

Portrayal of Woman in Beer Advertising in Kosovo (Case of PEJA Beer)

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Abstract: Beer advertising is often criticized for representing male protagonists in a *leading and dominant role* in relationship to women, introducing the female figure according to *gender stereotypes*. In such stereotyping, the woman is reduced to a sexist *object of seduction*. In order to investigate how the female figure is portrayed in the advertisements of the largest beer company in Kosovo, PEJA Beer, this paper examines the content of its advertisements. From the analysis of the advertising content that appeared on television between 2008 and 2019, we found that the man appears in the leading and dominant role whereas the woman is often presented through gender stereotypes. The research results show that there are more cases of advertisements in which there is no participation of women. In fact, only one advertisement is realized with a female protagonist. However, the perception to the female as an object of seduction and sexuality is extended in this advertisement. Therefore, the paper argues the hypothesis that *the advertising of PEJA beer adopts gender stereotyping: The man adopts the dominant role with the woman in the background and portrayed as a temptation object with sexist elements*.

Keywords: woman's portrayal; beer ads; gender stereotypes; woman as a temptation object; sexism

1. Introduction

This article presents a content analysis of the advertising the beer company PEJA. The goal is to find out how women are portrayed in relation to men. Therefore, the research questions raised by the study are as follows:

1. How is the female portrayed in PEJA beer advertising?
2. Do men appear in the leading and dominant role in relation to women?

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3. Do women appear according to sexist gender stereotypes?
4. Is the woman portrayed as a temptation object?
5. Is the woman portrayed as a sexist?

In response to these questions, the objectives of the paper are to 1) indicate which gender appears in the leading and dominant role 2) demonstrate how the female figure is presented according to gender stereotypes, specifically as 3) a temptation object 4) with sexist elements. In this way, the hypothesis argued in this paper is: *In PEJA beer advertising, the man appears in the leading and dominant role, while the woman fades in the background and is presented through gender stereotypes as an object of seduction with sexist elements.*

In order to carry out this research, we adopted the method of content analysis. Berelson (1952) describes this method as a technique of exploring the objective, systematic and quantitative description of the displayed content of communication according to Mathews and Ross. Adding to this, Holst (1969) encompasses any technique for drawing conclusions through systematic and objective identification of specific messaging features, while Neuendorf (2017) describes content analysis in terms of a systematic, quantitative targeting of message features (Matthews & Ross, 2010). To this end, all the advertising of the company, which comprise the research corpus of this paper, are found on the YouTube platform. Then the given messages were described and analyzed per advertisement separately in order to ascertain (1) the participation of women and men, (2) the leading and dominant role of men, (3) whether or not the appearance of females can be described in terms of gender stereotypes. We also examined the extent in which (4) women are portrayed a seduction object with (5) sexist elements. These five variables were quantified, analyzed and interpreted in order to argue the level of presence of each variable. The quantified results of the above five variables upon their analysis and interpretation confirm the hypothesis raised in this paper.

2. Literature Review

Researchers believe that gender representation in the media replicates images and messages about gender roles, thereby influencing social discourse (Gerbner, 1993). In this respect, Gerbner concludes that minorities are made; they are not born. He states that gender, race, class, ethnicity, age and disability determine the structure of the power of society. Their images affect how we see ourselves and each other (Gerbner, 1993). As O'Barr (2011) notes, the first assets of sales and sex avenues

occurred in the last decades of 1800s on commercial advertising cards with *Woodbury's own Soap* as the first sex and sales instrument (O'Barr, 2011). In the slogan of his label, as described in O'Barr, the following catchphrase, "A skin you want to touch", suggested intimacy. The message conveyed was that a man easily embraces the female model which clearly appears to be the object of his will and suggests that it is her 'pleasant skin' that strengthens their relationship. When this advertisement was shown on the *Ladies' Home Journal*, some readers considered it so strict and inadequate that they immediately canceled their subscriptions to the journal (O'Barr, 2011).

Various other studies have found that television advertisements in the United States of America more men than women are represented, and in cases where women do appear, they tend to be casted unfavorably (McArthur & Resko, 1975)/ Research also found that men appear twice as much as women in beer advertising. In these ads men's faces most often appear as ("face-isms") whereas in female actors, the bodily features ("body-isms") - are more often presented. In the same line, women more often appear naked than men (Iijima Hall & Crum, 1994). Especially in the advertising of the beer industry, which remains rather male-oriented, sexist gender roles are preserved. The characters can be of different professions, race or age, but most of them display traditional concepts of of manhood as men are the targeted gender (Strate, 1992). Not only the advertising of the beer industry, but in general, alcohol advertising serves as a 'manual of masculinity' in order to show how a male should be, while women are given a peripheral role, different from men (Towns, Parker, & Chase, 2012).

