The construction of masculinity and femininity in alcohol advertisements in men's magazines in South Africa: A discourse analysis.

By

Tessa Nowosenetz

A dissertation submitted to the Department of Psychology, University of Pretoria

In partial fulfilment of the requirements for the degree
MA Research Psychology

Supervisor: Annalie Pauw

October 2007

Abstract

This thesis focuses on how masculinity and femininity are constructed in alcohol advertisements in the print form, specifically in *For Him Magazine* (*FHM*) and *Gentlemen's Quarterly* (*GQ*). Alcohol advertisements address the reader in a way that sells the lifestyle that is associated with the product. Within the lifestyle depicted in the advertisement, there may also be an identity and a specific gender identity that the reader may be encouraged to incorporate in order to achieve the lifestyle associated with the advertised product. Advertising in general has often been implicated in constructing masculinity, and in particular, femininity in narrow or restricted ways. South African advertising has been found to depict women as passive sex objects and men as strong, intelligent and as the dominant gender. The mass media and advertising use and extend upon existing societal 'norms' and discourses regarding the construction of masculinity and femininity by sending these discourses or constructions back into society in the form of advertising. A discourse analysis was employed to investigate to what extent advertising has used gender based societal discourses as well as what dominant structures or portrayals of gender appear in South African alcohol advertising. By using the qualitative method of discourse analysis as well as a social constructionist paradigm, several discourses were identified. These included the discourses of patriarchy, violence as a masculine quality, men being unemotional and independent, women's bodies as sexual objects, male companionship, a heterosexual norm, an anti-hegemonic masculinity and a discourse of glamorous heterosexuality. The results of the analysis discussed how in alcohol advertising, women are still constructed in a limiting and sometimes sexual manner whereas men are constructed in a more variable way.

Keywords

Social constructionism
Gender
Femininity
Masculinity
Alcohol advertisements
Men's magazines

Table of Contents

Content   **Page number**

Content   Page number

Content   **Page number**

List of figures

Figure   **Page number**

Chapter 1

Introduction: A brief discussion of the topic

> Publicity is the life of this culture- in so far as without publicity capitalism could not survive- and at the same time publicity is its dream. Capitalism survives by forcing the majority, whom it exploits, to define their own interests as narrowly as possible…Today in the developed countries it is being achieved by imposing a false standard of what is and what is not desirable. (Berger, 1972, p. 154)

1. Main aim of the study

The aim of the study was to investigate the ways that masculinity and femininity are represented, constructed and depicted in alcohol advertisements and the way that these gender constructions may be utilised to reinforce particular discourses, including a discourse of hegemony, in society. A discourse describes the world from which it originates and categorises the social world. Discourses provide a framework for the conception of reality in a given context. They prescribe behaviour and identity and consequently have powerful effects on how individuals think and act (Parker, 1992).

Alcohol advertisements were collected from two men's magazines namely, *GQ* (*Gentlemen's Quarterly*) and *FHM* (*For Him Magazine*). A discourse analysis was performed on nine selected advertisements. Discourse analysis investigates how language is used to construct experiences of the social world, which in turn are used intentionally to persuade and legitimise (Elliot, 1996). However, within the practice of discourse analysis, a discourse is seen as more than a segment of language. It may rather be defined as a "system of statements that construct an object" (Parker, 1992, p. 5).

Advertisements utilised in the analysis were selected based on their use or reference to an element or elements of gender construction either in the visual

or written content of the advertisement. The constructions of gender in the selected advertisements was analysed using the qualitative method of discourse analysis. In this way, various discourses were explored within the advertisements and further analysed.

Although various theories and terms from critical psychology, media psychology and gender and cultural studies, are used and discussed, the main paradigmatic point of reference is feminist social constructionism. Feminist social constructionism focuses on social constructions that create or contribute to oppression. These social constructions may appear in the forms of behaviours, practices, organisations and concepts. The focus is on uncovering sources of social dominance and oppression, particularly those that act against dominating or oppressing women (Friedman, 2006).

> Dominant discourses are a prominent feature of feminist theories of social constructionism. These dominance factors are theorised as being the causes of oppressive practices and oppressed identities, which are brought about to serve the interests of socially dominant persons or groups. (Friedman, 2006, p. 182)

2. Motivation of choice of research topic

There is little, if any, South African research that investigates this aspect of social reality, more specifically, gender depictions in alcohol advertisements in print form. Research is thus necessary to investigate what gender depictions are used in these advertisements and how these reflect on and inform the discourses of South African society. Thus a qualitative investigation of this kind will be beneficial for the advancement and generation of knowledge in a South African context. A study of this kind, with a social constructionist perspective using the method of discourse analysis, will also illustrate how advertising in South Africa reflects on a South African lifestyle and belief system and whether these beliefs are comparable to other societies. This topic and the conclusions drawn may inspire further research on similar topics.

Alcohol advertisements in South Africa and internationally tend to advertise the lifestyle that the alcohol company associates with drinking the product. In other words, alcohol advertisements utilise a peripheral route to advertise the alcoholic beverage, by trying to imply that if one consumes the product, one can experience a lifestyle like the models used in the advertisement. It is in this way that:

> We see these ads as establishing a pedagogy of youthful masculinity that does not passively teach male consumers about the qualities of their products so much as it encourages consumers to think of their products as essential to creating a stylish and desirable lifestyle. (Messner & Montez de Oca, 2005, p. 1879)

Alcohol advertisements are mainly aimed at the male consumer, and because advertising in general is aimed at heterosexual individuals, alcohol advertisements are generally created for the heterosexual male. Western cultures advertise alcohol (and particularly beer) as primarily a male activity (Ratliff & Burkhart, 1984; Gough & Edwards, 1998). In this way, women are used in these advertisements for the viewing pleasure of the heterosexual male audience.

Advertisements need to convey a message in a short space and time and may exploit symbols that are relevant to society (van Zoonen, 1994). People strive to look like models in advertisements. Generally women want to look beautiful and men want to be smart, sophisticated and muscular. More women than men are portrayed in adverts, and the female body is often offered as an object of sight and a visual commodity (Øverland, 2003).

Research by Øverland (2003) indicates that the dominant portrayals in South African advertising naturalise the characteristics of women as being passive, dependent, beautiful and domestic. For men the characteristics of control, strength, intelligence, exploitation and access to power are normalised. These

portrayals contribute to the stereotypical and gendered system where slender bodies and beauty are the socially accepted norms (Øverland, 2003). Øverland (2003) considers the production of these norms as often imposed by men as 'male norms' on which patriarchal society is based.

As a result of the popularity of the 'female general interest magazine' of the 1980s, a gap was noticed in the market with regards to a male version of this type of magazine or a 'male interest magazine'. Thus the media needed to address the possibility of a new male consumer readership, inspiring the birth of the 'male interest magazine' namely *Gentlemen's Quarterly* magazine as well as *For Him Magazine* (Nixon, 1996). "…*GQ* cast the 1980s aside by reintroducing a strong heterosexual script and stylish, soft-porn shots of women" (Beynon, 2004, p. 209).

3. Outline of Chapters

Chapter 1 gave a brief motivation for the topic and provided a summary of the thesis.

Chapter 2 focused on the theoretical background to the dissertation. This chapter discussed the paradigm of social constructionism, gender as a social construction, hegemony and symbolic annihilation and the gaze.

Chapter 3 included a literature review of the construction of masculinity and femininity in advertising. The chapter provided a review of both more contemporary research and pioneers in the area of gender and advertising such as van Zoonen (1994) and Goffman (1976).

Chapter 4, the methodology chapter, explained the methodology of the project as well as the method of discourse analysis, specifically the method of critical discourse analysis, as well as how the advertisements will be analysed. The

chapter examined how discourse analysis is a social constructionist qualitative method.

Chapter 5 included the discourse analysis of the advertisements. Four groups of alcohol advertisements were analysed to detect whether trends in research mentioned within chapter three can be seen within the South African advertising landscape.

Chapter 6 provided a brief discussion of the results of the discourse analysis, recommendations and concluding remarks.

4. Conclusion

As Berger (1972) states, advertising and publicity images are part of the capitalist, consumer driven lifestyle. The media, specifically men's magazines and the advertising industry also are consumers; they consume and then remodel societal constructions of gender that exist in society today and then recycle and regurgitate these representations of gender back into society in the form of these publicity images.

Viljoen (2003) insists that the content of men's magazines, such as *FHM* and *GQ,* focus on sex and materialism and utilise photographs and advertisements of women that resemble soft-pornography or what Viljoen (2006) terms 'gentlemen's pornography'. Viljoen (2003) states:

> G*entlemen's Quarterly,* or *GQ*, continues the relational tradition between masculinity and materialism. It is filled with articles on testosterone, sexual conquest and extreme sports (the bastions of commodified masculinity), and offers a guide to the contemporary corporate culture and gendered etiquette for the modern man. Subtlety, discretion, and humour create a sense of dignified responsibility and maturity. But the tone of presumed harmlessness merely softens the indulgent display of women as sexualised visual pleasure. *GQ* functions like a kind of modern-day secret museum, where

right of access is restricted to those who can afford, understand and enjoy it, without supposedly being corrupted by it. In the secret museum of men's glossy magazines, the drawers full of phalluses from Pompeii are replaced by catalogues of breasts, and the locked glass case is replaced by the plastic cover, implying that what is inside is for certain eyes only. (p. 47)

Chapter 2
Theoretical background

1. Social constructionism

1.1 Introduction to social constructionism

The informing theoretical perspective for this dissertation, focusing on the construction of masculinity and femininity in alcohol advertisements in men's magazines, is social constructionism. From within the paradigmatic approach of social constructionism, alcohol advertisements in the print form were analysed using the primarily social constructionist, qualitative method of discourse analysis. Social constructionism, as a paradigmatic approach for this dissertation, forms a significant part of the theoretical background due to its focus on how understanding, knowledge and reality can change and be shaped by a particular social environment, phenomenon or society. Advertising can be considered as a type of social environment. Advertising is present in all forms in society today, but in particular in the Western, consumer driven world. Quite often advertising is so in excess within the consumer landscape that advertising and its methods and content are taken for granted. The social constructionist perspective assists in gathering taken for granted understandings and constructions that advertising evokes. This chapter provides a background to this paradigm of choice and how it informs the method of analysis of this dissertation.

Social constructionism provides theoretical insight as to how our society is organised and why it is organised in specific ways. This perspective places emphasis on meaning, significances and metaphors and how these inform power relations in our society (Dunphy, 2000). Experience, feelings and thought all exist on and come from a social level of meaning (Terre Blanche & Durrheim, 1999). In other words, as a human being within a particular society at a particular point in history, our social world plays a large and significant part in

shaping, reproducing and constructing our experiences, thoughts, feelings and actions.

The social constructionist approach to research involves interpretation and primarily focuses on meaning (Terre Blanche & Durrheim, 1999). Terre Blanche and Durrheim (1999) state that a social constructionist approach to research methodology "…seeks to analyse how signs and images have powers to create particular representations of people and objects that underlie our experience of these people and objects…" as well as how "…such understandings and experiences are derived from (and feed into) larger discourses" (p. 148).

1.2 Epistemological and linguistic assumptions of social constructionism

There are certain epistemological and linguistic assumptions that social constructionism takes. Burr (1995) states that social constructionism takes a critical stance towards knowledge. Knowledge is interpreted via our own construction and understanding. Knowledge is history, culture and domain specific. Our understanding is culturally based and thus knowledge is a human product, which must be approached with caution.

We must ask ourselves who made the knowledge and for what purpose was it created (Burr, 1995; Gergen, 1999). Thus in this way, if taking a feminist standpoint within the social constructionist paradigm, one could focus on the way that knowledge, language and imagery are constructed to structure power relations between genders. By examining language and knowledge critically we are able to identify certain structures and discourses that are taken for granted (Stainton Rogers & Stainton Rogers, 2001).

Burr (1995) further elaborates that an important tenet of social constructionism is that knowledge is created and sustained by social processes and thus knowledge can differ according to social and cultural context. Burr (1995) states

"…our current accepted ways of understanding the world, is a product not of objective observation of the world, but of social processes and interactions in which people are constantly engaged with each other" (p.4). But knowledge is not just created (Gergen, 1999). Knowledge implicates action (Burr, 1995; Gergen, 1999). In this way knowledge carries implications for people's lives (Gergen, 1999).

Social constructionism maintains that human life and experience are rooted in language and thus it should be language itself that is the focus of study. Language is not neutral, transparent or an access route to reality. Rather language assists in the creation and construction of reality. A set of words or language "has a set of linguistic possibilities within which social life comes to be organised" (Terre Blanche & Durrheim, 1999, p. 149).

Social constructionism focuses on how language encodes social meaning and social patterns. The social constructionist view of language is said to have its origin in the work of Ferdinand de Saussure, the father of semiotics, and his work in modern linguistics. Saussure indicated that language is a system of meaning and not merely a collection of signs referring to certain concepts. The meaning of a particular word is created in its relationship with other words (Gergen, 1999; Terre Blanche & Durrheim, 1999). However, the social constructionist approach is not exclusively about language, but rather it aims to interpret the social world as if it were a language, a system of socially generated meanings and practises that construct reality.

Not only does our everyday talk or language help to shape our world and reality, but so do our actions and images generated in society. Representations of reality that include social practices, structures or physical arrangements can also be seen as being structured like language or a system of signs such as images and advertisements, as utilised in this dissertation. They provide a framework through which we view and understand and structure ourselves, our

relationships with others as well as our behaviours or practices (Gergen, 1999; Terre Blanche & Durrheim, 1999). Thus the following statement is relevant:

> The manner in which people engage in the world…is structured by the way in which the world is structured. When we act, what we achieve is to *reproduce* the ruling discourses of our time and *re-enact* established relational patterns. (Terre Blanche & Durrheim, 1999, p. 152)

The method of discourse analysis, specifically critical discourse analysis used in this dissertation, as well as the notion of gender as a social construction, are informed by a post-modern social constructionist perspective.

1.3 Social constructionism and the media: Symbolic interactionism

Symbolic interactionism utilises concepts from social constructionism to explain how the media plays a part in constructing and reproducing one's identity and specifically one's gender identity. This perspective states that meaning is created via interaction and people act in accordance with this created meaning (Vigorito & Curry, 1998). The media plays a part by acting as a reference point to maintain and validate their identities (Snow, 1983). In this way:

> …identities are reinforced and ultimately derived from the communication stream of society, and mass-mediated communication injects far-reaching and influential gender conceptions into this stream. Mass-mediated interaction communicates and defines the meanings of many more people than interpersonal interaction, giving it considerably greater control over the meanings of individuals in society. (Vigorito & Curry, 1998, p. 9)

2. Gender as a social construction

According to the social constructionist conceptualisation of gender, gender refers to masculinity and femininity. In this way, gender is considered a social construction and not a 'natural' fact. Gender cannot be automatically assumed by merely paying attention to sexual difference (Carter & Steiner, 2004a). While

sex is fixed, gender and gendered behaviour can succumb to change via social engineering (Dunphy, 2000).

A view of gender as a social construction, states that as a social construction, gender is impacted on by the role of upbringing, social conditioning, social relations of power and personal choice. The social constructionist view of gender sheds light onto how certain 'norms' of masculinity and femininity are reproduced and regulated by society. These 'norms' may justify inequalities and reinforce power structures and power relations. Thus a social constructionist approach to viewing and understanding gender includes a focus on how gender constructions involve power relations as sometimes one gender or gender 'norm' is constructed as more preferable and powerful than the other (Dunphy, 2000).

