CHAPTER 2

LITERATURE REVIEW

2.1   Introduction

Communication is a vital part of human interactions. Some of the tools used to communicate with one another include words, images, sounds and images. These signs and signals are transmitted through different media of which one of the most successful discovered is the television. Since its invention in the 1950s, it has grown from a simple tool of entertainment to a popular tool employed for disseminating information and thoughts. In fact, those who control the communication systems whether in print, through radio, television or cyberspace can be powerful. These media tools shape and direct thoughts and behaviour of nations, if not the world.

Advertising language is one of many types of discourses found in human communication. The presence of advertisements has been seen and felt throughout human civilization. Its existence and influence are ever present in our societies and in our daily activities. The power of advertisements has multiplied tremendously through television. Television advertisements have become our window to the world of consumerism, and have developed in time to propagate political views and to exercise the power that influences or modifies our behaviour and actions as both their targeted and non-targeted viewers/audience.

This chapter aims to review advertisements in terms of its language use and propaganda devises used, relationship between genders, and advertisements in relation to the present

study. Therefore, this study is informed by work done in two main areas, which are propaganda and gender in advertising. Through the discussion of the various studies in these areas, the researcher will show how these components are interlinked.

2.2   Advertising as Propaganda

One of the fundamental roles of advertising is to promote products and services to consumers. The advertisers claim to provide guidance to consumers in their decision process regarding their choice of consumption. O'Shaughnessy (1987) defines advertising as: "any paid form of non-personal public announcement by an identifiable sponsor whose purpose is to influence behaviour ". Lambert (1945: 20) stated that in view of the competitiveness among the producers of goods, or in the case of this study, providers of services, to sell to consumers, the propaganda takes the form of advertising. He further stated: "[i]n the modern world advertising is the oldest form of propaganda … and most of the methods employed by propagandist in other fields today, especially in politics, are but devices borrowed from commercial advertising" (Lambert, 1945:22). Therefore, advertising and propaganda are closely connected.

The term 'propaganda' stems from Latin *propagand* with the meaning of "to propagate" or "to sow". Another definition of propaganda is "dissemination or promotion of particular ideas" (Jowett & O'Donnell, 2006:2). Due to subsequent usage the neutrality of the term *propaganda* was lost and became pejorative instead in that to be identified as a propaganda is to be seen as something negative or dishonest. (Jowett & O'Donnell, 2006:2).

Bernays (1928:25), a propaganda theorist, defines propaganda as "a consistent, enduring effort to create or shape events to influence the relations of a public to an enterprise, idea or group". In other words, Bernays (1928) sees both the harmful and beneficial effect of propaganda. Similarly, Cline (2007) defines propaganda as "any organised effort to persuade large number of people the truth of an idea, the virtue of a product, or the appropriateness of an attitude". While Ellul (1964) sees propaganda as a "form of human technique in that it is a method people use to obtain their desired results. Two prominent propaganda theorists: Harold Lasswell (1938) and Walter Lippmann (1922) view propaganda as "merely a mechanism for massaging public opinion and acting as a means of social control" (cited in Welch, 1999).

Lambert (1945) in his book entitled "Propaganda", identified the term 'propaganda' as "an instrument of war, flourishing wherever a conflict of opinions or interest has to be resolved". In addition, according to Lambert (1945:18), "there are three forms of "war" in the modern world:

1. ideological conflict such as rivalry between churches or school of thoughts and beliefs;
2. economic conflict that is the war between classes, competition between economic groups, or within the groups, advertising; and
3. physical conflict which results in war between nations, or civil wars.

In the words of Bernays (1928): "The conscious and intelligent manipulation of the organised habits and opinions of the masses is an important element in democratic society. Those who manipulate this unseen mechanism of society constitute an invisible government which is the true ruling power of our country."

In short, propagandists influence the masses via the manipulation and diffusion of advertisements through the media. In other words, advertisements are the overt manifestation of persuasion, one of the most effective tools used by propagandists, with the expressed intention of the advertisers and manufacturers to modify beliefs or opinions resulting in the change of behaviours and actions. This was aptly summarised by Nelson (1996) who defines propaganda as a 'a systematic form of purposeful persuasion' employed by propagandists in their attempt to influence a specific audience for a particular purposes such as commercial through mass media dissemination.

Some of the characteristics of propaganda proposed by various researchers include:

a) it appeals to one's emotion that is by diverting audience from critical issues deploying various methods such as red herring, and

b) the large quantity or volume of the message being propagated to a wide spectrum of the public through the most effective and quickest medium possible.

As advertisements also play a significant social role in the dissemination of information with an underlining objective to persuade, to change or modify consumer behaviour and actions coupled with the numerous and repetitive nature via the most effective and wide reaching medium that is television, therefore television advertisements are examples of propaganda. To achieve their objective, propagandists employ various techniques and strategies to change and modify the behaviour of the television audience via creative and original manipulation of language and visual images in their advertisements.

According to Cook (2001:1-2), the attitudes towards advertising can be indication of our personality, or social and ideological position : "The strength of advertisements which commands respect as well as fear lies in its ability to recall various reactions and feelings both emotionally and ideologically thereby revealing political and social position and acceptance and alienation from the status quo."