Gender is distinct from sex. While sex is biological, gender is a social construct. In this regard, Baker (Baker, 2008) refers to the differences between male and female behavior to which members of a particular society have agreed upon (Kiran, 2016). By defining stereotypes as a set of roles for a certain sex determined by society, Kiran (2016) concludes that there are some active agents in building and strengthening these beliefs in relation to gender, and advertising as one of the most influential actors (Kiran, 2016). In beer advertisements in Europe the presence of gender constructs reproduces archaic gender stereotypes through the character of the female. In particular, Women embody controllable, and moralizing characteristics which are presented as vulnerable to the knowledge and skills of men, who are free to consume alcohol (Hellman, Katainen, & Seppänen, 2018).

Advertising through different techniques often portray women as more feminine in order to satisfy the male spectator. Such an effect is achieved by displaying the parts

of the female body, presenting them as submissive and unprotected, as sexually-created creatures with widespread legs or an open mouth, and bent to look at the camera objective that implies the viewer (Luther, Lepre, & Clark, 2018). In other words, the female figure in the ads appears as a sex object. In a study in which Zimmerman and John (2008) analyze two researches, one in 1991 (Ford, LaTour, & Lundstrom, 1991) and one in 2000 (Banwari & Lassar, 2000) they conclude that respondents agree that women are portrayed as a sex objects in advertising, but the women of 2000 were less offended by this portrayal than in 1991 (Zimmerman & John, 2008). Kokounas et al. (2015) explored the link between the placement of sex and alcohol in the processing of sexual intent, finding an intricate connection between them. Research participants, both male and female, who had sexual experiences, were shown a short video of a social interaction between a man and a woman described with a bottle of water or alcohol. The results showed that men stated that sexual intent was greater when women were presented with alcohol than with water, whereas alcohol consumption by women was perceived by men as a signal for sexual purposes (Koukonas et al., 2015). However, researchers have noted that there has been a significant shift in the portrayal of women in advertising and instead of appearing as passive objects to be viewed by males, young women in advertisements are often described as active, independent, and sexually robust (Gill, 2008).

3. Results

For the needs of this research, we have analyzed altogether 17 advertisements, which comprised all the advertisements of PEJA Beer that were available to us via the You Tube platform. This beer in Kosovo dominates the market both in terms of production and in terms of advertising frequency. As far as production is concerned, there are also four other types of beer: Beer Prishtina, Beer Sabaja, Beer Ereniku and Beer Shok e Shoqe, which compared to PEJA beer are marginally present in the Kosovo market. Likewise, and as far as their advertising is concerned, they are unnoticed.

'Gëzuar me më të mirën' (*Cheers with the best*), is the earliest advertisement we have managed to attain. It is an advertisement of 2008 in which the New Year is celebrated. There is not much history included in its plot; it is a simple advertisement that represents an improvisation of the TV news edition. The moderator reports that

thousands of citizens have gathered to celebrate, while Santa Claus will be delayed because he is drinking PEJA beer. There are no women in this ad.

Two ads with the title *'Birra Peja me e mira'* (Peja Beer, the best beer), which trace back to 2010, included the comedy group known as 'Stupcat'. In the first advertisement, the plot takes place on the beach. The frame displays a bottle and a half-filled beer sticking in the sand with the sea as the background. Meanwhile, an elderly man who is wearing his cap on his head, the so-called "Plis", a symbol of traditional Albanian dress, comes into view. In the background, the voice of the director and the cameraman is heard, implying that they are making an advertisement, but the elderly prevents them from filming the bottle and the cricket of Beer PEJA because he is thirsty and drinks the beer himself. There are no women involved in the ad. In the second advertisement, which also employed the comedian actors "Stupcat", there are three Albanians from three countries in the scene, from Kosovo, Albania and Macedonia, sitting at a table and drinking PEJA Beer. The message is that all Albanians drink PEJA beer. This ad presents the company's early attempts to extend beyond the borders of Kosovo, and attract a wider audience in the region. In these two ads, humor is utilized as a means of expressing the message rather than women. In addition to the characters, in the background there are men voices only, no women are involved at all. These two ads are simple and have little history.

