

Evolving Portrayals: An Analysis of Indian Tea and Coffee brand advertisements from 2012-2023

Venkatesh Siva S, M.Sc. Electronic Media, Department of Media Sciences, College of Engineering, Anna University, Tamil Nadu

Lawrence Pius M, Research Scholar, Department of Media Sciences, College of Engineering, Anna University, Tamil Nadu

Dr.Neelamalar M, Professor, Department of Media Sciences, College of Engineering, Anna University, Tamil Nadu

Abstract

This research studies the evolution of advertising in Indian tea and coffee brands from 2012 to 2023, with a focus on gender roles and societal perceptions. Analysing 40 advertisements through qualitative content analysis and assessing sentiments using YouTube comments, the study highlights a notable shift from traditional gender stereotypes to more progressive and inclusive portrayals of gender. It also explores how these advertisements reflect broader societal changes and influence consumer behaviour. Sentiment analysis reveals mixed public reactions to these evolving portrayals. This study deepens the understanding of advertising's impact on social norms and provides strategic insights for advertisers seeking to connect with contemporary cultural dynamics.

Keywords: Tea, Coffee, Advertising, Men, Women, Gender, Indian

1. Introduction

Advertising plays a crucial role in modern society by shaping consumer behaviour, establishing brand identities, and connecting with target audiences. Companies use advertisements to promote their products and send particular messages for the target audiences. An advertisement is a piece of text that tells people about something which includes persuading people to buy a product or service (Kartiawan,2022). Advertising is an integral part of every day's life. It is a pervasive method of marketing in society. Though the methods by which marketers advertise have changed

over the decades, the role and purpose of advertising has changed over the period of time (Welukar & Harichandan, 2011). Advertising can reach out to every single part of our lives; from selling hair products to house cleaning products (Melgar & Elsner, 2016). Advertising serves four functions in business and society. It is a marketing tool, a transmitter of information, an economic stimulant, and a purveyor of values. As part of marketing, advertising communicates information about goods and services. It also adds product value by creating enduring “brands.” Successful marketing campaigns stimulate demand and subsequent economic growth (Richards et. al., 2009). Urbanisation, transportation expansion and communication advancements all facilitated the use and growth of advertising, the result of which is that advertising is firmly entrenched as a business function in different societies with deeply rooted economic and cultural foundations (Morales & Daymette, 2017). This research focuses on Indian tea and coffee brand advertisements spanning from 2012 to 2023, aiming to analyse their evolution, portrayal of gender roles, and impact on societal perceptions. The dynamic nature of advertising is emphasised, highlighting shifts in visual aesthetics, storytelling techniques, and messaging strategies over time. Traditional gender stereotypes in advertising are also examined, alongside assessing the industry's progressiveness in promoting gender equality and inclusivity. Additionally, the study explores audience sentiments through sentiment analysis of YouTube comments, providing insights into viewers' reactions and engagement levels. The research methodology includes qualitative content analysis of 40 advertisements and sentimental analysis of 10 advertisements, enabling a comprehensive understanding of various parameters and audience perceptions regarding these advertisements.

India is a country with rich cultures and traditions. In spite of these differences, they have to be well-versed in norms and values (Kapur, 2023). Advertising plays a pivotal role in this scenario through showcasing product features, embodying cultural values, lifestyle aspirations, and societal norms. Over the past decade, advertising strategies have evolved significantly, adapting to changing media platforms, consumer behaviours, and market dynamics. Advertising is the result of years of development in capitalism among its use in mass communication media (Morales & Daymette, 2017). This study seeks to delve into the nuances of these evolving advertising strategies within the specific context of Indian tea and coffee brand advertisements.

1.1.Need for study

The advertisements of modern times have a great effect on society. The advertising industry spends millions of dollars preparing the way and place in which a person will view their advertisements. They help to shape the consuming habits of people, however, the deeper implications of advertisements have an effect on society as well (Kniazian, 2014). It is necessary to study advertising, as it contributes to the changing societal landscape. This contribution towards the Indian cultural landscape can cause society to have a significant shift in ideology. Advertising has the power to influence and persuade people (Kartiawan,2022).

1.2. Research Objectives

- To analyse the evolution of advertisements of tea and coffee brands.
- To explore how gender roles have been defined in the advertisements over the years.
- To find out the influence of Indian culture of audience perceptions.

1.3 Scope and Limitations

As a research study on the analysis of Indian Tea and Coffee brand advertisements over the period 2012-2023, it is important to recognize some limitations that affect the validity and generality of the results. Firstly, among sample size of 40 Indian tea and coffee brand advertisements, sentiment analysis conducted on 10 advertisements. Although diverse range of advertisements are selected, the findings may not fully represent the entirety of the Indian tea and coffee brand advertisement landscape. A larger and more varied sample size would provide a more comprehensive understanding of the observed trends and patterns. The dynamic nature of advertising and evolving societal norms suggest that the results may not be applicable to different time frames or geographical regions. Subjectivity is another inherent limitation in qualitative analysis and sentiment analysis. Despite efforts to ensure objectivity and consistency in the analysis process, there is always a potential for bias in the researcher's interpretation of the advertisements and audience sentiments.