Some diverging perceptions of advertising summarized by Cook (2001:2):

i)   it is possible to use advertisements to influence for good as well as bad;

ii)   advertising is amoral in that it merely reflects states and changes in

        society, good or bad (White, 2000:252-65); and

iii)   the apparent social concern voiced in some advertisements is fraudulent

        therefore, advertisements are always bad.

Television advertisements were collected as data for this study because of their perpetual presence in modern day life explicitly and implicitly influencing our choice and behaviour. Another factor that propelled this study is that advertisement is not just an economic tool, it is also perceived as a reflection of a lifestyle and the expectations of the society. Therefore, the combination of television and advertisements make it doubly essential for consumers or viewers to make an attempt to read and understand the messages being conveyed by a selected group of people who have a private agenda in propagating them.

2.3   Advertising Language

According to Leech (1966), advertising language has an interesting aspect "a delicate compromise between the opposed tendencies of conformity and unorthodoxy: between

following the prescribed path of advertising clichés and exercising the freedom to deviate from it, and even, on occasion, to deviate from the rules of the English Language itself."

As advertising language has a predominant role of attracting attention; therefore, advertisers employ creative and clever or unusual use of the language to help them achieve this objective. Due to the inattention or cultivated immunity of audience towards advertisements in part caused by the enormous quantity they are exposed to on a daily basis, advertisers resort to strategies to provoke reactions or evoke emotions of the audience. As Schwartz (1973) proposed that in order to persuade an audience it is easier to evoke a recall of emotions pre-existing within the audience themselves. A similar strategy is used for the purpose of modifying consumer behaviour or actions to the advertiser's expectations. One of the many strategies is through the manipulation of the language. An example of this manipulation can be found in the use of doublespeak (Lutz, 1989) where specific words are used as they portray specific meanings in relation to the target audience while different words of different connotations will be employed by another with the aim of generating specific representations or reactions from the public. In short, no words used are unintentional.

On the other hand, television as a medium of message transmission involves multiple senses of its audience/viewers. The audience is not only confronted by the language, they are also entertained and provided with images and sounds. Therefore, to make sense of a message, all the senses: sight; audition and cognition have to work in tandem, almost simultaneously, in order to interpret all the information offered. However, with the influx of large quantities of information through various television programmes as

well as through the other media such as Internet, the audience is being bombarded continuously by ever changing and evolving information and knowledge.

According to Gisbergen, Ketelaar and Beentjes (2004), changes observed in advertising, in particular advertising language, are:

i)   visual/verbal prominence

It is noted that there is an increase of visuals while the verbal copy has declined.

ii)   openness

Reviewing the presence of the product which will lend correct or direct the required interpretation of the advertisement through the progress of time. More open is an advertisement, the less direction or help will be provided. In other words, audience has the flexibility to interpret the information as they see fit.

Images generate multiple positive inferences thereby allowing the advertisers' message to slip in and as a consequence, viewers are more likely to be 'persuaded' either at time of exposure or at a later date hopefully at the point of purchase. Visual figures are more effective than verbal rhetoric figures in leaving an impact on the viewers' attitude towards and as well as recall of an advertisement (McQuarrie & Mick, 2003). In terms of visual codes, audience/readers of the advertisements work to create meaning from the given items (visual and auditory stimuli) based on individual and cultural experiences and norms. Therefore, the interpretation of an image may vary from an individual to another plausibly so when individuals are of different gender, social and cultural backgrounds, and who have differing personal exposure and experiences or interactions in a variety of circumstances.

According to Goddard (2002:3), in terms of visual codes readers and through extension, audience of an advertisement work to create meaning from given items such as the words and images used. Furthermore, the meanings generated by the intended receiver of the message are not fixed as they depend on various factors such as culture, communication system, gender, experiences or exposures. In other words:

i) reading of image one needs to consider different perspectives the readers or audience bring;

ii) the level of complexity that surrounds the verbal language;

iii) the advertising copies as pieces of literature, will call upon the users/readers to use their full resources of language and invite creative and subtle readings; and

iv) effects of advertisements though short-lived are longstanding and cumulative in that they leave traces of themselves, which combine to form a body of messages about culture that produce them. These messages function to reflect and to construct cultural values which in most cases reflect the values of the powerful groups in society.

In addition, advertisements are in fact forms of discourse which make a powerful contribution to how we construct our identities. The identity and culture of a society are reflected through advertisements of the particular society and vice versa. In short, the society both determines and is influenced by the types of advertisements.

Advertisers have at their disposal a variety of tools and strategies for their effort to attract attention of reader/audience. Some of the attention seeking devices, as summarised by Goddard (2002:10) are:

a) image – startling image(s) of death and diseases will cause public outcry

   therefore, draw more attention and further reactions and actions.

   This is clearly a strategy deliberately upsetting, outraging or irritating the

   general public to draw attention and reaction by overtly and deliberately

   shocking the reader/audience. For example, fund-raising campaigns

   image of disease and suffering to gain public support and donation.

