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### MASCULINITY IN FEMALES AND FEMININITY IN MALES: EMERGENCE OF CRITICAL REFLEXIVITY IN PAKISTANI FASHION AND BUSINESS MAGAZINES

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#### ABSTRACT

This paper presents a multimodal discourse study on the construction of critical gender reflexive discourse both textually and visually. The specificity of the research is based on the hypothesis that this study delineates the transformation of gender roles in the fields of Fashion and Business in Pakistan. Feminist Critical Discourse Analysis (FCDA) with particularity of Critical Gender Reflexivity taken as theoretical basis, this study disseminates the reflexive patterns in the data sets retrieved from the two Pakistani Fashion (She) and Business (Flare) magazines. Through the integration of social semiotics (Kress and Leeuwen; 1996) and Fairclough's model of Critical discourse analysis as the methodological framework, the present study revealed the construction of gender reflexivity through portrayal of femininity in men and masculinity in women. The results of the study revealed that the discourse structures were formulated using representation of participants with linguistic devices such as tag lines and narrative and conceptual images visually. Moreover, lexis and registers were also employed

linguistically to relate identities; whereas, eyeliners and both horizontal and vertical angles were used to depict identities visually. The results also revealed that the social structures and the underlying ideologies are responsible for the incarnation of such discourses.

## **INTRODUCTION**

Gender is viewed as central to social constructs and significantly undermines that the “affective, cognitive and behavioural patterns” associated with masculinity and femininity are not just due to biological domains (Conradie, 2014, p.401). On the contrary, specific societal norms and stereotypes determine the very act of “gender” performance of the individuals (p.401). Therefore, the individual in order to get acceptability in the society, performs his/her part of gender according to the set patterns induced by the dominant forces of the culture. The institutions in the society practicing power, proliferate society’s view related to gender constitution. However, complexity of the notion amplifies when it is observed that gender roles are being performed in relation to the context in which they appear. It has been researched that both men and women drawing upon the “discourse of power and authority” determine their societal and professional “identities” and moreover, embrace or discard discursive notions having “normative” association with either masculinity or femininity (Holmes & Marra, 2010, p.2). Thus the notion of “gender” being a pliable one, keeps on altering its domains with changing times (Conradie, 2014). In this perspective, the occurrence of mass media in the contemporary societies has precast the gauge of measuring the roles played by both females and males. With its powerful ambiance and ubiquitous sources of ideology, media construes and maintains a particular formulated influence on its viewers (Ekstrom, 2001 as cited in Conradie, 2014). With respect to the gender projection in particular and language employed to represent it, media institutions are in a state of constant flux and keep on conversing the stereotypical elements (Anderson, 1988 as cited in Conradie, 2014).

This study keeping in view the above mentioned perspective, aims to explore changing gender roles in the Pakistani society and thus aims to explore the linguistic and visual constructions of changing gender ideologies in Pakistani Fashion and Business magazines. In particular, this contribution attempts to explicate and expose the principal ideology of critical gender reflexivity with respect to discourses formulated in the given data sets. This paper intends to demarcate future pragmatic explorations on the discursive edifice of portrayal of masculinity in females in the business world and femininity in men in fields of fashion in a domain of multimodality where images convey more than the language. Employing integrated methodology based on social semiotic model of Kress and Leeuwen (1996) and Fairclough’s three dimensional critical discourse analysis (CDA) model for the investigation of multimodal discourse, the current research attempts to explore the hypothesis that the projection of males in the fashion magazine and that of females in the business is congruent to the reflexivity of social structures prevalent in the society and in particular emergence of gender reflexivity at both institutional and individual level.

