images of women in cooking oil advertisements. They mostly don't like when the women are portrayed as homemakers and they are always engaged in the kitchen. Over the years the advertisements have reflected the constant change in the image of women. Most of the people have the ambiguity of whether the presence of women shown in cooking oil advertisements as housewives is declining the respect of them in the society. Till today the gender stereotype is prevalent in the advertisement. The consumers disagree with the fact that the cooking oil advertisements don't show the real status of women. There has been a change in the behavior that women are no more fundamentally dependent on men now. According to the consumer's female models are the most important component. The advertisement mostly portrays young, slim and beautiful models. Women have proven successful in driving the attention of the customers. Cooking oils are bought on the condition that it should be healthy oil. Fit models may be chosen in advertisements to show the healthy body and attract customers. After so many changes in other areas, there has been no significant change in the clothing of women in advertisements. They are mostly in traditional clothes.

Chapter 5

Conclusion

5.1 Summary

This study has been conducted to explore the portrayal of women in Indian TV advertisements and to find out the perception of people towards the portrayal. Two research tools are used to meet the objectives. In the early stages of advertisements, women were portrayed in a stereotypical way. Moreover, the women were always dressed in traditional wear. But with the change of time, the marketing strategies have also changed. There is a rise in the progressive advertisements which is a positive sign for the women the advertisements leave an impression on the common man's mind. Everything lies in the hand of the media who control the flow of information and the power of perception.

Content analysis of the advertisement videos has been done to meet the first objective and a questionnaire was made to make the second objective. Thus, all the advertising agencies should show the portrayal of women in the advertisements as real as they can and not portray artificially.

Findings of the study objective

To study the portrayal of women in television advertisements

The study finds the dominance of the family role portrayal of women, as freewheelers and in working roles in Indian TV advertisements. Though in half of the advertisements women

have been portrayed as a homemaker and in stereotypical ways. In cooking oil advertisements it's not necessary that women have to be shown as a homemaker who cooks food instead that job can be done by men also. Advertisers have tried to project the old traditional portrayal of women on the screen. Mostly in the advertisements, the woman was surrounded by family members, and the family scenario was always shown. But now the change in the projection of women is seen. But till today the woman wears the traditional clothes, cooks food for the family as shown in the advertisement. Thus, it will take time to erase the old mentality completely.

To study the perception of consumers towards women in the advertisements

Most of the audience observes the depiction of women in TV advertisements of cooking oils. They don't like the portrayal of women as homemakers and the cooking is always done by them. The majority of the respondents see the positive image of the women in the cooking oil advertisements. The majority of them have also perceived that the oil brands reflect the constant changes in the projection of women in cooking oil advertisements. The respondents do not feel that there is an equal portrayal of women and men in the advertisements.

According to the sample, female models are the most important factor and they are always shown as ultra - thin and beautiful women. They are successful in gaining the attention of the customers. Mostly the women have been seen in the traditional wears.

5.3 Recommendations for Further Research

1. This study has chosen 3 oil brands. The research can be further expanded to other FMCG products to have a wider perspective.
2. This study has mainly concentrated on the portrayal of women; a comparison between the male and female portrayal in Indian TV advertisements can be studied.
3. A larger audience sample can be collected for a better generalization of the result.
4. The study has examined the association of the role portrayal of women with other collarets (dress, dominance, space, dialogues, age, role as homemaker, and working woman) of the advertisements. The association between the collarets can be further researched.
5. Along with the survey, focus group interviews can be conducted with the agencies to understand the reason behind the depiction of certain role portrayals of women in advertisements.
6. This study has focused on the television advertisements only the further studies can include portrayal of women in print media and the difference in the portrayal of women in print and television advertisements.

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