'Veç edhe ka njo' (*Only one more*) is an advertisement that launches a new brand of beer and is the first complete and comprehensive advertisement of Peja Beer. There are more stories in these ads to be analyzed. In the introductory part, the scene takes place in a nightclub, where the protagonists are young men and women. The men appear in a very normal, well-dressed and serious manner. They are dressed in shirts and jackets, while the females appear half naked as the focus of the lens fixates on their legs. They appear as persons with provocative behavior and attraction. The men display a passive attitude while the females are dancing and occasionally touching their bodies in a sexually provocative sense. In the second part the protagonists appear in a different setting. Again, the men are dressed in traditionally appropriate attire for the occasion, that is in shirts and shorts, while the girls are half-naked and holding the beer bottles in the lower parts of the body, moving as such the camera lens to their legs and buttocks. In the last part of the ads, only men appear as fans watching a football match and cheering. In these ads, the men are rendered a protagonist role. Indeed, the ads are voiced over by men, the actors always appear with appropriate clothing and their attitude is passive whereas the women appear in

the background, mainly dancing provocatively with the lens focused on their bodies, thereby alluding to the purpose of attracting men. In the last scene, the gender stereotype drawn concerns the archaic notion that women are not football fans, as they do not appear in the final scene at all. In general, in this advertisement contains sexist facets in the way women and men are displayed.

'*Bashkë për Brazil*' (*Together for Brazil*), is a joint advertisement of two companies of the same owner the mobile phone company Z Mobile and PEJA Beer, which appeared on the eve and during the Brazil World Cup 2014. Similar to the previous ad, the commercial draws on gender stereotypes. The opening scene shows a group of men in the office, dressed in formal clothes. When the football matches commence, one of them takes a scarf along as a sports requisite and goes to the city square to watch the match. Throughout the advertisement men dominate as fans, while there are only few women included. Even in the few cases women do appear, common social stereotypes become evident. For instance, young woman dressed in Brazil's national shirt comes into view in the next scene as she steps out of the car. The camera does not show her face, but focuses only on the naked waist. Equally so, in another scene a woman is shown talking on the phone seemingly uninterested in the game. So even in this advertisement, women appear as a sex object and only for the purpose of adding a degree of variation. Accordingly, the elements of sexist stereotyping occur in this advertisement as well. This includes the voice of the narrator, which is also a man's voice.

The advertisement '*Festo Shqip*' (Celebrate in Albanian), was created in 2014 to mark the Albanian national holidays, such as the Independence Day of Albania known as the Flag Festival. In this advertisement, the appearance of a woman is without gender stereotypes and is not portrayed as an object or sex. Although the number of men dominates in relation to women, in all scenes, in nature, at home and in the restaurant, the appearance of a woman is uncolored with stereotypes or sexism but is perfectly acceptable and normal as far as gender roles go, and the way her appearance and actions are represented.

With the naming '*Gjithmonë me e mira*' (Always the best), two advertisements were created, one in 2015 and the other in 2017, and are advertisements in which the story of PEJA beer is given. The first ad, 'Always the Best' (1), talks about the history of the creation of PEJA Beer. The founder is in its main role, an elderly man who recalls the history of beer making. Women participation in this advertisement is very low. In a scene in which they (women) appear, they are listening to the story. The narrator is a man. The second advertisement, 'Always the Best' (2), tells the story of PEJA

beer and its creator through video and photo memories and he talks about the main moments of his marriage to his wife, such as when they met when they were engaged and married, when they became parents and their life until old age. The narrator's voice is a male voice, while the domination of the man over the woman is not expressed. Hence, there is no stereotyping involved, as no female appears as an object of seduction and no elements of sexism could be detected.

