

Re-thinking Gender Portrayal through Language: An In-depth Analysis of Advertisements Featuring Chatha Puja

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Abstract

This study delves into the interplay between gender dynamics and language by examining product advertisements showcasing Chatha Puja and associated cultural narratives. By scrutinising linguistic nuances, gender portrayals, and narrative structures within these advertisements, the research aims to decipher societal constructs and representations of gender roles embedded in the cultural celebration of Chatha Puja. The integrated approach of Discourse and Thematic analysis explores how language perpetuates or challenges traditional gender norms, offering insights into the broader socio-cultural context. The portrayal of the nurturing traditions of women and the transformation in male roles depicted in these advertisements signifies a departure from conventional gender norms within the context of the cultural celebration. Empowered women, portrayed as cultural stewards, occupy central roles in these advertisements, symbolising a harmonious fusion of tradition and modernity. The emotional connection between place and identity through language emerges as a poignant thematic thread, underscoring the impact of linguistic choices on shaping perceptions of identity and fostering a deep-seated emotional bond with the cultural celebration. Also, the portrayal of urban-rural dynamics in these advertisements celebrates the diversity within the celebration, acknowledging and appreciating differences and similarities across various societal contexts. This work could be further extended to explore the interplay between similar cultural celebrations or festivals, advertising strategies, and the ever-evolving dynamics of gender.

Keywords: Chatha Puja, gender, advertising, festivals, religion, rituals, media

Introduction

A current trend in India's advertising methods to promote ethnicity involves fusing local festivities with particular cultural values; emotionally appealing to preserve these indigenous rituals has remained a central priority. For instance, brands like Kalyan Jewelers, Britannia, Tata Coffee, etc celebrate Pongal, Sankranti or Lohri by strategically leveraging these as potent tools to promote their products and convey messages to the target audience through online platforms, meanwhile aiding the heightened popularity of such regional festivals (Khanna & Sampat, 2015; Kumari & Pandey, 2020). However, the popularity of

ads using regional festivals, such as Chatha Puja of North India, as a focal point is a relatively recent fad, and worth scholarly attention. The festival is dedicated to worshipping the Sun god and Chathi Mai; it involves a series of rituals performed over four days, including fasting, holy bathing, and offering prayers to the setting and rising sun. The visual and emotional appeal of the festival has made it a captivating subject for advertisements, with platforms like YouTube witnessing a substantial increase in views for Chatha Puja-related content, enjoying millions of views. The growing viewership and engagement with Chatha Puja ads signify a strategic shift in advertising practices and reflect the festival's evolving role as a cultural phenomenon that resonates beyond its traditional geographical boundaries. Such advertising practices depart from generic, one-size-fits-all advertising strategies, emphasising a more nuanced understanding of diverse cultural landscapes. Advertisers are capitalising on people's emotional and cultural associations with festivals, using them as storytelling tools to connect with audiences more profoundly. The use of popular regional festivals, like Chatha Puja, as a backdrop for gender representation is another noteworthy aspect of this trend. This article examines six festive advertisements that celebrate Chatha Puja, highlighting how advertisers recognise festivals' cultural and emotional capital, leveraging them to tell more meaningful stories that resonate with audiences. The lens through which Chatha Puja is depicted in these advertisements provides a vantage point for exploring the intersection of gender and language within a cultural context. This exploration is not merely an exercise in linguistic analysis but a quest to decode the subtle messages embedded in the very fabric of words, symbols, and rituals associated with Chatha Puja.

Advertisements wield considerable influence over people's ideologies, shaping perceptions through cultural norms and representations found in various media (Das, 2017; Raina, 2014). In recent years, advertisements have been instrumental in shaping societal perceptions, often reinforcing or challenging prevailing gender norms (Reddi 1989; Jhonson 2001; Das 2011). McArthur and Resko (1975) argued that more men were prominently featured in television advertising in scenarios where women were not the primary consumers. This paper examines Chatha Puja advertisements, aiming to uncover the nuanced ways in which gender representation is problematised within the context of this cultural celebration by marketing household products, meanwhile challenging the conventional greater participation of women as consumers for such products owing to their domestic roles. While many scholarly works have focussed on gender dynamics in Indian advertisements (see Chaudhari, 2001; Akhte et al., 2017; Kaur, 2019; Banerjee, 2021; Dutta, 2022; Saha & De, 2022; Alam et al., 2023; Pathak et al., 2023), the intentional emphasis on Chatha Puja advertisements in their visual and linguistic richness, are not merely promotional tools but mirrors reflecting and shaping cultural norms. The lens through which Chatha Puja is depicted in these advertisements provides a unique vantage point for exploring the intersection of gender and language within a cultural context. This exploration is not merely an exercise in linguistic analysis but a quest to decode the subtle messages embedded in the very fabric of words, symbols, and rituals associated with Chatha Puja.

