

Redefining Gender Representation in Selected TV Commercials: A Multimodal Approach

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Abstract

The aim of this study is to explore how gender representation is redefined in TV commercials. This is achieved through the employment of multimodal critical discourse analysis approach (Machin and Myer, 2012) and multimodal interactional analysis (Norris, 2004). Two commercials are selected for the analysis to show how verbal and visual communicative modes interplay to represent gender which reveals implicit messages that confirm the redefinition of gender representation in the advertising discourse. The results of the analysis uncover that through the integration of verbal and visual communicative tools in TV commercials, there is an attempt to change gender roles and gender stereotypes for both men and women.

Keywords: Gender Representation, Gender and TV Commercials, Multimodal Critical Discourse Analysis, Multimodal Interactional Analysis

1. Introduction

In our daily life, advertising is a central part of our life which cannot be avoided. Although advertising primary function appears to be useful for offering many products to consumers, its role has become more involved in “the manipulation of social values and attitudes, and less concerned with communication of essential information about goods and services.” (Dyer, 2009:p1). TV commercials have been selected to be the core of this study, due to the fact that television commercials are not just concerned with promoting particular products, but they are a prevalent source of social information which can shape, change or deform beliefs, values, attitudes, and behavior of the viewers (Lavinne, Sweeney, Wanger, 1999).

Gender representation and stereotyping are widespread in advertising which in turn reveal more about gender notions in the society

(Eisend, 2010: p:418). The study of gender in advertising discourse has attracted many linguists over the last 40 years. According to Nelson, Paek, and Vilela (2011), studying gender in advertising is significant in “recreating stereotypes and their ability to present behavioral standards for both male and female”. The research is concerned with examining television commercials which is reasoned by the fact of increasing contact rate of televisions and its broad diversity on the audience (Eisend, 2009). Television advertising and gender, in particular, have been widely investigated by scholars of different disciplines whether to analyze its effect on the society or to reinforce the stereotypical values and behavior in society. Therefore, the researcher has selected to investigate how gender representation is redefined in selected T.V commercials through a multimodal linguistic framework.

1.1. Purpose of the Study

The major objective of this study is to explore how verbal and visual communicative modes redefine gender representation in T.V commercials and to reveal the implicit messages related to gender through the integration of communicative modes. The study employs a Multimodal analytical approach which focuses on encoding the meaning through exploring various modes of communication, e.g. images, poses, gesture, gaze, music, and layout etc. Encoding meanings from these communicative modes demonstrate various messages in relation to gender representation in TV commercials.

Accordingly, the aim of this study is to:

- Investigate how verbal and visual communicative modes are employed to redefine gender representation in TV commercials.
- To accentuate the importance of integrating verbal and visual communicative modes in communicating meanings about gender in TV commercials.
- Reveal the messages related to gender representation, particularly the implicit ones.

1.2. Research Questions

The study seeks to address the following research questions:

- 1) How verbal and visual modes of communication interchange and integrate into representing gender?
- 2) What are the messages, specifically implicit ones which redefine gender in TV commercials?

1.3. Research Data

As the current research aims to explore how gender representation is redefined in TV commercials, two commercials have been selected. The commercials are downloaded from the official channels of the selected products from the website www.YouTube.com.

1.4. The Rationale of the Study

Analyzing gender representation reveals stereotyping and ideologies related to men and women. The researcher chooses to analyze the representation of both men and women in the commercials since most of gender researchers tend to be limited to analyze the data in relation to power, inequalities, or feminist perspective (Baker, 2011). However, this study describes and explains how gender is represented differently and reveals the hidden messages imparted in the commercials.

The researcher utilizes Multimodal Interactional Analysis (MIA) and Multimodal Critical Discourse Analysis (MCDA) in analyzing the selected TV commercials because these two approaches are concerned with both verbal and visual communicative modes which enable more profound understating and accurate analysis to the data selected.

2. Review of Literature

Stereotyping is a set of beliefs or concepts about things or people which help in understanding the world (McGarty, Yzerbyt, and Spears, 2002). Although stereotyping leads to expectations that can provide a useful orientation in everyday life, it may lead to oversimplified conceptions and misapplied knowledge evaluations, and thus to wrong evaluations of subjects of a social category (Goddard, 2001). It has been argued that stereotyping entails negative depiction in the sense that the establishing of stereotyping is associated with the dominant group in the society over the powerless one (Lakoff 1979). Since men have the authority and power, they enforce their own values as norms and settle the stereotypical concepts and relate them to "good" or "bad".