   The images suggested come in forms of pictures, photos, logos, so forth.

b) verbal – typographical features of words (size, font, style, punctuation

   and so forth)

   A clever, experienced and expert copywriter or advertiser is well versed in

   using the appropriate typographical features to give the best effect wanted

   from their intended addressees.

c) lay out – use of space, position of text and image or logo;

   – inclusion as well as exclusion of elements (words, pictures, brand,

   logo).

   The lay out of the advertisement or the positioning of different elements to

   be included into or excluded from the ads is also part of the art of persuasion

   albeit a silent but purposeful reminder working on the subconscious mind.

These attention seeking devices although identified for print advertisements, they can

also be used as guidelines in studying television advertisements.

2.4 Television and Advertisement Audience

Television audience has progressed from being a passive and uniformed participant in the reception of messages produced by the media experts whether through programmes or advertisements aired to active communicative partners namely by selecting the programmes; they allow only certain messages to filter through to them. Furthermore, recent studies on audience (Hogg & Garrow, 2001; Morrison & Shaffer, 2003; MacDonald, 2003) have divulged that far from being a single public seeking to be informed, educated or entertained, the audience today with their varied background, purposes and experiences take an active role in interpreting meanings of the messages they receive. In other words, there is a constant negotiation going on between the two parties in the process of the conveyance of messages.

With the abundance of programmes and stimuli provided by the media, the audience today is believed to be more selective in exposing themselves to this constant flow of messages and signals. Therefore, in order to have the desired results, advertising campaigns invest frequently into identifying the target market or audience in relation to the product or services in question before creating and releasing an advertisement. Identification of a specific group of audience or potential consumers will then allow for interpretation of what would attract them, what they need and so forth. In short, audience research is carried out to identify the niche and then produce advertisements to answer to these needs. The target groups can be categorized based on different criteria such as:

i) socio-economic class: professionals, non-professionals;

ii) age groups: preteens, teenagers, young adults, adults, middle-age or veterans;

iii) gender: male or female public;

iv) interests, and so forth (Larson, 2004).

Once the target audience has been identified advertisements are created to help the particular public to identify themselves to the concept(s) and personalities found in the advertisements aired. The identification process or the ease for the audience to relate to the characters of the advertisements can be aided via the evocation of emotional responses. To this end, Schwartz (1973) suggested two competing models to explain the way media use to persuade:

    i) the evoked recall, or resonance, model, and

    ii) the transportation, or teaching, model.

In the evoked recall (resonance) model, it is based on the principle that it is better to get a message out of receivers then to try to put one into them. In other words, persuader or advertisers should rely on the set of experiences and memories that people have stored inside them for example, revoking their feelings. Many times the cuing occurs through music, colour, sound effects, actor's facial expressions or tone of voice, the acoustics, or some other non-verbal and usually visual image or message (cited in Larson, 2004:313-318). Media persuasion aimed at a particular target audience tries to identify the common experiences – likelihood without much intellectual evaluation and consideration or simply put – "feel right" and as Schwartz (1973) puts it they "resonate" with the "responsive chord".

Some of the cues he proposes are:

    i) verbal script in that if or when verbal script resonates and recalls past

       experiences from the audience powerful results usually occur;

ii) auditory script that is the language of sounds sometimes cue powerful unconscious emotions (such as good or bad feelings); and

iii) sight script that is the sight or shape of things recall or evoke memories and feelings

Therefore, persuaders need only to identify such common experiences then design print or electronic message that prompt the audience to recall the experience while mentioning the product, candidate or organization seeking support. However, if the audience doesn't have such a stored experience, Schwartz (1973) suggested 'planting' the experience, namely creating a positive emotional feelings in ads early in the campaign, which can be triggered later at the point of purchase. Persuaders/advertisers and propagandists also need to be aware of the symbiotic relationship between verbal, auditory, and visual elements in any mass mediated persuasion. The evocation of positive emotions can be done through the words and visual representations in the advertisements via the application familiar and accepted social and cultural norms of the targeted public. This is identified as the Resonance Theory of Media (Soules, 2000).

Consequently, in order to connect with a specific target audience the propagandists first need to identify their audience. The models or spokespersons in the advertisements should portray identifiable traits and characteristics prescribed by the society. In short, the issue of the gender of the target audience comes into play. Gender influence can be demonstrated through the manifestations of gender stereotypical roles, attitudes, activities and communicative behaviours.

2.5   Gender and Gender Influence

For the purpose of this study, it is reasonable to make the distinction between the terms 'sex' and 'gender'. The word 'sex' refers to biological characteristics one is born with, while 'gender' a "social construction of masculinity and femininity within a culture" (Stewart, Cooper, Stewart, & Friedley, 2003:3-4).

Gamble and Gamble (2003:11) define 'sex' as a distinction based on biological and genetic qualities and which accounts for the biological differences between men and women and the term 'gender' is related to one's biological sex, as well as a descriptor of "the psychological, social , and cultural features and characteristics strongly associated with the biological categories of male and female". As with other researchers on gender, Lorber (1994:6): "gender is acquired, learned or socially constructed – a human invention that identifies the social, psychological, and cultural differentiations between   the sexes."

