

Reconstructing Gender Roles Using Collective Memory (Process) through Select Indian Commercials

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Abstract

Collective memory as a process implies that social groups' collective memory in society, changes and develops over time. The paper adopts a phenomenological study using Yadin Dudai's 'collective memory as a process', in the interest of assessing how shifting collective memory (process) of gender roles in society influences the depiction of gender roles in Indian television commercials. Further, it goes on to explain how such advertisements can also impact society's collective memory of gender roles. The study investigates the issue of whether or not there has been a shift in how gender roles are portrayed in commercials in association with the collective memory (process) of society. Studying this change in the portrayal of gender roles in television advertising does indeed have broader implications as to how society perceives gender roles, emphasizing the significance of this study. The research findings show that there has been a noticeable change in how women are portrayed in television commercials as sporting champions, motorists, successful politicians, and business personnel in relation to the changing collective memory of society. The study ultimately determines that the influence of commercials on modifying society's collective memory of gender roles and the influence of collective memory on the evolution of gender role depictions in commercials are reciprocal in nature.

Keywords: gender role, indian television commercials, collective memory, collective memory as a process

1. Introduction

Advertising has permeated both our daily routines and our minds. It is a pervasive and compelling force in our consumer-oriented society, where omnipresent advertising controls every age group. Whereas visual commercials are thought to impact the values and attitudes of society as a whole, as well as the status and roles of their target viewers (Hovland et al., 2005). The portrayal of men and women in advertisements may also reinforce and strengthen prevailing misconceptions about men and women (Das, 2010; Allan & Coltrane, 1996; Furnham & Mak, 2000; Manstead & McCulloch, 1981). The representation of gender roles is a critical prerequisite for market segmentation. One approach to measuring how society views gender is through how gender roles are portrayed in print and television commercials (Khairullah, 2009; Milner & Higgs, 2004). The stereotypical representation of gender roles is predominantly portrayed in media including television commercials. Research on gender stereotypes suggests that people consider women to have more communal qualities (e.g are gentler, kind, supportive, expressive, affectionate, and tactful) and men to have more agentic qualities (e.g., are more assertive, competitive, daring) (Anand, 2013; Broverman et al., 1972; Carli & Eagly, 1999; Deaux & Kite, 1993; Williams & Best, 1990). In the words of Schudson (1984, p. 13), "What we read, what we care about, the ways we raise our children, our conceptions of right and wrong behaviour, and our attribution of significance to 'image' in both public and private life" have all been influenced by the promotional culture of advertising (Kang, 1997). Therefore, advertisements have a significant impact on sculpting the memory of gender in society. The gender roles portrayed in commercials are perceived by the target audience, which affects the collective memory of society about gender. This paper aims to document the change in gender role depiction in Indian television advertising and how collective memory as a 'process' impacts society and commercial representation.

According to Maurice Halbwachs, a French sociologist collective memory is the active past that forms our identities

(Bosch T E, 2016). Every social group generates a memory of its past that enables it to keep and transmit its self-image, according to the premise underlying the idea of collective memory. Collective memory is a socio-political construct and a narrative of the past that is defined and contested by shifting socio-political power dynamics and agendas (Neiger et al., 2012; Bosch, 2016). Collective memory, according to Yadin Dudai's book 'Memory from A to Z', is a body of knowledge, an attribute, and a process.

“The term ‘collective memory’ actually refers to three entities: a body of knowledge, an attribute, and a process. The body of knowledge is a cardinal element of culture. It is characteristic of the given social group, yet changes over time (*plasticity). The attribute is the distinctive holistic image of the past in the group, an image which itself may be used as a definer of the group”. The attribute is “the distinctive holistic image of the past in the group. The process is a constant dialogue between individuals and their social group.” (Dudai, 2002, p. 51)

The process is the ongoing development of understanding between the “individual” and the “group”, as individuals can affect and alter the “collective memory of the group”, and as the group can alter an individual's understanding and consciousness of being a “member of the group” (Wertsch & Roediger, 2008). The objective of this paper is to trace whether collective memory as a process influences gender role representations or whether the change in such gender role representation in commercials influences the collective memory of the society through select Indian commercials.