Previous studies have traced the social and cultural implications of advertising in relation to gender. According to Goffman (1979), one of the crucial consequences of advertising is the reinforcement of social stereotypes such as those based on gender role portrayals. Each gender stereotyping component can prompt negative consequences which may limit life opportunities. That's to say, stereotyping can lead to a lack of

self-confidence, body dissatisfaction, and stereotyping of role behaviors (Eisend, 2010).

Language has a referential function in which it is related to how we render the world around us through concepts and ideas and at the same time, how these representations affect the way we think (Waring, 2004). Representation is a system which generates the meaning of the concepts exists in our minds by language. According to Hall, representation is "the link between concepts and language which enables us to *refer* to either the 'real' world of objects, people or events or indeed to imaginary worlds of fictional objects, people, and events" (1997:17). By language, he means verbal and non-verbal elements which prompt the delivery of the concepts in mind into common language. Gender representation is associated with how men and women are depicted. In advertising, gender is represented in one-dimensional way in which there are fixed aspects which define what is masculinity and femininity. (Patterson, O'Malley, and Story, 2009)

A great deal of attention is paid to the analysis of gender in relation to advertising utilizing different approaches and from different perspectives. Chafai (2008) presented a thesis on '*Gender and the language of advertising: a sociolinguistic analysis of women's representation in British and Moroccan magazine advertisements*'. This thesis inspects how women are portrayed in British and Moroccan advertisements and how advertisements create an impact on women's decisions and choices with a particular focus on the printed images in the magazines. Her thesis, through conducting a sociolinguistic approach, reveals that there are diverse differences in the representation of women in both countries which especially in relation to the status of women across the two cultures which may be reasoned by the different ideologies and notions about women in the society. Besides, some of these representations are not realistic or do not reflect the real representation of women especially in the Moroccans advertisements.

Additionally, Mullany (2004) presents a paper which examines gender identity and dominant discourse in the language of email advertising. The quantitative analysis revealed that within the dominant discourse of heterosexual masculinity discourse a discourse of femininity is also presented which demonstrate the passiveness of women and their role is exclusively presented to satisfy men. On the other hand, in female-

oriented advertisements, women are presented aspiring the ideal perfect body without stressing on the consequences of having an ideal body.

Most early studies as well as the current work focus on employing a multimodal approach to tackle the discourse of advertising and gender, for example, in 2012, Lirola and Chovanec conducted a research on '*The dream of perfect body come true: Multimodality in cosmetics surgery advertising*'. This paper analyzes the use of operation of multimodal and rhetorical strategies in cosmetic surgery leaflets, with the main focus on the interplay between the verbal and visual channels. It concludes that advertisements related to cosmetic surgery purposely use persuasive potentials and classic rhetorical problem-solution pattern to idealize the female beauty and the notion of treating the female body as an object used for males' pleasure. The visual analysis of the images reveals that femininity is defined with reference to men.

3. Theoretical Framework and Research Methodology:

Multimodality is a term used to describe approaches which treat communication and representations beyond language focused approach (Jewitt, 2009). It traces how the organization and the interplay between these different modes contribute in making meaning in respect to social context, culture, and the resources available for making meaning (Jewitt, 2013). In TV advertisements, although the language may appear as a primary source of meaning, the intended meaning or the message is usually delivered by other resources or at least by other resources integrated with the language. According to Baldry and Thibault, 2006, "TV advertisements are a well-known example of a contemporary text in which language, whether written or spoken or both will invariably *not* be the only source of meaning." (p. 20). Thus, the advertising agencies choose how to represent gender whether verbally or visually to influence its own target consumer. The specific choices of the verbal or visual elements help in creating fields of meaning. These meanings can foreground, background or suppress social practices which signify values, identities, and actions.

3.1. Multimodal Critical Discourse Analysis

Multimodal critical discourse analysis, proposed by (Machin and Myer, 2012) is interested in showing how other semiotic resources along

with language work together in creating the meaning-making process. Therefore, multimodal critical discourse analysis is much concerned with describing what these resources are, the meaning potentials they carry, and the way they are used to represent specific goals in social settings.

First, we will look at the lexical choices used in terms of gender representation, then we will discuss the visual choices, and we will consider how these two modes communicate together.