There is no universal or homogenous definition of gender that will apply to all cultures across time (Carter & Steiner, 2004a). Bonvillian (1995) states that gender roles and values attached to gender-specific behaviours are not the same in all cultures or societies. Gender behaviour and beliefs are to a large degree shaped by race, class, nationality and religion (Bonvillian, 1995). Concepts of gender can also be explicitly fragmented along race and class lines. For example, the roles and behaviours of an upper-middle-class woman will differ dramatically from those of a poverty-stricken woman living in a third world country. Race can appear to fragment the concept of gender through the development of stereotypes in certain cultures. For example, a stereotype may exist that black men are animal-like and savage, while black women are promiscuous and powerless (Dunphy, 2000).

The social constructionist view of gender states that a society assigns certain attributes to each gender. Humans must have these attributes in order to be classified within a particular gender and to be generally accepted in society (van Zoonen, 1994; Cranny-Francis, Waring, Stavropoulos & Kirkby, 2003). The media may play a role in socially constructing and thus perpetuating certain

gender 'norms' and desirable values. Generally in the media, men and women are depicted as being fundamentally different and having different attributes. For example, women are often depicted as mothers, nurturers, as passive individuals or as sex objects. Men are often depicted as being courageous, hard-workers and as active individuals. In advertising, it is the female who is depicted as the homemaker. Men are often shown performing adventurous actions, working in an office or in a position of authority (Cranny-Francis et al., 2003).

On commenting on the construction of gender, Kessler (1990) states that both language and imagery can help create and maintain a specific view of what is considered natural for men and women. In keeping with this view, as gender is considered a social construction, dominant discourses may inform and construct gender and the meanings attributed to masculinity and femininity. These dominant discourses may be projected through the media and specifically advertising. Discourse analysis can identify in more detail how these gender-based discourses construct and reformulate the social construction of gender.

3. Hegemony and symbolic annihilation

The terms of hegemony and symbolic annihilation are theoretic concepts or perspectives that can provide an understanding of the use of gender constructs and gender stereotypes in advertising. Both indicate that certain dominant groups or genders try to maintain this dominant position by utilising various tactics, one of these tactics being the mass media. These concepts of hegemony and symbolic annihilation link with a social constructionist perspective and discourse analysis as they provide insights on how society creates dominant discourses or silences other discourses that eventually may result in the mediation of how people think and behave.

3.1 Gramsci's hegemony

The concept of hegemony may be used to provide a better understanding of culturally and historically specific forms of male dominance (Cranny-Francis et al., 2003). Lacey (1998) indicates that we do not have an unadulterated access to reality; our access is limited by the dominant ideology. Therefore it is important to note the following:

> Both ideology and discourse are expressions of a society's power structures. Because there is an imbalance in the distribution of power in Western society (favouring the white, middle classes) clearly there must be groups that are subordinate. (Lacey, 1998, pp. 112-113)

The political theorist Antonio Gramsci (1971) developed the concept of hegemony as part of a theory to explain class relations. His theory explains how and why more dominant classes in society need to consistently negotiate their dominant positions in relation to the less dominant classes. In order to do this, the dominant classes attempt to win public consent for a system that already privileges those in dominant positions (van Zoonen, 1994; Carter & Steiner, 2004a). The dominant class does not gain power through coercion, but rather by gaining consent of the masses. The working class consent to the beliefs and structures of the ruling class because the working class may not necessarily experience oppression (Lacey, 1998). Then these hegemonic opinions of the more powerful are naturalised. They are presented as 'common sense' (van Zoonen, 1994).

It is possible that counter-hegemonic impulses of resistance may change public opinion. For example, a women's movement may attempt to change media definitions of femininity in order to advance gender equality. These counter-hegemonic acts of resistance are becoming more progressive in the media and aim to offer more positive and progressive representations of women (van Zoonen, 1994; Carter & Steiner, 2004a).

The media plays an important role in the process of gaining public consent. The media constructs hegemonic definitions of what is an 'acceptable reality' to conform to (van Zoonen, 1994; Carter & Steiner, 2004a). Media is a useful tool for ruling classes to gain consent, particularly through the use of media images and texts. Even though most western countries have legislation that provides for the equal rights for men and women, the position of women in most societies can be considered subordinate to that of men. The media may utilise a subordinate position of a woman that may exist in society by representing women as the weaker gender; as passive and weak, while men are shown as powerful and dynamic. Thus these representations become powerful socialising agents (Lacey, 1998). In this way, "The subordination of women is an aspect of patriarchal bourgeois ideology, and hegemony naturalises this representation" (Lacey, 1998, p. 113).

3.2 Connell's hegemonic masculinity

Connell's (1995) work on hegemonic masculinity is based on the work of Gramsci. Connell takes a radical social constructionist approach to gender, power and masculinity (Demetriou, 2001). Connell (1995) defines hegemonic masculinity as:

> ...the configuration of gender practice which embodies the currently accepted answer to the problem of the legitimacy of patriarchy, which guarantees (or is taken to guarantee) the dominant position of men and the subordination of women. (p. 77)

Connell (1995) not only speaks of men in relation to women, but also of men and their relationship to other men. Connell (1995) implies that hegemonic masculinity generates dominance over women as well as more 'marginal' masculinities such as homosexuality. In a western gendered society, gay men are maintained as subordinate to straight men via various practices that may include cultural, economic and political discrimination (Demetriou, 2001). On commenting on Connell's (1995) work, Demetriou (2001) states:

Hegemonic masculinity is rather a "cultural ideal" that is consistently promoted by the civil society through the production of exemplary masculinities, such as media images…Furthermore, this function of civil society motivates many people to honour, desire, and support the current hegemonic model, that is, to position themselves in a relationship of complicity with it. (p. 342)

Connell (1995) maintains that in a hegemonic masculinity, men as a group are associated with defence, while women are associated with change. It is through change or action set in motion by women, which will allow women as a marginalised gender to dismantle the current hegemonic structure (Connell, 1995).

3.3 Symbolic annihilation

In a society dominated by centralised sources of information and imagery, in which economic imperatives and persuasive values promote the search for large, common-denominator audiences, what is the fate of those groups who for one or another reason find themselves outside the mainstream? …such groups share a common fate of relative invisibility and demeaning stereotypes. (Gross, 1995, p. 61)

Carter and Steiner (2004c) define the construct of symbolic annihilation as a term originating in the 1970s whereby:

…feminist and gender-sensitive media scholars coined the term to refer to processes which patriarchal institutions and ideologies, operating through the media, contribute to the maintenance of women's subordinate position in society by keeping them literally or essentially invisible, or by denigrating, marginalising or ridiculing them. (pp. 351-352)

Definitions and conceptions of what is considered 'normal' often serve to support an existing social power hierarchy. A 'normal' gender system is accompanied with images and expectations of what constitutes appropriate

lifestyles and behaviours for men and women. A societal gender system is supported and maintained by the mass media. Certain sexes or sexual minorities (e.g. homosexuals) are ignored or denied a voice, as they are narrowly represented or stereotyped by the mass media, in other words, symbolically annihilated (Gross, 1995).

The concept of 'symbolic annihilation' was developed by Gerbner and Tuchman (in Carter & Steiner, 2004b) in 1978. This describes the way powerful groups suppress less powerful groups by marginalising them until they are rendered virtually invisible (Carter & Steiner, 2004b). In this way the following may be stated:

> …non-representation maintains the powerless status of groups that do not possess significant material or political power-bases. That is, while the holders of real power -the ruling class- do not require (or seek) mediated visibility, those who are at the bottom of the various power hierarchies will be kept in their places in part by through their relative invisibility…When groups or perspectives do attain visibility, the manner of the representation will reflect the biases and interests of those elites who define the public agenda. And these elites are white…male…and entirely heterosexual. (Gross, 1995, p. 62)

Gerbner and Tuchman's analysis states that the media reflects the dominant social values in society, while at the same time it symbolically degrades women by not showing them at all or by portraying them in stereotypical roles. The media offers models that can endanger and restrict the development of girls and women as valuable individuals in society (van Zoonen, 1994). The media plays a part by mocking women, reducing women's presence or reducing women to single 'feminine' characteristics that would be regarded as positive (such as being nurturing and innocent). Earlier media images, for example in the 1980s, tended to maintain a narrow set of sex-role stereotypes that limited women to a domestic setting and a low social status compared to that of men (Carter & Steiner, 2004b).

4. The gaze

The notion of 'the gaze' developed by Berger (1972) and later by Dyer (1982) can also provide a theoretical explanation of how patriarchal culture has utilised advertising to reinforce particular gender stereotypes and 'norms' of gender specific behaviour. Van Zoonen (1994) states the following:

> A core element of western patriarchal culture is the display of women as a spectacle to be looked at, subjected to the gaze of the (male) audience…The incorporation of women's bodies as decorative ingredients in advertisements for drinks, tools- and most notoriously – cars…. (p. 87)

In advertising and mainstream media, the act of looking is retained exclusively for the male. The woman depicted in the advertisement often submits her gaze to the view of the male audience. Men in adverts tend to look up and away from the camera and express a lack of interest in the viewer, preventing the viewer from experiencing pleasure in viewing him (van Zoonen, 1994).

According to van Zoonen (1994) it is quite rare to see the male body displayed in ways that the female body often is, in the media. It is uncommon to see the male body undressed and images of men are seldom subjected to the gaze of the female viewer (van Zoonen, 1994). Dyer (1982) observes that if men look directly into the camera the meaning of their look is very different from the inviting smiles of a female. The male tends to stare at the viewer and has a direct and unfriendly look and in this way the male denies that he is the one being looked at or objectified. This prevents the gaze of the female audience (van Zoonen, 1994).

According to Berger (1972) women are habituated to being the object of the male gaze. However, women do not return the gaze by transforming men into objects of desire. This results in women internalising the male point of view and turn their gaze towards themselves; they become self-surveyors. Berger (1972) states:

Men act and women appear. Men look at women. Women watch themselves being looked at. This determines not only most relations between men and women but also the relation of women to themselves…Thus she turns herself into an object of vision: a sight. (p. 47)

This statement made by Berger (1972) reflects a current trend in advertising. Women are used in advertisements to sell products to both men and women because according to Berger's (1972) theoretical viewpoint both women and men survey the female model. When women look at other women they compare this vision to themselves; they then become self-surveyors (Berger, 1972). The excessive use of the female form may result in the exploitation of women and the reinforcement of negative or limiting stereotypes of women. The internalisation of 'the vision' or 'look' by women can be both negatively and commercially used to exploit women and self-destruct them (Tolson, 1996).

5. Conclusion

Theories of social constructionism, hegemony, the gaze and symbolic annihilation all contribute to a body of knowledge that can explain a media discourse that displays gender in certain ways. These theories can also explain how media and advertising serve as institutions that reinforce and construct dominant discourses that are to be promoted in society, while at the same time marginalise or silence others.

In explaining the extent to which the media and advertising perpetuate a gender hierarchy, one cannot fail to neglect two ideologies: capitalism and patriarchy, and the relations between these two. Many companies aim to expand their profits through advertising and will use advertisements and advertising techniques in ways that exploit one gender, reinforce a type of gender 'norm', reinforce beliefs structures that may be seen as sexist, inaccurately portray a gender or silence a gender. In most cases women and their images in the media are the ones to experience the most forms of exploitation or silence and

in this way hierarchical gender systems remain in place. It is possible to contest these patriarchal and hegemonic systems of gender through the media. Certain media images do challenge these stereotyped 'rules' of gender. These images can assist in breaking down rigid gender belief systems, allowing audiences to question gender 'norms' as being blindly accepted or taken for granted in a society (Carter & Steiner, 2004b).

Chapter 3

The construction of masculinity and femininity in advertising

1. Introduction

Elements of gender are continually made use of in the advertising industry. Van Zoonen (1994) states that advertising uses gender and gender stereotypes as a technique, almost obsessively. Many advertisements address us along gender lines, whereby men and women are depicted in certain ways. The female and male forms are used to sell material goods as well as non-material concepts to males and females. Advertisements dictate, formulate and reformulate gender stereotypes as well as what is seen as acceptable to both masculinity and femininity in our society and then utilise these stereotypes as a selling strategy (van Zoonen, 1994).

Although often unnoticed, the mass media represents men and women in a particular way. Media messages may socialise both men and women into thinking hierarchical gender-role stereotypes are the norm and the question has remained whether the media may also socialise men and women into thinking that there are certain types of masculinity and femininity that are acceptable (Carter & Steiner, 2004a; van Zoonen, 1994).

In Goffman's 1976 study of the use of gender in advertisements, he concluded that the depiction and use of gender in advertisements carries relevant social messages about societal norms and values that include the norms of gender relations (Goffman, 1976). Research by Machung (1989) provides possible indication that advertising can play a direct role in the construction of gender roles, by showing that university men and university women had contradictory expectations regarding their future familial roles. Machung (1989) offers the conclusion that disparate images in advertising and the media contribute to the contradictory gender roles that these students had. This view by Machung (1989) links to symbolic interactionism which implies that the media is a

powerful and pervasive medium that can influence the way we structure our identities, and may result in the generation of complex and contradicting gender roles amongst men and women (Vigorito & Curry, 1998).

Further questions that arise from Goffman's (1976) analysis such as what kind of constructions of gender are men and women exposed to in advertising, regarding their own and opposite genders and do these various constructions of gender correspond or contradict each other (Vigorito & Curry, 1998)? Vigorito and Curry (1998) suggest that in an attempt to answer these questions as well as to explain and analyse the construction of gender in advertising, we need to "seek to go beyond descriptive textual analyses of media content and add the important dimension of examining exactly who is being exposed to and possibly influenced by these images" (Vigorito & Curry, 1998, p. 3). These questions will be addressed in the discourse analysis of the advertisements. Mass media is a powerful force which has the ability to influence our beliefs, attitudes and values we have of ourselves and others as well as the world around us. It shapes the way we socially construct ourselves and others and create shared perceptual modes. Media messages are incorporated and interpreted by audiences according to their own cultural, social and individual circumstances (Koivula, 1999).

2. The aims and role of advertising

Advertising is considered a unique discourse in that our behaviour and motives are informed by discourses that we are exposed to. Thus advertising has the ability to restructure and develop our individual realities (Erasmus, 1996). Advertising talks to us as individuals and as individuals that form part of a group. It informs us on notions of happiness and how to improve our quality of life. The ways in which we can achieve this is via the marketplace, by purchasing goods or services. The goods themselves are not necessarily the direct source of happiness and satisfaction. However, advertising promotes the

supposed happy lifestyle that can also be associated with the product (Jhally, 1995). Jhally (1995) states:

> Thus advertising promotes images of what the audience conceives of as 'the good life': Beer can be connected with anything from eroticism to male fraternity to the purity of the old west…The marketplace cannot directly offer the real thing, but it can offer visions of it connected with the purchase of products. (p. 79)

Advertising does not generate new values or attitudes; rather it draws upon existing beliefs systems or discourses in society. Thus, as a symbolic practice advertising serves as a mode of reconstructing and reorganising societal practices and discourses by drawing from cultural and social references. In this way, material goods and services become intertwined within social and cultural life (Jhally, 1995). Advertisements "…sell values, images and concepts of success and worth, love and sexuality, popularity and normalcy. They tell us who we are and who we should be" (Kilbourne, 1995, p. 121).