The overarching question of our inquiry is: How do advertisements featuring Chatha Puja redefine traditional gender roles and expectations? In weaving together the threads of tradition, culture, and language, this article seeks to contribute not only to the scholarly discourse on gender and language but also to the broader understanding of how cultural festivities become a canvas for shaping and challenging societal perceptions of gender.

About Advertisements

Ad 1- Kalyan Jewelers presented an advertisement for the Chatha in October 2023, showcasing a nostalgic flashback where a young woman fondly recalls her grandmother's explanation of the festival's significance. Chatha is depicted as a cherished childhood memory symbolising respect for both the new and the old, with the ad subtly incorporating Kalyan Jewelers to align with familial bonds and tradition.

Ad 2- The Tata Tea Agni leaf ad was televised in 2023. The ad's background is set against a joyous and bustling household, where women are depicted enthusiastically preparing food offerings for the Chatha

festival. The husband enters the scene as the women are engrossed in their preparations. His wife signals him to serve tea to everyone present, and he graciously attends to the guests. The background song, '*Gaj gaj kare angha*' (the house's courtyard is filled with laughter), adds a cultural and festive touch to the narrative.

Ad 3- The Chyawanprash advertisement was released in October 2022, titled '*Parampara Sehat Ki*' (Tradition of Health) centres around a family's use of the traditional remedy to maintain health during the Chatha festival. The storyline revolves around a family where the mother, expresses concern for her ill son, Nirmal, who is away from home. The advertisement skillfully integrates the cultural context of the Chatha festival (as it is mainly celebrated by women for the health and well-being of children) and the health-conscious choice of Chyawanprash. It strikes a chord with viewers, reminding them to cherish and uphold their health and traditions, which is very much a mother's concern. The mother is seen expressing that she observes the Chatha festival for the health and well-being of her son, very similar to our fieldwork observations in Chatha, adding authenticity and relatability to the narrative.

Ad 4- Tata Tea Leaf's October 2022 advertisement celebrates Chatha by depicting sisters awaiting their brother's arrival and discussing their late mother's observance of the festival. One of the male characters surprises them with tea made from Tata Tea Leaf packets (with designs of ritual gestures of Chatha, depicted in Madhubani art form), symbolising the blend of tradition and modernity (reliance on processed food). The advertisement captures Chatha's essence, emphasising nature, culture, and familial bonds. Tea has been shown as a metaphor for emotional and cultural rootedness, positioning Tata Tea Leaf as a carrier of cultural significance during Chatha.

Ad 5- The narrative revolves around Ruchika and her husband, exploring the dynamics of family traditions during Chatha Puja. A phone conversation with her husband and mother-in-law reveals the challenges of preserving rituals in a modern context, as she cannot observe Chatha due to her ill health. Despite living away, Ruchika and her husband plan to return to their homes in Patna, Bihar, which could not thus be successful. The ad captures Ruchika's attempt at the revival of Chatha through research and determination, symbolising her commitment to bridging generational gaps. The husband's support and a harmonious fusion of tradition and contemporary values conclude the powerful narrative, urging viewers to reflect on adapting cultural practices while cherishing their roots.

Ad 6- In 2023, a sequel of Ad 5 was released, featuring the characters of Ruchika, her husband, and now, her parents. The story begins with Ruchika and her husband discussing her stress in a car. Eager to observe Chatha this year with her parents, Ruchika faces resistance from her husband due to her advanced pregnancy. The advertisement captures the evolving dynamics of family traditions, blending modernity with the timeless essence of cultural heritage as the family navigates challenges while staying committed to preserving their roots.