## **LITERATURE REVIEW**

It is evident from the above discussion that language and gender are compatible with each other i.e. gender is hypothesized as a “dynamic process” which is both

“diverse” and “flexible” and is highlighted and practiced through agency like language (Holmes Marra, 2010, p.1). Society practices power of authority which is evidently the most powerful derive to shape gender orders, yet it is again played through language. Therefore the researches on language in relation with gender or vice versa go back to the time of early 70’s as Mills & McElhinny (2007) pointed that this area questioned orthodox knowledge related to social structures and instigated researches to be done on occurrence of social change (as cited in Holmes & Marra, 2010). There is plethora of literature contributed to the study mainly exposing the inequality in gender relations and questioning social imbalance. Research on gender related educational differences is one example (Pauwells, 2006; Swann, 2003 & 2009 as cited in Holmes & Marra, 2010). However, in the most recent context, gender in relation to language and its portrayal using media is significantly subjected to research and thus expanding the boundaries of discourse by inculcating visuals as a part of the meaning making process. In this regard, Coelho & Ribeiro (2014) and Anjalin (2015) investigated the presence of heterosexuality at visual level in advertisements in women’s magazines. The results reinforced the existence of “heteronormative” beliefs regarding relationship between the female gender and sexuality.

Most recent study conducted by Matthes et al (2016) investigated corpus of 1755 advertisements form around the globe to expose the stereotypical gender elements in the depiction of male and females. The results showed somewhat typical and conventional norms related to the opposite genders, which according to the researchers fail to align with the social pervasive reality.

It is evident from the researches (Wood, 1994; Block et. al, 2019; Eisend, 2019; Hasan, 2020; Ward & Grower, 2020; Charlesworth & Banaji, 2022; Tahir et.al, 2022; Khan, 2023; Huber & Baena, 2023; , that most of the studies conducted on language and gender attempt to investigate the typicality of norms related to both the genders. The literature available predominantly shows inequality in terms of women; sexuality of the female gender and deprivation of social rights or that of basic ethics of maintaining identity. This research opting for a different approach, investigates the oppositeness provided through print media i.e. the two sets of magazines taken into account as data. The study going beyond the depiction of feminine miseries, attempts to highlight changing gender orders in the contemporary society i.e. the equality provided to women in business and to men in the fashion world. The study thus attempts to explore the hypothesis provided above and tries to configure answers to research questions given below.

## **RESEARCH QUESTIONS**

This study based on the theoretical perspective of FCDA and employing integrative model based on Fairclough CDA and Social Semiotics attempts to answer the following questions:

1. What specific media-discourse (Magazines) occurrences constructed textually and visually in terms of depictions (what, why and who is represented), characteristics (construction of social relations through means of eye contact,

shots and angles, lexis and register) and attitudes (visual and textual modality markers) portray and reflect gender reflexivity/transformation?

2. What traits of gender reflexive discourse function in placing readers/viewers?
3. Which sociocultural ideology is presented through the gender reflexive discourse?

**METHODOLOGY**

The current section provides with the facets of theoretical domain and methodological models induced for the scrutiny of emerging change in gender roles in business and fashion world.

*Disposition of Data*

For the analysis of gender reflexivity in the business and fashion world of Pakistan, two leading magazines i.e. ‘Flare’ magazine in the business perspective and ‘She’ magazine related to Fashion were taken into account. The magazines were explored and scrutinized on the basis of textual and visual features depicting atypical portrayal of convention gender roles in the society i.e. business magazine was explored to disseminate visually and textually for topics depicting women involvement in the Pakistani Business World. Contrastingly, the fashion magazine was subjected to scrutiny for the depiction of men in the Pakistani Fashion scenario. Moreover, the selection of data was done on the basis of generation of reports related to genders in the particular areas and not solely on the basis of pictorial depictions. Furthermore, the data for the ease of the analytical procedures, were nominally identified with the sought of report they presented. Therefore the data sets in both the magazines were given labels as presented in Table 1 (See Below). The pictures and reports of the segments of both the magazines is presented in the analysis.