'Gëzuar ty që beson', 'Me Birra PEJA gati për Francë', dhe 'Birra PEJA Zero' (*Happy to You that Believe, With PEJA Beer ready for France and PEJA Beer Zero*) are advertisements that are made to support the Albanian soccer team at the European Football Championship 'France 2016'. 'Happy to you who believe', began to appear in 2015, during the qualifying matches period within groups. In this advertisement, humor is included, and in the main parts of humor, the French language is spoken. Men dominate in the leading and dominant role, while women appear by stereotype that French is a language of love and romance and is liked by women. Therefore, in a sequence the boy cannot read 'Je t'aime' and reads instead 'My Life' which translates to "Jeta ime" in Albanian while the girl corrects him. In the next scene, a woman is seen as a teacher of French; while in another scene a singer who sings in a bar in French is shown, alluding to the French cabaret. A part of the advertisement includes a scene where two ladies knit sweaters while watching television. One of them wipes her tears as she is affected by the content of the Turkish TV serial she is watching, which is dubbed in the French language. In this advertisement, there is no sexism involved or portrayal of women as an object. However, there are gender stereotypes in relation to women and for men are in the main role and dominant position in relation to French language as well as in relation to sport. The other advertisement in this campaign, 'With Peja Beer ready for France', which appears on the eve of the France Football 2016 Football Championship, is largely an animation and calls on football fans to send video selfies with PEJA beer. In a scene that is supposed to show how video-selfies should look like, four men and two women are displayed. The stereotype here is implying that there are male football fans than female supporters. There is no sexism and no portrayal of the woman as a seductress. In the third advertisement, 'PEJA Beer Zero', a situation at a bar in France is shown at the time of the European Football Championship. In this commercial, fans of different nationalities after are seen to have a fight after consuming beer and the situation turns chaotic. Only two of them were peaceful, namely fans of the Albanian national team, as they are drinking PEJA Beer Zero, a beer that contains no alcohol. In general, all fans are male; there are few women, so the main role is once again given to men and the stereotype that there are more men as football fans than women. Of the two fans

that drink *PEJA beer Zero*, there could be two women, or a male and a female, even better! Female is not presented as an object for seduction and there is no sexism in this advertisement. In all three advertisements the voice of the speaker is a man's voice.

'*Gëzuar përgjithmonë*' (*Happy forever*), is also an advertisement that appeared during the holiday atmosphere on New Year's Eve 2016. All the advertisements are made in an apartment and within a family setting. It is not specified what their exact family relationships are. We can see two men playing chess appear in the advertisement, whereas in the background the women of the family are decorating the Christmas-tree. The youngest son brings beer. The men talk while the women listen. So, we have the main and dominant role of men and, men who play chess as a sport enjoyed by men, while women are presented through stereotypes, decorating Christmas-tree, not talking, but in the end they celebrate together. Women do not appear as a temptation object and there were no sexist elements.

'*Me një birrë s'çelë pranvera*' (*Spring does not come with one beer*), the message taken from a proverb: 'Me nje lule s'qel pranvera' ('Spring does not come with a flower'). Men are presented in the main role and continue to cultivate the stereotype that men drink beer more and are fans of football. There is no clear message, but in an outdoor scene in nature a young woman appears having only a bottle of beer, and when the speaker in this advertisement, which is a female voice, says the title of the advertisement 'Spring does not come with a beer', a young man appears with a few beers in his hands to celebrate. The party continues in a bar where a lot of men celebrate with beer and in another environment where boys dominate but there are also females who are ready to watch football. The appearance of women is not an object of seduction and there are no elements of sexism.

'*Ftoffa verës*' (*Cool the summer*) is an advertisement of recent years and has appeared in the summer of 2017. There is no dialogue, but the vast majority of advertising is performed in a recreational ambience where there is considerable presence of young adults, both men and women. The advertisement shows openly the difference in clothing, where men appear in fully dressed clothing, shirts and pants which fit the season, while the young women are dressed with more extravagant outfits more suitable for the evening than for the day. The protagonist in this video is a young man about 25 years old who gives the impression that he is obsessed with women, if we analyze his behavior in terms of the way how he looks at them, his gestures, facial expressions, his way of looking at women, and focus on the back side of the women present. In this ad, the gender difference is continuously

repeated. A woman of a young age is present as paying much more attention to her appearance in contrast to the man who appears completely simple. In the second scene in the story, a waitress is presented as the lens focuses on her buttocks. Likewise, the chest of another waitress come into focus while she serves customers in a flirtatious manner. The story continues with another girl well dressed, which moves ahead of men looking at them all in turn and "winking the eye", implying that she is portrayed only as an object whose main task is to make a man love her. On the scene that follows, the protagonist is a blonde girl who is standing in front of a man opening a bottle of champagne and pouring some on his clothes. After doing so she takes off the upper part of her swimming costume, uncovered the chest and jumps into the pool. The whole atmosphere in which the event takes place encourages men to look at women as a temptation object, while rendering the impression that women seem to like such a role. The other scene moves to a nightclub where the rampant atmosphere continues, which is expressed especially by the women. The first ad shows a girl whose chest is zoomed in on with provocative movements in the direction of the man. In this scene, she holds a phone in her gesturing a call to the man. Here the hand of a man who makes the sign 'come to me' is noticed that undoubtedly places the woman as attraction and sex object. Even in the last environment of this ad that is filmed on the beach, the man is not seen, but is lying on the bench, the camera that reflects his look shows a woman with few beers in her hand, as she approaches him. As she approaches only the boy's legs and his shorts are seen, the shorts are not used for swimming. Unlike him, the approaching girl is swimsuit, and all the time her body and intimate parts of her body are focused, and finally her face. In this ad, there is a strong content of introducing a woman as an object of seduction by putting in first plan the beauty, the body in general and the intimate parts in particular. In such a forced and unnatural appearance of the woman makes us conclude that in this advertisement we have sexist elements during her portrayal.