The advertising and commodity system has a large impact on gender identity. Many adverts use the images of men or women as a way of gaining attention or as a method of persuasion. A reason may be that these displays of gender are easily recognised by the consumer and feature so prominently in our image systems. "Also, images having to do with gender strike at the core of individual identity; our understanding of ourselves as either male or female (socially defined within society at time) is central to our understanding of who we are" (Jhally, 1995, p. 81). In terms of the use of gender in advertisements, the associated concept of sexuality is most often utilised. In the cluttered advertising environment, advertisers most often make use of sexuality as a selling strategy in order to stand out amongst the 'clutter'. These depictions of sexuality are most often narrow depictions and thus serve to distort our perceptions of sexuality (Jhally, 1995).

3. Gender stereotypes in advertising

Kilbourne (1995) asks what people can directly learn or take away from advertising. Her answer is, stereotypes and furthers her answer by stating:

> Advertising creates a mythical…world in which no one is ever ugly, overweight, poor, struggling or disabled either physically or mentally (unless you count housewives who talk to little men in toilet bowls). And it is a world in which people talk only about products. (Kilbourne, 1995, p. 122)

Since gender systems often operate in a hierarchy, roles that are masculine may also be reinforced and maintained as the dominant gender in society. This system of gender organises every aspect of lives. We are seldom conscious of exactly how gender operates in society (Cranny-Francis et al., 2003). Therefore, the use of gender and gender stereotypes in advertising is often unnoticed by viewers and accepted as the norm. As viewers, we are often passive receivers of advertising information and do not question the gender aspects incorporated into adverts, but rather take these constructs for granted. In this way gender stereotypes and dominant discourses may be reinforced.

3.1 The depiction of women and female stereotypes in advertising

Nowadays, gender issues in the media are not only concerned about women, yet a main issue is that women continue to be sexualised, dehumanised and objectified in mainstream media far more than men (Carter & Steiner, 2004a) and this can be observed in advertising. In this way, Marshment (1997) believes that the representation of women in a pictorial format has become political. Women have often been and are still often subject to the definitions of others. This is most probably due to the lack of power women have had with regards to defining their own interests and making decisions that concern them (van Zoonen, 1994; Marshment, 1997). Men have often provided the definitions for women and femininity that serve their interests instead of serving the interests of women. These definitions may often be seen as 'common sense' in society.

For example, women should cook, women should not be bricklayers or company directors, and they should make themselves attractive to men, etcetera. Therefore, what 'naturally' occurs is that men are spared the inconvenience of domesticity, they can expect women to be of service to them and they can have the best jobs. Patriarchal ideology reinforces these 'common sense' issues in society and may also feed them back into society through the use of the mass media (Marshment, 1997).

Since the 1970s there has been growing opposition to the way women, in particular, were represented in the media (White, 2002). Women began to focus their political actions on their representations in the media. Women's roles and attitudes have changed considerably and continue to change yet they continue to be represented in two dominant roles in the media; either as a carer or as a sex-object (Leiss, Kline, Jhally & Boterill, 2005).

In the 1980s an alternative stereotype to the 'traditional' female stereotype was generated in the United States. The 'superwoman' was depicted as a yuppie female who earned a six-figure salary, had an immaculate home, was slender and beautiful and had well-adjusted children. This contrasted with the 'traditional' stereotype that represented women as being dowdy, domestic homemakers who did not earn a salary. However, the 'superwoman' did not survive the 1990s and was replaced by 'egalitarian' stereotypes that placed women with men in the domestic and work arenas (Jaffe & Berger, 1994). In some cases these stereotypes of men and women moved towards a role reversal (Leiss et al., 2005). Jaffe and Berger (1994) researched the attitudes that women had to these three dominant representations of women: 'traditional', 'superwoman' and 'egalitarian'. They discovered that women significantly prefer the 'egalitarian' depictions of femininity. Even women who self reported to being traditional and conservative preferred the 'egalitarian' depiction of women in advertisements (Jaffe & Berger, 1994).

This research is indicative that advertisers need to pay attention to the type of stereotypes used, and particularly those used to address women. Bartos (1995) indicates that advertisers should acknowledge women's resentment of certain depictions of femininity. Bartos (1995) indicates that advertisers should aim to please women the most because women account for 80 percent of all purchase decisions. Women have varying and complex lifestyles and advertising that really speaks to women is a difficult result to achieve. A dialogue with the consumer is necessary for the advertisers to engage in, in order to ensure that representations of women are to be accepted by the female consumer and that these representations are relevant to them (Bartos, 1995).

An advertisement for *Bud Lite*, an American beer, was analysed by Messner and Montez de Oca (2005). The advert begins with a nerdy-looking man speaking on the phone to one of his male friends. His friend indicates to him that he should get a good look at his girlfriend's mother as in a couple of years his girlfriend will begin to look like her. The nerdy man looks surprised and there is a knock at the door. He peers through the peephole and sees that his girlfriend and her mother are there. His girlfriend's mother appears attractive however; when he opens the door his girlfriend's mother has grotesquely huge thighs and buttocks. The screen becomes filled with the buttocks of the mother, her leather pants stretching audibly as she bends down to pat the dog. While shovelling snacks into her mouth, his girlfriend says "She's great isn't she?" To which he responds, with scepticism, "Yeah".

Messner and Montez de Oca (2005) state the following that with regards to the above mentioned advertisement:

> The message to boys and men is disturbing. If you are nerdy enough to be thinking about getting married, then you should listen to your male friends' warnings about what to watch out for and what is important. If you have got to have a wife, make sure that she is, and always will be, conventionally thin and beautiful. (p. 1892)

This statement indicates a consistent trend in the way that femininity is displayed in advertising. Femininity is portrayed as "thin and beautiful" (Messner & Montez de Oca, 2005, p. 1892).

An advertisement for *Rhinowall household products* was investigated in research by Øverland (2003). The advertisement appeared in a South African magazine in 2001 and depicted a white woman in black underwear, an unbuttoned pink shirt and black shoes sitting in a leather chair in front of a peach coloured wall. The text reads: "This illustrates two ways to keep warm. One costs R250 per hour, the other R85 per square metre. Rub up against a nice piece of drywalling this winter and you'll see why Rhinowall is your only real option of insulation." In this advertisement the woman is strategically placed to sell the product. The woman is objectified and used to awaken consumer sexual desire. The *Rhinowall* advertisement is an example of what can be seen as distinctly sexist and degrading to women. The advert has associations to prostitution and therefore legitimises the sale of women's bodies as objects. The trivialisation of prostitution in the advertisement reflects a dominant ideology that women are submissive and available for men's consumption (Øverland, 2003).

Women have been and are still portrayed as sexual objects for the consumption of men. Other displays of femininity are those that relate to some sort of domesticity. Women are displayed cleaning, cooking or caring. Thus the depiction of femininity in advertising has generally been in the form of these restricting stereotypes. Kilbourne (1995) emphasises how women in advertising are portrayed as housewives, obsessed with cleaning and hygiene, or as empty, mannequin-like sex objects. The female models used in advertising, as representative of the female population, are slim, young, long-legged and highly attractive; not really the realistic representation of females today (Kilbourne, 1995). "Women are constantly exhorted to emulate this ideal, to feel ashamed and guilty if they fail, and to feel that their desirability and lovability are contingent upon physical perfection" (Kilbourne, 1995, p. 122).

Although the use of sexuality in advertisements is a popular and successful selling strategy, the use thereof can place women models in demeaning positions. Sexuality in advertising can be used explicitly or it can be used in a more subtle, covert manner, for example, by dismembering parts of a female models body and in this way, objectifying women and dehumanising them (Kilbourne, 1995). Goffman (1976) also mentions the concept of dismemberment of the female form in advertising. He believes that the use thereof as an advertising technique emphasised the sexist belief structure that a woman's body is not connected to her mind thus implying that the physical form of a woman is all that really matters (Goffman, 1976).

Marshment (1997) argues that depictions of women in advertising often reduce women to a very limited set of stereotypes, in this way showing that women are the lesser gender. One particular approach, the liberal approach to advertising maintains that it can 'remedy' the situation. According to the liberal approach to representation, there is a relationship between representation and reality, where the media captures the feel of real life experience. The liberal approach insists that the media should accurately reflect real life to the best of its ability and avoid demeaning stereotypes. However, stereotypes of women still exist in the media and particularly in advertising, where women are often sexualised (Marshment, 1997).

Marshment (1997) questions whether the female models used in pictures and advertisments in the media can accurately represent women. Photographs are generally considered as accurate representations but can pictures of women such as Hillary Clinton, Nicole Kidman, Naomi Campbell or attractive models accurately represent the majority of women? Marshment (1997) indicates that these images can represent the majority of women, however at the expense of minorities. These images do not represent women who are socially disadvantaged by class, race, age or sexuality. Marshment (1997) insists that it would be legitimate to ask that all women, irrespective of their social status be included in media images (Marshment, 1997).

Marshment (1997) argues that the liberal approach to advertising and representation is not without flaws. Using images that accurately reflect the reality of women's positions in a (patriarchal) society may actually result in the use of images of women that show them as subordinate or as victims. Replacing stereotypical images of women with images of women as underpaid housewives, beaten wives, underpaid workers, multi-tasking mothers or rape victims may illustrate women's fight against patriarchy but these images are far from empowering. At least images of women in mainstream media as sexualised objects or as nurturing mothers, grant women some compensatory power (Marshment, 1997).

So although the liberal approach promotes the display of women in the media as they are, there are some downfalls to the use of this approach. Will consumers be interested in adverts that display women who represent both majority and minority groups of a society? Marshment (1997) indicates that some images of women are just more interesting to society. Women who have achieved exceptionally, women of influence, women with courage and women who are notorious or famous are generally used by the media, as these types of women elicit our attention and interest (Marshment, 1997). Marshment (1997) further states that "we must concede that a complete democracy of the image is extremely unlikely" (p. 131). Although the liberal approach offers a legitimate view to how women in particular should be depicted in advertising, it is not the informing framework for this research.

3.2 The depiction of men and male stereotypes in advertising

Since the 1970s there has been some discussion regarding how manhood or masculinity (and in particular, white manhood) has been constructed via media and advertising stereotypes (Katz, 1995). The majority of men depicted in magazine advertisements appear to have characteristics of dominance, control and are shown as being cool and unemotional. Thus images of men in advertisements still reiterate and emphasise a traditional hegemonic masculinity (Vigorito & Curry, 1998). The consumption of alcohol, in Western cultures, has

been coupled with the traditional masculine qualities of aggression, toughness and endurance (Gough & Edwards, 1998).

Many masculine archetypes or stereotypes created by the advertising industry have been described as a violent depiction of masculinity. Mainstream magazine advertising has been implicated for normalising violent hegemonic construction of masculinity (Katz, 1995). "But although there are significant differences between the various masculinities, in patriarchal culture, violent behaviour is typically gendered male" (Katz, 1995, p. 134). There are historical reasons as to why men have identified with violent masculine stereotypes within advertising. In the 1970s and 1980s men (particularly white men) were threatened with the gains in power and rights of women and people of colour, all of course at the 'expense' of the white male. This challenge to male hegemony may have resulted in men maintaining the idea that their ability to utilise violence successfully may in some way undo or downplay the unsettling changes in society. This idea was reconstructed and perpetuated in advertising through the use of big, unfriendly, muscular men as models in advertisements (Katz, 1995).

Messner and Montez de Oca (2005) provide quite a contrast to the 'violent white male' depiction of masculinity in advertising by constructing and identifying four gender themes: 'Losers', 'Buddies', 'Hotties' and 'Bitches'. These gender themes are used particularly in advertising for alcohol. For 'Losers', masculinity is depicted precariously. These men often risk being humiliated either by their own stupidity, by other men or even by a beautiful woman. The gender theme 'Buddies' refers to how masculinity is constructed in a group and how the masculine status is offset by the safety of the group (Messner & Montez de Oca, 2005). Changes to traditional masculinities, as a result of women's and gay rights, may result in men seeking validation from and bonding with other men (Rutherford, 1988). 'Hotties' refer to women depicted as sexualised objects. These women often have 'validating power' that exists to validate the masculinity of men, but at the same time allows these women to

humiliate them. 'Bitches' are women to whom men are emotionally committed. They are often absent from the adverts. However, when they are present they are often depicted as a threat as they could undermine men's freedom to engage in erotic pleasures with their 'Buddies' (Messner & Montez de Oca, 2005).

Messner and Montez de Oca (2005) use a beer advert for *Budd Lite* to illustrate this construction of masculinity and these gender themes. The advert depicts two young nerdy-looking males ('Buddies') who go to a yoga class. They sit in the back of the class and many attractive women ('Hotties') fill the rest of the room. The two men have attached prosthetic legs to themselves so that they can fake the necessary yoga movements. The men assume voyeuristic positions with delight as the yoga teacher gives instructions to "…relax…inhale…thrust your pelvis to the sky…exhale and release into the stretch…focus, focus, focus". The camera cuts back and forth between the women's buttocks. The last scene shows the men standing outside the class, beer bottles in hand, when someone throws their fake legs at them. As they duck to avoid the prosthetic legs one of them states: "She's not very relaxed" (Messner & Montez de Oca, 2005).

Here it is illustrated that the women in the yoga class have the validating power and utilise this by throwing the two male 'Losers' out of the class. The male 'Losers' have embarrassed themselves by engaging in ridiculous behaviour. Many of the gender constructions that Messner and Montez de Oca (2005) discuss indicate a destabilisation of hegemonic masculinity by depicting women with 'validating power'. However, the construct of symbolic annihilation is still present as the women described as 'bitches' with whom the males have a committed relationship (Messner & Montez de Oca, 2005) are often not included in the advert, although often referred to, or depicted in stereotypical ways.

This research by Messner and Montez de Oca (2005) depicts a post-feminism type of masculinity that contrasts with the South African based research that

has reviewed the representation of men and women in advertising. This South African based research indicates that men are still predominantly being depicted as being dominant, strong and intelligent (Øverland, 2003) and women are less powerful and certainly do not have the 'validating power' that Messner and Montez de Oca (2005) spoke of in their research. The depiction of men in advertisements as 'Losers' challenges the original depictions of masculinity where men were depicted as dominant, strong and powerful. It would be therefore relevant to investigate how masculinity and femininity are used and constructed in advertisements at this particular point in time and whether these depictions 'speak' to men and women or exist meaningfully in their lives.

Such contrasting definitions of masculinity and male stereotypes may indicate that masculinity, in itself, is difficult to define, far more difficult to define than femininity. Women have multiple roles in society reflected in the media; mother, worker, sex object, wife and so forth, where men have less or more limited roles. This may offer an explanation as to why masculinity is defined in such contrasting ways, in advertising. Both of these depictions of masculinity can be considered as post-feminist reactions. Both the 'Loser' masculinity and the 'violent white' masculinity can be a reaction to women's increasing gains in power in society, whereby the 'Loser' cowers or retracts from female power, and the 'violent white' male reacts and aggresses against it. Horrocks (1994) and Gough and Edwards (1998) state that some men may experience these 'alternative' voices or discourses of women's and homosexual's rights as threatening and emasculating.