**Table 1: Data set Labels**

<b>Fashion Magazine (She)</b>	<b>Business Magazine (Flare)</b>
1. Go Getters	1. Women and Samsung Galaxy S8
2. Just Keep Smiling	2. Avari Food Festival
3. Tweets	3. First Lady and Brave Women
	4. Jazz cash and Women’s World Banking

**THEORETICAL UNDERPINNING**

In the studies of language and discourse, the notion “discursive turn” has been subjected to centralization and distinction (Lazar, 2007, p.144). However, the feminist approach looks upon the notion as a part of the domains of language and gender. With its interest presiding in themes such as “social justice” and “gender transformation”; feminism views the role of discourse as the one exposing underlying stereotypical norms significant in constructing former. A feminist perspective thus enables the study to decipher the interwoven notions of ‘gender’, ‘power’ and ideology embedded in discourse. The current study having both textual and visual dimensions in the data sets; thus employs

Feminist Critical Discourse Analysis (FCDA) as a theoretical framework for “a holistic feminist critique of discursive constructions” of transformation of gender roles in the Pakistani Fashion and business magazines (p. 144-145).

Although FCDA provides with five interpretative ‘praxis’, the current study’s interest resides in the emerging patterns of revolution in gender roles. Moreover, keeping in view the nature of the genre aimed to explore and the research goals; the current study concentrates its theoretical boundaries to interpret reflexive dogma of the texts and visuals i.e. incorporates Critical Reflexivity (one of the Praxis of FCDA) as the main and the only tenet for theoretical insight into the data sets. Giddens (1991 as cited in Lazar, 2007) formulated and defined “reflexivity” as a phenomena employed by societies to upgrade and reincarnate their practices with the attained “knowledge of social processes and practices” (Lazar, 2007, p.152). In the practice of interpreting underlying ideology of “contemporary social life”, in-depth focus of reflexivity becomes significant to the domain of feminist criticism. The current study is interested in exposing and exploring the texts and visuals keeping in view the following interpretative domains of feminist critical reflexivity; first one interpreting reflexivity of gender roles at institutional level and the second addresses the questioning of “positions” and “practices” of critical reflexivity at individual level (p.153):

#### ***Gender Reflexivity in Institutional Practices:***

The institutional reflexivity of gender roles reveals the use of gender inclusivity and opportunities for equal participation in various public spheres. Nevertheless, the study aims to reveal inclusivity of gender roles in the cotemporary fields of fashion and business through interpretation and meaning making of the data sets in the fashion and business magazines i.e. in what ways men are projected in the fashion World and women in the business domain.

#### ***Critical Self-Reflexivity:***

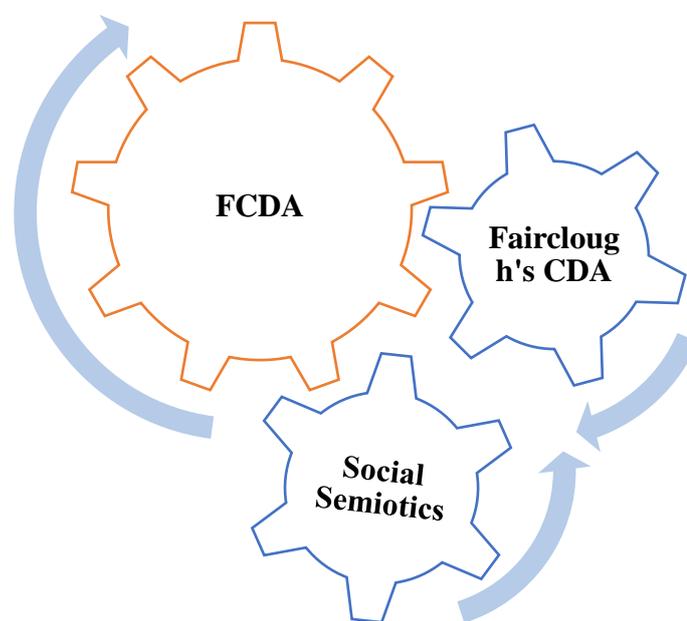
Apart from institutional practices, individuals playing and practicing social norms requires to exercise reflexive attitude towards social transformation if any of gender roles. Thus the notion of self-reflexivity aims to reveal how the acceptance of “radical social transformation based on social justice” (Lazar, 2007, p.152) is viewed individually. The study would fragmentize both texts and visuals of both the data sets to expose the individual perpetuation towards inclination of men in the fashion world and of women in that of business.