Methodology

This research employs an integrative approach, combining Thematic Analysis and Discourse analysis to scrutinise advertisements related to Chatha Puja. The thematic analysis provides a structured framework for identifying and analysing recurrent themes, while Discourse Analysis delves into the language and communication strategies employed in these advertisements (Harris, 1952).

The study focuses on a purposive sample of advertisements (we have used the abbreviation of the word advertisement, 'Ad' synonymously in the entire paper) associated with Chatha Puja, selected from various media platforms such as television, print, and online sources. The goal is to ensure diversity in representation, considering different channels and mediums to capture the multifaceted nature of advertising discourse. Advertisements are extracted, transcribed, and then translated, preserving the visual and auditory elements. This comprehensive dataset thoroughly examines the communicative strategies for promoting Chatha Puja-related products or services.

Thematic analysis has been utilised to identify recurring patterns and themes within the advertisements. This process involves systematic coding and categorising content, enabling the extraction of implicit and explicit messages. The aim is to decipher the underlying themes that shape the narrative of Chatha Puja-related advertisements, providing insight into these messages' cultural, emotional, and symbolic dimensions.

Discourse Analysis complements Thematic Analysis by focusing on the linguistic and rhetorical aspects of the advertisements by implicitly using select tools of Discourse analysis such as Speech act, Presupposition, Politeness theory, Implicature (Saeed, 2015) and Conversation Analysis (Clayman & Loeb 2017). It examines how language constructs meaning, shapes perceptions, and influences the audience. This analysis extends beyond surface-level content to explore underlying ideologies, power relations, and cultural representations embedded in the discourse of Chatha Puja-related advertisements.

Nurturing Traditions of Women and the Change of Guards

These advertisements prominently feature women, mainly elder figures like grandmothers and mothers, in roles emphasising their nurturing abilities and adherence to cultural preservation. As custodians of tradition, they actively pass on rituals and practices to younger generations. Notably, these rituals often bear a gendered tone, picturing women as the primary practitioners. Examining how these symbolic actions align with or challenge traditional gender roles provides insights into underlying societal expectations.

The portrayal of grandmothers imparting Chatha Puja (In Ads 1, 2, 4, 5 and 6) practices to younger family members underscores the inter-generational transmission of cultural knowledge. The representation often depicts older women stepping back as they witness the younger generation taking charge of the rituals. This perspective sheds light on the complex interplay between gender roles, cultural traditions, and knowledge transfer in the context of Chatha Puja advertisements. Women's role in preserving familial and religious traditions has been amply studied and attested to by several scholars (Lesli, 1992; Pearson, 1992; McGee, 1996; McGee, 2002; Anuviyan, 2013; Csoba et al., 2019; Parikh & Garg, 2023). The advertisements highlight the same.

For example, Ad1 subtly unveils the nurturing traditions of women within the context of Chatha Pūjā, leveraging familial and cultural connections. The speech act in Nani's utterance is Expressive as she explains the importance of Chatha to her granddaughter. It presupposes that her granddaughter is unaware of Chatha Puja's importance. Further, Nana's response, asserting (speech act) that the sun never sets for Nani, subtly implies women's tireless dedication and nurturing spirit in upholding traditions. The tagline, "Is Chatha Jude rahiye apno se...Kalyan Jewellers," translated as, "This Chatha, be connected with your dear ones' explicitly reflects the concept of bonding through traditions to the brand, portraying jewellery as a connection to one's roots. Overall, this ad snippet weaves the nurturing traditions of women into the fabric of Chatha Puja, emphasising their role in fostering familial ties and preserving cultural practices.

In the concluding part of Ad4, the mother, physically distant from her son, entrusts him with Dabur Chyawanprash to safeguard his well-being during her absence (*tohar sehat thik rahe, e hi se har saal Chatha Mai ke vrat kare ni. Par ab jo hum tohra sath na sake nu, toh tohri sehat ka khayal ee rakhi* translated as, "That you keep healthy, I observe the fasting for Chatha festival. That I cannot accompany you, this (Chyawanprash) will take care of you). Unable to participate in Chatha Puja together, she emphasises that Chyawanprash now plays a protective role in ensuring his health. The shift suggests a tradition of celebrating the festival jointly. The immune-boosting product symbolises the mother's protective nature, expressing her care for his well-being. The expressive speech act underscores maternal love and its protective instincts, affirming that Chyawanprash will shield him from diseases.