In the advertisement '*Birra PEJA Dark*' (*Dark PEJA Beer*), appeared in the winter of 2018 and as the protagonist is the Albanian comedian Ermal Mamaqi. It's a new kind of darker beer than ordinary beer from which it gets the name dark. The ad presents the main character walking through the city, where the weather is cold and dark, which makes him scared. He is afraid of different voices, ranging from the cat, then the ravens, a car etc. When he arrives at the apartment, he turns on the light and there he sees a half-naked female with tattoos lying in bed she offers him a *Dark PEJA beer*, it is the moment in which the character expresses his pleasure that escaped from the darkness. The girl is in a very provocative position and alludes as

she is waiting for trophies after the fear of being gone by walking through the dark streets, which is concluded from the advertising message saying '*Sometimes good things come out of the darkness*'. This is a double message, which is read by a female voice and which means beer, but also the girl who is selected to be brunette and dressed in black dress. In this ad, the man is in the main role, while the woman has only a secondary role and a sex object displayed through the body, the position she is in, the dress and her gestures, which make us conclude that in the ads there are sexist elements. As for stereotypes, here the woman presents the stereotype that she should wait for her husband in bed and ready for sexual act whenever he returns home.

'*Shko merre njo, kujtime krij!*' (Go get one, create memories!), is also an advertisement of 2018. In this ad, a young boy is in the main role. He appears in front of a bar and looks through the glass. He focuses his looking on girls. Confession by the voice of a man who expresses his thoughts all the time refers to a woman and not to beer. Among other things, he says, "*maybe this evening you will meet the love of your life, your twin soul, the one that likes your music, eat your favorite food, what you will need (entertain) her when you need it.*" This ad actually portrays a woman according to the stereotype of a female targeted by male: *the twin soul, listening to the same music, eats the same food and serves for fun when you need it*. Here we have the man in the main and dominant role whereas the woman as a targeted trophy has the objectivity of the woman for seduction and expressions of sexism, while beer is bait through which the goal of the male is realized as the main protagonist.

The latest advertisement of this company which we analyzed and which is also from 2018 is titled *Live your life*. This woman was created for the purpose of displaying the female's sexual side. For this reason, she has been selected to accompany the vocal column of the song 'Sexual' of the singer Grace Grundy, a cover of 2016, which among other things says:

*You got that thing that I been looking for
Been running around for so long
Now I caught you, I won't let you go
You got that thing that I been looking for
And you got a heart full of gold
And that's really turning me on
You are, you are, you are, you are, you are
Everything that I dreamed of, now we can paint our picture
You are, you are, you are, you are, you are*

*Making my life much greener, yeah yeah
Just say you feel the way that I feel
I'm feeling sexual, so we should be sexual
Just say you feel the way that I feel
I'm feeling sexual, so we should be sexual*

Advertising is completely adapted to the text and in the main role it has the sexiest appearance of a woman. In this ad, the woman is in the main role, the men are seen very little in three moments, in a scene a man is seen walking down the stairs in the city, in the other scene some men are seen in the role of a photographers of women crossing over the red carpet, and in the other scene only the hands of a man serving in the grass of a cafe are seen. From the beginning to the end of this ad, the woman's figure is extravagant and appears in moments that it awakens the sexual fantasy of men, in bed, in the bath, in transparent clothing, focusing on body parts, legs, chest, buttocks, making provocative gestures, provocative motions in any situation, provocative dance, and the way how to eat fruits or drink beer. In this ad, there is a stereotype that women are created to be tempting and sexually oriented, by expressing their body parts. This kind of presentation in this advertisement can be considered to have sexist elements.