The tenet of critical reflexivity among distribution of gender roles at societal developed elucidated the meaning making process and to gain an insight into the conversion of underlying social structures.

#### **MODEL OF ANALYSIS**

In an attempt to explore the multimodal discourse on changing gender roles constructed and represented through Pakistani Business and Fashion magazines, a methodological approach is drawn upon by integrating Kress and Leeuwen (1996) social semiotics and Fairclough’s (1995) CDA. The choice on integrating these models is due to the category of discourse under scrutiny and

the research goals/questions predetermined for the study. Both methodological approaches are of the view that discourse production and its characteristic attribute are closely interconnected with the ideology building it. Moreover, the rationale of selection and integration of these two approaches out of the plethora of methodologies available is threefold. Firstly, as discussed earlier the nature of the data being an integration of texts and visuals has directed towards an analysis based on social semiotic primarily. Thus, social semiotics is considerable in determining the social semiotic attributes of a specific society; in this case the changing gender conventions in the Pakistani business and fashion world. Secondly, despite available of critical discourse theories in superfluity, CDA by Fairclough questions texts in light of sociocultural changes; and specifically how it infers with the production of discourses such in this case the textual representation of transformation of gender roles in the fields mentioned above. Finally, theories of social semiotics and Fairclough's CDA belong to the same hierarchy of "critical-linguistic" culture; thus creating compatibility from "methodological perspective" and furthermore satisfies the theoretical perspective of the current study (Godeo; 2009, p.15). Therefore the framework for any contemporary mode of multimodality should be inclusive of the analysis of discourse schemes; fabrication and interpretation of underlying ideology. The model applied therefore provides basis for both textual and visual analysis i.e. Fairclough's CDA provides hutch for textual interpretation and whereas Social Semiotic theory provides insight to the visual representation of discourse. Moreover, the tenets of the model developed (see below) also support the theoretical perspective i.e. thematically sorting and interpreting data in terms of gender critical reflexivity (see figure 1).



**Figure 1:** Models of Analysis and Theoretical Perspective

The framework assimilated thus give the following phases in order to establish goals of the study and finally answer the research questions formulated for the study:

### ***Discourse Structures:***

This part of the framework caters and attempts to answer first question of the study i.e. how gender reflexivity is mirrored through magazine discourse. Apart from this, this section is further segmented to provide insight into the representational tools employed by the magazines both visually and textually to signify the underlying ideology. Moreover, this section also highlights the formation of identities and relations constructed through the use of various tenets of visuals such as shots, angle of the image and that of texts such as lexis, register, stylistic devices, etc. Finally, this section also states the diverse attitudes presented in the discourse i.e. the projection of social realistic or idealistic behaviour both visually and textually towards changing norms of gender representation in the two fields.

### ***Production and Interpretation of Discourse:***

Second question of the study is answered through the current second phase of the analytical framework. This section aids the researcher to highlight and signify the function played by the gender reflexive discourse in positioning the reader or the viewer in the social structure. Therefore, providing critique to the emergence of critical gender reflexivity, it attempts to detail out the positions of men and women in atypical public spheres.

### ***Discourse and Representation of Socio-Cultural Ideology:***

The last phase of the analytical procedure undermines to answer the third research question for the study. The study keeping in focus the theoretical domain i.e. FCDA; assigns its last methodological phase to reveal the institutional critical reflexivity entailed in Fashion and Business world regarding representation of men in the former and that of women in the latter. The current study nevertheless aims to make explicit and disentangle the presupposition the texts/images are contributing to the construction of atypical roles among males and females in the Pakistani magazines – ‘She’ and ‘Flare’. The analysis and interpretation of the selected reporting items from the two magazines is provided in the section below.

