

# Content Analysis of Female Associations in Print Advertising: An Example from Moroccan Magazines

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**Abstract**— Advertising is a consequential means of mass communication. Advertising practices are meticulously planned to impact on the public's taste for distinct products or services. The influence of advertising on the public is not without danger. This study aims to assess the sex-role portrays of women in Moroccan print advertisements. Four hypotheses are made about the under-representations of women in Moroccan print advertising. The data were obtained from five Moroccan magazines issued in May, 2014. Content analysis was used under a mixed-method paradigm. Quantitative content analysis was used to yield numeric data for the purpose of frequency analysis of female role portrayals. Simultaneously, Qualitative content analysis was deployed to enable interpretive modes of enquiry on a limited range of advertising content. The findings from this study corroborate the stereotypical associations of women in Moroccan print advertisements and thereby document print advertising practices that are untrue to the welfare of the female society.

**Keywords**— Morocco, gender, advertising, representations of women, stereotypes, magazines.

## I. INTRODUCTION

### Statement of the problem

The current study focuses on the stereotypical associations and representations of women in Moroccan print advertisements. Moroccan print media are commercially oriented and advertising definitely impacts the content they display. The intersection between news information and the pervasive load of advertising triggers speculations about the credibility of the act of communication in the totality of its components. The image of women in Moroccan print advertising is deliberately distorted to reinforce stereotypes about the functional roles of women. The merits of women are devalued to serve the advertisers' intent to lure a manly-dominated consumer market. Most importantly, the under representation of women in print advertising is not only specific to sex-role portrayals, but it also relates to

females' collective identity. The female body is used and abused in print advertising. This is a deplorable treatment of women which certainly endangers the well-being of females. People unconsciously internalise the verbal and visual content in print advertising. The cultivation theory posits that learning and appropriation take place undeliberately (Gerbner, 1988). On a daily basis, people are compelled to process huge amounts of stimuli specific to print advertising content. This permanent exposure to the same content is consequential in the long-term. The receivers are conditioned to identify with the media-constructed ideals and standards of good behaviour at the expense of their physical and psychological welfare. Women are likely to treasure all the absurdities in print advertisements. Even more, for women to attain positive esteem, they must endorse the advertised contents to the best of their abilities. Large audiences of females are likely to accept and appropriate anomalous modes of conduct only to attain hypothetic standards of self-actualisation. Perversions of this kind require close attention.

### Rationale

This study is worth conducting because it seeks to assess print advertising practices in Morocco. We live in a media saturated environment where advertising contents are increasingly observed and processed. Most importantly, we are regularly exposed to substantial amounts of advertising stimuli that are unconsciously processed and internalised. Advertising initiates a new paradigm of womanly attributes where the portrayals of women have joint power (Nelson, 1970). The cultivation theory posits that consumers' perceptions of their environments are altered throughout repeated and maximised exposures to the same range of content (Gerbner, 1988). Indeed, the consumers' conception of gender is the function of the mainstream sex-role associations. The misrepresentation of women in advertising reinforces beliefs about the stereotypical roles of women. There is a well-established industry behind advertising. The needs of the consumer market are

meticulously studied to be altered in a later stage and new modes of consumer-behaviour are conditioned to service the interests of the advertisers.

### **Hypotheses**

**H1:** Women are stereotypically portrayed in Moroccan print advertisements.

**H2:** The representations of women in Moroccan print advertisements cause gender inequality.

**H3:** Moroccan print advertising content instils in women feeling of fear and discontent.

**H4:** Moroccan print advertising practices negatively impact the females' collective identity.

### **Review of literature**

This study is specific to the Moroccan context; still, it belongs dependently of a larger body of research where ideas overlap and intersect to yield valuable research contents. A substantial body of literature is presented with the intent to interrogate the sex-role portrayals of women in print advertising.

