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Flusser'in Medya Teorisine Eleştirel Bir Yaklaşım

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Teknolojisinin Rolü

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Medyanın Sunduğu Yaşamlar: Haber Metinlerinde Kurgulanan  
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# “Conceptualizing Male Objectification: Presentation of The New Male Images in Advertisements of Turkish Male Magazines With The Samples of Male’s Fragrance”

Dr. Uğur BATI\*

## 1. Introduction

Advertising is not only communication tool between the firms and their customers, but also a social and cultural phenomena. As a social actor, advertising stages a powerful social drama that transforms symbols and ideas and bonds together images of individuals and products (Leiss, Kline, & Jally, 1990). As a cultural artifact, it reflects only certain attitudes, behaviors, and values. Beside, it reinforces only certain lifestyles and philosophies that help to sell commodities (Pollay & Gallagher, 1990). But, on the other hand, advertising is also related with the logic of economics. Thanks to the economic shift, advertisers transform communication imagery into the desired directions. And, gendered behaviour is always one of the prominent variables and segmentations in consumption.

When we look at the past from early times, female is accepted as ideal consumer (Marchand, 1985; Bocoock 1997; Firat & Venkatesh, 1993). But men now, are part of modern consumerism as women are. It's clear that as new consumers, 'men' market holds out considerable potential to marketers, as reflected in many publications, web-sites, books etc., related with men. However, from now, traditional approach to the gender and gender identity are no longer same in the consumption. The old gender identity views really are gone (Firat & Venkatesh, 1993: 227-49). Until now, objectification of women has always been an issue in advertising research. Especially, stereotypical view of woman as an object to focused on beauty

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are widely used in advertisements until the early times of advertising. For example, women's faces and bodies adorned Coca Cola calendars back in the 1980s and have been employed to sell everything since (Jacobson & Mazur, 1995). On the other hand, in recent years, sexual imagery in advertising become more garden, more definite, and more explosive. The objectification and sexualized image of males images in advertising have been a subject of examination, too (Ehrenreich, 1983; LaFrance, 1995; Masse, 1996; Bordo, 1993; Rahlinger, 2002).

Previous research has highlighted that how sexualized images correspond to a larger discussion about gender representation in advertising. How such images fit into advertisements must be initially discussed in terms of economic requirements. These male images in advertisements are directly associated with the consumer society. In today's mass-mediated consumer society, consumption is in the center. Therefore, advertisers clearly have to find new markets. Owing to the shift in the economic base, advertisers have to place men into consumer society through the promotion of new male images including freedom and power (Barthel, 1994: 128). Thus, in recent days, the male role model incites men to please themselves. Moreover, men will also please others in this way.

It's certain that economic necessities are important variables in the subject of changing gender representations in consumption. Besides economic variables, changing male images, clearly, stem from cultural and social changes. Today, masculinity and femininity are used in socially constructed senses. This means that we use these terms as a system of cultural process, beliefs, ideals, ideologies that creates the roles, behaviours and attitudes of our conceptions about masculine and feminine ideals. Therefore, while *looking at the changing male images, we can see cultural change that has caused to the portrayal of objectified and eroticized images of men*. It can be said that advertising systematically present an image of 'ideal male'. Advertising images which are highly manufactured and artificial deliver messages to men about how they should become and how they should behave.

In this article, we will firstly discuss the 'gendered consumption'. And, then we'll deal with cultural changes that have caused to the birth of eroticized and objectified images of men in the advertisements of male magazines in Turkey. Lastly, we execute the semiological analysis of sexualized images of men while focusing on objectification which is the implication of eroticizing males body. For this aim, we have chosen some advertisements that advertise men's fragrances from the Turkish male magazines to represent the objectification of male bodies.

## 2. Gendered Consumption and Gender Identity Present

Advertising has naturally been about consumption; then consumption has always been about the best segmentation. At this point, gender is one of the the most widely used segmentation variables. It is already an important category in advertising. When we look at the subject in general, gender, sex, sexuality, roles and images of gender are basically theoretical categories and these are often conflicted.

