

Pornification of Adverts in Pakistan: A Cultural Shift

Saba Afzal

Abstract— Porn is discussed as a genre in this paper. Porn is changing cultural practices and the course of thoughts in the current generation. In fact, the point of inquiry considered how pornography has influenced the (contemporary) ways of seeing, thinking, and functioning. This research is addressing a transition that has occurred due to the consumption of online pornography and analysed Pakistani electronic visual media culture, which has been reported in recent years, most notably in advertising for incorporating foreign sexual ideas and practices for the creation of their content using sexual codes. An argument is raised that previously consumed doses of hard-core pornography are making people less sensitive to sexual material in adverts or otherwise they do not see it as objectionable. Thus, this paper used western research as a standard to examine Pakistani visual culture. As humans, we desire sex, and when individuals began to encounter sexual content through mass media, their minds began to evolve in this manner, and as a result, new cultural behaviours began to emerge. As such the human brain is continually forming neural connections with this type of exhibitionism of sex and sexuality all over mass media and desensitization has become an important reference that is developing in the brains of the current generation. On the other hand, on-screen portrayal or description of sexual content is rapidly replacing advertising inventiveness. So as eroticism has been blended and sensuality become a practice in visual media culture to target consumer boredom or sexual fantasies. This research examined the links between technical advancement, representational shift, and the visibility of porn in a culture. The middle and upper-middle classes of this South Asian region embrace and applaud these ideologies as a sign of progress and modernity. This is the argument for the prevalent porn ideology as the sole idea circulating and absorbed from west to east in contemporary times; metaphorically, a monoculture is being cultivated. This finding led to an expression, the age of porn. And it is stated in this paper that, erotic imagery is a sign of the over-sexualization of a culture. Examining storylines or narratives, punch lines, gestures, expressions, characters' roles or makeovers and camera movements led to the analysis of pornification in adverts. Furthermore, pornography is discussed as it could not be a norm in anyways, it is just the opposite of nature. Which gives a half-knowledge of sexuality as a performance and a lacking experiential quality.

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Index Terms— Advertising, contemporary way of thinking, desensitization, dopamine, electronic media, eroticism, globalization, pornification, sexualization, visual culture.

1 INTRODUCTION

PORN is permeating mainstream and changing cultural practices and the course of thoughts in the current generation [14]. Porn is discussed as a *genre* in this paper, as Richard Dyer, defines “Porn is a question of genre and embodied practice, rather than just a question of sex or sexual expression – it is frequently naturalized as such stylized displays, and iterative patterns teach us about pleasure's moments” [10]. On the other hand, porn is sometimes mistaken for *pornography*, which is an explicit sexual display is a multi-billion-dollar industry [5] built on the commercialization of sexual urges, the outcome of a historical process that began in earnest in the early eighteenth century can be considered as a practice that embodied porn. But Kuhn [8] believed the word pornography is a nineteenth-century coinage, referred originally to writings about the lives and activities of prostitutes.

The focus of this paper is not a theoretical analysis of pornography or its various forms. In fact, the point of inquiry considers *how pornography* has influenced our (contemporary) way of seeing, thinking, and functioning. This research is addressing a transition that has occurred due to the consumption of online pornography [16] and analysing it in the context of Pakistani visual culture, which has been reported in recent years, most notably in advertising [2], which are observed incorporating foreign sexual ideas and practices for the creation of their content using sexual codes.

This is not a new phenomenon in South Asia; Indian advertisements were noticed practising sexualization some decades ago [4]. Western scholars refer to it as soft-core pornification. It is a phenomenon of western media culture that can be traced back to pin-ups, porn chic, raunch culture, and has a long history and origin in the period of French Enlightenment [5]. Western authors had written a lot about it which are referred to in the book *Pornification: Sex and Sexuality in Art* [10] as follows: Ariel Levy and her publication *Female Chauvinist Pigs* (2005), other are Foucault (1990), Silverman (1996), Machin and Thornborrow (2006). Thus far soft-core pornification is the non-explicit commercialization of sexuality, a pacified sexual material that targets the consumer's sexual desire through different consumer items, services, and marketing. This includes intimate scenes from heterosexual narratives, such as when a female model grabs a male naked body from

his back in a perfume advertisement, wet looks of models who are half-naked, and the camera captures a closeup shot of the male model's chest and the female model's hand slowly grabbing the male model. This paper used western research as a standard to examine Pakistani electronic visual media culture.

Thus, the question arises, how does online pornography influence the trajectory of contemporary thoughts and practices? To what extent has Pakistan's visual culture been shaped by the rising visual consumption of pornographic material?

2 LITERATURE REVIEW

2.1 Mainstreaming of Porn

The wide production, distribution and consumption of pornography is shifting contemporary ways of seeing, thinking, and functioning. This leads to the urge to manifestation of these sexual ideologies into the mainstream, this normalization of porn is referred to as pornification. This literature review examines this manifestation in western mainstream cultural practices. Additionally, its penetration in mainstream media.