### ***Integrated Multimodal Discourse Analysis of Fashion and Business Magazines***

The current section provides with the analysis of the data sets explored in light of the theoretical perspective induced for the study and the integrated model formulated for the analytical interpretation.

### ***Discourse Structures***

This subsection focuses on the process whereby representation of women in Flare magazine and of men in She magazine as a characteristic multimodal discourse on gender instinctive through a combination of image and language.

In order to examine the discursive structures three variables i.e. representation, relations/identities and finally attitudes were taken into consideration.

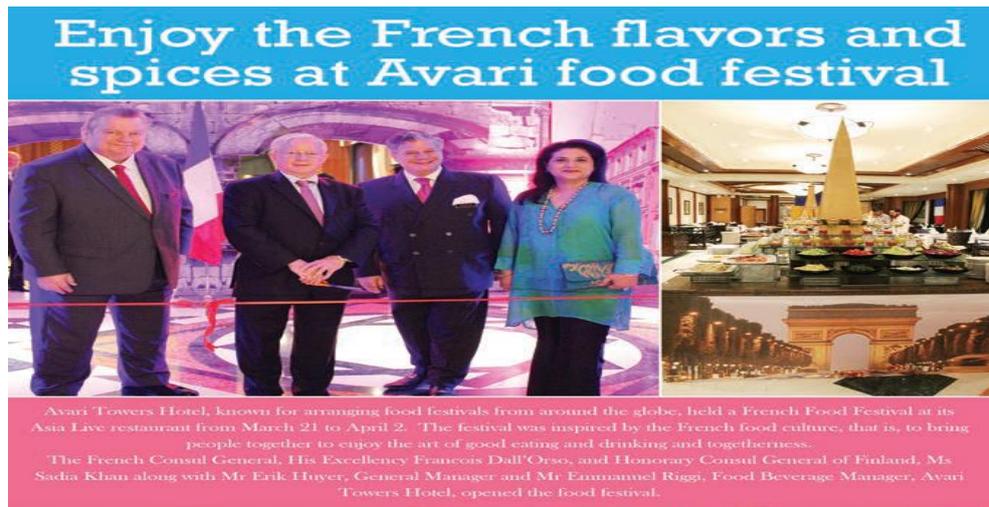
***Representations:***

Representation of females in Flare has been in various places. In this case, six reports out of the magazine have been purposively chosen and provided tags. For the convenience of analysis, the labels would be used to tag the report. The first appearance of women involvement is represented under the label of ‘women and Samsung Galaxy S8’. The representation shows three images of women posing for a selfie from the mobile itself. All of these images are an action one. Action images as the name suggests, involve the represented participants in sort of doing something (Harrison, 2003). The pictorial depiction of women with the mobile also induce the action of taking selfie from the mobile camera. On the other hand, linguistic representation is presented with the tag lines provided by each picture like ‘Woman takes selfie with Samsung Galaxy S8’ and ‘Suzanne De Silva director of product Strategy’ (see image 1).



**Image 1: Women and Samsung Galaxy S8**

The linguistic representation reveal process of gender reflexivity showing women being the part of the big business launch of a profound mobile. The depiction of one of the women as ‘Director of Product Strategy’ shows that women are given significant places in the business world. Another depiction of woman is shown at the inauguration of French Food festival (see, image 2).



**Image 2: Avari Food Festival**

The picture depicts image that of a conceptual one i.e. the illustration is depicts group of people that shows the concept of inaugurating the ceremony. The textual representation of woman in the picture is Ms. Sadia Khan which is most likely the name of the female. This particular textual representation doesn't depict any significant role of the female in the inauguration process, but apparently indicates her being the part of the activity. The next series of pictures are related to the label 'first Lady and brave women'. The pictures depict the first lady that is Melania Trump giving away awards to honour 'brave' women around the globe (see, Image 3).