Moreover, the reliance on YouTube comments as a data source for audience perception introduces certain limitations. While YouTube comments offer valuable insights into viewers' sentiments, they may not represent the views of the entire audience. The selection bias of the comments analysed and the possibility of biased opinions being more prominently expressed should be considered. Lastly, the scope of analysis in this research is limited to the evolution of

advertisements, gender roles, and societal factors in Indian tea and coffee brand advertisements. Other contextual factors, such as cultural influences, regional variations, specific marketing campaigns, are not extensively examined. Future research endeavours could expand on these areas to provide a more comprehensive understanding of the subject matter. By acknowledging these limitations, researchers can ensure transparency for further exploration, thereby contributing to the advancement of knowledge in the field of Indian tea and coffee brand advertisements and their impact on audience perception.

2. Literature Review

2.1 Gender Representation in Advertising

Advertising has hugely evolved in terms of the methods being used to the ideals being portrayed in them. The definition and evolution of advertisements have been discussed in this review of literature as well as gender representation, audience perceptions and societal influences on advertising in India.

Gender roles are based on the different expectations that individuals, groups, and societies have of individuals based on their sex and based on each society's values and beliefs about gender (Blackstone, 2003). According to a study by the American Psychological Association (APA) Gender stereotypes are deeply ingrained beliefs about the attributes, roles, and behaviours of men and women that are widely shared and culturally transmitted. They act as powerful socialisation agents, shaping the ways in which individuals perceive themselves and others, as well as influencing opportunities and expectations in various domains of life (Reghunath & Sreena, 2023). Gender roles are the product of the interactions between individuals and their environments, and they give individuals cues about what sort of behaviour is believed to be appropriate for what sex (Blackstone, 2003). Mass communication, and specifically TV advertising, is a reflection of gender stereotypes in society (Kniazian, 2014). Male and female stereotypes are very often used in advertisement as one of the most popular techniques of persuasion (Kniazian, 2014). Gender stereotyping in advertising can limit opportunities, create, and reinforce biases, and restrict personal and social growth (Reghunath & Sreena, 2023). Gender stereotypes differ across time and cultures and to understand more about the key issues to tackle in India to promote equality, an understanding of the kinds of advertising likely to be seen by children and adolescents in the country is needed (UNICEF, 2021).

2.2 Audience Perception of Advertisements

The American Marketing Association (AMA) defines consumer behaviour as the dynamic interaction of cognition, behaviour and environmental events by which human beings conduct the exchange aspect of their lives with various social and psychological variables at play (Kire & RajKumar, 2017).

The term consumer behaviour has been defined as the behaviour that consumers display in searching for, purchasing, using, evaluating and disposing of products and services that they expect will satisfy their needs. Consumer behaviour helps us understand why and why not an individual purchases goods and services from the market. In other words, consumer behaviour relates to what they buy, why they buy it, when they buy it, where they buy it, how often they buy it, how often they use it, how they evaluate it after the purchase and the impact of such evaluation on future purchases and how they dispose of it (Kire & RajKumar, 2017).

In a competitive market, it is important for advertising managers to grab consumers' attention through advertisements and sales promotion (Sama, 2019). There has been a lot of discussion about the portrayal of gender roles in advertising. Such stereotypes projected about women go a long way in deciding what the society thinks about women and how the society treats women in the long run (Chatley, 2018).

2.3 Cultural and Societal Influences on Advertising

Culture is the collective values, customs, norms, arts and intellectual achievements of a particular society (Kire & RajKumar, 2017). And one of the byproducts of culture is stereotyping people based on their gender.

2.4 Portrayal of Gender Roles in Advertisements

Gender roles in advertisements are as dynamic as society's views on gender. Historically, traditional wives and husbands took centre stage. Women were depicted as cooks, while men were portrayed as breadwinners. However, as society progressed, women have been portrayed as independent people and men have been portrayed as people who take part in household chores. These changes indicate a shift towards equality not just in advertisements but also in society.

2.5 Representation of Women and Men in Advertising

The representation of women and men in advertising has evolved significantly over the years, reflecting changing societal norms and marketing strategies. Societies around the world are becoming more and more sensitive to how gender roles are portrayed and the world of advertising is a powerful agent for change (UNICEF, 2021).