3.1.1. Word Connotation

Basically, connotation is related to the associated meanings of a word or a phrase which promote in identifying implicit values, judgment or views (Machin and Myer 2012). In commercials, word connotation allows understanding the implied meanings or views whether adopted by the advertising agency or the society in general. In analyzing gender representation in terms of word connotation, the analyst will be concerned with analyzing the basic words used in the text in terms of investigating what kinds of words are used, whether there is prevalence of specific words and what connotation they represent or imply about gender.

3.1.2. Structural Opposition

According to Halliday's (1975-1985) theory of social semiotic that words meaning is created through part of a network of meaning. Vocabulary also assists in making diversity between classes. For example, we may find in texts words like 'good'-'bad', 'beautiful'-'ugly'. Mentioning one of these words may suggest distinction from the attributes of its opposite without stating this clearly or in a direct way. This does not require that the participants are explicitly marked as 'good' or 'bad', but rather it is implied within the structural concepts. In other words, we are not directly told that whether the participants are 'good' or 'bad' but it is achieved through an extensive use of chosen words or terms which connote the suitably desired labeling for the participants. This technique is used to indicate how the participants are supposed to be evaluated without direct labeling.

3.1.3. Iconography

Iconography is concerned with analyzing how specific events, participants, or places are being depicted through visual semiotic (Machin and Myer, 2012). This is achieved by asking what concepts and values are conveyed through the visual semiotics and what purposes they serve in being represented the way they are portrayed. Therefore, we can examine

what discourse is being communicated through investigating the representation of persons, attitudes, events, and actions in the sense that "[T]here is no neutral denotation, and that all images connote something for us." (Machin and Myer, 2012,p. 50).

3.1.4. Attributes

Attributes are concerned with analyzing how ideas and values are communicated and represented through objects. In the analysis, we would be more concerned with what the objects in the commercial communicate, represent and what discourse they serve in relation to gender.

3.2. Multimodal Interactional Analysis

Norris (2004-2011) suggests that all interactions are multimodal which are carried through different modes (language, gesture, sounds...etc.) and through different materials whether written, listened or viewed. In multimodal interactional analysis, the action is defined as the unit used in the analysis which is divided into three different levels. First, is the lower-level action which is considered as the smallest meaningful unit in an interaction e.g. (starting a conversation saying 'Hello'). Second, is the higher- level action which is constructed by various chains of lower actions produced by the participants e.g. (being engaged in the higher level action of speaking). Higher level actions usually interact and have an impact with one another. The third level of action is the frozen level action which is a higher level action performed at an earlier time but its material presence is in the present. For example, viewing two empty cups of tea would be evident that there were two people who sat in this place and drank tea.

Norris defines mode as a system of representation which should not be subjected to limitation or boundaries. A mode is merely a heuristic unit in the analysis, so mode can be a spoken language, gesture, print, music, head movement or even a piece of furniture. The modes adopted from multimodal interactional analysis to sustain the visual analysis are proxemics, posture, gesture, head movement, gaze, object handling and color, and layout.

3.3. Interconnections of Modes

It is crucial to mention that modes are mutually related to one another and there is no real hierarchical structure of which mode should be considered the dominant over the other modes. In other words, in multimodal interactional analysis, there is no fixed order to analyze

different modes. It is an interdependent and reciprocal relation between modes which is determined through the analysis.

3.4. Research Methodology

This study assigns a qualitative analysis approach. The commercials are product ads that their main target is to sell, and the two selected commercials are broadcasted in 2017. Each commercial is segmented into a number of excerpts which are considered to be representative instances of gender representation in the commercials. The criteria for selecting the excerpts are as follows: the excerpts confirm a meaning represented verbally, reveal an implicit meaning represented visually, or contradict what is being represented verbally. However, the segmentation of the commercials text into excerpts is done by using a software program QQ Player 3.7.

4. Data Analysis

4.1. The First Commercial: Always

[show me what it looks like to run like a girl?]:The director



Image (1)



Image (2)



Image (3)



Image (4)

The director: [Fight like a girl.]



Image (5)



Image (6)

The director: [Throw like a girl]



Image (7)



Image (8)

4.1.1 Excerpt 1

In this excerpt, the commercial begins with a **closed layout** of a shooting sitting, the **visual attributes** (The camera device, the microphone, and the lighting system) that appear behind the scenes of shooting the commercial suggest that the people who are being interviewed are normal people who are not asked to act. The director asks the interviewed people to act visually on specific activities the way girls usually do them.