According to studies, the portrayal of gender roles in advertising as a socialisation agent has a significant influence on a society's thought patterns (Khairullah, 2009; Dyer, 1982; Bardhan, 1995). As a result, advertising is scrutinised and investigated from a wide range of viewpoints throughout the world. The conception of gender stereotypes in advertising is one of the most frequently researched topics in ad analysis. Consequently, a number of studies have looked at how gender roles are portrayed in advertisements across time and nations (Khairullah, 2009; Das, 2000; Ford et al., 1998; Furnham & Farragher, 2000; Furnham & Voli, 1989; Milner & Collins, 1998; Milner & Higgs, 2004; Zhou & Chen, 1997). Perhaps there is a "cultural gap" between how gender roles are portrayed in advertising in different countries (Khairullah, 2009; Cooper-Chen, 1995; O'Toole, 1982).

In 1967, Bardwick & Schumann conducted one of the first studies on the representation of women in television commercials. They observed that women are primarily represented as homemakers after examining how men and women are portrayed in television commercials (Bharadwaj & Mehta, 2017). One of the initial investigations into how women are portrayed in American advertising was done by Courtney & Lockeretz (1971). In those advertisements, men considered women as objects of sex. The advertisements depicted women as completely reliant on men for protection and decision-making. Furthermore, it appeared that women's roles were limited to housework (Hovland et al., 2005). One of the seminal studies on gender roles in advertising was published by Goffman (1979) in which he paid more attention to images than words. Goffman's approach "...is the only reliable source to date that systematically investigates nonverbal gender displays in advertising," claims Sirakaya & Sonmez (2000) (Hovland et al., 2005). According to Kilbourne's (1990) study, advertising notably showcased a more unfavourable view of women, particularly concerning their managerial abilities. (Nagi P, 2014). Kang's study in 1997 brought in two new aspects of ‘body display’ and ‘self-assertiveness’ portrayed in magazine advertisements (Nagi P, 2014).

In both the western and eastern worlds, gender role representation and the stereotypical portrayal of gender roles in advertisements are investigated, examined, and challenged.

“Such stereotyping has been found in ads from many different countries including several from Asia—for example, Japan (e.g., Arima, 2003), Korea (An & Kim, 2007; Kim & Lowry, 2005), Malaysia (e.g., Bresnahan et al. 2001), Indonesia (Furnham et al. 2000), Hong Kong (Furnham & Chan, 2003, and Singapore (Siu and Au, 1997; Tan et al. 2002; Wee et al. 1995).” (Das, 2010, p. 209)

Gilly initiated the first cross-cultural comparison of gender roles featured in television commercials in the United States, Australia, and Mexico (1988). She explains how women were typically portrayed as wives, mothers, brides, waitresses, actresses, and dancers. Men are portrayed as independent in all three of these countries, while women are portrayed in relational roles (Khairullah D H Z & Khairullah Z Y, 2009). Similarly, Gender roles in American and Korean commercials (Hovland et al., 2005) and American and Indian commercials (Khairullah D H Z & Khairullah Z Y, 2009) are also compared.

Evidently, advertisements grabbed centre stage in Indian media, and a plethora of studies focused on the perception of gender roles in Indian commercials. Studies have shown that men and women are likely to be labeled in stereotypical ways in television ads (Gupta & Jain 1998; Jha Dang & Vohra, 2005; Munshi 1998) and in print ads in India (Das 2000; Nelson & Paek, 2005), similar to other nations. (Das, 2010) According to Munshi (1998), Indian television advertisements in the 1990s portrayed women as homemakers in general (Das, 2010). Gupta & Jain (1998) noticed that traditional and stereotypical images of, women as subordinate to men were reinforced by Indian television advertisements (Das, 2010). In a study on gender role depictions in Indian television ads, Jha Dang & Vohra (2005)

found that women appeared quite regularly for household products or beauty and personal care products, unlike men who are employed in the commercials (Das, 2010). Schaffter (2006) studied 200 commercials during a period of 12 years from 1994 to 2005. She exposes that gender stereotypes and sexism are still common in India's advertising sector. She emphasised that women are typically forced into domestic roles, which are depicted by attractive models in eye-catching commercials (Nagi P, 2014). Mallika Das (2010) in her work examined "gender role portrayals in Indian television ads from two perspectives: the frequency of appearance and the nature of portrayals." (Das, 2010, p. 208)