Representation of Women:

Traditional Roles: Traditionally, women have been shown as low-position workers, loving wives and mothers, responsible for raising children and doing housework (Kniazian, 2014). One way that a woman might engage in the traditional feminine gender role would be to nurture her family by working full-time within the home rather than taking employment outside of the home (Blackstone, 2003). The woman in the advertisement is not aggressive; rather she waits to be selected by the man and then follows his lead. This pushes the message that an attractive, confident woman should focus on being noticed by the other gender instead of taking action (Kniazian, 2014). The use of gender stereotypes has long been a common creative strategy used by practitioners in advertising portrayals, leading to concern over the individual and societal effects of such representations of women (Middleton & Turnbull, 2021). For several decades, women in advertising were likely to be depicted in traditional and domestic roles and were excluded from empowering roles and professional settings. Some progress has been acknowledged during the last decades, however, it seems that female role stereotyping is becoming subtler but still remains present (Eirini, 2020).

Empowerment and Independence: A recent trend in Indian advertisements is that marketers deliberately send messages through advertisements to question the century old Indian conventional practices and challenge the stereotypes (Nandi, 2019). In contemporary times, there is a shift from the sexual objectification of women towards empowerment; beauty is replaced by bravery and independence. The reason for the shift is that modern women focus on empowerment rather than their physical appearance (Mohammed, 2019). Advertising and marketing play a powerful role in the process of gender socialisation and women and girls' empowerment (UNICEF, 2021).

Representation of Men:

Breadwinners and Providers: Men are generally stereotyped as competent, assertive, independent, and achievement oriented (Kniazian, 2014). Through the ages men have been considered to be financial providers, career-focused, assertive and independent (Kniazian, 2014). Men are very rarely presented during house cleaning. Men are presented as acting together, for instance by going to a football match or to the pub. They share the same interests and opinions, and they enjoy spending time together by doing something extremely interesting and adventurous (Kniazian, 2014).

Evolving Roles: Male depictions have changed as well, moving from mere traditional masculine portrayals to a greater variety of roles, including decorative and family ones (Eirini, 2020). Modern advertising has started to depict men as involved fathers, supportive partners in household tasks, and individuals with emotional depth and vulnerability, challenging rigid expectations of masculinity.

2.6 Challenges to Traditional Gender Norms

A recent trend in Indian advertisements is that marketers deliberately send messages through advertisements to question the century old Indian conventional practices and challenge the stereotypes (Nandi, 2019). Fortunately, there has been a growing awareness of the harm caused by these stereotypes, and advertisers have started to shift away from the traditional methods (Reghunath & Sreena, 2023). As women have started involving in the labour force to a significant percentage, it has brought significant variation in both male and female roles in family and society, and now it is reflected even in advertising. The role of men in the family has changed and that has been drawing the greatest attention of the advertisers in the past few years (Nandi, 2019). Men are also shown in more egalitarian roles, who believe that all people are equal and deserve equal rights irrespective of their gender. As women learn to assert themselves, brands are realising that they can no longer project women into inferior, identity-less individuals. There is a paradigm shift in Indian culture where a dire need of asking self-respect, and self-identity is observed among women across social hierarchy (Nandi, 2019).

3. Methodology

The methodology used in this study is qualitative. Qualitative analysis is a research method for interpreting and comprehending non-numerical data such as words, images, or observations. Qualitative research is concerned with feelings, ideas, or experiences (Ugwu et. al.,2023). In the social sciences, humanities, and other domains where understanding meanings, perceptions and social interactions is critical, qualitative analysis is frequently utilised. This method enables academics to get insights into complicated events while also understanding the viewpoints and interpretations of the participants. Qualitative methods are designed to reveal what is going on by describing and interpreting phenomena (Agius, 2013).

Content analysis is a research methodology which involves a systematic and objective approach to categorise, quantify, and analyse the content of a large body of text or media, aiming to identify patterns, themes, or relationships within the data. Content analysis is used to study a broad range of ‘texts’ from transcripts of interviews and discussions in social research to the narrative and form of films, TV programs and the editorial and advertising content of newspapers and magazines (Jim Macnamara, 2005).

We can say content is a message, and analyse its meaning. For example; If a researcher wishes to study whether Indian newspapers promote violence, she can draw the sample from some important Indian newspapers and analyse the content selected from the newspaper. Analysis of the selected content will help to unearth the real picture (Parveen & Showkat, 2017).

Advertising's content enables researchers to methodically examine and analyse the information contained in commercials in order to identify underlying themes, patterns, or the persuasion strategies used in advertising campaigns.

This method of content analysis is used to analyse the evolution of Indian brand coffee and tea advertisements over the years and also how the gender roles have been defined in these advertisements over the years.

Totally 40 advertisements have been used for this study, ranging from 10 different tea and coffee brands. In these, 20 advertisements have been selected randomly from the period of 2012-2017 and another 20 advertisements have been selected randomly from the period of 2018-2023. Out of 10 Indian brands, it was equally divided between tea and coffee and each brand had 4 advertisements selected from the period of 2012-2023

Sentiment analysis refers to the process of analysing and determining the emotional tone expressed in a given text. Sentiment analysis refers to a broad range of fields of natural language processing, computational linguistics, and text mining. Sentiment classification of reviews and comments has emerged as the most useful application in the area of sentiment analysis (Karambelkar & Ghorbani, 2015). Sentiment analysis typically operates on a sentence or document level, rather than analysing individual words or short phrases in isolation. To perform sentiment analysis, natural language processing techniques are employed to extract and analyse the context, tone, and sentiment-bearing words within the text. It is also widely accepted that extracting sentiment from text is a hard semantic problem even for human beings (Karambelkar & Ghorbani, 2015).