Additionally, in Ad 4, the conversation between Aisha and Sona showcases the nurturing traditions associated with Chatha Puja. Aisha acknowledges nature, air, and the sun, and expressing gratitude through Chatha highlights a deep connection with the environment and a thanksgiving tradition, as explained to them by their mother. This resonates with the nurturing aspect, reflecting a sense of care and appreciation for the natural elements that sustain life. Linguistically, multiple discourses talk about the nature and nurture concept in this advertisement. The statement (in turn 25 by Aisha), "Nature ko thank

you bolna hi toh Chatha hota hai" (translated as, 'Celebrating Chatha is thanking Nature only'), implies that we pay our gratitude to nature by worshipping Chatha. Also, Sona's reference (in turn 26) to her mother, "*Acha apko yaad hai ki mummy kahati thi ki Surya Dev ki Puja hamni ke daily kare ke chahi!*" translated as, 'Do you remember that Mother used to say, we should worship Sun God every day?', emphasises the importance of daily worship of Surya Dev, and adds another layer to the nurturing traditions. It suggests the passing of cultural practices from one generation to another, with mothers playing a crucial role in instilling these traditions in their children. The mention of daily worship indicates a consistent and nurturing approach towards maintaining a spiritual connection with the sun, symbolising continuity and reverence. In terms of conversation analysis, her turn constructional unit is sentential. Since Sona questions and Aisha answers her question, the adjacency pair is question-answer. She responds to Sona's question politely, making a positive face.

Transformations in Male Roles: Redefining Gender Dynamics

In North India, where women have historically faced challenges to their status, localised Chatha Puja advertisements offer a distinctive narrative by depicting men engaging in traditional domestic roles. Against this backdrop, the portrayal of men assuming domestic responsibilities in Chatha Puja ads (Ads 2, 3, 4, 5, 6) proposes a more inclusive approach to family dynamics where gender roles are deeply ingrained. These ads, thus, serve as visual rhetoric challenging conventional power dynamics in the domestic/private space. The men preparing and serving tea or food challenge the traditional perception of domestic duties as solely women's responsibilities, offering an alternative narrative that suggests a more equitable distribution of household roles and responsibilities. Using local dialects adds authenticity to these representations (In advertisement 4, Divya's husband says, '*Arey, Tu ruka! Hum bana de tani*' translated as, '*You wait! I shall prepare tea*'), aligning the ads closely with the cultural and linguistic fabric of the region, thus making the message more resonant. Divya's husband prepares tea and gets it for people sitting in the house. He says, '*Tan tenan! Ye lijie. Duniya ka best chai banaya hai*' (translated as, 'Tan Tenan! Please take. I have prepared the world's best tea'). Using words like '*Tan tenan*' shows his enthusiasm for preparing and serving tea. Such strategic choices to portray men in unconventional roles are an intentional move to cover changing societal attitudes towards gender roles subtly.

While initially appearing as reflections of familial harmony during religious festivities, a closer look reveals a subversive undercurrent challenging entrenched gender norms in the region. North India's conservative societal landscape has traditionally confined women to stereotypical roles as caregivers and tradition bearers. For example, the utterance '*Nahi, hum Chatha kar rhe hai. Ghar ke parampara khatam na hoi*' (translated as, 'No, we are doing Chatha. The family traditions shall not end') in Ad 6 offers a nuanced portrayal of transformative shifts in gender roles. The husband emerges as a supportive partner, breaking away from the conventional expectation of men as distant observers in domestic and religious affairs. His active engagement in collaborative decision-making regarding celebrating Chatha Puja signifies a departure from traditional gender norms, emphasising a more egalitarian approach. Notably, the husband's concern for his pregnant wife and his rejection of strict adherence to cultural practices underscores a significant shift in priorities, prioritising health and practical considerations over rigid tradition. This redefinition of male roles extends to the father-in-law, who plays a supportive and participatory role in preparing for the festival, reflecting a departure from the passive observer stereotype, thus striking a balance between embracing evolving gender roles and respecting cultural traditions. This microcosm of shifting dynamics within familial interactions exemplifies the broader societal changes portrayed in advertisements, where redefined gender roles contribute to a more inclusive and egalitarian representation. This suggests an evolving understanding of masculinity within the context of Chatha Puja.