Gender role representation and stereotyping in television commercials are studied from an array of perspectives and in multiple countries around the globe. Although there are many similarities between India and other Asian nations (Ahmed 1998; Perlow & Weeks, 2002), findings from other Asian nations may not be entirely generalizable to the Indian context owing to the distinction in values, religion, and other aspects (Das, 2010). Research has also studied femvertising and its contribution to the empowerment of women. According to previous studies, femvertising is a successful marketing tactic that rewards firms by satisfying consumer demands surrounding women's empowerment (Varghese & Kumar, 2020; Abitbol & Sternadori, 2019; Ciambriello, 2014; Muller, 2015). "In recent years, mainstream brands have been embracing femvertising as a perfect blend of selling goods with empowering women" (Varghese & Kumar, 2020, p. 2). A few research have investigated the association between advertisements or television commercials and society. "As society has evolved, society has both influenced and has been influenced by advertising" (McDonald et al., 2020, p. 2). "The values portrayed in advertising can influence society. On the other hand, values in society can also influence advertising" (McDonald et al., 2020, p. 2). McDonald et al also suggested that "one such reason for changing ads is a recognition of a need to change with society, and that this recognition is driven by the advertisers' and marketers' ethical compass" (McDonald et al., 2020, p. 5). On the other hand, several research investigations have also looked at how social media and collective memory interact. "New platforms such as YouTube, Facebook, and Twitter contribute to a 'new memory ecology' and change established ways to research media and memory" (Brown & Hoskins, 2010: 94) (Birkner & Donk, 2018, p. 2). There has been a considerable number of studies conducted on how the media shapes collective memory. (Birkner & Donk, 2018; Ammann & Grittmann, 2013; Edy, 1999; Erll, 2005; Kitch, 1999, 2003, 2006; Meyers, 2002; Zelizer, 1995, 1997, 2008, 2010). According to Kirchmann (2000) & Filk (2000) and Birkner (2018) "Television, in particular, seems to have a high impact on what and how a society remembers" (Birkner & Donk, 2018, p. 5). In a similar vein, research is being carried out on the influence of collective memory in advertising products and images. Studies have also focussed on collective memory in advertisements (Baker, S. M et al., 2004).

"The sociological framework of collective memory (Beamish et al., 1995; Halbwachs [1950] 1992; Schwartz 1991, 1996, 1997) helps us describe the progression of thoughts about these promotional materials depicting Stereotypic image.....we offer an interpretation of how collective memories for and the ascribed values of these items have changed over time." (Baker, S. M et al., 2004 p.38)

Charles Young in his study traces that "memory can be considered a multi-entity system through which advertisements can add to or modify the spokes of a brand memory by presenting new factual content, creating emotional connections to brands, or providing examples of product usage" (Young et al., 2019, p. 2). However, collective memory as a process in gender role representation and stereotypical portrayal of men and women has received little attention. Thus, the purpose of this research is to close the research gaps in the under-researched area of, the influence of collective memory as a process in the portrayal of gender role representation in selected Indian television commercials. The novelty of the study focusses on how gender roles represented in select television commercials both influence the collective memory and gets influenced by the collective memory of Indian society.

2. Method

The paper employs a phenomenological study towards the depiction of gender roles in Indian television advertising which is based on society's shared memory of the gender roles. Collective memory as a process implies that social groups' collective memory in a society change and develops through time. As a result, the phenomenological study attempts to comprehend how a change in the collective memory affects the portrayal of gender roles in television ads, similar to how changes in gender role depiction in advertisements impact social groups' collective memories.

3. Research Questions

This research tries to find answers for the following research questions: Has the portrayal of gender roles in Indian television commercials changed? Is the shift in gender representation a result of the change in society's collective memory? Will this evolution in gender representation affect the target audience's collective memory in Indian society?

4. Discussion

Contemporary advertising is multifaceted. It is the most recent method of mass communication and a phenomenal tool for marketing (Rajesh R, 2014). Advertising as a "signifying practices" provides suggestive meanings to words and