By assessing the sentiment, sentiment analysis can provide valuable insights into public opinion, customer feedback, and overall sentiment trends, enabling businesses and organisations to make data-driven decisions and understand the sentiment expressed in a given text.

By this method it is used to analyse the audience comments in the YouTube for those advertisements having narratives revolving around societal factors. This helps to understand the overall perception of the brand among the public.

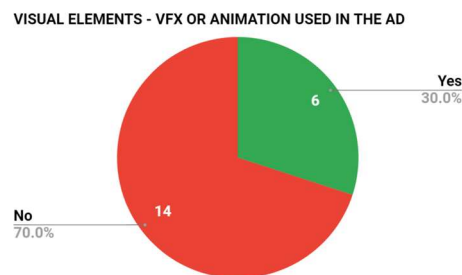


Figure1: Chart showing the percentage of advertisements using VFX or Animation (2012-2017)

Around (30%) advertisements use VFX or Animation and the majority (70%) of advertisements do not.

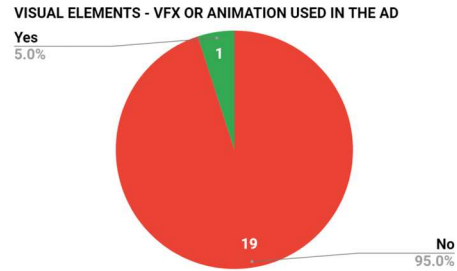


Figure 2: Chart showing the percentage of advertisements using VFX or Animation (2018-2023)

A majority (90%) advertisements do not use VFX or Animation and (10%) of advertisements do. From the period 2012-2017 around 30% advertisements relied on VFX or Animation in their advertisements and over the years it has decreased to a drastic extent where only 10% advertisements rely on VFX or Animation. These days with new modern technology and gear, the product window and the other elements are shot live to give the viewer a realistic feel.

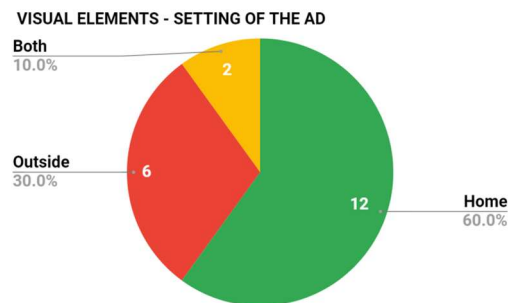


Figure 3: Chart showing the percentage of advertisements taking place in different setting (2012-2017)

A majority (60%) advertisements take place at home setting and (30%) outside setting and remaining (10%) containing the both.

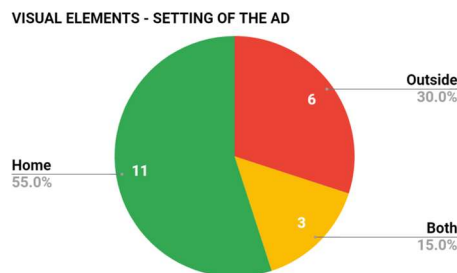


Figure 4: Chart showing the percentage of advertisements taking place in different setting (2018-2023)

A majority (55%) advertisements take place at home setting and (30%) outside setting and remaining (15%) containing the both. There has not been any significant change in the setup of these advertisements over the years where the home setting is where the most of these advertisements take place.

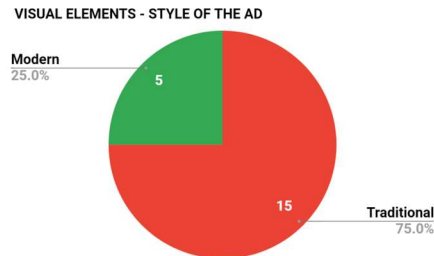


Figure 5: Chart showing the percentage of advertisements having different filmmaking style (2012-2017)

A majority (75%) advertisements have traditional style of filmmaking and the remaining (25%) have a modern style.

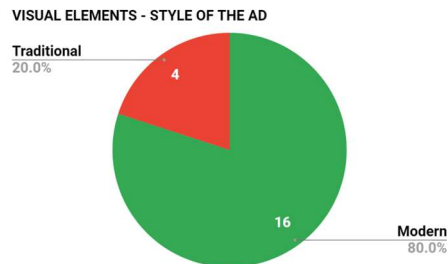


Figure 6: Chart showing the percentage of advertisements having different filmmaking style (2018-2023)

A majority (80%) advertisements have modern style of filmmaking and the remaining (20%) have a traditional style. There has been a significant change over the years, around 80% of advertisements follow the modern filmmaking style to capture the viewer's interest.