Van Zoonen (1994) posits that print advertisements seek to reinforce sex-role stereotypes that are unjust to women. The most prevalent representations of the females centre on the domestic roles of women. A successful woman is one who successfully performs domestic duties and maintains the well-being of the household. Approached in this light, success is devalued to suit social constructs that subjugate women and inculcate feelings of un-trust among the female population. As a consequence, the collective identity of women is purposefully damaged and made subordinate to a presumably more binding power, the one that is detained by men (Mc Robbie, 1997).

Sex-role stereotypes are part of the under-representation of women in print advertisements. They reinforce associations where women are passive, subordinate and superficial. These distortions are not specific to the functional roles of women; they eventually abuse the female body. The objectification of women does not necessarily contain itself in the occupational roles specific to space and time. Advertising purposefully manipulates and sexually objectifies women to prompt the appetite of a manly-dominated society in a rigid socio-cultural context where ideologies are constructed to reinforce the supremacy of the dominant males. The objectification theory posits that the treatment of women as sex objects allows marketers to attribute quantitative values to the female body (Fredrikson and Roberts, 1997). Perversions of this kind go further as advertisers highlight and market distinct parts of the female body (Bartky, 1990). Sexual objectification is not limited to the misrepresentation of the female body; it surely seeks to endorse modes of behaviour where similar treatments of

womanhood are normalised. Self-objectification is the culmination of a long process through which women get to value the premises of objectification. Fredrikson and Roberts (1997) assume that women are brought to subscribe to the objectifying standards of beauty and success. This is a dehumanising experience that brings about physical and mental disability. Women desperately manage to measure up to some unreal standards of beauty and eventually live in fear and discontent. Women are trapped in a vicious cycle where physical appearance matters the most. Physical satisfaction is more like a myth or a product of fantasy that keeps women worried about the unreal needs of a perfectible body.

Indeed, a lot of research is conducted to examine women's portrayals in advertisements, and it has been argued that sexuality matters the most. This overreliance on sexuality has gained legitimacy in a market where the protagonists are sexually oriented, and more likely to value sexually loaded contents. Advertising is definitely a large-scale business with the ability to subdue and control the media (Winship, 1987). Advertising finances magazines and newspapers. In so doing, advertisers guarantee enough space for their advertisements along with a large audience of potential buyers.

The distorted recreations of womanhood in print advertising belongs in a broader context where ideologies intersect on many levels. Barthes (1972) posits that ideologies are shaped and forged in accordance to the dominant classes' aspirations to maintain a position of power. Eventually, advertising appears to be the perfect science to establish the self-proclaimed supremacy of a manly-dominated class. The under-representations of women in print advertisements causes the debasement of womanhood where the female identity is purposefully shattered to be savagely recollected.

## **II. METHODOLOGY**

The conceptual framework of content analysis synchronises with the intent of the current study, which is the assessment of female associations in print advertising. Berelson (1952) defines content analysis as "a research technique for the objective, systematic and quantitative description of the manifest content of communication" (p.18). In this study, content analysis belongs under a mixed methods paradigm. Qualitative content analysis and quantitative content analysis are made mutually inclusive in the analysis of the contents under investigation.

### ***Quantitative content analysis***

Quantitative content analysis is managed to yield numeric results after systematic evaluation of quantifiable data. The sampled media contents are examined in the light of four variables: "frequency", "direction",

intensity” and “space” (Newman, 1997). “Frequency” denotes the occurrences of discrete units or themes throughout a definite period of time. “Direction” designates the semantic load of the act of communication. It seeks evidence on whether or not the inferences carry positive or negative meanings. “Space” and “intensity” simultaneously suggest the impact of the messages and the amount of space they require.