As Rakow (1986:23) notes:

"gender … is usefully conceptualized as culturally constructed organization of biology and social life into particular ways of doing, thinking, and experiencing the world . . . . It is in communication that this gender system is accomplished. Gender has meaning,   is organized and structured, and takes place as interaction and social practice, all of which are communication processes. That is, communication creates genders who create communication".

Culturally and socially expected norms and modes of behaviour of men and women influence the communication process by way of language use which in turn reflects or

21

modifies the communicative style or social interaction of both men and women. An illustration of a social interaction is the construction of one's identity as well as expectations of the identity of others'. The manner we communicate to males and females differ, especially in different social contexts. As a result, it is through communication we develop our gender identity (Stewart, Cooper, Stewart & Friedley, 2003).

Thus, gender as a notion of social and psychological construct, may change with the changes in the society where it resides. Lott (2000:112) notes that theorists have examined gender from three perspectives:

1)   as a system of social relationships in which gender interacts with and influences institutional structures;

2)   as what people 'do' in social interactions in accord with norms about what is appropriate for them; and

3)   as an attribute used by individuals for self-identification with their culture.

As noted by Gamble & Gamble (2003:11): "gender makes itself manifest during interaction" therefore, one of the characteristics of gender is the difference found in the communicative cultures of the male and female. "The feminine communicative cultures tend to accentuate expressive goals, less-structured organizations, collective orientations, and cooperative speech patterns. In contrast, masculine communicative cultures are more apt to accentuate instrumental goals, hierarchical structure, individualistic goals, and competitive speech patterns." (Gamble & Gamble, 2003:13). This is one of the examples of gender ideology which includes the "belief that a set of traits and abilities is more likely to be found among one sex than the other" (Schein,

1978:259) and these beliefs include what is considered appropriate masculine and feminine stereotypical behaviour (Terborg, 1977).

2.5.1   Gender Stereotypes

The term 'stereotypes' is defined as "when a large portion of a society agrees that certain traits or behaviour are commonly associated with a given group of people" (Harriman, 1985). Another definition by Twhaites, Savis & Mules (2002:153): "stereotyping is a form of mediation which translates the complexity of individual character into a set of simple, socially defined distinctions."

Stereotypes may have some basis in reality and may help us to understand our social world better, but may not be accurate descriptions of particular individuals. Nevertheless, they persist and gender stereotypes affect our perceptions, and consequently our communication with others. Furthermore, social behaviour and activities linked to the two genders differ and the transgression from one gender specific behaviour to the other is generally looked upon with disfavour, more so in terms of boys behaving or participating in what is considered as 'feminine activities'. Children as young as four years old are aware of themselves as gendered (Weatherall, 1998a) and children from ages seven to twelve are able to recognise certain language behaviour appropriate for males or females (Filmer & Haswell, 1977; Edelsky, 1976).

The male and female genders have been described previously from two perspectives: dominance/submission and differential differences. These differences include their prescribed roles and socially and culturally accepted activities and behaviours. Men are generally described as independent and serious, assertive, attention seeker, power driven

and authoritative, while women are described as emotional, dependent, passive, cooperative oriented and submissive. These stereotypes are reflected in various media and social situations. For example, Craig (1992:207) in examining portrayals of both women and men in U.S. network television, found that "television commercials (advertisements) targeted to one sex tend to portray gender differently than advertisements targeted to the other sex". This is supported by previous and subsequent studies although with varying degrees in different countries (Hofstede, 1980, 1991; Huang, 1995; Browne, 1998, Furnham & Mak, 1999). These studies reported that the distinction between the two genders through gender stereotyping portrayed in advertisements despite the changes of perception of masculine and feminine roles in the society remains noticeable (Huang, 1995; Klassen *et al.*, 1993; Sengupta, 1995). Sunderland (2002) in her study of 'Discourses of parental identity in parentcraft texts', has observed that despite the effort and the consciousness of the writers to demonstrate the equality of the sexes, the discourse used in connection with the father's parental role seems to suggest the male parent as a secondary figure and in Sunderland's words 'baby entertainer, bumbling assistant and line manager'.

Therefore, the presence of stereotypes whether in terms of gender role and gender portrayal of the two sexes more precisely in advertisements, is invariably noticeable. Chandler (1998, 2002) on 'Television and Gender Roles', summarises that while there has been a decrease in the gender stereotyping, the general pattern remains. The male gender is still portrayed as more autonomous and is shown in more occupations than women. In contrast, women are shown mainly as housewives and mothers. Products advertised are also streamlined according to the targeted gender in that men are found to advertise business products while women are mostly advertising domestic products (Bartsch, Burnett, Diller & Rankin-Williams, 2000).

A similar strategy is used for the location of the models or spokespersons as well as the activities prescribed for the male and female population in that men are more likely to be shown outdoors or in business settings; women in domestic settings. Voice over represents the voice of 'authority' and studies have shown the preference of using male voice over as well as for a wider range of products.