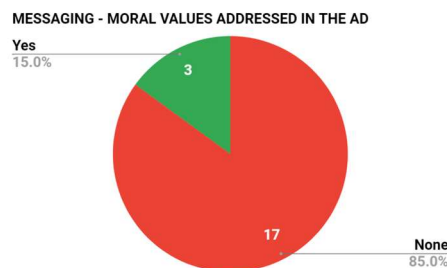


Figure 7: Chart showing the percentage of advertisements having moral values addressed in the ad (2012-2017)

A majority (85%) advertisements have not addressed any moral values and the remaining (15%) have addressed.

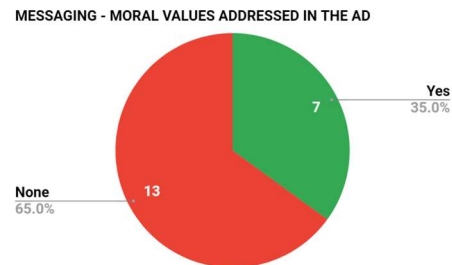


Figure 8: Chart showing the percentage of advertisements having moral values addressed in the ad (2018-2023)

A majority (65%) advertisements have not addressed any moral values and the remaining (35%) have addressed. There has been a slight increase in the percentage of advertisements having moral and social values more than just being factual and traditional.

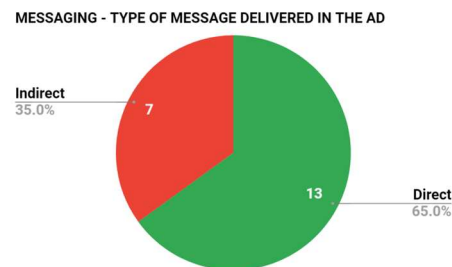


Figure 9: Chart showing the percentage of advertisements and the type of message delivered in these advertisements (2012-2017)

A majority (65%) have direct messaging in their advertisements and the remaining (35%) have indirect messaging.

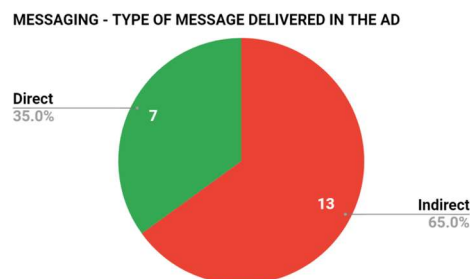


Figure 10: Chart showing the percentage of advertisements and the type of message delivered in these advertisements (2018-2023)

A majority (65%) have indirect messaging in their advertisements and the remaining (35%) have direct messaging. There has been a drastic change of type of messaging delivered in these advertisements over the years. The message is not spoon fed to the viewers anymore and chooses indirect messaging with a storyline to the brand which deeply connects with the viewers.

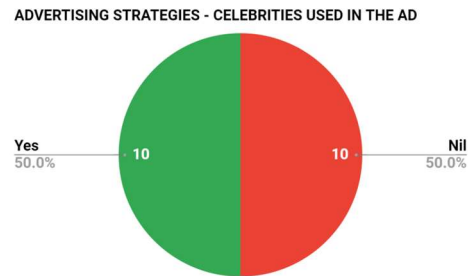


Figure 11: Chart showing the percentage of advertisements that use celebrities or brand ambassadors in these advertisements (2012-2017)

Around (50%) advertisements use celebrities to endorse their product in their advertisements and the remaining (50%) do not.

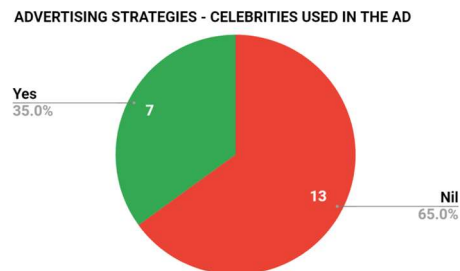


Figure 12: Chart showing the percentage of advertisements that use celebrities or brand ambassadors in these advertisements (2018-2023)

A majority (65%) do not use any celebrities to endorse their products and the remaining (35%) use them to endorse products. There's been a significant decrease over the usage of celebrities or brand ambassadors to endorse their products.

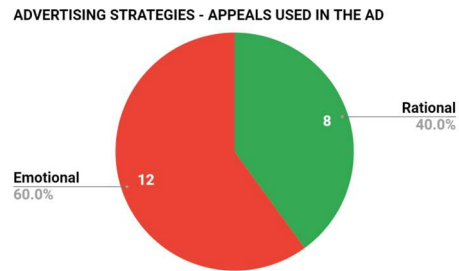


Figure 13: Chart showing the percentage of advertisements that use different appeals in their advertisements (2012-2017)

A majority (60%) advertisements use emotional appeal and remaining (40%) advertisements use rational appeal.