#### **Units of analysis**

A unit of analysis designates a definite element that is relevant and suggestive of the studied content (webber, 1990). Units of analysis may refer to visual displays, verbal claims, Words, paragraphs, or themes. In this paper, the units of analysis correspond to the print advertisements that are scanned from five Moroccan magazines:

- *Illli*.(2014, May) N°29
- *Citadine*. (2014, May) N° 198
- *FDM*. (2014, May) N° 216
- *L'OFFICIEL*. (2014, May) N°43
- *FEMINA*. (2014, May) N°68

#### **Sampling**

Sampling targets the generation of a sample that is representative of the contents under investigation. According to Boyd-Barrett, Vand den and Newbold (2002), sampling that is carried out on media content must stem from three steps. The researcher starts by identifying the media forms and genres to be studied. In this paper, soap opera and current affairs magazines are selected. Secondly, the researcher specifies the timeline where the data must belong. The five sampled magazines in this research are issued in May, 2014. The final stage consists of choosing the best samples that are representative of a larger population of the same range of contents. Eventually, only print advertisements that feature at least one female character are selected.

#### **Qualitative content analysis**

In this study, qualitative content analysis is needed to complement the quantitative procedures and processes of analysis. The qualitative part of content analysis in this study is held on the advertising content specific to Sophia Bensouda print advertisement, found in *Illli* magazine (*ILLI*, 2014, p 128).

In this study, the framework by Cheong (2004) is used in the qualitative analysis of the advertising content under investigation. A print advertisement appears to combine visual elements and linguistic elements. The visual component is made of “the lead”, “the locus of attention” and “the emblem”. “The lead” refers to the most apparent image in the advertisement. The presence of “the lead” is reinforced by other components known as

the “Locus of Attention”. The third component is referred to as “the emblem”. The linguistic component in Cheong’s framework combines “the emblem”, “the announcement”, “the enhancement”, “the tag” and “call-and-visit information”. “The emblem” designates the linguistic manifestation of the logo or brand-name of the advertised product. “The announcement”, on the other hand, is a purely linguistic expression of the attributes of the advertised product or service. The impact of the “enhancer” mediates the interplay between the “lead” and “the announcement”, and thereby maximises the correlations between the visual and linguistic components in a print advertisement. The “tag” and “call-and-visit information” are meant to supply the contact details specific to the advertised product or service.

#### **Findings from the quantitative content analysis**

The sampled magazines for quantitative content analysis feature a considerable number of advertisements where women are assigned to different roles and belong in different contexts. These numerous depictions of women are framed in A4 size pages. The A4 format is surely the most used paper size as it suits a number of practices, among which the printing of magazines. The covers specific to the selected magazines have all been meticulously designed. They show a female model that stands at the focus point of the page. The cover headlines and lines appear in different colours and fonts. Also, the cover offers a quality of photography that is largely superior to the other pages of the magazines. The magazines may offer varied contents; still, all the publications, advertisements and visual displays belong under one paradigm that exclusively relates to womanhood. The designers of the magazines are conscious of the need to centre the attention on distinct womanly valued themes. This is the reason why these magazines appear to build around issues of beauty, glamour, food, and health.

#### **Frequency of female role portrayals**

The analytic content in this study is specific to the Moroccan print advertisements that feature women. The magazines sampled for quantitative content analysis were scanned for the desired input, which eventually corresponded to the portrayals of women in accordance to the following sex-roles:

- **Decorative role:** The decorative role of women in print advertisements is distinguished by functional inactivity that is intentionally compensated by a hyperbolic display of females’ physical attributes (Sextonand & Haberman, 1974). The female body is purposefully enhanced to be the focus point in the print advertisement. This particular role of women in

print advertisements is better suited to cosmetics and personal caring products, where the female model is suggestive of the valorous impact of the target products. The female model is meant to ensure more visibility, and thereby attract the attention of the target audience.

- **Domestic role:** The domestic role of women in print advertising confines the females' productivity to the domestic responsibilities that exclusively relate to the house-hold (Wiles, Wiles & Tjemplund 1995). Household obligations do not necessarily condition gender inequality. Still, assumptions of this kind are consequential as they affect women's aspiration for self-actualisation in contexts other than the household, and they surely affect females' collective identity. The functional roles of women are intentionally confined to the domestic sphere and so are the womanly merits that are redefined to be contained in the domestic responsibilities in the kind of laundry, cooking and shopping. Advertisers are conscious of women's readiness to take decisions that relate to the consumption of home products. For this same reason, all the means are deployed to value and reinforce sex-role associations of females' domestic capabilities.
- **Career-related role:** This functional role of women nullifies assumptions about the subordination of the females to the males (Lysonski, 1983). Accordingly, print advertisements of this kind are likely to feature women in professional settings performing career related duties. Advertisers tactfully explore the patterns of this new tradition in advertising, by which women gain more authority. Women are displayed as the central figures in physical environments that incorporate womanly success. The advertisers manage to create product associations, where the purchase of a product becomes suggestive of high esteem.