images. Advertising diffuses its meanings into society's belief systems through this process (Prieler M & Centeno D, 2013). As a result of gender roles' predominance in modern advertising, marketers "most often exploit" them to normalise the propagation of such cultural norms (Jhally,1987). It is evident that watching television has been consistently proven to influence certain viewers' future behaviours and opinions (Rubiedavies, 2013; 1993Morgan & Shanahan, 2010). Thus, according to Fowles (1996); Jhally (1987)) "Advertising has a major influence on our lives and plays a significant role in creating and disseminating several stereotypes including gender stereotypes." (Das, 2010, p. 208) The impact of television advertising is likely to be significantly larger in a country like India, where television was launched only in the 1970s, than in countries where television was introduced much earlier (Das, 2010 & De Souza, 2006). Moreover, in the past decade, the Indian television industry has undergone a paradigm shift, with an increase in domestic and international programming and a consequent rise in the popularity of television shows (Das, 2010; Bowman 2004; De Souza 2006). The argument is that because individuals are exposed to such advertising imagery often, they have a tendency to absorb the advertisers' perceptions about themselves and other people. The increased encounters of people with such images in the commercials, and the frequent intervals in which they are exposed to them heavily influence their perception of the concept conveyed (Hovland et al., 2005). As a result, commercial producers are influenced by the collective memory present in society. "Society can also affect how marketers choose to communicate with their customers and other stake-holders" (McDonald et al., 2020, p. 20). However, repeated exposure of ads to viewers will inevitably shape and change the collective memory concerning gender roles in society and the change will undoubtedly be reflected in commercial representation. This can be understood by analysing the select Indian television commercials of Cadbury's 1993 aired classic 'kuch khas hai' and its 2021 version of the same conceptualised by the agency Ogilvy; The new Boost TVC advertisement aired in 2021 and Mahindra Thar SUV advertisement aired in 2022.

Cadbury's iconic commercial ('kuch khas hai') from 1993 depicts a rather intense moment of a men's game of cricket. The batsman has scored 99 runs by the time the last ball is delivered. The stadium is packed with spectators to the maximum seating capacity. A young woman in the crowd prays for a boundary. The entire crowd erupts when the batsman whacks the ball for a maximum, meanwhile, she dances her way into the ground, dodging the security and leaving the batsman smiling. However, the 2021 version of Cadbury's commercial featured the same concept with a gender role twist. It is a women's game of cricket in which the batswoman hits a maximum and a young man dances his way to the ground. In the 1990s, men were primarily the ones who played cricket. The 1993 Cadbury advertisement perfectly embodies the collective memory of gender roles at the time. In the past, men have always been portrayed as the protagonists in ads as athletes, working professionals, and independent men, while women on the other hand have always been portrayed as the ones who celebrate men's accomplishments, housewives, and are dependent on men. The gender roles assigned in Indian society in the past have had a profound impact on advertisers, which is reflected in their commercials. The Cadbury commercial from the 1990s justifies the claim. The architect of this concept did so because each individual who adheres to diverse social groups do indeed have a strong collective memory about the roles men and women play in a community. "In other words, collective memories are socially constructed by group members and represent present interpretations of events, individuals, and objects from the past." (Baker, S. M et al., 2004 p. 38)

Gender roles are changing in Indian society, as evidenced by the evolution of Indian television commercials. Women are no longer restricted to household chores. "The current study however reveals that people are ready and even prefer women in roles of decision makers" (Sandhu, 2018, p. 128). Women are more than just stay-at-home mothers and housewives who enjoy a range of crucial responsibilities and professional advancements in a variety of fields in society. "Millions of Indian women enjoy management roles in lucrative fields....." (Nagi P, 2014, P. 77) Indian women have demonstrated their mettle in both the national and international arenas in sports notably boxing, shooting, athletics, wrestling, hockey, and cricket. The depiction of women as the opposition team coach and umpire of the cricket match in the Cadbury commercial from 2021 highlights and substantiates how women hold positions in a variety of sectors. "The current research however reveals that people prefer on-screen women in modern, independent roles, which coincide with their contemporary image and lifestyle" (Sandhu, 2018, p. 131). In recent times, the Indian women's cricket squad has excelled in multiple arenas, and the Indian cricket fans, regardless of gender, celebrate female cricketers. A clear depiction of the same is shown in the Cadbury commercial from 2021, featuring a female lead as a cricketer. A typical example of how society celebrates women for their accomplishments can be witnessed through the young man dancing his way to the ground and the crowd cheering the batswoman. The Cadbury advertisement from 2021 illustrates shreds of evidence on the fluidity and evolution of gender roles in Indian society. However, the fluidity of gender roles is a consequence of the alteration in society's collective memory, which resulted in the conceptualization of such commercials. "Advertising also reflects the times. As society's norms and values change, advertisers change to adapt to changes in society" (McDonald et al., 2020, p. 1). Since women are no more limited to household work the collective memory regarding gender roles in Indian society has started evolving. This can be backed by the statement of Cadbury, the creators of the advertisements, who stated on their Twitter handle "Join Cadbury Dairy Milk in celebrating and cheering for our girls who are making spectacular success stories and emerging as powerful role models for the youth." (@DairyMilkIn, 2021)