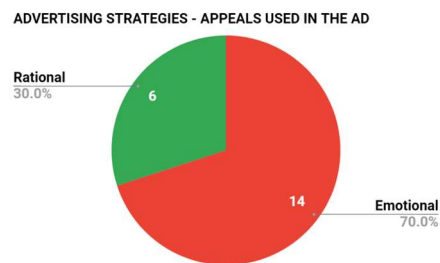


Figure 14: Chart showing the percentage of advertisements that use different appeals in their advertisements (2018-2023)

A majority (70%) advertisements use emotional appeal and remaining (30%) advertisements use rational appeal. There has not been a significant change in the type of appeal used in these advertisements. It's been constantly emotional appeal used in majority to catch viewers attention and to connect them with these emotions.

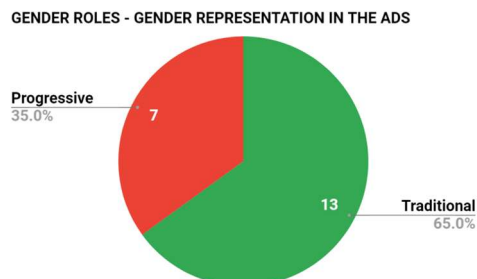


Figure 15: Chart showing the percentage of advertisements that are progressive and traditional (2012-2017)

A majority (65%) advertisements are traditional and the remaining (35%) advertisements are progressive.

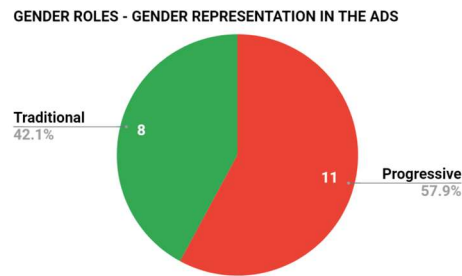


Figure 16: Chart showing the percentage of advertisements that are progressive and traditional (2018-2023)

A majority (57.9%) advertisements are progressive and remaining (42.1%) advertisements are traditional. There has been a slight increase in the gender representation towards progressive.

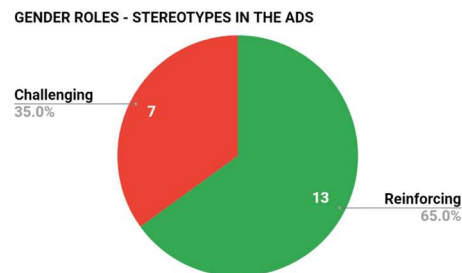


Figure 17: Chart showing the percentage of advertisements that are challenging the stereotype and reinforcing it (2012-2017)

A majority (65%) advertisements are reinforcing and remaining (35 %) advertisements are challenging.

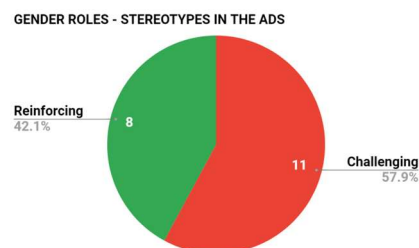


Figure 18: Chart showing the percentage of advertisements that are challenging the stereotype and reinforcing it (2018-2023)

A majority (57.9%) advertisements are challenging and the remaining (42.1 %) advertisements are reinforcing. There is a significant decrease in the stereotype being reinforced in the advertisements and it's become more progressive by challenging these stereotypes.

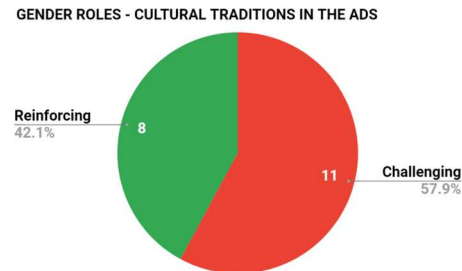


Figure 19: Chart showing the percentage of advertisements that are reinforcing the cultural traditions and challenging it (2012-2017)

A majority (60%) advertisements are reinforcing and remaining (40 %) advertisements are challenging the cultural traditions.

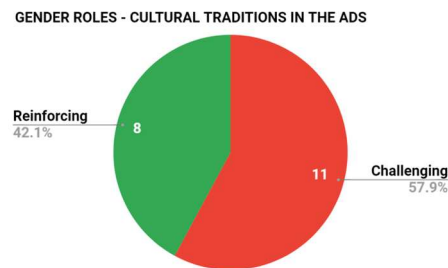
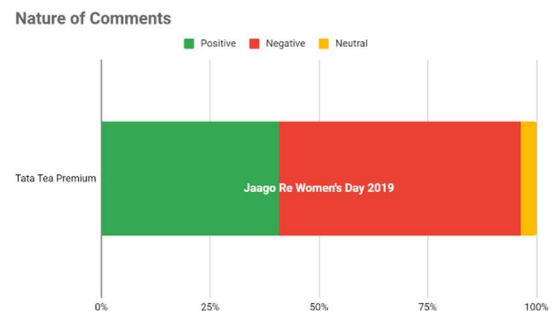