Empowered Women, Cultural Stewardship, and Modern Expressions

In the context of Chatha Puja advertisements, contemporary portrayals of modern women underscore their pivotal role in shaping and preserving cultural heritage, reflecting a narrative of empowered

femininity in metropolitan settings. These women are depicted as dynamic contributors to cultural traditions in the face of migration, challenging stagnation by infusing new perspectives into age-old practices. Positioned as change agents, the advertisements illustrate how modern women breathe vitality into established rituals, steering traditions towards adaptability in response to the evolving societal landscape.

The portrayal of modern women in these advertisements highlights their remarkable ability to navigate dual roles seamlessly. Actively participating in rituals while managing contemporary responsibilities, these women showcase versatility, emerging as key contributors to the cultural narrative. The adept balancing act they embody ensures the relevance and continuity of cultural practices, emphasising their influence in shaping the evolving cultural landscape. A noteworthy contribution of modern women to cultural heritage, as depicted in the ads, is fostering inclusivity within traditions. These showcase women inclusively involving family members in rituals, challenging exclusive gender roles.

Also, Ad 5 reflects a compelling narrative showcasing transformation in the conventional understanding of a modern woman. The mother's emphasis on cultural traditions while acknowledging changing family dynamics highlights the complex interplay between tradition and modernity. (Her statement in turn 15- *Ruchika bhi kaam-kaaj kare wala ladki baadi, Uho ka sochi ki hamar saas, purana vichar thop rahal ba. Okar toh sanskriti bhi alag ba, bechari ke. English-medium mein padhne wala ladki sab kaha Chatha Karihan sab'* translated as 'Ruchika is a working woman. What will she think that her mother-in-law is imposing her beliefs. Her tradition is also different. A girl educated in English medium shall not be able to observe Chatha'). The reference to Ruchika's (daughter-in-law) education and English medium background is a crucial contextual element, delineating her distinctive role within the family dynamics. The mother's concern about her daughter-in-law interpreting Chatha as a challenge to their traditional values unveils an inherent conflict between evolving individual choices and the steadfast adherence to cultural norms. It becomes the focal point, portraying women adeptly navigating the complexities of modernity while simultaneously upholding and redefining cultural traditions.

Moreover, in the later part of the video, we see Ruchika and her strategic use of the internet to extract puja rituals for an urban, educated, working woman, underscoring technology's transformative potential in bridging traditional practices with contemporary lifestyles. This narrative showcases the adaptability of cultural traditions in response to modern challenges and hints at the empowering impact of women's education. By leveraging technology for a meaningful reinterpretation of traditional rituals, the advertisement subtly advocates for the progressive role of educated women in shaping and preserving cultural heritage in the face of evolving societal dynamics.

Emotional Connections Between Place and Identity Through Language

In these advertisements, deliberate exploration of emotional connections unfolds, highlighting the emotional dimensions of the festival's rituals. The narratives in these ads emphasise familial bonds, emotions, and expressions during Chatha Puja, contributing to a cultural construction of emotions. These ads focus strategically on women as primary carriers of emotional connections to the festival. For instance, in the Kalyan Jewellers ad (*'Is Chatha Jude rahiye apno se..'*), the emotional narrative centres around familial ties, urging individuals to stay connected with their loved ones during Chatha. This emphasis on familial bonds aligns with the broader theme of emotional connections, highlighting the family's place within the identity framework during the festival. It also positions women as active participants in shaping the emotional and religious fabric of the festival. Women are portrayed as anchors within the family, aligning with societal expectations of them as caregivers and emotional pillars. Modern perspectives in Ad 2, where the mother explains her purpose of observing Chatha and gives him Chyawanprash, there is a poignant portrayal of emotional connections. The mother's concern for her son's health during Chatha underscores the emotional anchor she represents within the family, contributing to the emotional dimension of the festival and linking it to a sense of familial identity.