Electronic screens have become a part of everyone's life, generally, a modern man remained exposed to them for a whole day, whether it be a television, a computer, or a phone. So initially, this is a point to ponder here, what does this exposure do to us?

Dr Michael Rich, a pediatrician and former filmmaker and educator at Harvard Medical School, believes the human brain is constantly creating new neural connections and removing old ones. Watching excessive TV or exposure to screens is detrimental to the neural connections in an infant's brain and can substitute for real-life experiences or engagements [12].

Ruder [12] believes, these gadgets can help individuals learn and connect, but they can also hinder things like sleeping and creativity. In addition, Rich suggested, it is not how long we spend in front of screens that matters; it is how we use them and what happens in our brains as a result. We must be adaptable enough to progress with technology while still choosing how to utilize it properly. While the fire was a wonderful discovery for cooking our food, we had to learn that it could also cause harm [12].

People spend more than half their day in front of an electronic screen. Viewers may watch their favorite films, movies, entertainment, daily soaps, news, and more on cable or internet networks. In between episodes of their favorite shows, viewers see advertisements for soaps, shoes, perfume, and even contraceptives. The "sex effect" [5] is being used in order to sell products. The advertisement's sexual appeal overcomes the consumer's natural resistance or boredom and infiltrates even the most mundane minds [5] Regardless of whether peo-

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ple use those products/brands/services or not, they are likely to be interested in sexual material. Shapiro [14] believes, this is a consumerist society. Advertising satisfies our desires. As humans, we desire sex. The internet has made it easier for people to get to what they want and like. The command is in their hands now. People are drawn to sexual stuff on the internet as a result of their fascination with television and sexual content on it. The internet has made obtaining sexual material much simpler. The internet/ global web provides privacy modes in the 21st century with incognito tabs on computers and mobile phones and VPN (Virtual Private Network). According to the Daily Mail, one in twenty-five young adults in the UK is a sex addict [9]. The World Wide Web and the emergence of the porn industry have played a major part in the development of what is now known as *pornification* [10]. In other words, pornification is the process by which sexually explicit content or visual vocabulary seeps into, and eventually becomes a normal part of mainstream culture. In doing so, it desensitizes viewers by increasing their tolerance of graphic content, without eliciting any embarrassment or guilt.

Porn as a genre has entered western mainstream culture. See a film, go to the newsstand, or go online with a browser. Shapiro [14] sees it everywhere in local Blockbuster, newspaper, and webmail. Just as a computer is given information as 'input' which is processed to produce a specific result, humans too, function on similar grounds. What people input through their senses will reflect behavioral results. When individuals began to encounter sexual content through mass media, their minds began to evolve in this manner, and as a result, new cultural behaviors began to emerge. Thus, the human brain is continually forming neural connections with this type of exhibitionism of sex and sexuality through easy access to various forms of displays; the extent to which these connections take over the viewer's or consumer's imagination is directly related to the amount of 'sex' consumed.

2.2 Pornography and Addiction

Sex, along with other stimuli like hunger, thirst, and the need for oxygen and shelter, is considered a biological requirement. It is true that all animals, regardless of gender, have this need, drive, or inclination. The biological foundation of human sexuality is undeniable. Human sexuality is a drive that often drives humans to a deep abyss of desires. Gecas and Libby [6] explained our sexual experience and its components are lived in our thoughts, such as fantasies, daydreams, and erotic images. Humans seek sexual encounters by dreaming, doing, and even watching. Art of erotica of French Enlightenment in the 17th-18th Century [7] was once established on the grounds of human desire for encountering sex visually, pornography is aspired and always striving to achieve the results of this exemplary historical period. Pornography is more than the expression of the erotic [5] to provide visual pleasure and satisfaction to consumers in greater clarity and detail, having eliminated the element of uncertainty and ambiguity.

Lieberman, MD, and Long [9] have developed an argument about pornography does affect the human brain as drugs do. A lot of today's generation seeks self-gratification, just like a drug addict craves relaxation after taking a dosage, whether they like it or not. One of the key reasons why erotic things

and drug addiction are discussed together is that they share a region known as the *brain motivation system*. An evolutionary study of a brain chemical of desire explains the addiction to sexual images. This is *dopamine*, a versatile mechanism in our brain and it determines human behavior [9] or actions and reactions towards various situations of life. Lieberman, MD, and Long [9] discussed dopamine's role in the development of human desires into addiction. Which is an uncontrollable chemical urge. It has a convoluted system for determining what is liked or disliked, dopaminergic compulsion is ineffective. Even if the desire is helpful or even deadly to the individual, the desire may be too strong to bear. Addiction does not indicate a lack of willpower, in that case, it is that it overstimulates the circuits. It begins to play when the system has an excess of dopamine. It is more challenging to overcome an addiction that has taken over one's life [9].