According to Messner and Montez de Oca (2005) in advertisements for alcohol, men's need for women is defined as sexual and not emotional. This results in the construction of women as either whores or bitches. This also indicates to men that they must choose between the two narrow stereotypes of women. This is an adaptation of the Madonna/whore complex (Messener & Montez de Oca, 2005) where women such as mothers, wives or girlfriends were put on a pedestal (Madonnas) or women who men could potentially have sexual

relations with (whores), were seen to be worth little. Alcohol companies would prefer that men did not think of women as Madonnas. The reason for this is that wives or girlfriends of men may place restrictions on the time men spend consuming alcohol with their male friends. The alcohol industry promotes the idea that as long as men are distrustful towards women and see them as bitches who will take away their freedom or as whores who expect no emotional commitment, then men remain vulnerable to the advertising and marketing strategies of alcohol companies (Messner & Montez de Oca, 2005).

4. Conclusion

Because alcohol advertisements portray a lifestyle based on the product and not necessarily the product itself, it can be considered as a powerful and influential form of advertising. By using this peripheral route in advertising, alcohol advertisements dictate and prescribe not only how we should live our lives, but also our moral and value systems. Thus advertising is a social phenomenon that not only encourages the consumer to purchase the product but also to become part of the lifestyle that the product is associated with. In this way, certain discourses and identities are reinforced by the media and specifically advertising. These discourses may inform our constructions and interpretations of gender.

Some consumers may feel that their gender has been misinterpreted or narrowly depicted by the media and in advertising. The presence of official forums of complaint such as the Commission of Gender Equality and the Advertising Standards authority encourages South Africans to pay attention to what they may find as offensive or unrealistic depictions of masculinity and femininity in advertising and helps to prevent the public from becoming passive receivers of media related information.

Chapter 4

Discourse analysis

1. Introduction

This chapter gives an overview of the methodology including data collection and analysis. The advertisements utilised in the analysis were selected based on their reference to an element or elements of gender construction either in the visual or written content of the advertisement. The constructions of gender in the selected advertisements were analysed using the qualitative method of discourse analysis. In this way, various discourses will be explored within the advertisements and these discourses will be further analysed and discussed in Chapter five.

The advertisements analysed were collected from *FHM* and *GQ* magazines from the period of February 2005 to November 2006. These magazines are in print both nationally and internationally. Advertising in the national editions is obviously suited to and aimed at a South African consumer. There are several other magazines aimed at the white heterosexual male on the South African market, such as *Men's Health Magazine*, *Sports Illustrated* and other sport magazines. However, both *GQ* and *FHM* advertise alcohol substantially, whereas *Men's Health Magazine* and sports magazines do not.

FHM is the best selling men's magazine in South Africa, while *Men's Health* is the second and *GQ* is the third best selling men's magazine. *FHM* is also one of the more expensive consumer magazines in South Africa with a retail price of R31, 95 and is the number eight selling magazine in South Africa (Manson, 2006). Although *FHM* and *GQ* have somewhat different target groups, both magazines perpetuate certain 'male-norms' and masculinities as well as 'female-norms' and femininities. Both magazines contain what may be termed as 'soft-porn' pictures and as well as the sexualised scrutiny of women in many of the features about women (Viljoen, 2003). This theme can be seen in every

issue in both *FHM* and *GQ* in features such as "The cover girl" (in *GQ*) and in "The girls of *FHM*".

Magazines such as *Loaded* and *FHM* have been accused of being charged with gross sexism (Beynon, 2004). However, Easthope (1986) states that myths about masculinity generated by the media and popular culture do not necessarily result in men passively living out these myths. But Easthope (1986) does add that it is however not possible for men to totally avoid these myths or live outside the culture or masculinity that is promoted in this way, as these myths exist pervasively. So although men may become aware of the perpetuation of masculine myths by the media, they may still incorporate these myths into their masculinities and lifestyles.

This in turn, may result in men adopting a masculinity that views women in a particular way. The *FHM* magazine, for example, is aimed at young men between the ages of 18 to 30 and contains many semi-naked, thin and attractive women in sexual poses. The masculinity that is promoted in these magazines and their advertisements seems to return to a misbehaving masculinity based on the basic concepts of flesh, fun and unselfconsciousness (Beynon, 2004). Alcohol advertising tends to advertise a lifestyle associated with the product, rather than the product itself. The discourse analysis investigated whether alcohol advertisements within these magazines perpetuate a certain kind of lifestyle that reflects on various constructions of gender. Advertisements were placed in groups of two or three with a total of nine advertisements used. The advertisements were grouped according to a common theme. Consequently, Parker's steps (that follow below) were used to create a formal analysis of the images. Other works and ideas, from various authors, on discourse analysis and critical discourse analysis were also consulted as part of the analysis. A collection of these works and contributions that are relevant to the analysis were discussed below.

2. The social constructionist method of discourse analysis

One of the most utilised social constructionist methods is discourse analysis. This method is seen as a social constructionist method as it focuses on how 'talk' and 'discourse' are created by society in order to influence our experiences, feelings and how we create meaning as well as how certain discourses are positioned in society to have specific effects in specific contexts (Terre Blanche & Durrheim, 1999).

Discourse analysis investigates how language is used to construct experiences of the social world, which in turn are used intentionally to persuade and legitimise (Elliot, 1996). However, within the practice of discourse analysis, a discourse is seen as more than a segment of language. It may rather be defined as a "system of statements that construct an object" (Parker, 1992, p. 5). Fairclough (1992) draws on Foucault's definition of discourse by adding that a discourse is:

> …an active relation to reality, that language signifies reality in the sense of constructing meanings for it, rather than that discourse is in a passive relation to reality, with language merely referring to objects which are taken to be given in reality. (Fairclough, 1992, pp. 41-42)

This emphasises the social constructionist nature of discourse analysis, as this definition implies that a discourse not only creates meaning in the world (Fairclough, 1992) but socially constructs significant systems as well (Locke, 2004). As part of a definition of discourse, Fairclough (1992) also states that discourse warrants human action or practice. Locke (2004) elaborates, in this regard, by stating, "a discourse implies ways of being and doing as well as ways of signifying" (Locke, 2004, p. 7).

In order to make sense of these definitions of discourse, one must also note that discourses are realised in the form of texts. Texts may be defined as "delimited tissues of meaning reproduced in any from that can be given an

interpretative gloss" (Parker, 1992, p. 6). In other words, texts are not limited to written units or phrases rather texts can be found in all forms of communicative mediums. An example of some texts could include advertisements, music, architecture, interviews and images (Parker, 1992).

Thus, one must also note that just as texts are more than written units, discourses are also more than mere linguistic units. In other words, discourses are not merely a means to describing the world from which they originate, they also categorise the social world (Parker, 1992). This implies that discourses provide a framework for the conception and deliberation of reality in given contexts. Discourses may be realised as powerful entities that prescribe behaviour and identity and consequently have a powerful effect on how individuals think and act (Parker, 1992).

Discourse analysis focuses on the discourse itself, its construction, the functions it serves and the consequences that present from different and contrasting discourses in society (Potter & Wetherall, 1987). Elliot (1996) states that the construction of gender identity in advertisements creates rich texts that provides opportunity for discourse analysis.

3. Critical discourse analysis

Although several variations of discourse analysis exist, critical discourse analysis is most relevant and specific to this dissertation as this dissertation will examine pervasive and taken-for-granted power relations between the genders that are perpetuated, constructed and reformulated via the media, specifically in alcohol advertisements. Alcohol advertisements often not only advertise the product but the lifestyle associated with it. In this way these advertisements encourage various stereotypes and ideals associated with the lifestyles promoted by the use of the alcoholic product. Thus as mentioned further on in this chapter, critical discourse analysis is appropriate to investigate the various

stereotypes, power relations, lifestyles and gender constructions used as a method of advertising.

The main focuses of critical discourse analysis are power relations and imbalances, the way inequalities in society are perpetuated and reproduced and taking an explicit position by trying to expose taken for granted beliefs and inequalities. In the social constructionist tradition, critical discourse analysis maintains that knowledge is created via social interaction and is influenced by social structures. Thus in this way critical discourse analysis aims to explain discourse structures in terms of social interaction and social structures (Van Dijk, 2003; Locke, 2004).

Critical discourse analysis also aims to explain how discourses identified in the analysis enact, legitimise, silence and construct power inequalities and power relations in a particular society at a particular time, in other words, the nature of social dominance and social power (Van Dijk, 1993; 2003). Upon further investigation in this regard, we may begin to identify ways in which dominant discourses contribute to the reproduction of power in society. In focusing on social power, one focuses on group power, whereby one group has more privileged access to resources, knowledge, wealth, status and position. Power also involves control, where one group has some control over another group (Van Dijk, 1993). Van Dijk (1993) states that control pertains to both concepts of *action* and *cognition*. A more powerful group may limit or control the actions and ways of thinking of the less powerful group. The method of persuasion is used to control or influence the minds of the less powerful groups (Van Dijk, 1993). Examples of persuasion, in this regard, are advertisements. In this tradition, the discourses identified from the chosen advertisements will be explored, specifically focusing on power relations between the genders in the context of the advertisements.

In his discussion of critical discourse analysis, Van Dijk (2003) distinguishes between macro level analysis and micro level analysis. A micro level analysis

focuses on verbal interaction, linguistics and communication. A macro level analysis focuses on issues of power, dominance and social inequality. Although a critical discourse analysis of advertisements may focus mainly on a macro level of analysis, critical discourse analysis may also attempt to bridge the gap between both micro and macro levels (Van Dijk, 2003). Advertisements and the analysis thereof must take into account both macro and micro levels. Locke (2004) briefly identifies both the micro and macro levels of analysis. A micro level of analysis may involve examining the linguistic form of the text as well as the patterning of the text. This may also involve looking at who reads the text, who the text is aimed at as well as the font, structure and style of lettering and text. On a macro level of analysis one may inquire to what extent the text or discourse makes reference to or initiates social practice as well as how society sees and thinks about the world (Locke, 2004). In an attempt to marry the micro and macro levels of analysis Locke (2004) also suggests the analyst investigate how the text is created, distributed and consumed by society and how the text operates in society.

It is also important to note that when performing the analysis, a certain existence, knowledge or sense of being exists outside the discourse. Thus, although a specific discourse may be identified Locke (2004) asks, "Is the world knowable outside of the discourse…Can meaning take place outside of socially constructed signifying systems" (p. 7). These questions are relevant to ask when performing the analysis. Fairclough (1992) emphasises that a discourse is not in passive relation to reality.

4. Step-wise descriptions of discourse analysis

Parker (1992) identifies the following several steps to performing a discourse analysis. These steps, as well as the specific approach of critical discourse analysis described above were used as a guide when performing the discourse analysis on the advertisements. Parker (1992) does indicate that these steps

need not be followed rigorously and that they merely provide some structure and guidelines to the analysis of texts:

- Firstly, a discourse is realised in texts. Pictures, advertisements, music and architecture can all be textualised and have dominant discourses. In this way, one can explore connotations, allusions and implications that a given text provokes through the process of free association.

- A discourse is about objects and it involves an analysis of the degree of objectification. The first layer, objectification, is the layer of reality that the discourse in the text refers to. These things that exist in the discourse don't always exist outside the discourse. The second layer of objectification is the discourse itself. One must ask what objects are referred to and then describe them. Then, one should talk about the talk of the text as if it were an object, a discourse.

- A discourse also contains identifiable subjects. One must specify what types of people are being talked about in the discourse and what they can say in the discourse as well as what they would say if you identified with them. One must also investigate in what ways the discourse invites and creates perceptions of ourselves and others. Discourses address us in particular ways and we may have to adopt a certain role to hear the message of the discourse. In this way, one should map a picture of the world that a particular discourse represents and how the text using this discourse would deal with objectifications with terminology used.

- A discourse can refer to other discourses. One must identify contrasting discourses and set them against each other and reflect on the interrelationships between discourses in the analysis. One should identify the points where discourse overlap and possibly look at the same objects in different ways, in different discourses. The presence of only one discourse may represent the absence of another.

- A discourse reflects its own way of speaking and thus when performing the analysis one should refer to other texts to elaborate on the discourse and its way of speaking. One should also reflect on the terms used to describe the discourse as well as any identifiable contradiction.

- A discourse is historically located and may support institutions. Thus one must look at the reasons how and why the discourse emerged and how the discourses changed and told a story. The institutions that are reinforced and those attacked by the discourse should be identified. In this way, discourses produce power relations. Thus people who gain or lose from the employment of the discourse should be identified as well as those who want to promote or dissolve the discourse. Discourses that connect with other discourses that sanction oppression should be noted. The analysis should isolate a discourse that allows dominant groups to tell their stories about the past in order to justify the present and prevent those who make subjugated discourses from making history.

Fairclough (1995) identifies three interconnected dimensions that are necessary to focus on when performing a critical discourse analysis. The first dimension is *socio-cultural practice*. In this part of the analysis, Locke (2004) states that one should explore:

> …such questions as whether the particular text supports a particular
> discursive hegemony or a particular social practice, or whether it stands in
> a counter- hegemonic relationship to certain prevalent condition. Does it
> serve to reproduce particular social and discursive practices, or are there
> transformative impulses in the text? (p. 43)

Thus the socio-cultural practice dimension involves an explanation and social analysis to the immediate situation or discourse (Fairclough, 1995).

The second dimension is the *discourse practice*. In this dimension the way in which the text is produced, disseminated, read and interpreted by readers is

focused on as well as the text's relationship with other texts. The third dimension is *text*. This dimension focuses on how the text positions its readers in relation to it (Fairclough, 1992; 1995; Locke, 2004).

Thus in analysing the selected advertisements Parker's (1992) work as well as that of Locke (2004), Fairclough (1992; 1995) and Van Dijk (1993; 2003) informed the method of critical discourse analysis.

5. Conclusion

In this chapter, the details of data collection and analysis of the data were focused on. The method of analysis was discussed in relation to the informing paradigm of social constructionism. In this way, it was indicated that discourse analysis is a popular and useful social constructionist, qualitative method. Relevant definitions of 'discourse' and 'text' were provided from a social constructionist point of departure. The specific qualitative method of critical discourse analysis was also identified as a more specific form of discourse analysis that will provide a good indication of power related discourses, social imbalances and inequality that appear in the advertisements to be analysed. Finally, the steps that will guide the discourse analytic process, by Ian Parker (1992) were identified.

Chapter 5
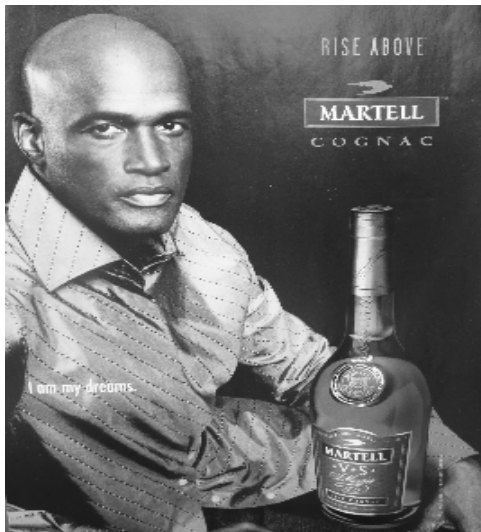## Discourse analysis of advertisements

Print advertisements are the texts that will be analysed by the qualitative method of discourse analysis. Advertisements were collected from *FHM* and *GQ* magazines, bought at a charity shop as well as collected from several men who read the magazines. The advertisements were dated from 2005 to 2006. The author grouped collected images into smaller groups consisting of two to three images in a group. Four groups are analysed. Advertisements with similar image content, layouts or themes were grouped together and analysed in this manner.