- **Sex object:** The depiction of women as sex objects in print advertisements is arguably the most common media practice that has solicited the concern of researchers throughout time (Courtney & Lockeretz, 1971). Sexual objectification in advertising trivialises the female body, which is artificially made attractive to seduce the target consumers or customers. The female mannequins shown in print advertisements are instructed on how to manage their posture, facial expression, and look. Also, nudity is a key feature of the females' sexualised body. Also, there are advertising practices that seek the dismemberment of the female body to create sensual associations that harmonise with the advertised products or services.
- **Obsessive consumer:** Consumption is at the core of the traditional roles that have been assigned to women (Bolliger, 2008). The portrayal of a woman as a product user relates to the stereotypical associations of women with the household economy. Accordingly, women are presented with the motivation and ability to attend the needs of the household. Print advertisements manage to create favourable contexts where the consumption of distinct products causes the well-being of the household.

The definitions above have been quantitatively optimised to accommodate the intent of this study, which is the assessment the females' portrayals in Moroccan print advertisements. The previously identified sex-roles are constructed to be suggestive of the most prevalent contents in the scanned print advertisements. Cases where sex-roles cannot belong in any of the previously defined categories are labelled separately to belong in a distinct category.

Table 1: Sex role frequency

Magazine	Sex-role frequency					
	Decorative	Domestic	Career related	Sex object	Obsessive consumer	Other
Illu	4	4	0	2	0	0
Femina	1	1	1	1	0	0
Citadine	4	1	0	2	0	0
L'Officiel	1	1	0	1	0	0
FDM	4	3	0	1	0	0