2.2.1 Mechanism of Dopamine

Lieberman, MD, and Long [9] explained the chemical structure of dopamine, consists of a simple structure, and a complex function: carbon, hydrogen, oxygen, and one nitrogen atom. They further explained that wanting or desire triggers long-tailed cells that wind across the brain, releasing dopamine into the nucleus accumbent, this circuitry is called the *dopamine desire circuit*. In the case of addictions, addictive substances target the desired circuit with a chemical explosion, no natural action or urge comes close, not eating, not sex. Drugs, according to former NIH director Alan Lechner, "hijack" the desired circuit.

According to research in which young males were placed in brain scanners and shown sexual pictures. Their dopamine system went into overdrive. The study discovered that access to sexual images on the internet promoted compulsive sexual activity [9].

This trio of dopamine, technology, and porn has also been discussed by Shapiro [14] that this is what happens when more people see pornography: their views of sex become more and more mistaken. This is called desensitization. Some people thought pornography wasn't bad after just five hours of non-violent pornography. When people watch pornography, they release powerful chemicals that change the structure of their brain and body, making them physically and chemically addicted. This change in behavior is now being linked to this startling discovery. This addiction is so strong that people are comparing it to cocaine, alcohol, and heroin because it is so strong. Once an addict is hooked, they need more and more disgusting images to get the same "high" that they used to get from the drug.

The above-mentioned *desensitization* is an important reference that is developing in the brains of the current generation. Overexposure to pornography defines desensitization in such a way that soft-core pornification of mainstream visual media culture is likely less shocking or distressed for people. In this manner, already consumed doses of hard-core pornography are making people less sensitive to have sexual material in adverts or otherwise they do not see it as objectionable or stimulating.

2.3 Sex Sells

On-screen portrayal or description of sexual content is rapidly replacing advertising inventiveness [13]. Consumer culture has discovered sexual desire is a powerful manipulative technique, there is no more potent weapon in an advertiser's armory than graphics that appeal to a target's sexual fantasies. Because of the intense competition for market share, sexual persuasion is necessary. The more it is distributed, the more it becomes a demand. Shapiro [14] pointed out the collaboration between the porn industry and the ads industry, that one must not be deluded into assuming that the pornographic community is completely ignorant of what is happening. Tim Connolly, the editor-in-chief of Adult Video News, affirms the virtues of modern cross-generational marketing and states that there has been a glamorization, accompanied by a relaxing of society's mores. It is currently pervasive in popular culture, particularly among youth. There is a new generation that has grown up watching MTV and video pornography and seeing ladies frolicking with singers [14].

In the historical context sex in advertising progressively increased until the 1930s, when nudity became prevalent in American advertisements. Following WWII, the way sex was presented in advertisements shifted from almost reverent regard to casual fun. According to some statistics, 50% of magazine advertising depicts a man and a woman engaging in sexually suggestive behavior. Each year, the average youngster watches 40,000 advertisements.

Today most commercials work on the notion *sex sells*. According to Paasonen, Nikunen, and Saarenmaa, ed. [10] believes, sexuality is commodified: sex is used to promote a range of items, both tangible and immaterial. *Eroticism* has been blended and *sensuality* become a practice in mainstream visual media culture to target consumer boredom.

An encounter with pornography and how it influenced creative thinking were explored in *The Molecule of More: How a Single Chemical in Your Brain Drives Love, Sex, and Creativity – and Will Determine the Fate of the Human Race*. This instance shows a deterioration in advertising creativity and a swift shift in mainstream media towards soft porn on-screen. The more it moves, the more it is needed.

This research examined the linked processes of technical advancement, representational change, and the cultural visibility of sexual cultures. The word pornification was established by Paasonen, Nikunen, and Saarenmaa [10]. Pornification affects both soft-core and hard-core pornographies, demanding a revaluation of the pornographic notion. Paasonen, Nikunen, and Saarenmaa [10] stated their argument with examples from popular culture including anything from Paris Hilton's hypersexualized celebrity image to Madame Tussaud's wax modeling of porno star Jenna Jameson. Mainstreaming, pornographication, and pornification have all been studied (terms proposed in scholarly writings). Hard-core and soft-core pornography exist alongside countless sub-genres and fringes, such as erotica. Since the 1950s, soft-core books featuring simulated sex have been challenging social boundaries. While such probing is not new, the distinctions between the two have been blurred. This material has considerably aided this research in the understanding of pornography and the pornification of visual culture. Pornography is found

throughout the cityscape, albeit not as blatant as on the internet. For example, soft-core porn is a mix of heterosexual intimacy standards, beauty ideals, sexuality, gaze/retrospection, and a debate of subjectification vs. objectification. It also demonstrated the notion of public sex pornography, in which sex, sexuality, and eroticism are intrinsically tied to mainstream pornography. The author explored queer ideas, feminism, and gender politics through case studies and visual analysis. However, this paper did not employ the author's visual analysis like the one he wrote for Hennes & Mauritz but created a language for the samples' visual analysis.

3 FINDINGS

3.1 The Age of Porn

"As societal standards and traditional values have declined, and the crassest elements of sexual deviancy and pornography have taken over the public square" [14].