1. The 'unfriendly male'

Three advertisements were selected under the category of 'unfriendly male'. All three advertisements feature an 'unfriendly male' as the main feature and central object in the advertisement.
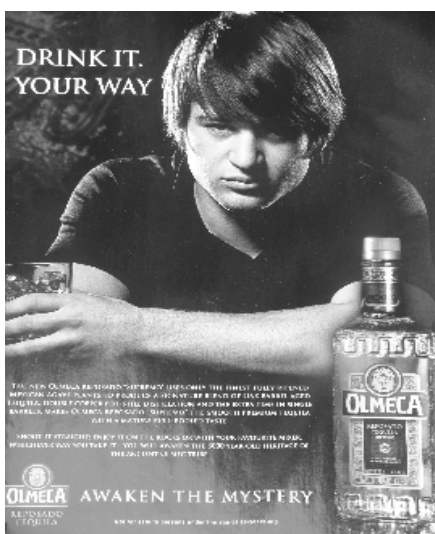
The first advertisement (Figure 1) is for Martel Cognac (*GQ*, September, 2006). This advertisement features a bald black male in his mid 30s. He is dressed smart and looks neat, but somewhat unapproachable. He stares directly at the camera in an unfriendly manner. The text reads: "I am my dreams" and "Rise above, Martel Cognac". The advertisement utilises dark and neutral colours against a black background, with the bottle positioned in the bottom right hand corner of the page.
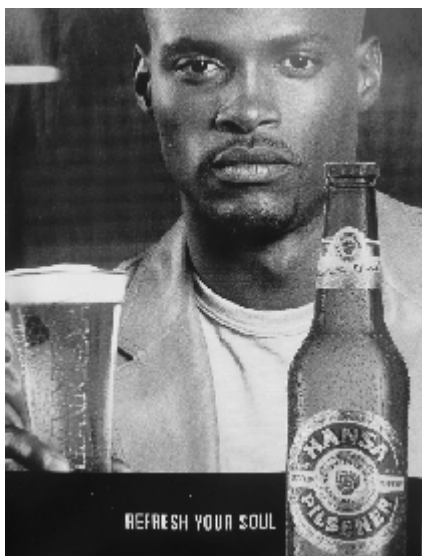
Figure 1

The second advertisement (Figure 2) is for Olmeca Tequila (*GQ*, September, 2006) features a white male in his mid 20s. Even though he looks directly at the camera, his hair covers his eyes and he also looks aggressive and unfriendly. He holds a glass in one hand, across his body. The advertisement uses dark and neutral colours with a dark background. The text reads: "Drink it. Your way" and "Olmeca Reposado Tequila, awaken the mystery". The bottle of alcohol is also positioned in the bottom right hand corner of the advertisement.

Figure 2

The third advertisement (Figure 3) is for Hansa Pilsener Beer (*GQ*, September, 2006) and features a black male in his mid 20s. This advertisement does not appear as dark as the previous two, however dark and neutral tones are also used. The man looks directly at the camera in an unfriendly and aggressive way, similar to the other two males in the above advertisements. He holds a glass of beer in his left hand and the bottle of alcohol is on the bottom right hand side of the advertisement. The text reads, "Refresh your soul".

<u>Figure 3</u>

1.1 Main discourses identified

Three main discourses were identified from the above three advertisements: a general patriarchal discourse whereby men hold more power than women in society; the discourse of violence as a masculine quality; and the discourse of men being unemotional and independent.

1.1.1 Patriarchy: a system of male dominance

This discourse makes reference to how the male gender is privileged over the female gender. In this discourse men have more power in all aspects of society. It also refers to a traditional view of gender, whereby the male is the

breadwinner and the female is restricted to domestic chores. The discourse invites men to see themselves as superior to women. As previously indicated the three advertisements display a male characterised by unfriendliness and menace that can also be seen to be a violent 'look'. This 'look' can also be described as one of power, whereby men can get what they want in their lives and through a certain kind of lifestyle (perpetuated by consuming the product).

This sense of power and dominance displayed in the advertisement may be somewhat hard to attain, outside of this discourse, as the literature states that men have become threatened and uncertain about their status in society with women's increasing gains in power and rights. In this way men no longer have an increasing amount of power in society. Thus the discourse of patriarchy refers to an illusion, a 'reality' inside of the discourse only, because men no longer have a dominant position in society anymore. This may be a reason why an 'unfriendly' male model in an advertisement appeals to males; it perpetuates the idea that men may want to engage in the fantasy whereby they have large amounts of power, do not have to deal with 'threatening' emotions and do not need women in their lives to restrict their activities. Men may also feel they need to identify with the models in the advertisement as a possible way for them to regain or reaffirm their perceived 'lost' power. The lack of women in the advertisement also reinforces a patriarchal discourse as it places women 'out of the picture' and renders then unnecessary in society, whereby women function 'behind the scenes' out of the social sphere, where they exist to serve the needs of men.

Berger (1972) elaborates on this discourse and the display of men in this way and states:

> A man's presence is dependent upon the promise of power which he embodies. If the promise is large and credible his presence is striking. If it is small or incredible, he is found to have little presence. The promised power may be moral, physical, temperamental, economic, social, sexual – but its object is always exterior to men. A man's presence suggests what

45

he is capable of doing to you or for you. His presence may be fabricated, in the sense that he pretends to be capable of what he is not. But the pretence is always towards a power which he exercises on others. (p. 46)

The discourse of patriarchy in the advertisements could appear to address men as though they are men who feel that they have lost their place in society as the dominant gender and primary decision makers and now need to regain this power. The written texts, in the advertisements, could appear to encourage men to embrace and utilise their 'power' to the fullest. The Martel cognac advertisement states "I am my dreams" and "Rise above…" These statements encourage men to achieve what they want and overcome any restrictions. The author asks where these perceived restrictions come from. One possibility is that women and their increased power in society mean less power and opportunities for men. Thus women may be seen as a possible restriction, preventing men from attaining what they want. In the advertisement for Hansa Pilsener the text reads "Refresh your soul". This statement may also imply that the consumer can rise above adversity and regain a 'refreshing' existence or lifestyle. It may also imply that men need to 'refresh their souls', the reason being that they have lost some form of dominance in society.

The discourse of patriarchy refers to the construction of gender in traditional and 'old-fashioned' stereotypical ways. The discourse in itself is an old discourse and in other words makes reference to a historic period in time where men had more power and rights than women in society. The Olmeca tequila advertisement makes reference to the historic and traditional making and drinking of tequila by ancient Mexican tribes by stating, "…you will awaken the 3000 year-old heritage of the ancient Olmec tribe". In this way both the discourse perpetuated by the advertisement and the text in the advertisement make reference to traditional, old and historic periods in time, when the world was a different place and our constructions of reality and our lifestyles were different from a current contemporary construction of living. By mentioning a

historical place in time, this advert may aim to remind men of a sense of their history; a time when men had more power and dominance in society.

These advertisements as well as the discourse of patriarchy, where men attempt to claim power, contrasts with the research by Messner and Montez de Oca (2005) that states that men are lacking in any power and attractive women hold the 'validating power' that validates men's masculinity. This discourse of patriarchy present within the advertisements allows men to tell the story or narrative of their past and their place in history in relation to women. It refers to how men had excessive amounts of power in society and lost most of it as a result of the development of women's rights. In this way men may feel they have become victims of gender equality. Men may wish to identify with the messages generated by the advertisements so that women, as a previously subjugated group, are prevented from making history or taking power from men.

In the way this advertisement 'refreshes' a patriarchal discourse, certain unrealistic expectations about the attainment of certain lifestyles by men, may be generated. The advertisements as well as the discourse therein maintain that men have the power to attain anything they want. By speaking to men in this way, men may feel depressed, disappointed and worthless if they can't, or eventually don't, get what they want out of their lifestyle. In other words, the employment of this discourse in the lives of men, may only lead to disappointment, as men must share their power with women and do not have unlimited access to societal power.

1.1.2 Violence is masculine

This discourse refers to how the characteristic of aggression and violence is considered a masculine quality and the associated claims that all men are testosterone fuelled aggressors. Men who feel that they are able to identify with this discourse may hold the belief that violent or aggressive acts are a legitimate way to exert their power or demands.

This unfriendly 'look' displayed in the three advertisements is also in accordance with the theoretical perspective of 'the gaze' developed by Berger (1972) and Dyer (1982) whereby the look of the female model is sexual, friendly and welcoming yet the look of the male model is menacing, cold and unfriendly. The men in the three advertisements prevent the viewer from viewing them by looking unfriendly and aggressive and in this way male power and male aggression is emphasised. As previously indicated the three advertisements display a male characterised by unfriendliness and menace that can also be seen to be a violent 'look'. The display of this 'look' in advertisements is in accordance with the literature that states that an increasing amount of masculine hegemonic, aggressive male models are used in advertisements.

The text in the Olmeca tequila advertisement reads "Drink it. Your way". This statement may be interpreted as having an aggressive undertone as its tone is that of a demand or an order. By relating to, incorporating or by even possibly responding within this discourse men may feel as though they are betraying their own gender, as they behave in a way or have a belief system that includes using aggression to attain their goals, thus reinforcing the belief or discourse that maintains that men are dangerously aggressive. In this way, within this discourse, men may resent themselves and the media because the media is encouraging them to be something they may not want to be because aggression, in most societies, has negative connotations. This discourse may also perpetuate the idea amongst men that they need to use violence in order to make some progress or gains in their lives or attain their goals in society. Thus within this discourse masculinity may be viewed as resentful of its own gender and the way it is portrayed in the media.

The discourse speaks of men in a way that implies that men are unable to negotiate their place in society in any other way, other than through the use of aggression and violence. It also could construct women in a way that implies that women, through their gains in power and rights in society, are possibly to blame for men's aggression in attempt by men to pacify women and win back some validating power. In this way, it may appear that women have given men

no option other than to use violence to make themselves heard and noticed. These statements link to the discourse of women blaming themselves for male acts of violence, against women. In this discourse women often take unnecessary blame for their own abuse and misfortune at the hands of violent and aggressive men.

No women feature in the three advertisements; perhaps women have been 'violently' struck out of the advertisements. The discourse benefits neither women nor men. Men, in this discourse, are perceived as incapable of controlling their 'legitimate' violent or aggressive tendencies and women are to blame for men's lack of control and men's resorting to the use of aggression. The lack of women displayed in the advertisements reinforces the idea that women are to blame for men's violence and should stay out of the way, unless they wish to be harmed. By blaming women, in this discourse, men are able to regain some 'power' lost only to loose it by becoming violent resulting in society frowning upon their aggressive 'tendencies' and behaviours.

1.1.3 Men are unemotional and independent

The discourse of men as unemotional and independent refers to how masculinity has been defined as being aloof and not emotionally needy in any way. The construction of masculinity from this discourse (that men are unemotional) also leads to a construction of femininity: that women are excessively emotional and emotions cloud their ability to be rational and make rational decisions. This discourse originates from the advertisement and the way the male is displayed as being alone and unemotional.

The discourse of men being unemotional and independent emphasises how men don't need women because women are emotional whereas men aren't. It also emphasises how men are independent and thus they can manage on their own without the burdens that the discourse implies women may bring. This discourse brings out an image and construction of masculinity as being particularly selfish, whereby men worry only about their needs, and this is the

way that they prefer it. Men are also constructed, in this way, as being emotionally hard (because they don't need to have a partner in their lives) and alone. One possible reason the media makes use of these emotionally hard images is to encourage a viewer to be a 'real man', and this can only be achieved by being hard and tough, without emotions. This 'emotionless lifestyle/masculinity' becomes something men may strive for, especially if they are not in a relationship. The result of aspiring to achieve the lifestyle in these types of images is the possible development of loneliness on the part of men. The discourse perpetuates the idea that men do not seek to have a meaningful relationship with women (or even perhaps their male peers) thus men alienate themselves.
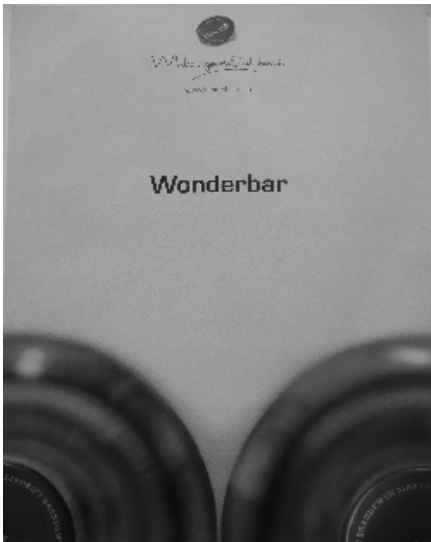
If men are depicted and represented as unemotional then men are encouraged to avoid emotional commitment with women. In this way, women are constructed as untrustworthy and as "golddiggers", only being interested in men for their own financial gains (Messner & Montez de Oca, 2005). Freedom from emotional commitment means freedom from financial burdens (from relationships). Thus a man can spend money on himself; on whatever he wishes to spend money and he does not need to share his earnings with a woman (Messner & Montez de Oca, 2005). The display of the male model in the advertisement as unemotional and independent also compliments research by Messner and Montez de Oca (2005) mentioned in the literature chapter (Chapter 3). Messner and Montez de Oca (2005) note that alcohol companies would prefer that men do not have emotional commitments with women because women (with whom men have emotional commitments) will restrict men's time spent consuming and enjoying alcohol.

2. The 'dismembered woman'

Two advertisements have been selected as they both contain images of a 'dismembered woman'. Both advertisements include parts of a woman's body in the form of glasses or bottles containing alcohol.

The first advertisement (Figure 4) is for Klipdrift (*FHM*, November, 2006). It features two bottles of Klipdrift placed strategically close together, photographed from an aerial view, to resemble a woman's cleavage. This 'cleavage' is placed towards the bottom of the page. In the middle of the page is the word "Wonderbar". This makes reference to advertisements for Wonderbra, the lingerie line whose advertisements often feature a woman in a bra exposing her cleavage. The use of the word "Wonderbar" (and intertextuality it creates) makes it clear that the image below is a cleavage belonging to a woman.

<u>Figure 4</u>

The second advertisement (Figure 5) in the analysis is for Heineken (*FHM*, February, 2005). The advertisement features two glasses filled with beer. The glasses appear wet on the outside. The glasses are close together so that one overlaps the other slightly. The curve and shape of the glasses mimic the curve and shape of a woman's bottom and thighs. The text reads "The next international supermodel".

51

Figure 5

2.1 Main discourse identified

One main discourse was identified from the two advertisements. This can be named as the discourse of women's bodies as sexual objects.

2.1.1 Women's bodies as sexual objects

This discourse can be found predominantly in the media where women's bodies are represented, in a sexual manner, to advertise products. Perhaps the intention of the advertisements is to capture the attention of the viewers that will eventually result in a curiosity to see more. However, discourse analysis requires that we look and engage beyond the initial intention of the text (Parker, 1992). The woman's physical attributes are idealised and focused on, in a sexual way. Most often in the media women's bodies are sexualised in a more explicit way, for example, by including a scantily clad female in a provocative pose. The advertisements chosen used a more implicit or subtle exploitation of women's bodies by only displaying a certain part of a woman's body. However, the parts displayed are those most desired by men (breasts, buttocks, thighs) and in this way women's bodies are still sexualised.