A similar change in the collective memory of gender role representation can be traced in the new Boost TVC commercial aired in 2021. Indian male cricketers who make a lasting impression as role models for young boys have consistently appeared in Boost advertisements over the years. But this ad features a young girl as the protagonist playing cricket on a Tennis court alongside M S Dhoni. Cricket, according to the boys who accompanied MSD, is not a game for girls, which represents traditional gender roles in Indian society. However, the girl responds that what matters is talent and stamina, and that gender plays no bearing at all. The girl in the commercial then delivers a bouncer to MS Dhoni and makes a diving forward catch to bring a halt to his innings. People of any gender can choose and excel in any area based on their interests, talents, and stamina. The commercial's director wanted to present the girl entirely drenched in perspiration to illustrate the point that even women work hard, perspire and succeed. Women need not always be beautifully dressed homemakers who avoid hard labour. Individuals of any gender can choose, perform effectively, thrive, and succeed in any domain, based on their interests, talents, and stamina. The transition in collective memory concerning gender roles in our society is fairly obvious. The collective memory of gender roles in society has evolved to the extent that there are no roles based on gender. "In addition, collective memories can and do evolve, albeit slowly, over time." (Baker, S. M et al, 2004 p. 38; Schwartz, 1991) Eventually, such representation of women in advertising encourages more women to take advantage of opportunities that present themselves, resulting in the evolution of collective memory. "Repeated exposure to such portrayals will lead to accumulation of role expectancies that will have implications for gender equity" (Sandhu, 2018, p. 132).

Utility vehicle advertising always features men because, in actual life, the majority of drivers are men. "It may be apt to mention here that automobile advertisements have always been oriented towards men" (Sandhu, 2019, p. 2). Similarly, the vrooming roar of a vehicle's engine, hilly terrain, abrupt bends, dusty roads, and "aggressive driving" are all gender stereotypes associated with men and utility vehicles (Chacko B, 2022).

"In fact, the perception that sports utility vehicles (SUVs) are 'built for men' because of their sheer size, seemingly 'aggressive' design and difficulty in handling has been on the wane for a while. Though most mainstream car ads, for SUV/MUVs particularly, rarely show women in the driver's seat." (Philip L, 2021)

As a matter of fact, the Mahindra Thar SUV commercial, aired in 2022, displays a female driving fiercely on a dusty, uphill route with hairpin bends and challenging her male counterpart. The commercial even illustrates how her automobile maneuver enables her to surpass the man who drives ahead of her. In Indian society, women have emerged to operate motorbikes, automobiles, large trucks, and utility vehicles, blurring the lines between traditional roles of gender. According to Thakkar (2016) "However, with the increased participation of women in the workforce and reduced restraints on gender-based roles, the strong gender identification associated with automobiles has fast waned in the last few years" (Sandhu, 2019, p. 12). This advertisement is an excellent illustration of how gender roles are beginning to change, in Indian society. 'In a postmodern world of endless possibilities and multiple personas, gender becomes another ludic element, indeed it becomes multi-faceted, fluid and mutable, and ultimately an aspect of identity that can be altered at will' (Catterall et al. 2005). As a result, the evolution of gender roles in society does have an impact on people's collective memory, which contributes to the emergence of commercials that mimic real-life events in society. Since more and more women are operating various types of automobiles, Mahindra Thar launched a marketing campaign called "Thar-Her."

"Typically, SUVs are off-roading vehicles, seen as a very male thing. So, we created something called the Thar-Her drive where we had 25 women including Kamyia Jani, Manisha Kelkar and Faye D'Souza who took the vehicle for a full day to our Adventure Academy at Igatpuri (Maharashtra)." -Veejay Nakra (Chief Executive, Mahindra's automative division), (Philip L, 2021)

Though gender stereotypes are prevalent in advertisements across the globe, a switch in gender role projection in television commercials is ubiquitous as women's economic, social, and political stature in the modern world continues to grow.