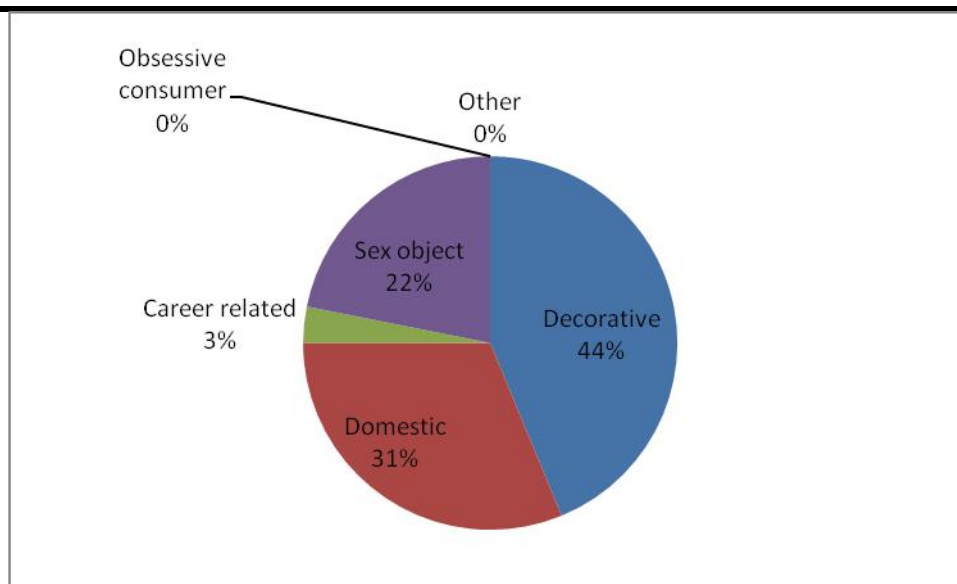


Fig.2: Percentages of women's role portrayals in the sampled magazines

Table 1 equates the frequency of the sex-role portrayals of women in the sampled print advertisements while figure 2 visibly designates the three most prevalent female role portrayals in the sampled magazines. The decorative role of women in print advertisements is manifestly the most salient stereotypical depiction of women (44%). It is followed by domestic sex-roles (31%). The sexual objectification of women ranks third while the career-related role portrayals of women are the least represented with a percentage of 3%. The portrayal of women as obsessive consumers is inexistent (0%). The category that has been labelled as "other" does not relate to any other emerging female role portrayals (0%). The findings from the quantitative analysis of the selected input enable grounded comprehension of the general conception of the functional roles of women in Moroccan print advertising.

The decorative role of women is well established throughout the sampled advertising contents. This particular depiction of women is reinforced by distinct and mutually inclusive themes that relate to fashion and glamour. The decorative role of a woman in a print advertisement is the function the physical attributes of the female body. The female body is embellished and enhanced to impact on the taste of the potential buyers for the advertised products or services. In this regard, the advertising practices used to exhibit the attributes of women in a print advertisement are regularly modelled and updated to keep up with the emerging paradigms in terms of esteem and actualisation.

The domestic role of women is the second most overwhelming sex-role portrayal in the print advertisements under investigation in this study with a frequency that equals 31%. Print advertisements of this

kind tend to feature women in lead positions that are associated with household obligations. The category of products and services associated with sex-role association of women relates to hygiene and food in general. This particular role-stereotype is contained in the series of actions that are undertaken by women to ensure the well-being of the household. In this regard, home-caring entails the females 'readiness to manage domestic responsibilities such cooking and cleaning. Ibroscheva (2007) and Mwangi (1999) back this traditional portrayal of women.

The depiction of women as sex objects is another overwhelming sex-role stereotype in the print advertisements under study in this paper. This distinct representation of women is evidenced in Moroccan print advertising. The sexual objectification of women is noticed with varied frequencies throughout the five sampled magazines. The female body is used to cause physical attraction. Sensual appeal is manifested in different forms, namely the enhanced display of distinct parts of the female body, the posture, and the facial expressions. Context is also consequential as it accentuates attractiveness and simultaneously conditions sexual arousal. This sexually oriented representation of women is backed up by the research findings from Mcrobbie (1997).

The career-related female role portrayal is the least displayed depiction of women in the sampled print advertisements with a frequency that equals 3%. Among the five sampled magazines, only one print advertisement is found suggestive of the occupational role of women. The conception of women as financially independent and intellectually worthy agents is obstructed by the

stereotypical sex-role associations of women in print advertising.

The findings from the quantitative content analysis indicate the prevalence of the traditional roles of women as homemakers, seductresses and sex objects. Simultaneously, the females' aspirations to belong in professional settings are disregarded. Women are definitely still stereotyped in Moroccan print advertising while the female collective identity is unethically confined to fit within the realms of distinct traditionally constructed private spheres.

#### Findings from the qualitative content analysis

The qualitative part of content analysis in this study is managed to explore the different levels of content and expression in the print advertisement under investigation, Sophia Bensouda print advertisement (ILLI, 2014, p 128). Eventually, Cheong (2004)'s framework for detecting image-text connections was used in interrogating the linguistic and visual components in the target print advertisement.

#### The visual component

The "lead", being the most salient element in the print advertisement, is contained in the physical appearance of the model. It appeals to the senses of the viewers who are expected to engage in an exchange of attitudes and emotions. The gaze is enhanced by the model's even face. The size of the eyes is magnified by artificial eyelashes and a relatively darker eye shadow. The nose fits in the model's angular face where the full lips appear in an eccentric pink colour that lines up with a white row of teeth.