**Image 3: First Lady and Brave Women**

The pictures depicts conceptual images showing how 'symbolic' process are constructed through the participants involved in the event. These pictures thus depict that women are very much part of the of the notion 'bravery' itself; which was conventionally attributed to men in the society. Moreover, these images also reveal the changing gender roles and depiction of traits of masculinity in females. The textual representation with lexis such as brave; true heroes; extraordinary examples; inspirational women' reveal that women are now a part

of the public sphere which was originally solely dedicated to the males in the society.

Likewise, the fashion world of Pakistan also depicts gender reflexivity through the representation of male oriented reports in the Fashion magazine ‘She’. In similar to the business magazine, the data sets for the study from the fashion magazine has been codified into three main labels i.e. ‘go-getters’, ‘Just keep swimming’ and ‘tweets’ (see Image 4, 5, 6).

Image 4: Go-Getters

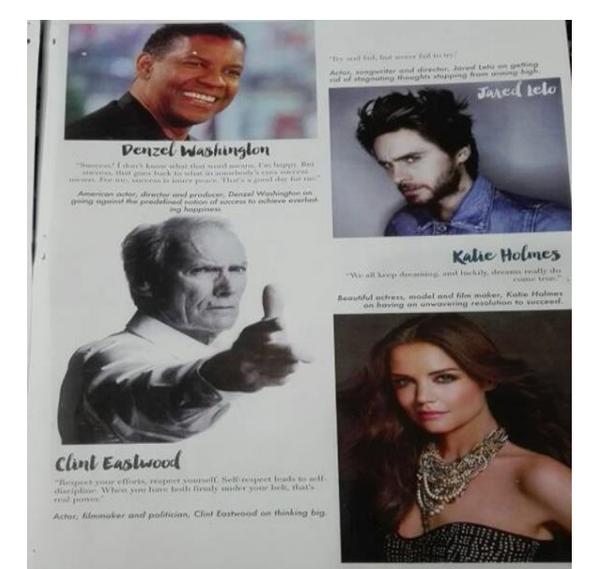


Image 5: Just Keep Swimming

Image 6: Tweets



The report with the label ‘go-getter’ depict reports of forthcoming projects related to fashion and entertainment of seven celebrities from across the globe. Out of seven, six celebrities depicted with their reports were males. The first report was on Ben Affleck, a famous Hollywood film star. The image portrays Ben’s picture, in which there are no vectors and the image seems to portraying conceptual features in which gaze of the representative is shown as a concerned one. In another picture in the same report, image of famous singer Chuck Berry has been portrayed. The microphone is sued as a vector and the depiction of the image is that of the narrative one as the representative is shown to be singing a song. Likewise, another image related to another singer named Ed Sheeran is depicted in the same way. Apart from international male celebrities, three Pakistani male celebrities belonging to field of movies and music have been portrayed. Fawad Khan an actor/singer is portrayed as a caricature in the picture. The non-human objects that can be seen in the image are graphic representation of stoned wall and a spear. The pictorial features relate to the image of warrior and illustrate the male actor as one taking part in the activity. Image of singer Ali Hamza is synchronic to that of Ben Affleck’s one; but the portrayal of Ali Hamza shows hopefulness. The textual depiction of these images shows use of registers related to music and entertainment world such as rock and roll, rock stars, hits, popular, groove, new video, etc., providing representation of the artist depicted in the images. The other two reports provided in the magazine, i.e. ‘Just keep smiling’ and ‘Tweets’ depict the concentration of male pictorial and textual representations. For example in the report ‘Just keep smiling’ six out of seven celebrities referred are males such as Chris Pine, Will Smith, Tony Hsieh, Denzel Washington, Jared Leto and Clint Eastwood. The pictures depict conceptual images mostly and the textual representation is done connotatively i.e. the quotations of the artists are mentioned to illustrate linguistic representations. Among the connotations used words such as ‘naysayers, money, passion, success, failure, self-respect, etc.’ are used to depict the personalities of the portrayed males. Likewise, in Tweets segment, five out of seven portrayal space has been assigned to actors, writers and political personalities like Shahrukh Khan, Paulo Coelho, Akshay Kumar, Dalai Lama and Bill Gates. The textual representations reveal linguistic devices in congruent with the one present in the previous report mentioned.