"Today, Indian women are gaining a higher visibility and representation in all walks of life and are developing identity independent of men. The preference of respondents to see women in independent roles is probably a reflection of this reality." (Sandhu, 2018, p. 126)

The distinction between traditional gender roles delegated to both men and women obfuscates. A myriad of studies has been carried out to examine whether the positive economic, political, and social position of women is mirrored in the way women are portrayed in advertisements (Bharadwaj & Mehta, 2017; Neto and Silva 2009; Ver-Hellen et al. 2014). Advertisers are showing more and more women participating in unconventional activities like sports or other adventures (Dwivedy et al. 2009). According to Lundstrom & Sciglimpaglia (1977) depicting men in traditionally feminine jobs such as cooking and cleaning up questions traditional gender stereotypes (Dwivedy et al. 2009). The conventional gender roles represented in the Indian commercials have started to shift as a result of the change and blurring of gender

role stereotypes in the society, leading to gender equity. “Today, the market for women drivers in India is expanding slowly, but steadily” (Sandhu, 2019, p. 12). The change in gender role portrayals in Indian commercials will undoubtedly lead to a shift in the collective memory of the social groups.

“These various forms of memories are constantly being produced through the media, which play a central role in expressing and shaping the collective memory of a nation, connecting people through a common narrative across time and space.” (Gagnepain et al., 2019, p. 2)

“Our understandings of changes in meanings and values of advertising and promotional items are enhanced by our use of group rather than individual level theories, which are characteristic of most advertising research.” (Baker, S. M et al, 2004 p. 38) A shift in the gender roles in the Indian society has triggered a change in the collective memory of the Indian society. The tv commercials mentioned above emphasize this fact. From being a mere homemaker to a cricketer who is celebrated by her boyfriend, being an umpire, and a coach, women have taken greater strides in different political, social, and economic facets. “This finding has interesting implications since it establishes that the society is ready to embrace the present-day woman who is independent, modern, a decision maker and knows how to balance her dual roles” (Sandhu, 2018, p. 131). In the boost commercial, the evolution of collective memory as a process in gender role portrayal is visible where the shift has motivated young girls to defy norms and play games competing with men. In a similar vein, the fact that women are driving SUVs and big cars on par with men in the television advertisement illustrates the truth and growth of Indian society as well as the influence that collective memory has on commercial makers. According to Sen (2017) “In the last five years, the number of car registrations in the name of women, the number of women enrolled in driving schools as well the number of women drivers in India has more than doubled” (Sandhu, 2019, p. 12). “As Reddy et al. (2007) note, today’s Indian women express multi-faceted behavior, are no longer limited to their traditional domestic roles (i.e., mother, wife, daughter, etc), and are increasingly active in other settings.” (Das, 2010, p. 211)

5. Conclusion

Each one of the above-mentioned commercials depicting women as champions of sports, driving vehicles, and rising to positions of political, economic, and social prominence are a reflection of reality in Indian society. All three commercials are a representation of how gender roles in Indian commercials have changed over time. Thus, the evolution of collective memory about gender roles in society has resulted in a shift in the representation of women in commercials. Furthermore, studies have shown that constant exposure to a commercial has a significant impact on human behaviour. “In addition, it is a critical agent of socialization and influences the way adults and children view themselves and learn appropriate gender behaviors.” (Das, 2010, p. 208) Hence, changes in the portrayal of gender roles in commercials will eventually result in altering the society's collective memory. The audience's perception of women as a weaker gender will be altered as a result of the commercials' constant blurring of representation of gender role stereotypes and induces a change in the collective memory of gender roles in the society.

“Social learning theory suggests that media images might lead to the imitation of depicted behaviours by males and females and to the creation of norms of acceptable behavior. In addition, such images may also be stored in memory and serve as cognitive scripts for later retrieval and use by others.” (Das, 2010, p. 208)

As a result, changes in gender role representation in commercials are caused by the evolution of collective memory in society, and a consistent portrayal of blurring the gender role distinction will eventually aid in the change in the collective memory of society. Thus, the study concludes that the influence of collective memory on the evolution of gender role portrayals in commercials, as well as the influence of commercials on changing society's collective memory, is unavoidable and has a vice-versa effect.

6. Further Scope

Further scope and extent of this study can unearth and highlight how commercials portray men performing household chores, unlike the traditional gender roles assigned to men. Moreover, the role of collective memory as a process in the representation of gender roles can be traced in magazine advertisements, social media commercials, and newspaper advertisements. Studies can also focus on the impact television commercials have on the cultural memory and collective memory of social groups and also the individual memory of humans. Also, the influence of collective memory on the makers of advertisements and television commercials can also be further studied.

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