The first action is directed to a blond girl who starts with the word 'hi' without identifying herself. The first image shows how the girl responds to the request to 'run like a girl'. Her way of performing **the higher-level action** of running is not a realistic one, instead, she employs other communicative modes like **facial expression, hand and head movements** to ironically show her inability to run actively. Also, the girl smiles while she is running which assumes that she cares about her look rather than the act of running itself. The second image shows another girl who starts performing **the higher-level action of running**, but then she pauses saying the phrase 'My hair' which functions as an implication that girls pay more attention to their appearance rather than the active action. The other two images present two males who are also asked to 'run like a girl'. One of the males is a young boy who is a teenager, and the other one is a young man who is probably in his twenties. The two males also act ironically through employing visual modes of **posture, poses, and head and hand movements** to humorously mimic how the girls typically run.

Following that, the director then asks them to perform other activities (fighting and throwing) but in girls' manners. The young man's first reaction is laughing which suggests that he considers fighting like girls is a humorous action and should not be taken seriously. This idea is further demonstrated through **the visual representation** of performing the action of fighting like girls. He **poses** in a delicate way and starts using the mode of **hand and head movement** to sarcastically move his hands up and down to show how girls do the action of fighting. Similarly, a girl represents **the higher-level action** of fighting. Her **pose** displays her powerlessness and inability to confront the other person she is fighting with as she sets her head back and directs her two hands in a way which suggest her fear to confront and defend herself as illustrated in image (6).

Throwing like a girl is the third action asked by the director for the people to perform. The visual representations show the woman performs **the higher-level action** of throwing something carelessly without any power. Similarly, the visual representation performed by the boy depicts his failed attempt to throw things. Thus, **the visual representation** illustrates the stereotypical idea about girls' inability to throw on a target whether due to their carelessness or due to their typical attitude of missing targets.

Accordingly, the **visual representations** performed communicate a particular set of gender stereotypes about women. Women are portrayed being inactive, powerless, and pay a lot of attention to their outer appearance. Equally important, **the visual choice** to mimic the representation of acting 'like a girl' by both men and women signifies two elements about representation; which are how men perceive women and how women perceive themselves. In other words, the interpretations would be different if the commercial chooses only women because it may convey that women do not have real self-awareness about their capabilities. Also, if the commercial proposes only men to act like girls, this may imply that men do not have respect or appreciation for women. Therefore, the commercial selects both men and women to show the audience that stereotyping can affect both; people who believe in it and the people who are affected by this stereotyping.

4.1.1 Excerpt 2

WHEN DID DOING SOMETHING "LIKE A GIRL"
BECOME AN INSULT?

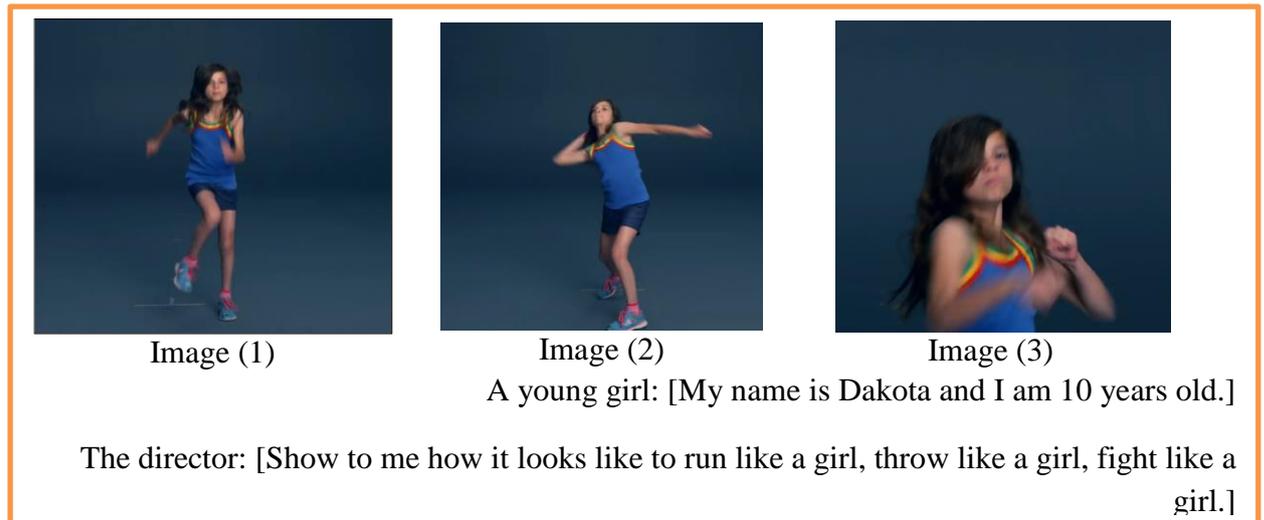
The director: [So do you think you have just insulted your sister?]
The boy: [NO, I mean yeah insulted GIRLS but not my sister.]