3.1.1 Cause and Effect

Gaps are to be filled; vacancies are to be occupied. When there are gaps between conventional morality and humans, anything that surrounds them will almost always be able to slip in between them at some point.

Individuals desire to follow prominent people who appear to be sharing their presence everywhere via electronic displays. Fans seek to emulate their authority figures in terms of what they eat, what they dress, what they do, and what they say, celebrities are the new role models for self-realization. Thus, everything people observe on electronic screens becomes increasingly normal and eventually creates a sense of authenticity in their perceptions. Shapiro [14] states that:

The portrayal of sexual activity onscreen is not simply about telling a story or enlightening viewers—it's about legitimizing the behavior. When increasingly younger teens are exposed to soft-core pornography on the big screen, there is a cultural result. (175)

Today, people view empowerment as unlimited sexual adventures. And these sexual liberties have often resulted in spiritual numbness, emotional withdrawal, and an inability to commit to relationships. Shapiro [14] believes that western culture has been captivated by the attraction of self-gratification. This is a society where all values are equal, and everything is a personal preference. This civilization has spawned a generation of self-absorbed youngsters. The Internet has compelled individuals to remain involved in their own private activities and to seek more room for self-gratification persuasion. This is an age in which individuals embrace their choices without considering their virtues and demerits, they prefer the idea of living and letting live.

3.1.2 Porn Culture and Sexual Conduct

While less explicit in and of itself verbal or written sexual communication can serve pornographic purposes by exciting readers, writers, and spectators. With the emergence of hedonistic cultures, sex has supplanted rational thought processes, which are the primary components that motivate humans to

engage in routine behavior. Apart from visual culture, such cultures have grown, as evidenced by an individual's daily code of conduct. For example, *Cosmopolitan* [10] is a well-known brand, women empowerment oriented, originated in the west with several editions with a worldwide readership that promotes sex as liberating to women. *Cosmopolitan's* online forum allows young ladies to discuss sexuality, it focuses on the role of pornography in everyday life. The *Cosmopolitan* concept may be seen in television shows like *Sex and the City*, advertising, and urban nightlife in singles bars and women's activities. *Playboy*, a male-oriented American magazine, is similarly built on the ideology of total personal freedom for men and women and was the first to print female nudity and sexual material, but in a more refined manner, maybe to instill a feeling of social mores consciousness. Liberalism is now associated with sexual material, activities, and concepts to widely communicate to the public. In a culture where the acceptance of open sexual expression and sexual experiences are justified based on freedom of expression and choice, individuals are entertained with the opportunity to do so without embarrassment or guilt.

3.1.3 Sexual Ideologies

Sexual content or encounter whether explicit or non-explicit comprised of a narrative, a story behind it that explains some popular ideal situations can be called *romantic* and *recreation* [6] a sexual practice that most of the time leads individuals to some sexual adventures.

These are the sentimental ideas of lovemaking that have softened the influence of previous sexual codes in contemporary times. These romantic and recreational concepts set the ground for spectators for the stuff that is to come next in a series of sexual content. And in most cases, such storylines take steps from normal sexual mores and go far to more explicit sexual conduct. This inclination is reflected and reinforced in pornographic video storylines, cinema films, music videos, magazines, commercials and so on. In research by Gecas, and Libby [6], The 'romantic' code stresses the importance of being in love. 21st-century generations relate most strongly held to this orientation. No sexual connection can occur without first falling in love. In this way, sexual encounters are justified and enhance the lovers' bond. Coitus without love is regarded as bestial and futile. Although within the religious sphere marriage is the ideal setting for love and sexual expression, love justifies sexual contact outside of marriage. Thus, in contemporary narratives, a situation of romance developed between individuals to eventually lead it to sexual interaction. The *recreational* philosophy minimizes or ignores the implications of social mores of sex and the values of romantic love. This orientation is the one most strongly associated with the Sexual Revolution in today's mainstream culture, the loosening of sexual restrictions. The recreational mentality views sexual intercourse as a fun activity. Also, sexual activity should not be restricted to marriage, and love is not a requirement. Which says sex is fun. It brings joy to the individual and pleasures to others, which is sufficient reason to participate. This philosophy is increasingly common in the western media, unlike romantic ideology which is more common in South Asian media. Some of the most notable examples are in

men's magazines like *Playboy*, and it is also beginning to appear in women's magazines like *Playgirl* (a counterpart to *Playboy*) [6]. These sexual ideologies in the aggregation are used as a manipulative tool for convincing propagation of porn cultures in mainstream cultures over the world.