This construction of femininity, whereby women's bodies are sexualised, constructs women and their bodies as accessible, particularly to men, in a sexual manner. If men and women adhere to this construction of femininity, women's bodies become objects to be used (and possibly abused). Not only does a woman's body become objectified, it also becomes all that matters and something that is continually focused on, particularly by the media. This is in accordance with Goffman's (1976) work that maintains that these images emphasise that a woman's mind and body are disconnected. A woman becomes her body and the possibility of her having an intellect is destroyed by these images. Women in these images are detached from their own minds and therefore detached from society (Goffman, 1976).

What sort of perceptions does the advertisements and the discourse of women's bodies as sexual objects therein encourage women to make of themselves? One possible result may be that sexual imagery in the media encourages women to construct themselves as primarily sexual beings. Thus from within the discourse of women's bodies as sexual objects, not only do the advertisements sexualise women, they also demean women because women may be reduced to the physical.

The display of women's bodies in the media in sexual way and for the viewing pleasure of men could result in women losing ownership of their bodies to men. By continually viewing women's bodies in a particularly sexual manner, men may feel they can make claim and have power over them. In this way, men could believe that they are consumers of women's bodies; by engaging with these images and this discourse, men may obtain 'virtual accessibility' of women. This links to a patriarchal discourse that emphasises men as active, dominant and powerful, and women as passive and limited in their roles in society. By displaying only a part of a woman's body in these advertisements, women's passivity and inferiority are emphasised. By displaying the women in such a sexual way, by including only parts of her body and by removing her head, she is silenced and her passivity is again emphasised. The female model

has no ability to 'speak' in the discourse and this transfers more power to men and the male viewer, again increasing the access men have to women and their bodies in the media.

Although the advertisements target men, by utilising sexual images of women's bodies, the way women are displayed also plays a role in constructing the target group: men. The discourse of women's bodies as sexual objects constructs men or masculinity as being constructed as voyeuristic. In this way, the discourse that men enjoy looking at women's bodies comes to the foreground. This may also project the discourse that men have little control over their urges and thus looking at women's bodies may decrease their control and increase their access to women and their bodies. This is in accordance with research by Messner and Montez de Oca (2005), who indicate that particularly in alcohol advertisements, men's needs for women are displayed as being sexual and not emotional because men are focusing on women's bodies and not women's intellect or abilities. Messner and Montez de Oca (2005) also illustrated how men in advertisements as well as men as viewers of advertisements become voyeurs, who find ways to look at women and their bodies.

The discourse of women's bodies as sexual objects links to a discourse where women are constructed as the "other". This discourse focuses on how women are fundamentally different from men. In this way, this difference is focused on and women are constructed as the "other", whereby they are objectified because they are different to men. The two advertisements construct women as the "other" by placing desirable and sexualised female body parts in the advertisement, as the central focus. Subsequently, women are objectified for the viewing pleasure of men. As Berger (1972) states, women are habituated to being the objects in advertisements and to being assessed by the male gaze. In this manner, women are exhibited as something "other" that must be looked at. Berger (1972) states:

…a woman's presence expresses her own attitude towards herself, and defines what can and cannot be done to her….Presence for a woman is so

intrinsic to her person that men tend to think of it as an almost physical emanation, a kind of heat or smell or aura.…A woman must continually watch herself. She is almost continually accompanied by her own image of herself.…And so she comes to consider the *surveyor* and the *surveyed* within her as the two constituent yet always distinct elements of her identity as a woman.…Men survey women before treating them. Consequently how a woman appears to a man can determine how she will be treated. To acquire some control over this process, women must contain it and interiorize it. (p. 46)

Although women are different from men, particularly in term of physical structure, the discourse broadens this gap of difference to the extent that women are dehumanised. Women become so different that they almost are no longer human, but are rather objects to be gawked at like a specimen. The discourse empowers men and encourages them to engage in viewing women. The discourse, at the same time, reminds women that they are different and in this way women are oppressed and therefore silenced.

3. The 'friendly male'

In the category of the 'friendly male', two advertisements have been selected which advertise the same alcoholic product: Southern Comfort. These advertisements both feature a group of friends that appear to be enjoying each other's company. Both contain the slogan: "Southern Comfort. Between Friends".

The first advertisement (Figure 6) for Southern Comfort (*FHM*, November 2006) includes a young, white male in the foreground holding a drink and relaxing on a bed or mattress. He looks to his right where, what appears to be a woman in a red and white dress is standing, raising her arms up. Only the woman's body is visible in the picture and her head is ouside of the picture. Further in the background is another young white male, who looks upwards. A woman sits

next to him but only a small portion of her can be seen. It appears that the people in the background are behaving playfully and look upwards as though they are trying to catch something. The floor is filled with mattresses and blankets. Only the male in the foreground is in focus, while the others are not in focus. This implies that the male is 'speaking' in the advertisement because he is focused on. The top left hand corner of the advertisement contains a box with the following:

X ice

X movie

X pretzels

X sleeping bags

X wishful thinking

Figure 6

The second advertisement (Figure 7) for Southern Comfort (*FHM*, September, 2006) also includes a young white male in the foreground, looking directly at the camera. Also in the foreground is a young black woman, who does not look at the camera. Her legs are outstretched and act as a visual guide towards where the bottle of Southern Comfort has been inserted. A man and a woman are in the background. This woman's feet are out stretched towards the camera and she tilts her head in order to look into the camera. The man next to her is

looking at her. It appears as though the male in the foreground is doing the 'speaking' in this advertisement, as well. On the top of the advertisement are two blocks next to "Plan A" and "Plan B". Next to "Plan A" it states "shower, shave, locate clean shirt, get cash, find club, bribe doorman, make way to bar, stand…" The block next to "Plan B" has a cross in it. Indicating that the male has chosen "Plan B".

<u>Figure 7</u>

3.1 Main discourses identified

Three central discourses were identified. These include a discourse of male companionship, a discourse of the heterosexual norm and an anti-hegemonic discourse of masculinity.

3.1.1 Male companionship

This discourse describes how men need their masculinity defined within the male or, in this case, male and female peer group. Both advertisements include some other young people with or behind the 'speaking' male who appears as the central focus of the advertisement. The discourse also makes reference to research by Messner and Montez de Oca (2005) and Rutherford (1988) that states that men define their masculinity within the safety of the group and seek

validation to their masculinity through bonding with their peers. Messner and Montez de Oca's (2005) research focused on the 'Loser' masculinity. As part of this classification of masculinity, is the idea that this 'Loser' male must find confidence, reassurance and guidance from his predominantly male peer group.

The text in both advertisements may be considered to reinforce this 'Loser' masculinity. In the first advertisement the text reads:

<div align="center">

X ice

X movie

X pretzels

X sleeping bags

X wishful thinking

</div>

Although the text is written in such a way that multiple interpretations are possible, one possible interpretation is that the male 'speaker' had wishful thinking that something sexual or romantic would occur between himself and the female character in the advertisement but in accordance with his 'Loser' masculinity, the power lies with the woman thus implying that the possibility that he will 'get lucky' is wishful thinking.

The second advertisement contains two blocks next to "Plan A" and "Plan B". Next to "Plan A" it states "shower, shave, locate clean shirt, get cash, find club, bribe doorman, make way to bar, stand…" The block next to "Plan B" has a cross in it. Indicating that the male has chosen "Plan B". Again, this text has multiple interpretations. One such interpretation could be that the male 'speaker' finds that "Plan A" 's activities include too much effort or that he is unable, for whatever reason, to complete the activities in "Plan A" and would rather remain in the safety of his familiar companions. This apathetic construction of masculinity may also link to the 'Loser', whereby the male is both apathetic and too afraid to leave the safety of the group. By constructing himself as 'the male companion' he does not have to take risks or subject himself to 'the unfamiliar', outside his circle of friends. 'The unfamiliar' in this regard, may refer to women

who may require an emotional commitment from the male as mentioned by Messner and Montez de Oca (2005)

In both these advertisements the male 'speakers' do not appear to be in a committed relationship. The construction of masculinity in this sense implies that men may find heterosexual relationships that involve an emotional commitment complex to maintain. Thus women remain 'just friends'. The message in the advertisement maintains that men should focus on having a good time with their friends and forget about a heterosexual relationship because it requires skill and effort that men can't always manage, again mimicking the 'loser' construction of masculinity by Messner and Montez de Oca (2005). Men are also constructed as fearing a heterosexual relationship, not only because of the time it will take away from their peer group activities (that includes consuming alcohol), but also because males are unable or unwilling to make an emotional commitment. This also links to the discourse of men being unemotional, discussed previously, as both this discourse and the discourse of male companionship imply that men do not need women because women are associated with emotions and commitment. Thus in this discourse men are constructed as preferring to remain unemotional and free from pressures that a heterosexual, emotional relationship may entail.

The discourse of male companionship contrasts strongly with the patriarchal discourse of male dominance and the discourse of violence as a masculine quality mentioned in the first group of advertisements, because in the discourse of male companionship the male does not appear to hold power or have much confidence. The male is not pictured in a dominant way; rather he is portrayed in a way that does not grant him any power to negotiate. The advertisement implies that if he moves out of the safety of the group, he will have even less power. In the first advertisement the male looks sideways at the headless body of the women (which is not a threatening image) and looks quite unsure of himself and appears to be lacking in both power over the situation and confidence.

Although women may wish to promote this discourse because women within this advertisement appear not to be sexualised and appear 'equal' to that of the male characters, upon further investigation that may not necessarily be the case. The woman in the first Southern Comfort advertisement is somewhat dismembered as her head and arms are cut out of the picture. Although she only appears as a 'background character', the male in the background is mostly visible, while the other female in the background is virtually indistinguishable. Thus in this advertisement, women are symbolically annihilated as a result of their dismemberment and virtual non-existence. This implies that the men are the focus and thus more important than the woman, especially within the peer group, giving the male characters more power through increased exposure. The 'speakers' in both advertisements are male thus giving men a voice and denying or preventing a female voice within the advertising landscape.

3.1.2 A heterosexual norm

This discourse maintains that heterosexuality is a societal norm. The advertisements perpetuate this discourse by avoiding any 'controversial' imagery. The advertisement contains both men and women enjoying themselves. Although no romantic relations are pictured, the possibility of one is not ruled out ("wishful thinking") by the presence of males and females. The people in the advertisements are enjoying their activities and there appears no awkwardness or discomfort thus implying that these behaviours are the norm. Both advertisements include two males and two females.

The presence of a group of friends, both male and female, creates a group norm or a group safety. Thus it may be implied that that which lies outside the safety of this group (i.e. that which does not conform to the 'norms' set by the group) is 'other' and could be a threat to the normative heterosexuality of the group. Thus the safety of the group constructs the 'norm' and homosexuality or 'otherness' can be seen as a threat to this norm. An imaginary boundary that distinguishes the group from outsiders is created whereby the people within the

peer group are accepted and appear at ease with their acceptance as part of the group. The written text in the second Southern Comfort advertisement also perpetuates a boundary between those within the accepted peer group and those that are not. The "Plan A" option is avoided as it may involve an exposure to those who are not within the accepted peer group or are 'other' and thus serve as a potential 'threat' to the 'norms' set and accepted by the heterosexual peer group.

3.1.3 An anti-hegemonic masculinity

This discourse of an anti-hegemonic masculinity quite clearly works in opposition to the discourse of hegemonic masculinity. A discourse of hegemonic masculinity is associated with men being aggressive, tough, dominant and leaders in all spheres of society, whereby their power and masculinity is threatened by the increasing gains in power of women.

The anti-hegemonic discourse of masculinity rather places emphasis on a 'softer' kind of masculinity. In terms of imagery, this 'softer' kind of masculinity pictures men as being less threatening and less power hungry than hegemonic imagery of men would. The anti-hegemonic discourse of masculinity constructs men as being in touch with their feminine sides, sharing in domestic activities and other activities that are primarily stereotyped as being feminine. The discourse also promotes gender equality and a balance of power between men and women. In the discourse of hegemonic masculinity men will feel threatened by the increase in gains of power by women in society, however within the anti-hegemonic discourse of masculinity men will be willing to share the power with women and will not feel threatened by women's upward movement and gains in society.

The men in the advertisement are displayed in a way whereby their masculinity is non-threatening and non-volatile. This is a strong contrast to images within an earlier analysis of this chapter that displayed men in a very confrontational and

defensive manner, waiting for an opportunity to defend and save their masculinity with any means necessary, including the use of violence. This non-volatile, almost effeminate image of men may link to the media's generation of a metrosexuality, the discourse where men behave in ways that resemble activities generally considered feminine, such as using grooming products and taking extra care in their appearance; the comodification of the male subject.

The depiction of masculinity within the anti-hegemonic discourse of masculinity, portrays masculinity as very generic. The male is average looking. Nothing is deviating from the norm, the picture contains nothing to aspire to and nothing threatening or challenging for the viewer. The written text in advertisement two contains two blocks next to "Plan A" and "Plan B". Next to "Plan A" it states "shower, shave, locate clean shirt, get cash, find club, bribe doorman, make way to bar, stand…" The block next to "Plan B" has a cross in it. The activities next to "Plan A" could be linked with a hegemonic masculinity that involves going out to a club and possibly picking up women. By crossing the block next to "Plan B" it is indicating that the male is being rebellious against a traditional hegemonic masculinity and choosing rather to spend the evening with his friends, both men and women.

It is however important to note that this gender equality and friendly approachable masculinity portrayed in the advertisement can in fact masquerade as hegemonic masculinity in disguise. All 'speakers' in the advertisements are male; women are not given a voice. The male 'speakers' do not seem to interact with the females, thus any displays of gender equal behaviours are non-existent or are perhaps superficial in this sense. The males are all white and youthful. A black female exists within the second advertisement, however no character interacts with her and she appears somewhat isolated from the group. The woman in the first Southern Comfort advertisement is dismembered as her head and upper arms are out of the picture and the other woman is indistinguishable, thus, as previously mentioned, women are symbolically annihilated. In the second advertisement, the black

female is isolated as nobody interacts with her and the other woman is placed towards the back of the picture. Thus it becomes quite clear that men are the focus here, placing a symbolic power with men and masculinity. Thus attempts to create a non-threatening masculinity result in a half-hearted attempt to reconstruct the traditional male stereotype of masculine aggression and reform it into a 'gender friendly', relaxed, non-threatening masculinity.

4. A 'gendered glamour'

In this category of a 'gendered glamour', two advertisements have been selected. The first advertisement is for Peroni beer and the second advertisement is for Chivas Regal whiskey.

The advertisement (Figure 8) for Peroni (*GQ*, May, 2006) pays homage to the 1960s Fellini film *'La Dolce Vita'*. The black and white style and the clothing worn highlight the decadence and glamour that was depicted in the film. The advertisement features an attractive blond woman in a long black dress with part of her leg showing. She appears to be dancing to music. There are people in the background also dancing joyously. However, the central woman's dancing appears more sensual as her arm is lifted behind her head, accentuating her bare flesh and breasts. A male plays the guitar next to her. He wears a hat so that his eyes are covered however he appears to be looking in the direction of the central female character. No person in the advertisement looks towards the camera or makes eye contact with the viewer. The advertisement is a double page advertisement. Three quarters of the one page contains the product. The product is displayed against a white background and is accented by the fact that within the advertisement, the product is the only thing that is in colour.