As for gender role stereotyping in advertisements, research have been conducted by various researchers. Women are still portrayed as dependent on men, female voice over used to promote 'female or household products' as they are considered the experts in this domain. In a study conducted, one of the questions asked of respondents was whether the respondents to any extent try and match their appearance to the models on television advertisements the answer all the males gave a definite no while 50% of the female said yes for hair and cloths. However, one of the female respondents pointed out that consciously they do not strive to be like the models, but subconsciously these idealistic looks shape their views. Although the males in the survey insisted that they were not influenced by the advertisement, the sales figure of the product advertised, used in the analysis of this particular study, suggests that to a good extent men are influenced by such commercials which they feel will make them more attractive to the opposite sex (Limpinnian, 2002).

A study by Furnham and Schofield (1986) compared the extent of gender role stereotyping in commercials on British radio with that of the content of commercials on television content by Manstead and McCulloch (1981) using the original coding categories. The findings indicated the presence of the distinction between male and female roles portrayed in advertisements for a British radio station where men were more often portrayed as authorities on products and women as users of products; men

were more likely to be portrayed as narrators or celebrities than women; and women were more likely to be portrayed in the home than men. These conventional roles of men and women still persist as portrayals depicted in advertisements (Manstead and McCulloch, 1981; Gunter, 1995). This is supported by the research done by Hurtz and Durkin (1997) on the content analysis of radio-based gender role found in advertisements of British and Australian radio stations. Their findings indicated that male were more often central characters and more often in authority. Female were often depicted in dependent roles and in their home, as customers or girlfriends when portrayed in the workplace. The dominance of male voice over in the advertisements is still significant.

A quote by Yarborough (1992): "There really are fundamental differences in the way men and women process information...Women tend to process more extensively more different pieces of information... Men tend to rely more on mental shortcuts..." seems to be one the fundamental guidelines used by the advertisers in targeting the two genders by producing more effective advertisements. In comparing the advertisements found in magazines for male and female readers, Miller (2002) notes that the ads catered to female consumers have more details while ads for the male are more direct and less detail cluttered. Colours used in the products advertised as well as in the ads are specifically chosen to suit and attract a particular gender reader. Advertisements targeted at female consumers are appearance and beauty oriented, while the ads for the male public centre around strength. "The technique of advertising is to correlate feelings, moods or attributes to tangible objects, linking possible unattainable things with those that are attainable and thus reassuring us that the former are within reach" (Williamson, 1978). 'Consumers are labelled and grouped by the materials they wear. If you wear a Tag Heuer watch, you are seen to have good taste and a lot of money.

Women buy into this a lot more than men. Men, like labels, but women notice them more' (Miller, 2002). This ideology is applied to all adverts: "Advertisements endow products with a certain social significance so that they can function in our real social world as indexical signs connoting the buyers good taste, trendiness, or some other ideologically valued quality" (Bignell, 1997:33-25).

A similar study conducted on analyzing different ads targeted at the two genders was conducted by Batchelor (2003) which demonstrates the reliance of gender specific stereotypes found in ads for targeting male and female consumers. The elements used by the advertisers include gender of models, setting of the ads and colours in promoting products and services by first gaining the attention of the targeted gender of consumers.

"Advertisers prefer to use stereotypes so that there is an immediacy of understanding of what the product is trying to say. It is an effective way of selling a product. Women and men are portrayed in terms of a set of fixed values" (Batchelor, 2003). Similar studies on advertisements with reference to the stereotyping of gender roles and gender based elements have been conducted in both western and eastern countries.

2.5.2 Gender and Language

Since gender is a social and psychological construct and its manifestation appears in interactions therefore, it affects the communicative cultures of both genders. An illustration of this can be observed in ways boys and girls communicate with the opposite gender (Haslett, 1983; Coates, 1988). Based on the previous theory of dominance and differentiation, the two genders are either put in a differential or dominance position, so their communicative cultures would be reflective of such

positions. Due to the difference in sex, we have been trained since young to behave in certain culturally and socially acceptable manner including how we communicate, identify and carry ourselves in our interaction with others.

In most society, gender stereotyping is noticeable. Stereotypes help an individual to understand himself/herself, his/her roles and his/her position in society. They undeniably assist the individual to integrate into the community s/he finds herself/himself in. Learning and adopting the stereotypes of a society facilitate one's social and cultural insertion. The communication as one of the tools for interaction and insertion is therefore oriented to the male and female populace. The social and cultural perceptions hold that a male should communicate in a certain manner, while the female in another. We are trained by our parents, our peers and the society. We are
expected to behave and communicate in a prescribed manner of our sex in relation to our socially and culturally assigned gender roles and norms (Milroy, 1980; Maltz & Borker, 1982; Haslett, 1983; Coates, 1988). For example, men are usually labelled as assertive, physical and authoritative while the women is expected to be attentive, caring and cooperative in nature; therefore, their communicative styles and language use would also differ and would reflect these differences.

Studies have been carried out to look into the differences in language use of men and women (Labov, 1966; Wolfram, 1969; Trudgill, 1974b; Macauley, 1978; Milroy, L., 1980, 1982). Some of the findings relate to the tendency of the men using the non-standard variation of a language while the women tend to use the more standard version. However, it was noted that other external factors may have contributed to this differences as the results differ when a different group was studied.