Language is powerful in fostering emotional connections between place and identity, particularly in Ads 2, 3, 4, 5, and 6. Using Bhojpuri in these ads plays a vital role in shaping emotions and fostering cultural

similarities through songs, dialogues, and conversations. Language becomes a bridge that transcends geographical boundaries, creating a deep emotional connection between place and their homes. It is visible in these advertisements that Bhojpuri plays a crucial role in moulding emotions and fostering cultural similarities, thus perpetuating a sense of belonging and continuity amidst the migration. These advertisements encapsulate the collective emotions, traditions, and stories that define a community's identity, that of a Bihari. Bhojpuri, thus, emerges as a linchpin, weaving together the threads of place and identity into a tapestry of shared understanding and emotional resonance. The advertisements become a bridge that connects individuals who have migrated away from their homes, providing a sense of familiarity, belonging, and continuity. The narratives in all the advertisements highlight the challenges and distances faced by individuals who have moved away from their hometowns, alleviating the sense of homesickness and disconnection experienced by migrants.

Also, these advertisements are instrumental in presenting women as active and empowered agents- not merely as passive recipients of emotional experience- these advertisements showcase the emotional engagement of women in Chatha Puja as a source of strength and resilience. For example, in Ad2, the mother's concern for the well-being of her son during Chatha is a portrayal of the emotional support system for migrants separated from their families. Also, in Ad 4, the conversation between Aisha and Sona introduces a modern and casual perspective on emotional connections related to Chatha. Their discussion about expressing gratitude, sharing tea, and acknowledging nature's role in Chatha brings a contemporary touch to the emotional narrative. Aisha's reminiscence of her mother's teachings adds a layer of nostalgia and familial influence, contributing to the emotional connections between place and identity. Flashbacks or visual representations of past celebrations in the ad by Aisha's mother show scenes of joy, togetherness, and traditional rituals, contrasting with the present and invoking a longing for the familiarity of past celebrations. It introduces a more modern and empowered portrayal of emotional engagement, challenging traditional perceptions of women's emotions as solely tied to vulnerability. In Ads 5 and 6, too, women have been shown as primary agents and central figures in carving out innovative ways to maintain continuity and uphold emotional connections, which resonates strongly with migrant experiences. Often depicted as emotional anchors within the family, women symbolise the connection to the cultural and familial identity left behind in their place of origin. This can be seen in line with the scholarly works debating the connection between gender and religious agency. While the liberal Feminist approach sees religion as constricting, scholars have established that women who practise religion exhibit agency, referred to as complaint agency or the 'doing religion' approach (Avishai et al., 2015; Burke, 2012). These Ads frequently emphasise the importance of familial bonds and traditional practices by incorporating scenes depicting families coming together and participating in rituals, thus evoking a nostalgic feeling for Bihari migrants, further enhanced by using Bhojpuri, a regional language. The regional language carries the essence of cultural identity, and hearing it in advertisements can trigger memories and a sense of connection to one's roots.

Featuring Urban-Rural Dynamics: Changes and Similarities

Chatha Puja, rooted deeply in rural traditions, encounters distinctive changes when portrayed in urban settings through advertisements. From a gender perspective, these advertisements also invite an examination of potential variations in how men and women in urban and rural areas participate in and perceive the festival.

The urban-rural dynamics showcased in these advertisements reveal nuanced variations in the ways men and women engage with and perceive the festival. In Ad 5, Divya and Aisha sometimes switch the languages from Bhojpuri to Khadi Boli to English (Linguistic Code-mixing) in their conversation. Aisha tells Sona the importance of Chatha '*Ye nature, ye hawa, ye Surya, aur kiske kaaran? Nature ko thank you bolna hi toh Chathahota hai*'. Here, she uses both English and Hindi, and after two turns, she uses Bhojpuri, '*E toh Kamal hogail! Gajab design banal ba!*' (translated as, 'This is amazing! Wonderful designs are made!') to praise the product packaging. In urban areas, where lifestyles and priorities may differ, the advertisements may reimagine traditional practices to align with the urban way of life. It could manifest in altered rituals, settings, and modes of celebration, introducing a contemporary flair to the age-old festival.