Figure 20: Chart showing the percentage of advertisements that are reinforcing the cultural traditions and challenging it (2018-2023)

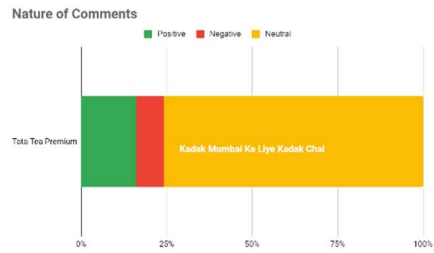
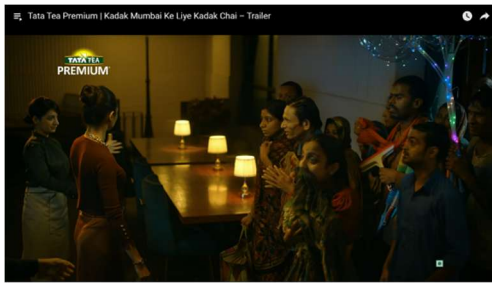
A majority (57.9%) advertisements are challenging and remaining (42.1 %) advertisements are reinforcing the cultural traditions. There is a significant decrease in the cultural traditions being reinforced in the advertisements and it's become more progressive by challenging these traditions.

1. JAAGO RE WOMAN'S DAY - 2019



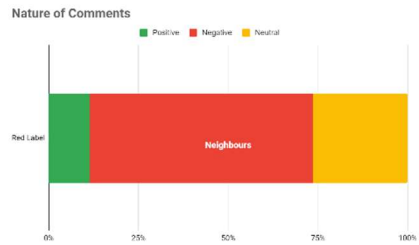
POSITIVE - 40.7% ; NEGATIVE - 55.6% ; NEUTRAL - 3.7%

2. KADAK MUMBAI KE LIYE KADAK CHAI - 2022



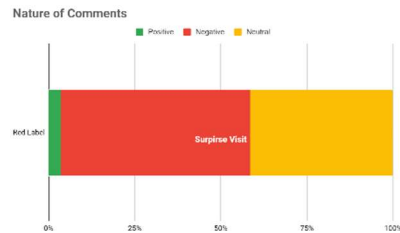
POSITIVE - 16.1%; NEGATIVE - 8.1%; NEUTRAL - 75.8%

3. NEIGHBOURS - 2014



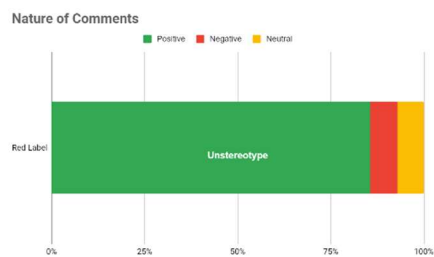
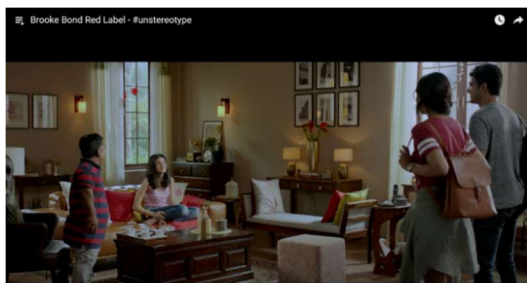
POSITIVE - 11.3%; NEGATIVE - 62.3%; NEUTRAL - 26.4%

4. SURPRISE VISIT - 2015



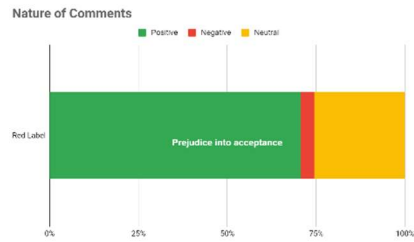
POSITIVE - 3.6%; NEGATIVE - 55.0%; NEUTRAL - 41.4%

5. UNSTEREOTYPE - 2018



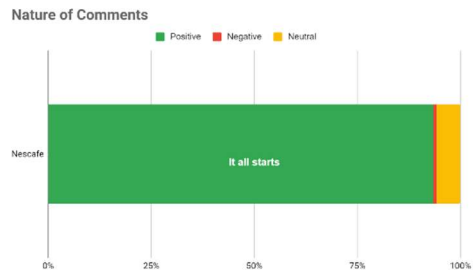
POSITIVE - 85.7%; NEGATIVE - 7.1%; NEUTRAL - 7.1%