### *Identities and Relations:*

Images presented in the business magazine 'Flare' hardly depict the position of gaze towards the reader/viewer. The only images involving eyeliner to be in contact with the readers are represented under the label of First Lady and 'Brave' Women. In all of these pictures, Mrs. Trump and the 'brave' women receiving awards appear to be involving eyeliner, socially distant and depicting a perspective of horizontal angle that implicates involvement. Apart from this, process "offer" represented through the pictures i.e. it relates that the representative participant is looking at something within the picture, which in this case most probably seem to be the photographer. The participants in the picture are to be at a far social distance in which their whole figure with space around is evident. The textual depiction of relationship with readers and viewers is less evident in the business magazine (Harrison, 2001, p. 53).

In a similar fashion, the illustration of males in the 'She' magazine portrayed relation with the reader and the viewer. The images in the reports such as 'go-getters', 'just keep smiling' and 'tweets' depicted gaze of represented participants involving eye-liner. In addition to this, feature such as horizontal angle depicting involvement and vertical angle depicting power were also dominantly seen in the illustrations. Apart from this, these features illustrated processes both demand and offer, thus reflecting strong and weak engagement with the reader. Unlike the business magazine, Fashion magazine depicted textual representation to identify and relate with the reader. Lexical items such as pronouns -'you', 'your', 'we', 'his', warrior' 'your eyes', 'us', etc., were employed to develop relation of the participant represented with the reader/viewer.

### *Attitudes:*

The linguistic features in the Flare Magazine hardly project the use of modality markers in representation of reality; nevertheless, the report on 'First Lady and Brave Women' depicted the use of deontic modality i.e. depicting the Mrs. Trump's desire of declaring women being awarded as the ones that changed the face of the world and showed masculinity trait of being brave. Deontic modality lays emphasis on the immediate action to be taken or to represent the favourability of the reality presented. In this case, the markers used to represent reality of the women awarded imposes that women all over the world ought to be brave and valourous. Apart from the linguistic markers, semiotic depiction of reality building was also evident. Modality in images illustrates the reception of reality and validity of images (Harrison; 2003). The pictures of women portrayal in the business world, depict high modality as all the pictures are in full colour; therefore increasing the realness of the images. In addition to this the images showed maximum saturation of colour. Moreover, the diversity of brightness in these images is not significantly overwhelming yet play of lights and shadows is evident in the pictures depicting women in business. The prominent colours used to represent women in the magazine are pink and white along with shades of light blue; thus representing involvement of women in the

business world and providing shades of blue depicts transformation of typical femininity into atypical masculinity.

Unlike the Business Magazine, the depiction of male orientation in the Fashion world as a prevalent reality of the contemporary society, has used a wide variety of modality markers. The reality is represented in terms of deontic modality such as ‘you may ignore the naysayers’, ‘Money and success may not change people’, ‘you may try and fail’ etc. in the reports presented on the male involvement in the fashion world. In addition to this, visual modality is achieved through the use of full and black and white colours i.e. both high and low modality were part of this data set. In addition to this, saturation of colours varied i.e. depicted variation in modality. Moreover, these variations also depict the representation of reality in the Fashion world. The variety of modality thus depicts that the Fashion world being a part of the glamour world does produce a pendulum swing between the idealistic and the realistic social world.