3.1.4 Cross-Cultural Encounters

Cross-cultural encounters of these ideologies in South Asia cheerfully embrace the market and media-driven social and cultural trends as part of an inexorable march 'forward'. The market system has helped create monotony in developing countries. The middle and upper-middle classes of this region embrace and applaud these ideologies as a sign of progress and modernity. Ideas, as marketed in this region, appears to be centered on entertainment production, marketing, and consumption. Sports, cartoons, provocative fashion shows by Western European 'hotties', and much more are now available 24/7 in the South Asian region. The other extreme is adult entertainment – explicit or implicit pornography. The bared body remains the most profitable Internet commercial industry in this contemporary age. Meanwhile, the media promotes porn as a sign of advanced civilization according to Nikhat Kazmi in *The Times of India*, "India is undergoing a porn revolution now". Nothing to worry about in terms of new porn movies, MMS clips, and online videos, because the world has existed, do it earlier. According to a recent analysis, Pakistan is also benefiting from loose censorship restrictions, which allows for greater internet freedom. This is the argument for the prevalent porn ideology as the sole idea circulating and absorbed from west to east in contemporary times; metaphorically, a *monoculture* [4] is being cultivated.

This discussion claims that a compulsive interest in sensuality and sexuality, private viewing of hard-core pornography, and soft-core notions in mainstream society are all acceptable. In regular life, sexualized verbal or nonverbal behaviors are not embarrassing. Bandyopadhyay [4] stated the cross-cultural acceptance of porn this way:

Society's dangerous acceptance of whatever the market dumps on it as being simply 'part of the modernization process' reflects our own deplorable cultural standards. The cultures of human societies have never evolved along such 'inevitable' pre-determined paths in the past; the power of the media today, however, does create the situation for such 'inevitability'.

These arguments direct attention to say this is *The Age of Porn* which refers to the easy access of pornography, individuals' acceptance and private consumption resulting in the tolerance for explicit sexual activities and widespread acceptability, embracement of porn ideologies is bringing collective change in contemporary cultures.

3.2 Sexual Semiosis in Advertising

Erotic imagery is a sign of the over-sexualization of a culture. A shift in visual culture reflects the notion of the age of porn. This includes soft-core pornification as an umbrella term, then there come the major tools like objectification and sexualization. It is difficult to estimate the amount or extent of soft-core material one ad carries. But on examining storylines or narratives, punch lines, gestures, expressions, characters' roles or

makeovers and camera movements lead to the analysis of pornification in adverts.

From pin-ups to porno chic and raunch culture, foreign visual culture has a soft-core heritage. Contemporary advertising and soft-core porn are related through representational strategies. These include exposing the body and fragmenting it by cropping and accentuating culturally eroticized parts [10]. Taglines like, 'Let your imagination go wild'; 'Satisfy inner yearning'; 'Think bikinis' has remained common in western advertisements. Advertisements use women's bodies to appeal to male viewers regardless of whether the advertisement or product is directly related to women. For example, in advertising for men's shaving cream or fragrances, female models linger around the male model. Using female models is the most prevalent trend worldwide. Other emerging trends include portraying males as machos with a strong physique, packs of abs, crisp hairstyles, and costly suits to create a businessman appearance, or portraying them as half-naked.

Pakistani advertising market put more focus on woman's roles. Most of the time they are being admired by male models, or at other times they self-admire themselves. Makeover trends have been shifted in Pakistan which can be categorized as women objectification when a woman appears in an ad with glamorous makeup, the red color on lips, western wear or short body fitted dresses are put on their bodies to make them appear more targeting to sell a product. In addition to it, another shift recently noticed is the sensual expressions where a camera pans and comes closer to the female model's face where the model gives a lustful expression. Sheikh, Suleman, and Mzari [15] noticed, that women are employed in advertising as "decorations" (for example, posing seductively next to a car to boost its appearance), "their primary role is to be viewed". Also, in a study on Media and Gender: A Pakistani Perspective, the author, believes that television ads are a mirror of how women are viewed in society. Other than objectification, the idea of sexual recreation has started penetrating the advertising market. Within these themes, there are a series of sexual codes that contribute to the overall picture of this phenomenon.

3.2.1 Soft-Core Symbols and Sexual Codes

This section discusses the symbolic methods used to depict sexuality and sexual behaviors and how they are used in advertisements to target market share. Soft-core pornification is a synthesis of eroticism, heterosexual relationship standards, beauty ideals, sensuality, gaze/retrospection, and the argument over subjectification vs. objectification.

Flirting is a theme that may be addressed in connection with the recreational sexual ideology discussed in Section 3.1.3. alternatively, it may be considered as a recreational initiative between two persons if it occurs within the setting of internalized mutual consent, resulting in sexual recreation. While some flirting is verbal, the majority is based on non-verbal signs and gestures, such as when models exchange tempting gazes as a hint to meet. However, advertising use strategy where it usually conveys half of that idea; the idea of pleasure moments is left to the audience's imagination.

Staging informs viewers about the scene or scenario in which actors are performing a drama. For instance, if male and

female models are standing in a room promoting soap or perfume, the audience can envision what would happen next. Even if nothing is going to be broadcast on television.

Physical appearance matters in perceiving an action as a symbol. Models frequently use different forms of dress and cosmetics to offer products services. Similarly, homosexuals have been known to wear certain colors or styles of clothing, make certain hand gestures, move certain ways, and look certain ways to express their availability [6].