4. Discussions

During the analysis of the content of the advertisement we have considered the terminology we used. Concerning this clarification, we agree with O'Barr (2011) who notes that the words of sex, sex and sexism in the daily discourse may be confused and may not be clear, but in research they should be clarified. Therefore, in this paper, the word sex refers to the biological kind and, in this case, we distinguish between female and male. In addition, we should not confuse it with the fact that the word sex also means sexual intercourse; the word gender refers to the cultural and sociological dimensions, that is, what is learned, and acquired over time. Hence, in this case, case we have the division of man and woman, and we should not confuse it with the fact that the word gender is also used to distinguish gender in the biological aspect; the word "sexism" in the context of advertising refers to the assumption that women share distinctive features with other women, while men with other men, due to their biological differences of gender, and they constitute

fundamental characteristics that are usually perceived as negative in the context of sexist representation of women or men (O'Barr, 2011).

Table 1. Results of the analysis of the content of the advertisements in which the elements of the research are identified

No.	Name of the advertisement	Participation of woman in ads.	Participation of man in ads.	Stereotype present. of woman	Presentation of man in main role and dominant position.	Presentation of woman as seduction object	Sexist presentation of woman
1.	<i>Gëzuar me më të mirën</i>	No	Yes	X	X	X	X
2.	<i>Më e mira Birra PEJA (Stupcat 1)</i>	No	Yes	X	X	X	X
3.	<i>Më e mira Birra PEJA (Stupcat 2)</i>	No	Yes	X	X	X	X
4.	<i>Veç edhe ka nNo!</i>	Yes	Yes	Yes	Yes	Yes	Yes
5.	<i>Bashkë për Brazil</i>	Yes	Yes	Yes	Yes	Yes	Yes
6.	<i>Festo Shqip</i>	Yes	Yes	No	No	No	No
7.	<i>Gjithmonë më e mira (1)</i>	Yes	Yes	No	Yes	No	No
8.	<i>Gëzuar ty që beson</i>	Yes	Yes	Yes	Yes	No	No
9.	<i>Gëzuar për gjithmonë</i>	Yes	Yes	Yes	Yes	No	No
10.	<i>Me Birra PEJA gati për Francë!</i>	Yes	Yes	Yes	No	No	No
11.	<i>Birra PEJA Zero</i>	Yes	Yes	Yes	Yes	No	No
12.	<i>Me një birrë s'çel pranvera</i>	Yes	Yes	Yes	Yes	No	No
13.	<i>Fiofja verës</i>	Yes	Yes	Yes	Yes	Yes	Yes
14.	<i>Gjithmonë më e mira (2)</i>	Yes	Yes	No	No	No	No
15.	<i>Birra PEJA Dark</i>	Yes	Yes	Yes	Yes	Yes	Yes
16.	<i>Shko merre nNo, e kujtime kriNo!</i>	Yes	Yes	Yes	Yes	Yes	Yes
17.	<i>Live Your Life</i>	Yes	Yes	Yes	No	Yes	Yes
Res.		14/3	17/0	11/3	13/1	6/8	6/8

Based on the analysis of the content of all the available advertisements, we conclude that a common participation of women and men in 14 of 17 advertisements (see Table 1), or 82.35%, and 3 advertising, or in 27.65% of them women are not participating at all. In this way, the participation of men is at 100% of the advertisements, while the women at 82.35%. In 13 out of 14 advertisements where we have a common share of women and men, or in 92.85% of them, the figure of the man appears in the *main role* and the dominant *position* against the woman, while the woman appears in the secondary role and in the inferior position. In these advertisements, the character through which ads are built and the advertising message is targeted towards the man. Only in one advertisement does the woman adopt a protagonist role: In the 'Live your life' (see description in the discussion section) ad. The results of the analysis also show stereotypical views on women. Of

the 14 advertisements where the participation of women was found 78.57% presents a stereotype concerning the woman. Also, based on the content of analyzed results, the portrayal of women as a temptation object is at a lower level. From 17 ads. in 6 of them the objectification of the woman is ascertained while in 8 of them is not ascertained, or expressed in percentage 42.85% of the advertisements in which the woman is a participant, she is portrayed as an object of seduction for man. Of the same percentage is the sexist appearance of women.

5. Conclusion

Numerous scientific researches in different parts of the world argue that advertising of alcoholic beverages in general and beer in particular represent the figure of the man in the main and dominant role, as well as portray the female figure based on stereotypes, as a subject for seduction with sexist elements. By analogy with previous research, our findings in the specific case of beer advertising in Kosovo conclude that gender stereotypes between women and men persist. However, we also found that some advertisement campaigns with sensitive culture-specific context deliberately excludes gender stereotyping, creating as such a specific sub-type of commercials targeted to all Albanians with traditional aspects of morality involved.

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