### ***Production and Interpretation***

With the assumption that discourses are constructed due to certain institutional ideology, some discourse theoreticians have come up with the proposition that some might be developed around gender i.e. producing discourses that articulate and represent men and women in certain ways (Sunderland;2004). Thus this indicates to the assumption that certain discourses depict masculinity and the other femininity. Keeping in view the above mentioned perspective, the data sets in both the magazines depict production of discourses that portray nonconformity in the representation of masculinity and femininity. The discourse presented in the form of texts such as use of word ‘brave’, ‘extraordinary’ and ‘true heroes’ depict that women are represented in the unconventional manner. The producers of these discourses emphasize the idea of women engrossment in the business world. Apart from textual highlights of the discourse, images depicted in the presentation of reports mentioned above, also express the same notion and aims at highlighting the inculcation of women in the business scenario of Pakistan. In a similar way, depiction of men in various reports of the fashion magazine, relate to the aim of atypical adoption of fields by men. Thus the interpretation of textual and visual discourse reveal the inculcation of gender reflexivity in the business and fashion fields.

### ***Discourses and representation of Social Practices:***

Fairclough (1995) determined that any discourse developed with its disposition being textual or visual, or even amalgamation of the both are shaped due to the ‘social interactions’ amid the social actors (Godeo; 2009, p.29). Such interfaces, in this case, the representation of women in business and men in the fashion world might be created out of the wider social and cultural domain with a ‘social matrix’ inculcating influences with embedded ideologies at the play and marking the represented participants as subjects for the society to experiment on (p.29). The marking of women in the business magazine as ‘brave’ and ‘true heroes’ depict that the society is turning to look upon in unconventional manner. Women are no longer projected or restricted to the specific defined fields. This notion is second by the report mentioned on the inauguration of Women banking

which administers the fact, that women are also becoming the essential part of the commerce industry of the country. The report also depicted pictures of the two women CEOs, thus revealing women attaining leading position in the society. All this shows that the orthodox ideologies are fading out and with the advent of education and technology women are being empowered and allowed to be the part of the world that belongs primarily to men.

On the same lines, men were overtly made the part of the fashion magazine-area specifically of interest of women. Though the depiction of men was from the western society, yet many of the local Pakistani male celebrities were also made part of the league. The changing social dimension reveal that along with women, men are also becoming conscious of the fashion ware. The portraying of male models (see Appendix) show that fashion is not a field that is just been restricted to women only. On the contrary, most of the fashion experts in the fashion industry are shown in the magazine are males such as Hassan Shehryar Yasin; Deepak Parwani, etc. Such examples explicit the emergence of adopting fashion as profession amongst males which was normatively a field assigned for females only. These textual representations expose the emergence of gender critical reflexivity i.e. the institutions building ideologies are going through a phase of reconstruction or re-amending of the orthodox underlying social structures thus developing a crack in the wall of social structure and practices.

## CONCLUSION

Widespread cultural tools such the one chosen for the investigation i.e. magazines seem to greatly contribute to the depiction of changing gender roles in the society. The exploration of the data sets reveal that critical gender reflexivity pertains to what is known as marked inclusion (Lazar, 2007, p. 155). The data sets pertaining to both language and visuals attempts to implicitly seepage the gender transformation happening the Pakistani culture. Though it may provide a relishing thought to the feminist and gender analysts; yet it does expose the socio-economic issues prevalent in the society. The fact that women population in Pakistan is increasing in relation to that of men; makes ways for women to be part of fields which were conventionally designated to men. Apart from this, the economic crisis faced by Pakistan, forces both the genders to explore dimensions unexplored. The data sets from the business magazine reveal that women are re-positioning and adjusting themselves in the domains never reached for as in the case women were being awarded for showing and exposing traits of valour. On the contrary, the socio-economic trends have exposed the feminine creativity in men, and thus they are becoming a part of the fashion world as shown in the Fashion magazines. Leading positions own by women as depicted by the CEOs of the Women Banks in the business World and men taking leading roles in terms of achieving credentials as Fashion designers relate to the acceptability of transformation of gender orders. However, due to small corpus the relevance of critical gender reflexivity is subjected only to urban parts of the society. Even though the rural societies do portray the working woman, nevertheless the orthodox customs still pertains and seeps deep into the rural culture.

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