Glamour becoming increasingly popular in advertising aimed at young people. Not to be glamorous or a celebrity all the time, but when a glamorous makeover and a brilliant engaging personality convey someone aspirations of a bright future, it becomes extremely difficult to resist the truth being told. As an example, if someone appears with the rising sun and informs an individual that this occurred because of my divine essence, this is likely to inspire people. Kuhn [8] stated glamour is often associated with deceit, deceptive charm, and cultivated beauty. A glamorous/glamourized image has been manipulated and possibly created to elevate or perhaps idealize. Beauty or sexuality is coveted to the extent that it is aspirational and unattainable.

Autoeroticism is a strategy used to promote beauty items. Although self-love is addressed in such scenes, it is frequently depicted as an erotic moment, as if a woman is fantasizing about being loved by someone else. The expression of being stroked convey the entire narrative.

Sexual narration is as discussed in sexual ideologies, used in most of the advertising i.e., recreational, and romantic love in tales to elicit pleasure, curiosity, and sexual desire in the spectator, compelling them to examine the repercussions of the relationships represented. Additionally, certain enticing taglines associated with the product marketing are incorporated into the model's speech to enthrall viewers.

3.3 Visual Analysis of Pakistani Electronic Advertisements

This part of the paper has conducted a visual analysis of sexual content, narratives, and signs of soft-core pornification that has been adopted in local advertisements.

3.3.1 Ads Banned by PEMRA

The Pakistan Electronic Media Regulatory Authority (PEMRA) is an autonomous and legally created government entity that controls guiding and issuing channel licenses for the formation of broadcasting, publishing, and electronic media in Pakistan. PEMRA stipulates that no indecent or immoral program/advertisement may be aired [13].

Igloo Ice cream ad traces of pornification are found. This ad is very direct and is banned due to its mimicry of an explicit sexual activity usually seen in pornographic films. The advertisement clearly violated multiple provisions of the PEMRA Ordinance 2002. Below are the sequence shots of the ad.

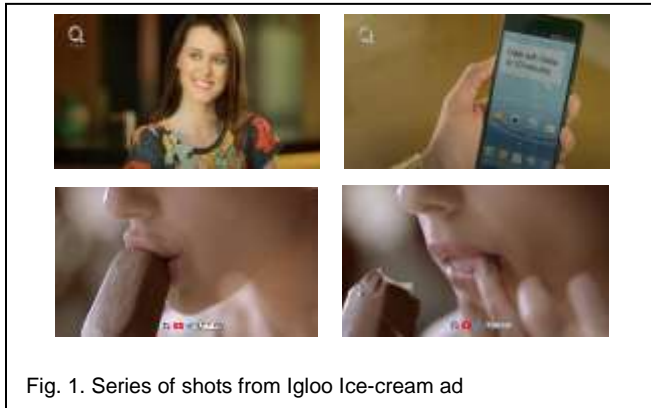


Fig. 1. Series of shots from Igloo Ice-cream ad

The commercial appears to capture a girl kissing a chocolate-coated ice cream bar. Then she put the remnants on her lips with a sensuous gesture. At the completion of the action, she sucked her own lower lip to relish the flavor that lingered on her lips. This act depicts a sexual act called 'blowjob' in the vocabulary of pornography.

Then in the fourth frame, ice cream was at an exhibition that has a likeliness to a man's penis in its fullest erected form was rotated on the screen while coated with a viscous brown chocolaty fluid. The story revolves around a woman's sensuous experience and the delight of embracing unorthodox sexual practices against the normal sexual practice as defined in Pakistan under religious notions. However, a whole depiction has an infused recreational sexual ideology where men are objectified through the depiction of their genitalia as an object of pleasure. And the absence of a man also indicates a type of contemporary feminist approach toward pleasure without the male body, which is a practice of emasculation by replacing the pleasure of the union of two opposite-sex with dildos (an object shaped like an erect penis used for sexual stimulation).

Q-Mobile commercial has been banned by PEMRA, was for smartphone E1. In the commercial, Fahad Mustafa is seen getting ready for a date, while the woman for whom he is getting ready abandons him and goes out with another man after he fails to arrive on time [2]. The ad is found based on a code of staging where the male model is getting ready to meet a girl in a restaurant, which meant the relationship is not a marital bond. Otherwise, the place would not be the restaurant. While the male model is getting ready for a date, as he received a text message on his mobile phone, a voice-over speaks for a punch line of this ad "آپ تو چارج ہو گئے پر آپ کا فون نہیں" Translated as: "You are charged but your phone is not giving a sense of double meaning". This punchline gives a sense of double meaning in refereeing that the character has got ready to meet a lady or in a sexual context, he got ready for some sexual adventure. The addition of sprinkling perfume on the body in the narrative is indicating sexual adventure because the perfume has connections with intimacy (also this is known when a girl gifts a perfume to a man or vice versa is considered an invitation to have sex). Lastly, a character of a liberal contemporary woman has portrayed in a way when his first partner failed to meet her, she found another man for her recreation. This portrayal is infiltrating cultural norms that a liberal woman does not mind multiple sexual encounters, and this could be a norm if

one wants it.