According to Johnson (1989), the male gender from the perspective of communicative cultures, is viewed as more apt to accentuate instrumental goals, hierarchical structures, individualistic goals, and competitive speech patterns (cited in Gamble & Gamble, 2003:13). Therefore, to appeal to the male audience, propagandists will employ representations of socially and culturally acceptable or prescribed norms. Thus, the stereotypical norms of the male gender can be summarised as follows:

i) having a profession that reflects authority or mental and physical capabilities and a competitive spirit,

ii) usually represented in physical activities and therefore, most likely portrayed in out of home context: office, open air

iii) use of language and lexical items related to authority and physical activities.

It is a well-known claim that men and women tend to use interactional styles based on power (men) and solidarity (women). This view is supported by the claim that men are competitive and women are cooperative (Cameron, 1999, 2000; Talbot 2000). According to the 'difference' framework, gendered language patterns are consequence of distinct female and male subcultures (Tannen, 1986, 1991, 1995). She explained that the male and female behave differently because they are segregated in childhood where they interact differently in relation to their gender. Therefore, the styles and language use for both would obviously differ. Children develop gender identities by learning to communicate in culturally defined feminine and masculine ways and this communicative behaviour continues to adulthood (Stewart, Cooper, Stewart, & Friedley, 2003).

As gender communicative behaviour is socially constructed, it may therefore, change as our conceptions of gender change (Ivy and Backlund, 1994). For example, more women have careers outside of home while men now take more active role in their relationship with their children. Therefore, the change in her professional environment may provide the career woman the opportunity to develop her assertiveness while the man interacting with the children would acquire the sensitivity and patience. In other words, changing social roles are accompanied by changes in communicative behaviour.

Studies conducted on gender and language were previously based on the dominance and differential theories where the distinction between male and female as well as their language use were derived from the differences observed and analysed: the issue of power or dominance of one gender over the other, their salient behaviours and communicative styles. One of the results from this viewpoint on gender and language use is the potential for miscommunication and misunderstanding when the two genders communicate with each other (Coates, 1988, 1996, 2004; Cameron, 1988; Tannen, 1994, 1995, 1999; Holmes 1984, 1995). Presently the emphasis for the research in this field centres on the fluidity and the complexity in the analysis of sex and gender categories which include invariably language use. The focus has moved from analyzing the distinctions between the two genders to 'performativity' which in fact takes into account the context and the relevant variables where the discourse is found. In the words of Judith Butler: "gender is a performance that produces the illusion of an inner sex or essence or psychic gender core" (1991:28). Butler's approach to gender is that it is a construction based on the repetition of everyday acts and regulatory practices which reaffirm sexual difference and create a sense of coherence (Bradley, 2007:74). To Butler gender is:

'An identity tenuously constituted in time, instituted in an exterior space

through a stylised repetition of acts. The effect of gender is produced by

and, hence, must be understood as the mundane way in which bodily

gestures, movements and styles of various kinds constitute the illusion

of an abiding gendered self' (1990:140).

In other words, Butler takes the view of gender as socially constructed, culturally and discursively produced (Bradley, 2007:75).

2.5.3   Gender and Advertisements

Stereotypes are useful to the advertisers because there is an immediacy of understanding on the part of the audience, which in turn may increase/improve the possibility of future and subsequent purchase. Therefore, by understanding the differences in traits and attitudes of the different gender, propagandists are able to focus on the various aspects that may attract a specific target audience. This results in impulses which will translate into actions. Consequently, advertisers of a same product will employ different tactics because "adverts present a particular version of reality which is tailored to fit the presumed attitudes and values of the targeted audience" (Vestergaard & Schroder 1985: 72-73). Men and women have different wants and needs; women focus on appearance and outward self whilst men concentrate on money, business and their place in society (Vestergaard & Schroder 1985: 74).

This perception has been supported by the studies carried out on gender and advertisements where the strategies used are gender biased according to the specific target audience, for example female product representatives are often used to promote

home products while male representatives are for non-domestic products (Bartsch, Burnett, Diller & Rankin-Williams, 1999). In other words, recent studies have indicated that gender stereotypes are still present in the advertisements despite the changes in the society (Cejka & Eagly, 1999; Rudman & Kiliansi, 2000).

Portrayals of the gender in advertisements seem to suggest the existing presence of the traditional gender stereotyping of the both sexes:

a)   male characters (male gender of the population) portrayed in ads as dominant, active, aggressive and attention seeking behaviours.
      Barner (1999) examined gender content in core programmes for children – if positive or negative stereotypes were being reinforced.

b)   female characters were significantly more likely to demonstrate deference, dependence and nurturance (Barner, 1999: 559).