and its relation to how it affects perceiving close people in our life is tackled through the employment of verbal and visual modes to implicitly direct the viewers about the meaning intended. The screen presents **the verbal message** through displaying it **visually**. The elements of **typography (font and color)** modes play a role in directing the viewers toward the desired messages. The **capitalization** of all the words highlights the importance and seriousness of the question, whereas, the

choice to put the phrase ‘like a girl’ in a different **color (white)** is to further direct and emphasize the stereotyping notions of the phrase “like a girl” as white color represents innocence and purity.

Simultaneously, the voice of the director in the background is asking the boy ‘so do you think you have just insulted your sister?’. The rhetorical question, displayed on the screen, forms a **structural opposition** which infers that doing things in the attitude and the manners of the girls is humiliating and behaving like boys is the norm that everyone should be proud of and try to do. Besides, the choice to display the first question on the screen with simultaneous question directed to the boy asking whether he thinks he has insulted his sister or not indirectly engages the viewers to connect between **the verb ‘insult’** which has negative attributes **with the noun ‘sister’** which is not limited to the literal meaning of the word, but it extends to include all females in every man’s life. Thus, the commercial achieves the target of the implicit message through connecting between the connection of the verbal and the visual modes in one shot.

Furthermore, the strong reply from the young boy saying ‘NO’ after immediately being accused of insulting his sister denotes how strong the boy refuses to insult his sister. Then, the confession of insulting is expressed in the phrase ‘ I mean yeah, I insulted girls’ so this shows his moment of realization through the interplay between verbal representation in **the word ‘No’** and the visual mode of **gaze** which implies that the boy starts to deeply understand what he has just done by ironically acting ‘like a girl’. The phrase ‘I insulted girls, but not my sister’ represents **structural opposition** towards the concept of how men usually perceive stereotyping about insulting women. The boy directly expresses that, he insulted girls, but he does not intentionally extend this insult towards his sister. To put it differently, the commercial presents the males’ view which presumes that women can be subjected to negative gender stereotyping, but this stereotyping should not include their own women in their lives. So, the commercial implicitly answers the question ‘**when did doing something “like a girl” become an insult?**’ and the answer is expressed indirectly through revealing that it becomes an insult since men select how to accept or refuse women’s stereotyping based on to whom it is directed to.



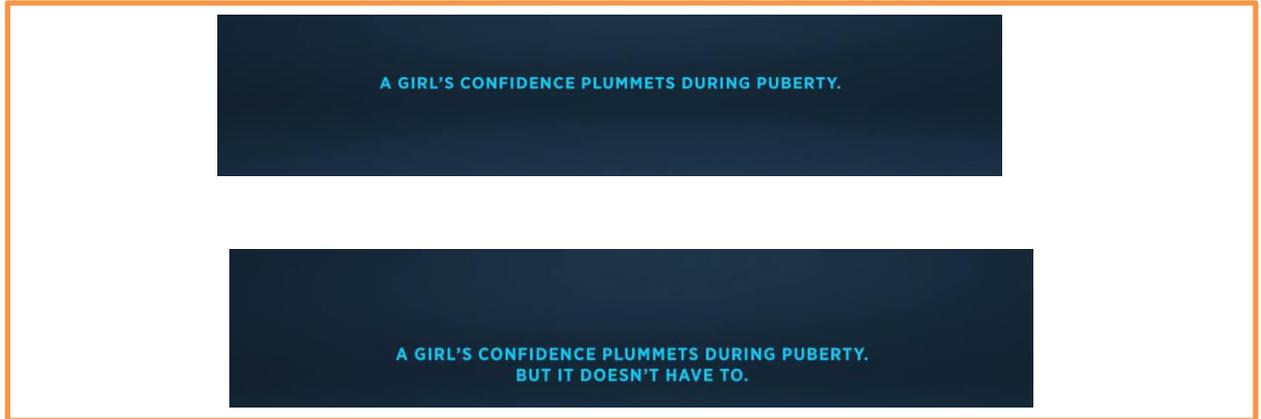
4.1.1 Excerpt 3

This excerpt creates a **visual structural opposition** to the first excerpt. The first difference between the confident attitude of the young girl as compared to the attitude of the blond girl, in the first excerpt, is noticed from the introductory shot of this excerpt. The young girl introduces herself and says her name and age. The choice to display how the girl introduces herself has two functions; first, it reveals how confident she is as she stands in front of many people, and the second function is to create a personal connection between the girl and the viewer of the commercial. Interestingly, the name of the girl itself has **averbal connotation** as it is a gender-neutral name which has American Indian origin and means a friend. So, the girl's name also, unconsciously, creates a bond between her and the viewer which sustains in supporting the coming incidents. The girl and other ones are asked to perform the same actions asked by the director in the first excerpt.