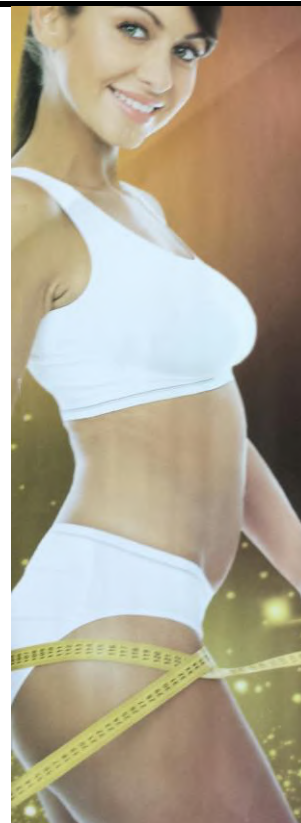


Fig.3: The "Lead"

The "locus of attention" corresponds to the model's breasts, posterior and face. The three body parts are intended to be the focus points in the advertisement. The effect of two out of the three attraction points is maximised by the white colour of a carefully modelled pair of underwear. The white colour is suggestive of permissiveness and intimacy.



Fig.4: The "Locus of Attention"

The model's healthy-looking body is made the "complementary locus of attention". The model's complexion is enhanced by symmetrical curves. The padded areas of the body have been amended to offer a well proportionate body. Nakedness is also deployed to

suggest the merits of a sensual body. The sensual effect in the print advertisement is reinforced by the posture.

The physical attributes of the model are unattainable for the majority of a basically female audience. The advertisement is expected to inspire the desire for self-fulfilment. The endorsement of hypothetical

self-esteem is a persisting challenge for advertisers who tactfully promote unattainable standards of beauty. Advertising strategies of this kind seek to create associations where the advertised product increases the odds for self-actualisation.

#### **The linguistic component**

Using Cheong (2004)'s framework for print media analysis, the linguistic elements in the advertisement under investigation were subjected to generic analysis. The advertising content was researched for the semantic load of the "emblem", "announcement", "enhancement", "tag" and "call-and-visit" information.

The "emblem" refers to the linguistic entity that is contained in the firm's slogan. The slogan

complements the visual "emblem", which is the initials of a female first and last name. Right under the visual emblem, the slogan is located, *Santé & Bien-être* [health and well being]. The "slogan" is phrased in a stylish font that inspires elegance. It successfully synchronises with the underlying theme of the print advertisement. The letters are displayed in a relatively lighter yellow that perfectly contrasts the brown coloured back-ground. The "slogan" is distinguished by a distinct touch of grace that stands suggestive of the intended effect on the viewer. Also, the presence of a complementary slogan double impacts the receiver who is brought to identify with the promoted standards of physical appearance.

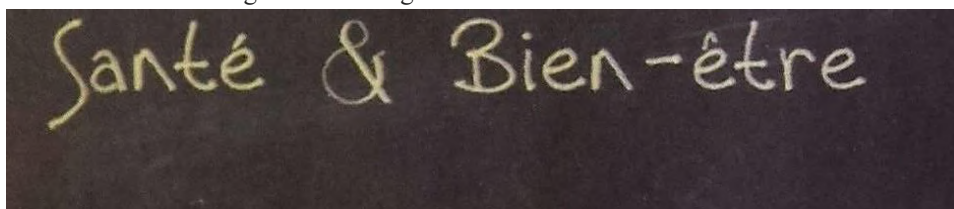


Fig.5: The "Primary Slogan"



Fig.6: "The secondary Slogan"

The "announcement" is meant to be the most apparent text in a print advertisement. It seeks to attract the attention of the reader and expose the characteristics of the advertised product. In the print advertisement under investigation in this study, the "announcement" is made of six concise nominal phrases, located right under the slogan. The six sentence fragments relate to one inclusive communicative purpose. They eventually seek to valorise the advertised product. The nominal phrases of the announcement are made short and concise, soliciting minimum attention from the readers. Unnecessary syntactic units are discarded to centre the attention on worthy linguistic units that validate the promises of content and actualisation. The nominal phrase where the "head noun" shows the post modification of a subordinate adjectival phrase is suggestive of the objectification of the female body. The "head noun" *remodelage* [reshaping] connotes machinery and artificiality. It causes the female

body to be treated as an object that is susceptible to alteration and modification.