Figure 8

The advertisement (Figure 9) for Chivas Regal whiskey (*GQ*, October, 2006) features an exotic island image; a panoramic landscape picture. The advertisement contains two yachts on the water with an island in the background. A male and a female stand on each yacht. The two yachts are linked with a hammock. In the hammock also sits a male and a female. Above the yachts is written in large orange lettering "CHIVAS" and then in small letters under it, the word "LIFE". The word "CHIVAS" contains images of the men and the women, enjoying their activities. The advertisement is a two-page advertisement. The product features on the bottom left hand corner of the second page. Again, it is important to note that although there are several depictions of men and women in this advertisement, no people look directly into the camera.

Figure 9

4.1 Main discourse identified

The main discourse identified is a discourse of a glamorous heterosexuality.

4.1.1 A glamorous heterosexuality

This discourse firstly refers to how glamour is portrayed as an accessible life quality that is promoted in the advertisements. Both advertisements contain the theme of glamour. The advertisements promote the glamorous lifestyle by displaying people doing desirable activities, such as yachting and dancing to live music in the street. The models in the advertisements display relaxed looks and are enjoying their lives and their activities as if they have no worries; only happiness. Both advertisements are placed in exotic glamorous landscapes, such as in the sea off an island for the Chivas Regal advertisement and in an Italian street for the Peroni advertisement. The advertisements also include young, highly attractive people living the glamorous life.

It is again important to note that in both the advertisements no person looks directly into the camera and as Berger (1972) illustrates below this lack of engagement with the camera is what constitutes a theme of glamour in

advertising. Berger (1972) also states that when there is a state of envy, where viewers will find themselves being envious of the lifestyle depicted in the advertisement, then the theme of glamour is present.

> Publicity persuades us of such a transformation by showing us people
> who have apparently been transformed and are, as a result, enviable. The
> state of being envied is what constitutes glamour. And publicity is the
> process of manufacturing glamour.…Publicity is about social relations, not
> objects. Its promise is not of pleasure, but of happiness: happiness that is
> judged from the outside by others. The happiness of being envied is
> glamour.…The power of the glamorous resides in their supposed
> happiness.…It is this which explains the absent, unfocused look of so
> many glamour images. They look out *over* the looks of envy which sustain
> them. (Berger, 1972, p. 133)

Thus the advertisements are structured in such a way that the envious viewer will utilise the product in an attempt 'to acquire' the glamorous lifestyle.

Both advertisements include the discourse of heterosexuality. The Chivas Regal advertisement positions an equal number of men and women together in such a manner that the men and women look like couples in heterosexual relationships. There is a couple is on each yacht and a couple on the hammock. The couples look happy and comfortable. In this way, a heterosexual norm is established. The Peroni advertisement also includes men and women with a male and female as the central focus. Although the heterosexual discourse is reinforced in this way, it can be considered somewhat ambiguous as the men and women do not appear to have a romantic connection. The couples in the Chivas Regal advertisement do not touch and keep a distance from each other. The people in the Peroni advertisement also do not engage in romantic actions amongst each other. In this way, heterosexual relationships are glamorised and connected to a consumer culture and lifestyle.

Although it may appear that this discourse of heterosexual glamour attempts to convey an equality amongst the men and women in the advertisement, by displaying the women alongside men (particularly in the Chivas Regal advertisement) it is important to note that the men appear somewhat more active in their roles in the advertisements. In the Chivas Regal advertisement the men on the yachts hold onto the ropes of the yachts, making them appear more active and in control of the scenario and its activities. In this way, women may appear as constructed as an appendage to the glamorous lifestyle of men. In the Peroni advertisement, the central male is playing a guitar to the woman, again making him appear more active and as he is creating the scenario with his music. Placing men in more active roles may erase the possibility of a heterosexual equality and place more power amongst the male characters in the advertisements as well as perpetuate existing hegemonic stereotypes that imply that men are more active while women are more passive by nature.

However, one can argue that in the Peroni advertisement, by placing the woman centrally, in a glamorous role, the female character is granted some compensatory power. By avoiding eye contact with the viewer she averts the male gaze therefore she does not allow male viewers to engage with her making her less 'accessible' to viewers. She appears to be quite coy and sensual but within the context of her glamour, she has no cares for her surroundings and is happy in her current situation. She is displayed in a way that shows she has success, independence and autonomy. This may spark envy in the viewer (Berger, 1972) giving the characters in the advertisement the power, as they create envy in the viewer.

Although the Peroni advertisement focuses on glamour, the glamorous lifestyle associated with the consumption of the product where the female character maintains power by averting the male gaze, the glamour makes reference to an 'old-style' glamour with the use of a black and white scene from an old Italian film. By referring to something old, from the past, the advertisement may make reference to traditional stereotypes and modes of thinking, ones that involve a

hegemonic masculinity. The advertisement includes no people of colour, only white, attractive Caucasians. In a similar way, the Chivas Regal advertisement does not include people of other races, other than the youthful white men and women.

5. Conclusion

The discourse analysis provided insight to the way men and women are depicted in alcohol advertising in *GQ* and *FHM*. In appears that although alcohol is consumed by both genders and both genders are depicted in alcohol advertisements, the use of men therein is more popular. This should be kept in mind when considering that alcohol advertises a lifestyle associated with the product. If men are mostly depicted and constructed in these 'alcohol lifestyles', this serves to comment on the male dominance in these lifestyle depictions and the overall reinforcement of a dominant discourse: Patriarchy.

Chapter 6
Discussion of discourse analysis, recommendations and conclusion

1. Discussion of discourse analysis of alcohol advertisements

Nine advertisements in total were analysed by using discourse analysis, specifically focusing on steps outlined by Parker (1992). The advertisements were grouped into four groups or themes. These groups were named 'the unfriendly male', 'the dismembered woman', 'the friendly male' and a 'gendered glamour'. From the analysis various main or dominant discourses were identified. These included patriarchy, violence being a masculine quality, men as unemotional and independent, women's bodies as sexual objects, male companionship, a heterosexual norm, anti-hegemonic masculinity and glamorous heterosexuality. The results of the analysis will be discussed according to the four groups in which the advertisements were grouped.

The first group of advertisements introduced the 'the unfriendly male' and included the discourses of patriarchy, violence as a masculine quality and men being unemotional and independent. The analysis showed the lack of female presence within the advertisements that acts as a silencer of women. No woman (or other man) exists in any of the adverts and thus women are symbolically annihilated. Taking the discourse of patriarchy into consideration, one may assume that the symbolically annihilated woman is doing the domestic chores at home. However, by not showing a woman, the message may be that women place too many restrictions on men and their drinking and social activities, by being emotional, physically and financially demanding of men. Other men are also not displayed in the advertisements. This contrasts with research by Messner and Montez de Oca (2005) that states that masculinity in alcohol advertising is constructed and offset by the safety of the male peer-group.

These discourses may have arisen in the media because masculinity and femininity within these discourses have been constructed in such a way that it appears that women have betrayed men by gaining rights and power and thus taking power and rights away from men. Thus men within these discourses may need to reaffirm their 'lost' power in certain ways, which may include avoiding emotional commitments with women. In this way, men are displayed in the media as 'unfriendly' and volatile individuals who do not appear to desire any form of companionship.

The second group of advertisements included 'the dismembered woman' where the discourse of women as sexual objects was identified. This discourse constructs masculinity as particularly shallow and as not looking for any emotional commitment with women. Men are not only consumers of alcohol, they are also consumers of these images. The discourse analysis indicated that by using images where alcohol resembles women's bodies and body parts, these advertisements may encourage men to think they can consume women like they consume alcohol. In this way women are constructed as consumable.

The discourse of women's bodies as sexual objects connects with the theoretical concept of symbolic interactionism (Snow, 1983; Vigorito & Curry, 1998) that states that the media has a part to play in the construction of our identities. In this way, these media images or advertisements generate and reconstruct. How do women integrate these images into their identities? These images construct women as vessels (by juxtaposing the naked body parts of a woman with the forms of glasses or bottles), where all that matters are their bodies. Images such as those in the analysis perpetuate what could be considered as an unrealistic, ultra femininity. Symbolic interactionism can be seen to exist in many a society where women are desperately striving to achieve this sexually driven, ultra thin attractiveness or femininity.

Most beer and alcohol advertisements are aimed at the heterosexual male consumer. Thus, as previously indicated, women are strategically used in these

advertising campaigns as a selling strategy. However, it is important to note that in this way, men provide definitions of femininity to serve their own interests instead of the interests of women (Marshment, 1997). This ultimately reinforces a patriarchal discourse where men create meaning and definitions for women. A hegemonic masculinity is also reinforced as these meanings and definitions are professed as "common sense" by being fed back into society continually via the media and advertising.

The analysis also described how a patriarchal discourse is also reinforced by constructing women and their bodies as literal objects (bottles and glasses), giving men more power over these 'objects'. The image almost invites men to grip these 'objects' in their hands and take control. Whether the male will take control over the woman and her body or just his provocatively shaped drink, is left to the imagination of the male viewer; a fantasy to engage with.

The third group of advertisements are entitled 'the friendly male'. This group included the discourses of male companionship, the heterosexual norm and an anti-hegemonic masculinity. Advertisements in this group focus on a heterosexual lifestyle that is considered safe and normal, by attempting to marry the product to the heterosexual lifestyle. As indicated by the analysis, all threatening images are avoided in attempt to create a clean, safe landscape that appears to also be achievable by consuming the alcoholic beverage. The analysis brought attention to the fact that although women were displayed in the advertisements, they were not given a voice and they were displayed in the background, thus women were still symbolically annihilated in these advertisements.

The fourth group of advertisements were analysed as a 'gendered glamour'. This group included the discourse of a glamorous heterosexuality. These advertisements focused on portraying a glamorous lifestyle that becomes associated with the product. These advertisements actually create and display a fantasy type of glamour; the lifestyle portrayed in the advertisements is a

fantasy as it almost impossible to attain. However, alcohol advertising uses these fantasy glamour images to promote the consumption of the products. The analysis showed that glamour and heterosexuality are coupled to reinforce the construction that a heterosexual lifestyle is necessary to attain a glamorous one. Again it was noted that the male characters in the advertisements appear to have more active roles than the women, thus reinforcing traditional constructions of femininity and masculinity, where women are the more passive gender and men are more active.

2. Recommendations

Extensive amounts of research focuses on how women have been portrayed in the media and in particular, how women have been sexualised and reduced to very limiting constructions and depictions. The analysis showed how women are often symbolically annihilated and portrayed in limiting and sexualised ways. Therefore further research in this area should focus on how images can empower women and show their progression and gains in society rather than depicting them in such limiting positions.

The results of the analysis showed that masculinity in alcohol advertising is depicted in more varied ways than femininity was. Research and theory should thus focus on the varied depiction of masculinity in the media as well as how male viewers understand and incorporate these images into their meaning systems.

The limitation of this study was that it only focused on two men's magazines and only included alcohol advertising. A study that extends to other types of media and media publications as well as other types of advertisements, against the backdrop of gender and advertising, would yield constructive research. It would be useful to investigate advertising in women's magazines and how this advertising compares to that in men's magazines. Further investigation could also focus on the interplay between race, culture and gender in advertising.

3. Conclusion

The main conclusion of this study was that both men and women are portrayed in limiting ways within alcohol advertising in men's magazines. The literature indicated that women are predominantly displayed as sexual objects whereas men are displayed as being muscular and intelligent as well as the 'loser', as indicated by Messner and Montez de Oca (2005). It can be concluded, as a result of the discourse analysis, that the media and advertising still make use of a generally narrow construction of women, where women are depicted as fragile, passive or as sex objects. Masculinity on the other hand, is constructed more variably, from the volatile male to the friendly 'happy- go- lucky' male. Although women are often included in the advertisements, the women in the advertisements don't seem to have a voice. If they are allowed to 'speak' they do so in a limited way, by 'speaking' through their physical attributes rather than through words. Women in alcohol advertisements are not empowered through these images.

Female models in advertisements tend to 'talk' to the female viewer in a way that discourages uniqueness, in other words, all women should be thin and sexually attractive to men; women in advertisements tend to conform. Whereas, males depicted in advertising tend to encourage the male viewer to embrace their individuality by stating things such as "Rise above"; males in advertisements tend not to conform.

Several of the advertisements in the analysis focused on the 'normative lifestyle'. However, often by 'normalising' something, such as heterosexuality, its controversies and contradictions are often highlighted. The depiction of a 'normative lifestyle' within some of the analysed advertisements raises the issues of how we construct our 'lifestyles' or 'identities' against the backdrop of advertising. A prominent question within this area of research is: how exactly can advertisements influence our abilities to make choices in our lives and

construct our identities in the varying South African context? Further critical enquiry may provide us with a possibility of answering this question.

As previously mentioned, discourses that appeared in the analysis and were subsequently discussed, already exist in society and are used by the media to sell a product and send a particular message about what we should expect from our lifestyle to society. Therefore it is important to note that when focusing on the construction of gender in the media, researchers should avoid constructing the media as the enemy who generates and sends limiting constructions of gender into society. The media itself can only be 'blamed' for engaging with already existing discourses and constructions of gender in society. The media utilises these constructions of masculinity and femininity as a selling strategy effectively only because they exist amongst a target group and the target group will identify with these images and depictions used as such. Having said this, it is nonetheless important to view the products and publicity images of the media with a critical eye and avoid taking gender based imagery for granted. In this regard Viljoen (2003) states, "On a more philosophical note, the need for the critical consideration of visual culture is at the heart of Postmodern thinking, yet is frequently (and appropriately) slowed down by the (political) complexity of this culture" (p. 148).

The researcher hopes that this thesis generates a critical discussion on issues relating to the construction of gender in alcohol advertisements in men's magazines. The author also believes that although these gendered depictions are (sometimes obscenely) present in society, taking these representations and constructions for granted might result in these constructions being reinforced as 'societal norms' that never become questioned by society.

References

Bartos, R. (1995). How to advertise to women. *Admap.* September. NTC
    Publication Ltd.

Berger, J. (1972). *Ways of seeing.* London: BBC and Penguin Books.

Beynon, J. (2004). The commercialization of masculinities. From the 'new man'
    to the 'new lad'. In C. Carter & L. Steiner (Eds.), *Critical readings: Media
    and gender,* pp. 98-12.1 Maidenhead: Open University Press.

Bonvillian, N. (1995). *Women and men: Cultural constructions of gender.*
    London: Prentice Hall.

Burr, V. (1995). *Introduction to social constructionism.* London: Routledge.

Carter, C. & Steiner, L. (2004a). Introduction to critical readings: Media and
    gender. In C. Carter & L. Steiner (Eds.), *Critical readings: Media and
    gender,* pp. 1-10*.* Maidenhead: Open University Press. McGraw-Hill
    Education.

Carter, C & Steiner, L. (2004b). Mapping the contested terrain of media and
    gender research. In C. Carter & L. Steiner (Eds.), *Critical readings:
    Media and gender,* pp. 11-35*.* Maidenhead: Open University Press.
    McGraw-Hill Education.

Carter, C. & Steiner, L. (2004c). Glossary. In C. Carter & L. Steiner (Eds.),
    Critical readings: Media and gender, pp. 345-352*.* Maidenhead: Open
    University Press. McGraw-Hill Education.

Connell, R.W. (1995). *Masculinities.* Los Angeles: University of California Press.