The visual representations employed by the young girls strongly oppose the visual representations of the young females and males in the first excerpt. The first image shows how the girl energetically employs visual modes of **head and hand movement**, and **posture** to perform **the higher-level action** of running actively. The second image displays the visual representation of the girl performing **the higher-level action** of throwing something. Her utilization of **hand, posture and gaze modes** expresses her presence and seriousness which are visually interpreted for doing actions the way the girls are supposed to do them. Equally important, the visual representations of the third action (fighting like a girl) contradict the visual representations of image number (6) in the first

excerpt (p.). In this shot, the girl displays a strong stance as she employs modes of **posture, gaze, and hand and head movement** to indicate how she perceives the concept of fighting like a girl. She does not take a **defensive pose** like the girl in the first excerpt; instead, she represents **the attacker pose** which reinforces her power and confidence (Image 3).

4.1.1 Excerpt 4



In this excerpt, statements are directed to the viewers only through **visual representation** without a voiceover to express what is written. **The color** of the background and the written text are both in blue shades because these are the colors of the package of the product itself. On the other hand, the phrase ‘A girl’s confidence plummets during puberty’ functions as stating a fact and a problem being faced. The phrase paves the way to expect that the previous powerful, energetic, and confident girls will end up being less confident and may accept to be molded like the girls presented in the first excerpt as soon as she reaches puberty. Also, the **lexical choice** of **the verb ‘plummets’** signifies that girls are very fragile at this time and they are expected to lose their self-confidence rapidly.

The following shot displays a written suggestion saying ‘But it doesn’t have to’. The negative statement expresses that girls do not have to go through losing their self-confidence and this previously mentioned fact can be changed and girls can grow up continue being as powerful as they were when they were children. Equally important, the commercial views the problem but does not directly suggest the solution. It employs **the visual communicative modes** to implicitly direct the viewers to figure out on their own how to stop making girls lose their confidence and refuse the negative stereotyping notions about them.

4.1.1 Excerpt 5



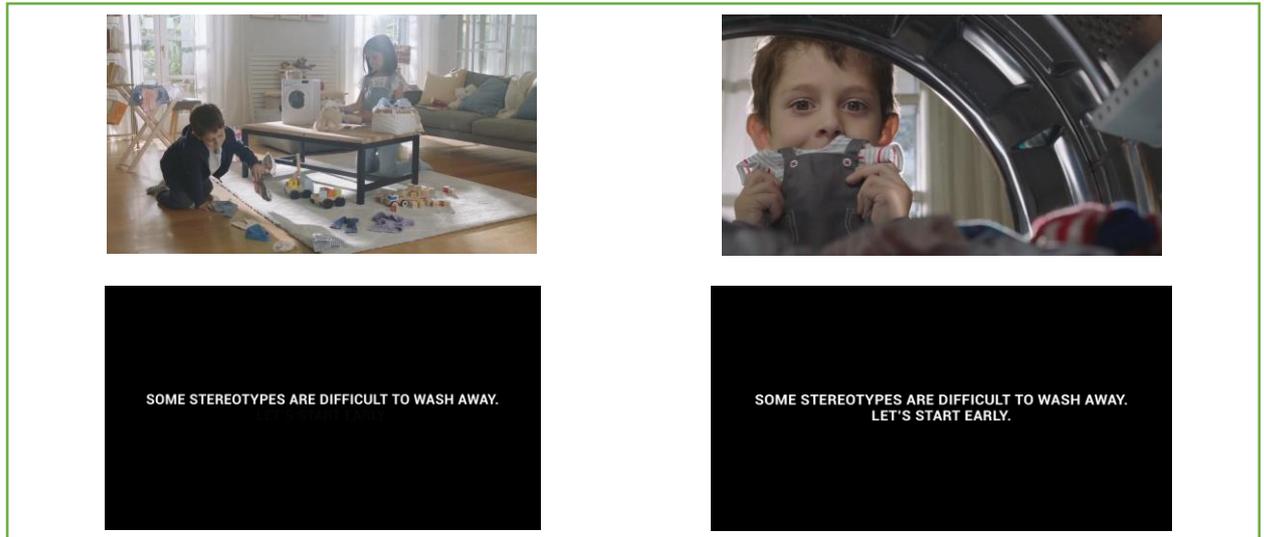
The director: [What does it mean to you when I say run like a girl?]