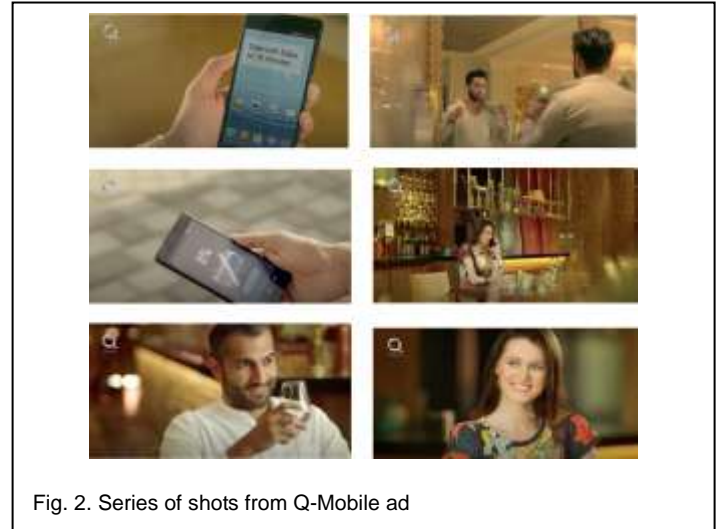


Fig. 2. Series of shots from Q-Mobile ad

3.3.2 On-Air Ads

There are many other ads that are on-air but have the potency to be analyzed the visual cultural shift, which connotes the sexualization of mainstream culture.

Veet ad narrates ever shining physical appearance of a lady even after a difficult routine is basically a hair-removing cream ad, that has attached a tagline with it "ہمیشہ ہمیشہ ready (ever ready)". In a sequence of shots, a lady who was an ambitious, busy, working woman knows to keep maintaining herself because she always wants to look fit. This ad is setting the standards of women's maintenance and fitness are not connected to inter-body health and fitness instead a hairless body is a right standard. Also, it is suggested to be eye candy is a more valid exercise and a key to progress. On the other hand, there has been detected a shot which apparently shows the main model is doing yoga and another woman's attempt to help the main model in correcting her posture does make sense then instantly the word "PLAY" appears on the screen, and it completely changes the sense of the scene. This then suggests that a hairless body is the one to play with. Then in the fourth shot "LIVE" comes with a glamorous makeover of the model suggesting this is the real-life to live, glamorous, fashionable, material oriented. Thus, each shot of the ad call for action to be like this lady in every aspect of your life. Conveys a message to be ready to live a life of pleasurable encounters, which might include a sexual one. Because no one needs a hairless body to go on a trip unless a sexual adventure is part of it. This ad can be seen as an example of "Raunch Culture" Ariel Levy coined this term as another practice in western culture in which women are objectified and encouraged to objectify other women and themselves.

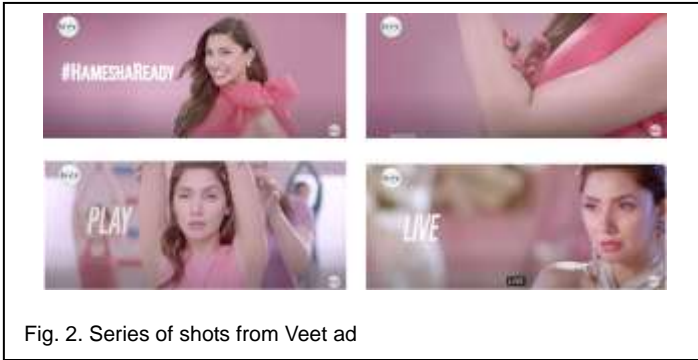


Fig. 2. Series of shots from Veet ad

Palmolive soap commercial features a lady having a bath and enjoying her own body by lathering soap all over her bare flesh. Undeniably beautiful, she spoke straight to the audience “you can feel it”. The commercial did not depict a nude figure, but the slipping of the bathrobe left the viewer to their imagination of a stripped body. The model is directed to auto eroticize herself in this ad, where she is not making eye contact with the viewer enjoying her body in privacy and letting viewers look at her as long as they want. And she seems satisfied with it then ultimately, she confidently and happily made her stance “you can feel it”, at this point she did not make it clear to whom she is talking, with herself as a consumer of the product or with the consumers outside the screen or with those who want to feel that particular body that was being shown on the screen.