Cranny-Francis, A., Waring, W., Stavropoulos, R. & Kirkby, J. (2003). *Gender studies. Terms and debates.* Hampshire: Palgrave Macmillan.

Demetriou, D.Z. (2001). Connell's concept of hegemonic masculinity: A critique. *Theory and Society*, *30,* 337-361.

Dunphy, R. (2000). *Sexual politics. An introduction.* Edinburgh: Edinburgh University Press.

Dyer, R. (1982). 'Don't look now'. *Screen, 23*(4), 61-74.

Easthope, A. (1986). *'What a man's gotta do': The masculine myth in popular culture.* London: Paladin.

Elliot, R. (1996). Discourse analysis: Exploring action, function and conflict in social texts. *Marketing Intelligence & Planning, 14* (6), 65-72.

Erasmus, M. (1996). Lion, camel man. *Image & Text, 6*, 25-29.

Fairclough, N. (1992). *Discourse and social change.* Cambridge: Polity Press.

Fairclough, N. (1995). *Critical discourse analysis.* London: Longman.

Friedman, M. (2006). Nancy J. Hirschmann on the social construction of women's freedom. *Hypatia, 12 (4),* 182-191.

Gergen, K.J. (1999). *An invitation to social constructionism.* London: Sage.

Goffman, E. (1976). *Gender advertisements.* New York: Harper Row

Gough, B. & Edwards, G. (1998). The beer talking: Four lads, a carry out and the reproduction of masculinities, *The Sociological Review*, 409-435.

Gramsci, A. (1971). *Selections from the prison notebooks.* Edited and translated by O. Hoare and G. Nowell-Smith. London: Lawrence and Wishart.

Gross, L. (1995). Out of the mainstream. Sexual minorities and the mass media. In G. Dines & J.M. Humez (Eds.), *Gender, race and class in media. A text-reader,* pp. 61-70. Thousand Oaks: Sage Publications.

Horrocks, R. (1994). *Masculinity in crisis: Myths, fantasies and realities.* Basingstoke: MacMillan.

Jaffe, L.J. & Berger, P.D. (1994). The effect of modern female sex-role portrayals on advertising effectiveness. *Journal of Advertising Research, 34,* 32-42.

Jhally, S. (1995). Image-based culture. Advertising and popular culture. In G. Dines & J.M. Humez (Eds.), *Gender, race and class in media. A text-reader,* pp. 77-88. Thousand Oaks: Sage Publications.

Katz, J. (1995). Advertising and the construction of violent white masculinity. In G. Dines & J.M. Humez (Eds.), *Gender, race and class in media. A text-reader*, pp. 133-141. Thousand Oaks: Sage Publications.

Kessler, S.J. (1990). The medical construction of gender. *Signs*, 16, 13-26.

Kilbourne, J. (1995). Beauty and beast of advertising. In G. Dines & J.M. Humez (Eds.), *Gender, race and class in media. A text-reader,* pp.121-125. Thousand Oaks: Sage Publications.

Koivula, N. (1999). Gender stereotyping in televised media sport coverage. *Sex Roles: A Journal of Research, 41*, 589-604.

Lacey, N. (1998). *Image and representation. Key concepts in media studies.* London: MacMillan Press Ltd.

Leiss, W., Kline, S., Jhally, S. & Botterill, J. (2005). *Social communication in advertising. Consumption in the mediated market place (3rd ed.).* New York: Routledge.

Locke, T. (2004). *Critical discourse analysis.* London: Continuum.

Machung, A. (1989). Talking career, thinking job: Gender differences in career and family expectations of Berkeley seniors. *Feminist Studies, 15*, 35-58.

Manson, H. (2006). (Ed.), Newsletter. *Media tool box.* As accessed on the World Wide Web at www.mediatoolbox.co.za/pebble.asp?relid=3339 on 5 October 2006.

Marshment, M. (1997). The picture is political: The representation of women in contemporary popular culture. In Robinson, V. & Richardson, D. (Eds.), *Introducing women's studies. Feminist theory and practice. (2nd ed.),* pp. 125-151*.* Hampshire: Palgrave.

Messner, M.A & Montez de Oca, J. (2005). The male consumer as loser: Beer and liquor ads in mega sports media events. *Signs: Journal of Women in Culture and Society, 30*(3), 1879- 1909.

Nixon, S. (1996). *Hard looks. Masculinities, spectatorship and contemporary consumption.* London: University College London Press Limited.

Øverland, L. (2003). Another male fantasy: Race, gender and advertising. In H. Wasserman & S. Jacobs (Eds.), *Shifting Selves: Post-apartheid essays on mass media, culture and identity,* pp. 267-282*.* Cape Town: Kwela Books.

Parker, I. (1992). *Discourse dynamics: Critical analysis for social and individual psychology.* London: Routledge.

Potter, J. & Wetherall, M. (1987). *Discourse and social psychology: Beyond attitudes and behaviour.* London: Sage.

Ratliff, K.G. & Burkhart, B.R. (1984). Sex differences in motivation for and effects of drinking among college students, *Studies on Alcohol, 45*, 26-31.

Rutherford, J. (1988). Who's that man? In R. Chapman and J. Rutherford (Eds.), *Male order: Unwrapping masculinity,* pp. 21-67*.* London: Lawrence and Wishart.

Snow, R.P. (1983). *Creating media culture.* Beverly Hills: Sage.

Stainton Rogers, W. & Stainton Rogers, R. (2001). *The psychology of gender and sexuality.* New York: Open University Press.

Terre Blanche, M. & Durrheim, K. (1999). Social constructionist methods. In M. Terrre Blanche & K. Durrheim (Eds.), *Research in practice. Applied methods for the social sciences,* pp. 147-172*.* Cape Town: University of Cape Town Press.

Tolson, A. (1996). *Mediations. Text and discourse in media studies.* London: Arnold.

Van Dijk, T.A. (2003). Critical discourse analysis. In D. Schiffrin, D. Tannen & H.E. Hamilton (Eds.), *The handbook of discourse analysis*, pp. 352-371. Oxford: Blackwell Publishing Ltd.

Van Dijk, T.A. (1993). Principles of critical discourse analysis. *Discourse and Society, 4*, 249-283.

van Zoonen, L. (1994). *Feminist media studies.* London: Sage Publications.

Vigorito, A.J. & Curry, T. J. (1998). Marketing masculinity: Gender identity and popular magazines. *Sex Roles: A Journal of Research, 39*(1-2), 135-146.

Viljoen, E. (2003). From Manet to *GQ*: A critical investigation of 'gentlemen's pornography'. Unpublished MA Dissertation. Department of Visual Arts, University of Pretoria.

White, R. (2002). Advertising to women. *WARC Quick Briefs.* November.

Appendix: Alcohol advertisements used in the analysis

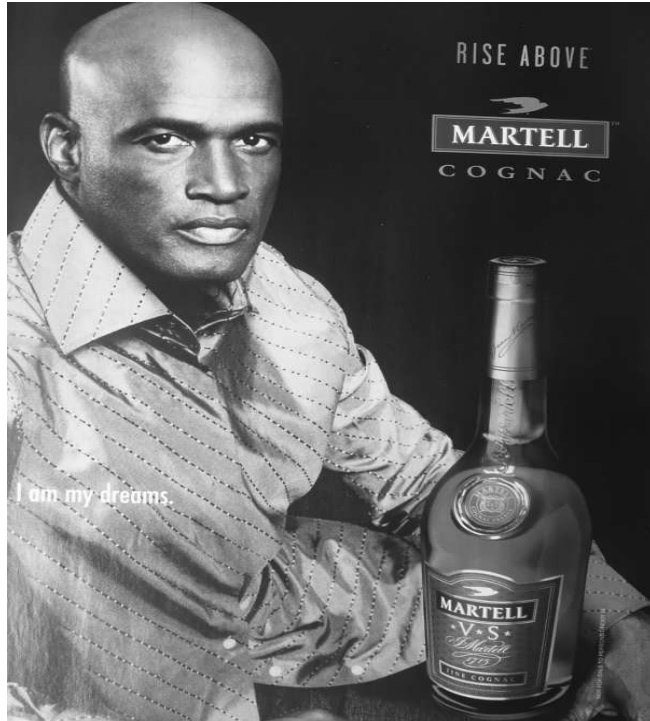**Figure 1: Martel Cognac (*GQ*, September, 2006)**

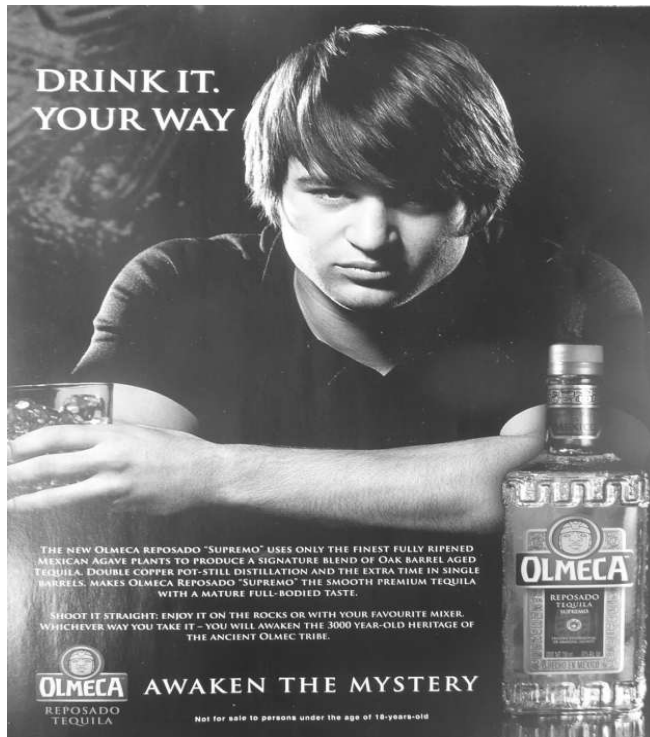**Figure 2: Olmeca Tequila (*GQ*, September, 2006)**

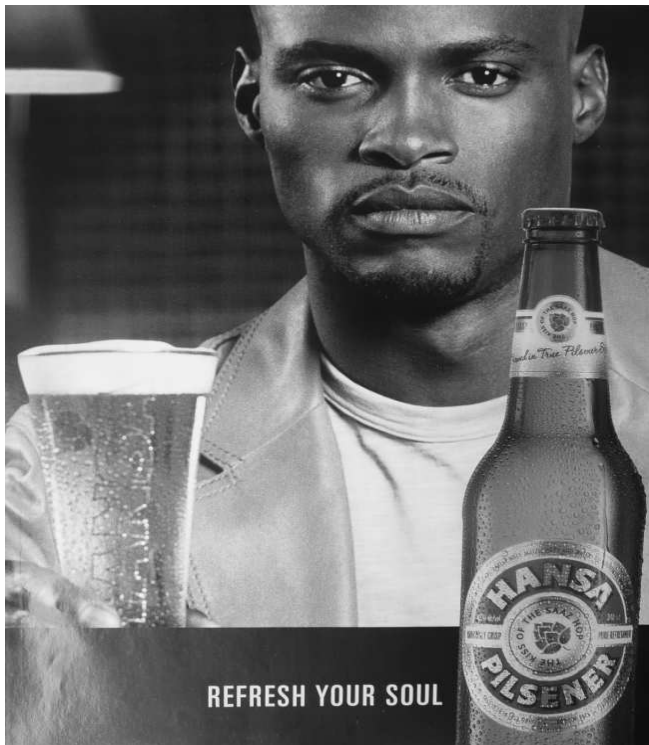**Figure 3: Hansa Pilsener Beer (*GQ*, September, 2006)**

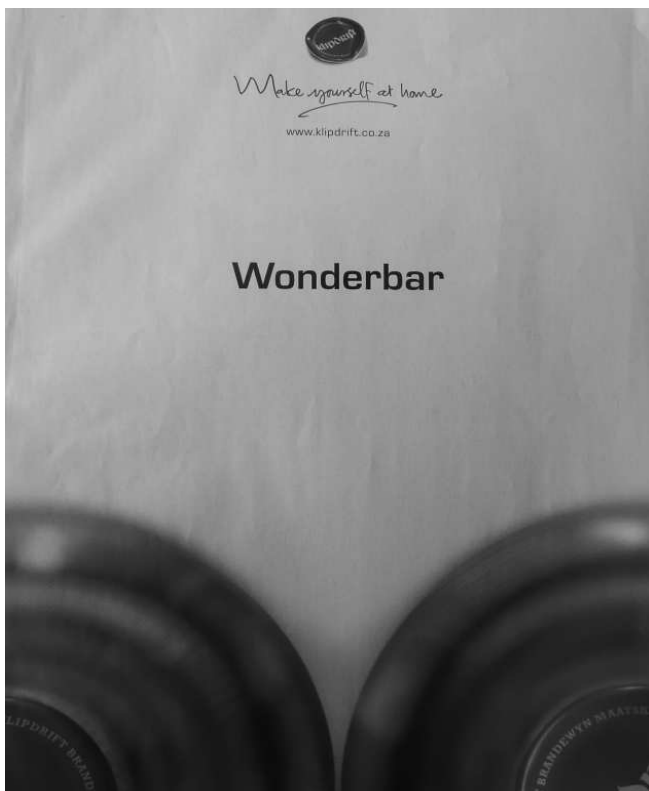**Figure 4: Klipdrift (*FHM*, November, 2006)**

Figure 5: Heineken (*FHM*, February, 2005)

Figure 6: Southern Comfort (*FHM*, November 2006)

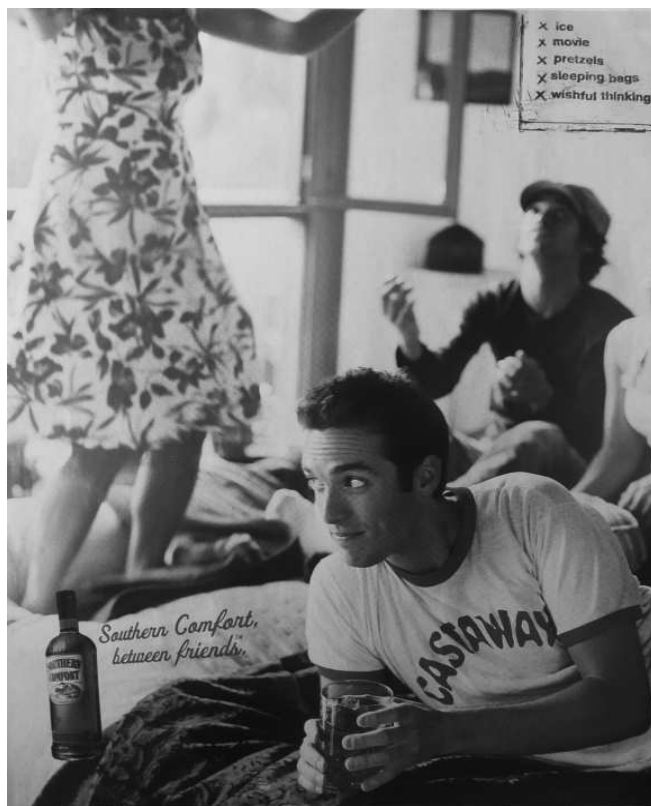**Figure 7: Southern Comfort (*FHM*, September, 2006)**

Figure 8: Peroni (*GQ*, May, 2006)

Figure 9: Chivas Regal (*GQ*, October, 2006)