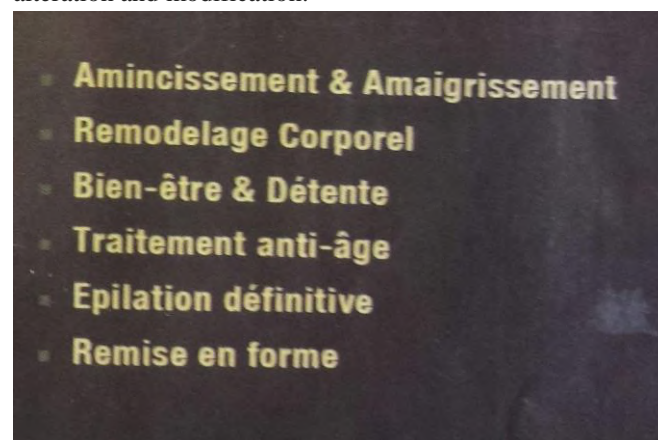


Fig.7: The "announcement"

The "enhancer" is placed right under the second slogan. It is phrased in an apparently smaller font.

The "enhancer" appears in the form of an imperative sentence. The absence of the subject causes direct identification with the embedded act of communication. The readers are expected to effortlessly process the linguistic patterns, and eventually take advantage of the offer. The key elements in the linguistic compositions are: *17 ans d'expérience* [seventeen years of experience] and *technologie de pointe* [leading-edge technology]. The use of technology as a means for attaining body satisfaction is suggestive of artificiality in dealing with the female body.

Also, the imperative structure of the enhancer carries a tone of authority as it gives straightforward directives to the readers and instructs them on how to attend the needs of a perfectible body. The "enhancer" is summed up by three adjectival phrases: *rapide* [rapid], *efficace* [efficient] and *durable* [sustainable]. The three phrases valorise the advertised product while the three points of suspension give free rein for the reader's imagination to think of more valorous attributes of the advertised contents.

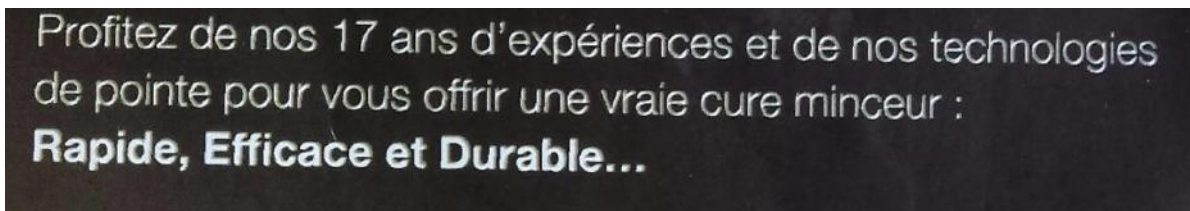


Fig.8: The "Enhancer"

The absence of "tag" adds to the cohesion of the advertisement. The advertiser's choice not include the tag in the print advertisement is purposeful. The physical attributes of the model occupy more space in the advertisement and thereby solicit more attention on the part of the receiver. The "tag" combines technicalities about the marketed product susceptible to mediate and probably reduce the impact of the visual component.

The "call-and-visit" patterns are placed at the bottom of the left corner. They include a face book

address, a website, a phone number and the actual address of the aesthetic centre in question. Three tinny pictures of the promoted services and products are carefully placed between the lines of the "call-and-visit" section; they allow the receiver to visualise the advertised environment and eventually see herself in it. The virtual location of the advertised product is given minimal attention as it appears in an extremely tinny font while the conventional call and visit information is well displayed in a dark font that perfectly contrasts with a lighter background.



Fig.9: The "Call-and-visit Information"

The visual and linguistic elements in a piece of advertisement are not in competition. They synchronise into a coherent whole. As noted earlier, print advertising content is polysemous. The possibilities for new meanings increase in parallel with the manipulations of linguistic and visual elements.