From a gender perspective, a comparative analysis of the advertisements highlights variations in the roles and participation of men and women in urban and rural contexts. In urban settings, more egalitarian practices are portrayed, with both men and women actively contributing to the various aspects of Chatha Puja, as portrayed in Ads 5, 6, and 7, unlike in Ads 2, 3, and 4. It includes shared responsibilities in preparing offerings, joint participation in rituals, and a more balanced representation of gender roles. The urban environment brings about shifts in traditional gender roles, promoting a more inclusive and collaborative approach to the festival. Conversely, the advertisements showing the rural settings depict the preservation of more traditional gender roles, with women taking on primary responsibilities in the rituals. This could align with longstanding cultural norms where women are seen as the primary custodians of tradition. The representations underscore the continuity of these roles in rural areas, emphasising the significance of women in upholding the festival's essence.

Ad3 and Ad5 illustrate how traditional and modern perspectives coexist and potentially interact in urban and rural settings. The urban context brings about shifts in traditional gender roles, promoting a more inclusive and collaborative approach to the festival. In Ad 3, the father's dialogue reflects a traditional and encouraging approach, addressing his daughter with affectionate terms like "Parvatiya" and offering blessings for the Chatha Puja. This portrayal aligns with a more traditional and possibly rural perspective, where familial and cultural values hold significance. The father's words suggest a supportive stance, emphasising the continuity of cultural traditions and expressing confidence in the daughter's well-being during the Chatha Puja. From a gender perspective, this advertisement underscores the importance of familial bonds and the role of women in preserving cultural practices that align with traditional gender roles.

On the other hand, Ad 6 presents a more urban and pragmatic viewpoint, possibly influenced by modern perspectives on health and practical considerations. The dialogue, spoken by a concerned family member, reflects a rational approach based on the doctor's advice, considering the challenges of the Chatha Puja rituals during the eighth month of pregnancy. This perspective suggests a shift in traditional gender roles, with an emphasis on prioritising the well-being of the pregnant woman over strict adherence to cultural practices. The mention of the hectic nature of Chatha Puja rituals and the practical challenges a pregnant woman faces introduces a nuanced understanding of how urban settings may contribute to redefining traditional gender roles during the festival.

Thus, we can observe a potential rural-urban dichotomy in the portrayal of Chatha Puja. The rural context emphasises continuity, familial support, and adherence to cultural traditions, aligning with traditional gender roles. Meanwhile, the urban context prioritises modern healthcare practices, highlighting potential shifts in gender roles to prioritise health and practical considerations. Ultimately, the urban-rural dynamics portrayed in these advertisements offer a rich tapestry that explores how the festival adapts to diverse contexts. From a gender perspective, these ads shed light on the complex interplay between cultural practices and the changing landscapes of urban and rural life. The essence of Chatha Puja, as depicted in these advertisements, reflects a dynamic fusion of tradition and modernity, with gender dynamics evolving in response to the distinctive characteristics of urban and rural settings.

Conclusion

Based on the above discussion, the strategic use of songs and emotional music emerges as a potent and integral approach, fostering a profound emotional connection that resonates with the audience and bridges traditional and modern expressions. The portrayal of the nurturing traditions of women and the change of guards signals a transformative shift, celebrating the evolving roles of women and empowering them to embrace their heritage while actively participating in modern expressions of identity and agency. Also, the transformation in male roles depicted in these advertisements signifies a departure from historical gender norms, challenging traditional expectations and contributing to a more inclusive representation of masculinity within the context of the cultural celebration. Empowered women, portrayed as cultural stewards, occupy central roles in these advertisements, symbolising a harmonious fusion of tradition and modernity. Beyond conventional boundaries, these women actively contribute to preserving and progressing cultural practices. The emotional connection between place and identity through language

emerges as a poignant thematic thread, underscoring the profound impact of linguistic choices on shaping perceptions of identity and fostering a deep-seated emotional bond with the cultural celebration. Additionally, the portrayal of urban-rural dynamics in these advertisements celebrates the diversity within the celebration, acknowledging and appreciating differences and similarities across various societal contexts. The growing impact of advertisements on digital media and social platforms provides opportunities for in-depth exploration into how these channels shape gender portrayals. This line of inquiry could help with comprehensive insights into the complex interplay between similar cultural celebrations or festivals, advertising strategies, and the ever-evolving dynamics of gender.

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