The young girl:[It means to run as fast as you can.]

about the phrase **‘like a girl’** and gives it a new interpretation and perspective by using verbal and visual representations. The director asks the little girl to explain what does she understands when saying ‘to run like a girl’. The girl innocently replies that it means to run as fast as she can which demonstrates that stereotyping is later imparted to our mind when we grow up. Her reply contradicts the typical preconceived ideas about how women are doing the activities and switches the **verbal attributes** of the phrase ‘like a girl’ to further new positive attributes and ideas which mean to do one’s best.

The visual choice to choose a little girl to reply to this question is intended to clarify that young children are naturally confident with whom they are, and what potentials they have about themselves. Also, the age factor functions as an emotional tool to convince the viewers about the idea, as young children reply without much thinking or reasoning of what they are saying. Besides, **the visual attribute** of choosing a girl who wears a dress celebrates girls’ own identity which shows that she represents girls who love wearing dresses and still feel confident and proud of themselves.

4.2. The Second Commercial: Indesit



4.2.1. Excerpt 1

In this excerpt, the commercial begins by utilizing the disembodied mode of music with a background sound of kids laughing. Then, it shifts to display a stereotypical girl who undresses her teddy bear to wash its clothes. After that, the camera zooms out to show that a boy also performs **the higher-level action** of playing the same game with the girl although there are other **visual attributes** like cars which are considered the typical toys for boys.

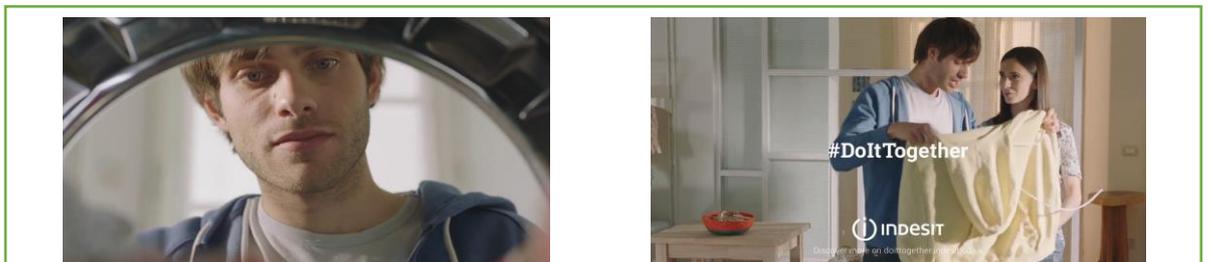
The boy collects the scattered clothes all over the living room and then the girl hands him the socks and the clothes of her teddy bear. The boy puts the laundry inside the washing machine while the girl smiles at him.

Interestingly, the commercial sends a direct message to the viewers using the **verbal speech** and the **visual moods of color and font**. The commercial states that ‘some stereotypes are difficult to wash away. Let’s start early’. The first part of the sentence ‘some stereotypes are difficult to wash away’ occurs as stating the fact of the problem faced. **The lexical choice** of adding the determiner ‘some’ before the word ‘stereotypes’ reveals the fact that the commercial does not only direct the viewers towards the idea of household chores and gender role stereotyping but also it implicitly refers to most kinds of stereotypes which are implemented into the children’s’ minds in the very early ages in their lives. Thus, the choice not to specifically speak about or refer to one type of stereotypical ideas is deliberate.

Equally important, the adjective ‘**difficult**’ and the verb ‘**wash away**’ in the phrase ‘**difficult to wash away**’ generate dual meanings. The direct meaning shows that stereotypical ideas are hard and challenging to get rid of or overcome. The second meaning personifies negative stereotypical notions to stains which appear in our lives and once they exist, it becomes very hard to wash them away to remove them. Following that, the commercial presents the solution by showing the sentence ‘**Let’s start early**’. The verb ‘**Let’s**’ functions as a softener to the imperative sentence ‘start early’ The commercial could have stated the imperative phrase ‘start early’ but the choice to add the word ‘let’s’ creates a cooperative atmosphere toward finding a solution to the negative stereotypical ideas. Besides, the word connotation of the adjective ‘**early**’ offers two integrated solutions to remove negative stereotypes. The first solution is interpreted through linking between the visual interpretations of the first part of the commercial which means to start not to instill stereotypical ideas towards children. The second meaning of the adjective ‘**early**’ can be identified as an invitation to start as early as possible when stereotyping begins to occur. Hence, the commercial invites both parents, people who are in charge of raising children, and all other people not to accept negative stereotyping and everyone is expected to get involved in solving it, once it appears.