Based on research on analysis of advertisements targeted at specific gender, it has been noted that men were described as more practical – less picky about what they buy – as long as it's practical and technologically up to date for techno savvy such as objects to make life easier. In contrast, women prefer to have more choices to compare before purchasing, they look for focus on designs or fashion, or something that relates to their emotions or personal (Bailey, 2001; Batchelor, 2003; Miller, 2002; Limpinnian, 2002). As a result, these observations have largely influenced the construction of advertisements. For example, advertisements aimed at the male population generally depict the product and its features which are either a technological advancement or promote efficiency and reduce hassle, while women are seen as constantly trying to improve themselves, using a highly successful, beautiful or handsome model would

attract them. Women are also believed to be attracted to variety of stimuli such as design, colours, textures, and so forth (Meyers-Levy, 1988). Therefore, the advertisements targeted at women consumers would include these elements.

However, in the local context, it is an open field for studies to be carried out especially in view of advertising as propaganda and the influence of gender in the local television advertisements. By extension, studies can be conducted to identify the effect(s) of propaganda on our society in reference to particular gender via the diffusion of advertisements in various medium of mass communication.

2.6   Propaganda

The influence of external stimuli, whether in the form of information or advertisements, on the individuals and societies cannot be ignored. One is being constantly bombarded by various messages and/or information in a variety of mediums and forms. To overcome this unending messages or information an individual reacts in either one of two ways: become indifferent to whatever that surrounds him/her or s/he may resort to short cuts by processing the influx of information without adequate evaluation or rational thoughts. The latter is the target that propagandists aim for. "The propagandists encourage this deviation from rational thoughts by agitating emotions, by exploiting insecurities, by capitalizing on the ambiguities of language, and by bending the rules of logic" as observed by Delwiche (2002) in his article on propaganda.

As Pratkanis and Aronson (1991) point out, "every day we are bombarded with one persuasive communication after another. These appeals persuade not through the give-

and-take of argument and debate, but through the manipulation of symbols and of our most basic human emotions. For better or worse, ours is an age of propaganda."

According to Hill (2000): "Propaganda as generally understood is the expression of opinion or action by individuals or groups with reference to predetermined ends." In other words, propagandists aim to change behaviour or actions of their audience by appealing to "our emotions; our fears and our courage, our selfishness and unselfishness, our loves and our hates."

Propaganda, as a form of persuasive communication, has an established history in mass communication theory, research, and practice. Jowett and O'Donnell (1986) define propaganda as "the deliberate and systematic attempt to shape perceptions,

manipulate cognitions, and direct behaviour to achieve a response that furthers the desired intent of the propagandist."

"Propagandist will employ various tools to propagate their views or opinions, and they are:

i)   suggestion or stimulant in that a propagandist makes broad and positive

        statements in simple and familiar language;

ii)   hints, insinuations or indirect statements which are used to create a positive

        feeling through words or visual portrayals;

iii)   appeal to the desires of the audience in that people will generally work 'for'

        or 'against' something. For example: national security, strong and healthy,

        and beautiful and presentable;

iv)   skillful use of techniques that will make an ideas 'stick'. In the case of

        propaganda, the use of slogan, logos, keywords and other symbolism; and

v)   play on the prestige element of human relations" (Institute of Communication Studies, n.d.).

In summary, one can conclude that advertisements we encounter daily fulfil all the characteristics mentioned above. Thus, they are in fact examples of propaganda in that they are an artful manipulation of signs whether verbal or non-verbal by the advertisers; diffused to a large public in large quantity; with the fundamental aim of getting the public/audience to react especially via the conduit of emotions in a predetermined manner without much rationalization.

In short, advertisements can be perceived as an overt manifestation of propaganda with their fundamental aim of promoting a commercial product or service. This is aptly summarised by Nelson (1996) :

"Propaganda is neutrally defined as a systematic form of purposeful persuasion that attempts to influence the emotions, attitudes, opinions, and actions of specified target audiences for ideological, political or commercial purposes through the controlled transmission of one-sided messages (which may or may not be factual) via mass and direct media channels. A propaganda organization employs propagandists who engage in propagandism—the applied creation and distribution of such forms of persuasion."

2.6.1   Types of Propaganda

There are many techniques or devices used by the propagandists in their attempt to modify or influence behaviour. Categorization varies from one researcher to another, from basic four to eleven or more.

Delwiche (2002) organizes the techniques in 4 broad terms: word games; false connections; special appeal and logical fallacies. These 4 terms are further sub divided as follow:

a)   Word games include Name-calling, Glittering generalities and Euphemisms;

b)   False connections refer to Transfer and Testimonials;

c)   Special appeals include Plain Folks, Bandwagon and Fear;

d)   Logical fallacies refer to Bad logic or Propaganda and Extrapolation.

The Institute for Propaganda Analysis (IPA) (1939), a composition of social scientists and journalists, was created to educate the American public about the widespread nature of political propaganda. The IPA is best-known for identifying the seven basic propaganda devices: Bandwagon, Testimonial, Plain Folks, Transfer, Glittering Generalities, Name-Calling, and Card Stacking. According to the authors of a recent book on propaganda, "these seven devices have been repeated so frequently in lectures, articles, and textbooks ever since that they have become virtually synonymous with the practice and analysis of propaganda in all of its aspects" (Combs and Nimmo, 1993).