6. PREJUDICE INTO ACCEPTANCE - 2020



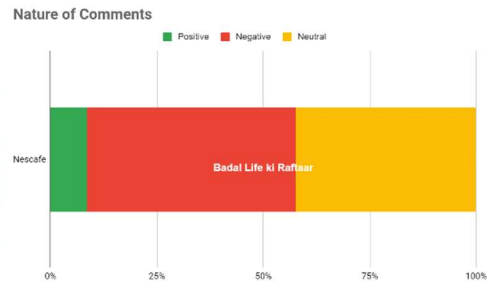
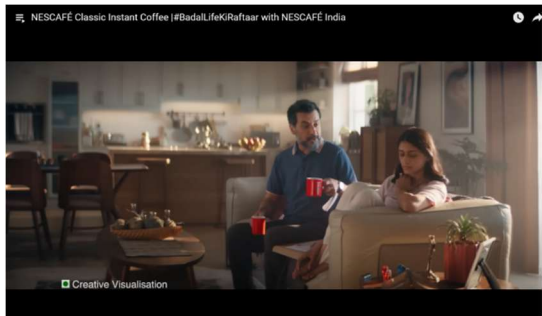
POSITIVE - 70.7%; NEGATIVE - 3.8%; NEUTRAL - 25.5%

7. IT ALL STARTS - 2015



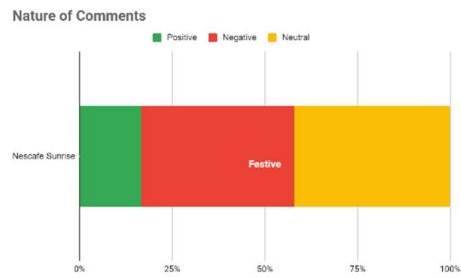
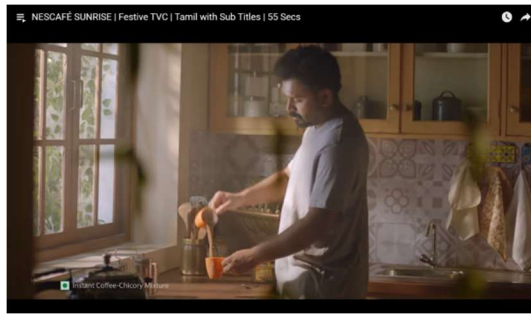
POSITIVE - 93.5%; NEGATIVE - 0.6%; NEUTRAL - 5.9%

8. BADAL LIFE KI RAFTAAR - 2022



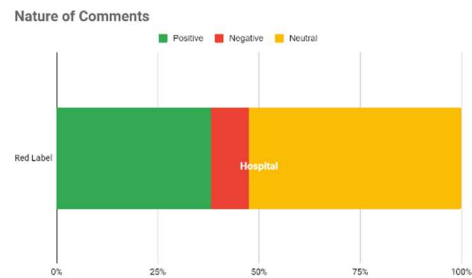
POSITIVE - 8.5%; NEGATIVE - 49.1%; NEUTRAL - 42.5%

9. FESTIVE - 2019



POSITIVE - 16.5%; NEGATIVE - 41.4%; NEUTRAL - 42.1%

10. HOSPITAL - 2023



POSITIVE - 38.1%; NEGATIVE - 9.5%; NEUTRAL - 52.4%

4. Findings

There has been a noticeable shift in advertising techniques over the years, with the use of VFX and animation dropping from 30% of advertisements between 2012 and 2017 to just 10% from 2018 to 2023, as advertisers have moved towards more realistic and live-action elements. Although the settings of advertisements have remained largely stable, mainly occurring in home environments, there's been a significant evolution in filmmaking styles, moving from 75% traditional methods in 2012-2017 to 80% modern techniques by 2018-2023 that are meant to be more engaging to the viewers. Alongside these technical changes, there has been a significant increase in advertisements addressing moral and social values, from 15% to 35%, reflecting a consumer demand for ethically conscious branding. The inclusion of social messages in advertisements has transitioned from 35% in 2012-2017 to 65% in 2018-2023, indicating a shift to more narrative-driven approaches that aim to forge deeper connections with the audience. Moreover, the reliance on celebrities or brand ambassadors has decreased from 50% to 35%,

suggesting a trend towards authenticity and relatability. Emotional appeal continues to dominate, slightly increasing from 60% to 70%. The content present in advertisements has become progressively more inclusive and forward-thinking, moving from 35% to 57.9% progressive content, and challenging stereotypes and traditional norms more actively. Overall, the industry is seeing a move towards more genuine, engaging, and socially responsible advertising.

5. Conclusion

There is a significant evolution in advertising styles and gender role portrayals. The study analysed 40 advertisements and their YouTube comments, highlighting a shift towards more realistic visuals and use of contemporary filmmaking; they have moved away from traditional VFX and celebrity endorsements. Advertisements now focus more on moral values and indirect storytelling to engage audiences. An important change is the progressive portrayal of gender roles, moving from stereotypical depictions to more equitable representations in domestic settings. Audience reactions, analysed through sentiment analysis, show a diverse range of perspectives, reflecting the complexity of societal impacts portrayed in these advertisements. Overall, the industry is moving towards more inclusive and impactful advertising that resonates deeply with contemporary societal values.

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