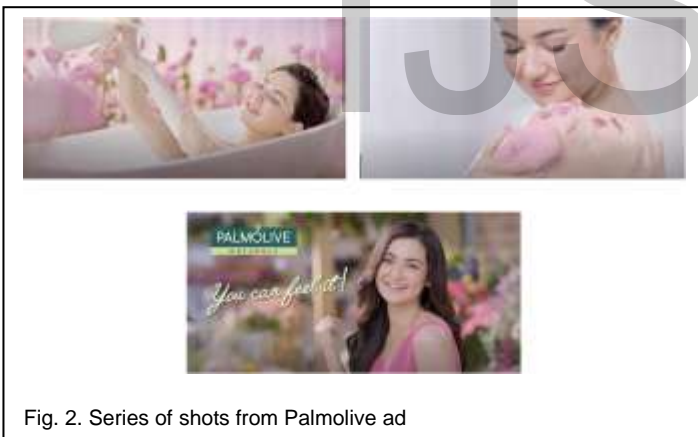


Fig. 2. Series of shots from Palmolive ad

Thus, sexualization can be seen all over the advertising market, in many forms through various narratives, whether to target the market share or for any reason, sexualization is prevailing. The course of thoughts is being shifted; propelling imagination is being manifested in various forms and the one is discussed in this paper is the sexualization of visual culture.

4 DISCUSSION AND CONCLUSION

Widespread production and distribution of pornography are being consumed all over the world particularly those countries or regions where there is weak censorship, thus, Pakistan has been declared one of these countries. The problem is not sex but experiencing it in an abnormal way. Human is the procreation of sexual intimacy. Sex is a personal and pri-

vate affair and a pursuit of pleasure. Thus, Sex has a natural appeal for humans. When pleasure becomes a pain, it would no longer be called pleasure. Watching others do sex does not give pleasure rather dig a deep ditch of desire. A human is a being of multiple sensory organs, dominant are eyes, nose, ear, tongue, and skin. One cannot achieve ultimate pleasure unless all his/her senses will be able to experience it. Watching sex means only eyes are experiencing it, thus the human brain is getting only half the information of the experience. Thus, the results will be incomplete, adverse, or simply the failure of emotions for such an experience. Pornography could not be a norm in anyways, it is just the opposite of nature. Which gives us a half-knowledge of sexuality, how to perform it in several ways and has failed in experiential qualities. And then the dopamine reacts upon it as we have developed a discourse of its mechanism in the introduction and how eventually porn intrigues in mainstream culture.

This research concentrated on the implications of the phenomenon of experiencing digital pornography and the degree of its influence on the course of (contemporary) thoughts and practices that are collectively and proportionately being shifted.

‘Soft-core pornification’ is a western phenomenon in mainstream visual culture, this paper has used western academic and scholarly writings to develop a discourse on the phenomenon of ‘Pornification’ of mainstream culture and identified its absorption into visual media culture in Pakistan, followed by a visual analysis of sexualization in electronic advertisements. Thus, A shift in Pakistani visual culture has been recorded in recent years particularly in advertisements that are seen adopting foreign sexual ideologies and practices for their content development.

This paper found that the eroticization of visual culture is a sign of an over-sexualized society. A shift in visual culture revealed consumption and exploitation mediating between individuals' or groups' courses of thoughts and practices in Pakistani society. Two samples of banned ads and two samples of on-air ads were visually analyzed; both were found to fall under the shift. Ideas of eroticization, sexualization and raunchiness were found in the ads. A creative and imaginative stream of thoughts and ideas is influenced. In this period of consumer society, each product and service want to maintain or gain its market share. To keep maintain it, they are required to compete in the global markets. They are required to set their standards up to the mark of global trends. And porn is a trend prevailing this age. This could only be controlled by regulatory authorities by imposing strict regulations on the content development in the advertising market of Pakistan. Also, strict regulations can be a motivation to explore other directions and genres, themes of creation, more poetic and conceptual content development, storytelling, and narratives. That can result in a unique visual culture. Humor is a vast area that can be touched through various expressions, in advertising such as comedy, satire, puns rather than sexual. Internalized characteristics of products or services could become a part of the frontal aspects of the product. For example, a beauty soap can be promoted through its vital ingredients and its benefits for the skin rather than emphasizing white-skinned naked bodies.

It was observed the samples of two ads carried narratives, where two opposite sexes were simultaneously taking part in the sexualized narrative were banned by PEMRA, or on the other hand, in samples other two ads, where women posing naked or half-naked, objectified or being raunchy as explained in *section 5*. are kept on-air. This finding has raised a question on the PEMRA regulations, how are standards of sexualization, eroticization or explicitness are measured or assessed in Pakistani rule of law? How does Pakistani society describe and differentiate these terms? This observation can lead to the issue, conservative society is less tolerant of heterosexual ideas and failed to spot sexual objectification of women.

However, the adverts were used as the most convenient parameter to identify the cultural shift due to its open availability over the internet as well as on television, perhaps there would be several other parameters that can come under the umbrella of visual culture that is yet to be studied to go far into this cultural shift. Films and production, theatre and performance, lyrical poetry, movie songs, stills, shoots and fashion, also produced and distributed in Pakistan can be analyzed for future research and discourse on histories of sexualization through media culture in Pakistan can be developed.

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