The seven propaganda devices are briefly described below:

1) <u>Bandwagon</u>

The basic idea behind the bandwagon approach is just that, "getting on the bandwagon." The propagandist puts forth the idea that everyone is doing this, or everyone supports this person or cause, so should you. The bandwagon approach appeals to the conformist in all of us as 'No one' wants to be left out of what is perceived to be a popular trend.

2) <u>Testimonial</u>

This is the celebrity endorsement of a philosophy, movement or candidate. Celebrities are paid to promote goods or services or in case of political campaign, they lend credibility and power to candidates. Just a photograph of a movie star at political rally can generate more interest in that issue/candidate or cause thousands, sometimes millions, of people to become supporters.

3) <u>Plain Folks</u>

Here the candidate or cause is identified with common people from everyday walks of life. The idea is to make the candidate/cause come off as ordinary and common – just like you. All characters are portrayed as doing normal activities. The concept of identification with the personalities or characters of the ads helps to promote the idea of "we are the same" or "we share the same needs and problems". In short, the advertisements demonstrate how the specific product or service has helped the character, an average Joe/Jane, by solving his/her problems therefore making his/her life easier or more complete.

4) <u>Transfer</u>

Transfer employs the use of symbols, quotes or the images of famous people to convey a message not necessarily associated with them. In the use of transfer, the candidate/speaker attempts to persuade us through the indirect use of something we respect, such as a patriotic or religious image, to promote his/her ideas.

5) <u>Glittering Generalities</u>

This approach is closely related to what is happening in Transfer (see above). Here, a generally accepted virtue is usually employed to stir up favourable emotions. The problem is that these words mean different things to different people and are often manipulated for the propagandists' use. The propagandists often include words like: democracy, family values (when used positively), rights, civilization, even the word "American", to evoke the sentiment of patriotism or nationalism.

6) <u>Name Calling</u>

This is the opposite of the Glittering Generalities approach. Name-calling ties a person or cause to a largely perceived negative image. For example, 'Nazi', 'terrorists', and 'communism'.

7) <u>Card Stacking</u>

This technique manipulates the audience's perceptions by emphasizing one side of an argument which reinforces the position of the propagandist, while expressing or minimizing dissenting opinions. In other words, the propositions or representations are taken out of the context and offered to the audience with a 'stack' of supporting evidence. Therefore, the audience is only given a sided view of the matter.

Hill (2000) proposed the following as common devices used by the propagandist and as researcher(s) or consumer(s) we can, in turn use them to detect propaganda:

   i) The Name Calling Device

   ii) The Glittering Generalities Device

   iii) The Transfer Device

   iv) The Testimonial Device

   v) The Plain Folks Device

   vi) The Card Stacking Device

   vii) The Bandwagon Device

   viii) The Missing Information Device

"These devices fool us because they appeal to our emotions rather than our reason. They make us do things that we would not normally do if we thought about it rationally and dispassionately. They work because sometimes we are too lazy to think things through and accept the automatic explanation offered up," as summarised by Hill (2000).

However, for the purpose of this study of the local television advertisements of Telcos, the basic seven propaganda devices as suggested by IPA (1939) would be used for analysis of the data.

2.7 Non-Linguistic Elements

The study of television advertisements necessitates the inclusion of the study of non linguistic elements such as visual and auditory elements. The study of sign systems and their conventions in the interpretation of meanings can not be avoided in the study of advertisements. Propaganda through their various strategic devices rely heavily on the

manipulation of images and sounds/music to deliver a message for example, the use of spokespersons and voice over.

The preference of using male voice over is noted by Gunter (1995) in that "many advertisers still believe the male voice is more authoritative and convincing than the female voice. Many believe men should be and are active participants, knowledgeable and authoritative whereas women are not" (Gunter, 1995:42). A similar observation in that male voice over is predominant in television advertisements, although with a slight decrease in recent years, has been noted in various studies conducted as cited by Bartsch, Burnett, Diller and Rankin-Williams (2000).

It is through the careful orchestration of these various elements that the propagandists arrive at effectively delivering a predetermined message which has the agenda to make an impact whether by changing consumer's social, economical, and/or psychological behaviour. Moriarty (1995) gives an example of the study on the production of meaning from visual messages in advertising.

2.8   Conclusion

As mentioned above, there are various important elements that should be taken into account when analyzing an image, particularly a television advertisement. It is not just an analysis of pictures and lexical items. An advertisement is well thought out piece of communication. It has a predetermined objective and it has to research its audience, the potential consumer. Each element has been reviewed and tested and the combination of the selected elements aims to have an impact on the audience. Therefore, an in-depth

and global analysis of all the contents of the advertisement become crucial for a proper and complete interpretation of the denotative and connotative meanings.

In conclusion, advertisement, fulfilling the criteria of propaganda, is one of the most common tools used by propagandists to influence their targeted audience. In order to achieve this aim the propagandists will employ different strategies and techniques such as the seven propaganda devices. For effective results, in the execution of his objective, the propagandists will employ creative use of the language and portrayals of familiar representations based on social and cultural gender stereotypes to make an impact or to connect or resonate with each specific gender of the audience.