The utilization of the **visual modes** of **color** and **font** used to present these words reinforces the verbal interpretation given. The **black background** resemblances stereotyping as being dangerous, negative, and mysterious. However, using the **white color** to write the words with reflects innocence and purity. To put it differently, the commercial represents stereotyping as a filthy act which needs to be washed away and be replaced by cleanness and integrity. Also, the **capitalization** of all the letters in all words is intended to stress the importance of the problem and to highlight the solution.

4.2.2. Excerpt 2



The visual communicative modes take the primary role in delivering the meaning intended. The shot starts by showing a young man performing **the higher-level action** of taking out the laundry and hands them to the young woman next to him. The facial expressions between the man and the woman mirror the harmony between them. Following that, the shots present them foregrounding **the higher-level action** of doing the dry and folding of the clothes together while mid-grounding **the higher-level action of speaking** to each other. The interpreted meanings of these shots exclusively rely on visual modes which are employed as an indication or a prediction of what is expected to happen when children are grown up without the stereotypical gender role concepts.

The representation of the man and the woman performing the same actions together demonstrates the importance of sharing and cooperation. Most commercials when promoting the idea of changing the stereotypical ideas about gender role, they tend whether to present the male alone doing all the commonly known women's tasks or to show that the man is doing the chores due to the exhaustion or appreciation of his wife or mother. However, in this commercial, the representation is different as the man and the woman are displayed side by side helping each other with the phrase 'Do it Together' which refers to support, collaborate and perform things together.

5. Conclusion

This study demonstrates that gender representation in TV commercials is redefined through the interplay of verbal and visual communicative modes. The analysis of the two TV commercials revolves around how the display of gender role and gender stereotyping has changed. The analysis also has revealed the explicit and the implicit messages about gender representation through the utilization of various communicative modes and the employment of the notion of choice in multimodality.

The objectives of the current study have been gained through the application of multimodal critical discourse analysis (Machin and Myer, 2012) and multimodal interactional analysis (Norris, 2004) which indicate the tendency towards displaying a deviation from the preconceived notions about gender roles and gender stereotypes about men and women in TV commercials.

The present study is valuable for further investigation of diverse gender representation in different cultures and countries which will be beneficial to compare the present results with larger corpora of analysis. It is also recommended to use the integration of multimodal critical discourse analysis and multimodal interactional analysis approaches for further exploring overt and covert meanings in multimodal texts whether printed or digital ones.

المستخلص

تهدف هذه الدراسة الي الكشف عن كيفية استخدام الأدوات اللغوية و البصرية في إعادة تمثيل النوع في الإعلانات التلفزيونية. من أجل تحقيق ذلك ، اختارت الباحثة اعلانين تجاريين لعام ٢٠١٧ و السبب في اختيار الإعلانين أنهم يمثلون تداول مختلف عن التمثيل النمطي للنوع في الإعلانات و خاصة الإعلانات التلفزيونية. و يعد من أحد أهم أهداف تلك الرسالة هو ايضاح الدور المهم الذي يلعبه تداخل الأدوات اللغوية مع الوسائل الغير لغوية (البصرية) للكشف عن رسائل غير مباشرة عن النوع و إعادة تمثيله. لذلك تم تحليل الإعلانات من خلال نهجين الا و هما: تحليل الخطاب النقدي متعدد الوسائل لماشين و ماير(٢٠١٢) و نهج التفاعل متعدد الوسائل لنورس (٢٠٠٤). و قد أثبتت الدراسة أن تمثيل النوع و إعادة تعريفه يتم من خلال دمج الأدوات اللفظية و غير اللفظية. كما أوضحت الدراسة ان ذلك الدمج بين الأدوات يسهم بشكل فعال في ارسال الرسائل المقصودة بطريقة غير مباشرة و يساعد في تقديم رسائل ضمنية عن تمثيل النوع و اعادة تعريفه.

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