### III. DISCUSSION

The intent of this study is to assess the representations of women in Moroccan print

advertisements. A valid methodology of research was selected and optimised to synchronise with the theoretical orientation in this study. Also, the findings from this study are well positioned to expose distinct advertising practices which cause the under-representations of women in Moroccan print advertising.

**H1: Women are stereotypically portrayed in Moroccan print advertising.**

The findings from this research corroborate the stereotypical sex-role portrayals of women in Moroccan



print advertising. Five Moroccan print magazines were scanned for Moroccan print advertisements that feature at least one female character. Four out of the five female stereotypical roles were spotted with varied percentages. The decorative female role retained the highest frequency (43%). The domestic roles of women are noticed with a frequency that equals (31%). The sexual objectification of the female body is also a major theme in the sampled print advertisements (22%). Yet, the career-related role of women is poorly present with a frequency that equals 3%. Accordingly, H1 is well supported.

**H2: The representations of women in Moroccan print advertisements cause gender inequality.**

Gender inequality is the function of the under representation of women in print advertisements. Female role portrayals in print advertising are characterised by functional inactivity. The decorative role of women is apparently the most prevalent female sex-role representation with a frequency that equals 44%. This particular portrayal of women capitalises on hyperbolic display of feminine attributes to appeal to the senses of men or instruct women on how to be desirable to men. In both cases, women are valued in view of the ways through which they relate to men. Also, visibility is another key feature in the decorative representation of women. Also, the domestic sex-role portrayals of women reinforce gender inequality. Indeed, attending the needs of the household is not debasing as such. Still, the excessive representation of women in the domestic sphere confines the females' functional roles and make them exclusive to the duties of a mother, a wife or a house-keeper. Gender injustice is the condition of the pervasive advertising practices that are contemptuous of gender parity. Gender roles are preconceived to place men in a position of power. Fixed gender roles are assigned to women to reinforce the ideological traits of a manly-dominated society.

**H3: Moroccan print advertising content instils in women feelings of fear and discontent.**

The findings from the qualitative content analysis yields evidence of the negative impact print advertising has on the females' emotional welfare. The advertisers purposefully sexualise the female model's body for marketing ends. The physical appearance of the model is customised to capture the attention of the viewers for distinct body parts. Also, the model's body is visually dismembered. The focus points in the print advertisement correspond to the model's breasts, posterior and mouth. The effect of the model's body parts is maximised by nakedness and posture. The model's symmetrical and sensual body parts are artificially constructed to appeal to the senses of a female audience.

Most importantly, the physical attributes of the female characters in the print advertisement under investigation are unattainable for the large majority of the female public. This hyperbolic depiction of female physical attributes is definitely anomalous to the well-being of women. Advertising depends on a paradigm of feminine perfection associated with unattainable prototypes for desirability and acceptance. The female audiences are brought to view their bodies as distinct units that must attain x-levels of desirability and beauty. Women treasure hypothetical promises for love and content that come from without to enervate their inner security, be it physical or emotional. This interest in the female body is dehumanising. It instils fear and doubt in large audiences of women who are desperately attending the needs of a perfectible body.

**H4: Print advertising practices in Morocco negatively impact the females' collective identity.**

In this paper, the females' collective identity is found to be endangered by the stereotypical portrayals of women in print advertisements. The frequency of female role portrayals in print advertisements is suggestive of deeply-rooted misconceptions of the females' functional roles. Permanent exposure to the same advertising content is consequential as it alters the females' perceptions of their own capabilities (Easterbrook, 1959). Unconsciously, women happen to value the advertised premises of success and subscribe to unreal standards of beauty.

#### IV. CONCLUSION

In this study, print advertising contents from five Moroccan magazines were subjected to quantitative and qualitative content analysis. The quantitative data were examined using frequency analysis. The occurrences of distinct female role portrayals were equated. In a later stage, qualitative content analysis was carried out to enable interpretive modes of enquiry. Different modes of discourse were singled out and studied, namely the visual and linguistic levels of analysis. Then, the findings of the study were deployed to assess the validity of the hypotheses.

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