Initially, sex and gender are different kind of things. Sex means the biology of a person, whereas gender is a complex thing and refers to the social and cultural fundamentals. According to the Butler who is the writer of classic work which is 'Gender Trouble (1999:32):

'Sex is seen to form the basis of gender identity. However, sex role theorists have established, all gender behaviour is socially constructed and performative'

Sexuality , then is less a product of biology than of the socialization processes specific to a given culture at a particular point in time (Rohlinger, 2002:61-75). Here, we mean that gender identity does not only means biological construct, As the Lacan says, it's created by culturally and socially (Lacan, 1977: 45). This refers to the context of our life. Moreover, gender identity and image is designated by society's various sense in which we live. It's important that being male and female is different and integral, according to the gender view. However, to being socially determined is a crucial

concept. And, this influence our concept of masculinity and femininity. As its essence, socially determined ideals are here about gender concept, gender based traits, behaviour and conceptualizations.

Many studies have demonstrated the difficulties that arise when we confuse the terms "sex" and "gender," "male" and "masculinity," and "female" and "femininity." And, these recent approaches to advertising have stated the effect of gender on the consumption of advertising (Stern and Holbrook, 1994; Scott, 1994; Fischer and Arnold, 1994; Ritson and Elliot, 1999; Hogg and Garow, 2003). Scholars have long discuss that the physical characteristics associated with the terms "male" and "female" with great precision, but the definition of gender requires reference to the changing conventions of the culture (Kacen, 1993: 15-27).

Marketers often encourage their customers to buy product or services by using 'gender customization'. In today's gendered customization, transforming, creating and changing themselves are important for the consumers. This is related with expressing themselves, founding their identity in terms of brands in a market (Soloman, 2004: 30). Today, brands are about how we create ourselves. In mass customization age, firms and their advertising agencies target customers as an individual. According to the customization principles, identities are not collective productions. However, identities are fragmented, individualized, reconstructed (Firat and Shultz 1997: 183; Nooteboom, 1992: 53-74; Harvey, 1999:319). Here, it is important that gendered identities are the best target selection for the companies. In today's consumption society, appearance and identity are therefore, highly centered. Especially, in gendered consumption, unique, complex, new identities are fundamental.

### **3. Male Images and the Consumption of Advertising**

In the discussion of changing representations of men, we have to look cultural phenomena that construct the images of gender in mass media include advertising. Advertisements are a particularly good channel for

studying values because advertisers often position the product in relation to cultural symbols and values. According to Rochon, this is particularly the case when new cultural values have implications for product consumption (Rohlinger, 2002: 61-75). The images of men in advertisements are highly related with today's life style. In today's society, lifestyle is a life project. It clearly refers to individuality and sense of style in the particularity of the assemblage of goods, practices, clothes and bodily dispositions they design together into a life style (Featherstone, 1992: 28). Such was the case with 'new male images in Turkish advertisements'.

Men now, are part of modern consumerism as women, as we said before. Self identity is crucial concept for men in consumption. While conventional consumer research pay attention to women as the primary consumer also, they are achieved as much through style of dress, body care, image, the right 'look' as women's (Bocock, 1997: 72). But, as its essence, advertisements are not only mirror for society's values, but they are also constructors of them to motivate people to new products or services or provide people to switch brand. At this point, there is a certain relationship between images in advertising and the concept of sense of self. It's claimed that everything is for our sense of self. Advertisements always tell us how we become desirable men or women. Consciously or unconsciously, advertising images influence our attitudes. And, they influence how men behave and look, and what they desire to be.

It is a well-known fact that there are distinct changes between the men consumption styles of 1950-60s and 2000s; with the new consumerism in relation to changing cultural and economic climate, the style of how advertisers targeted the male consumer are influenced (Mort, 1988: 63). When we look at the conventional modern advertising style, men had appeared generally as husband in a family or as businessmen. Normally, in a competitive market world of modernist period, to become businessmen for men is the main value (Marchand, 1985:189). Therefore, images of men in modern period is generally related with his efficiency, power, expertism and competitiveness. Thus, we can say that men's images in modernity is totally functional, while women's are appearance and decorative. Traditional



advertising styles in modern period again has shown men and women together only with family-related product or services like garden works or something. However, as a general characteristics, we can say that there is a dualist point of view between the images of women and men for modern period.

In recent days, increase in individuality, increase in self-identity are reflected in the consumption styles of men. Male consumption of products and styles, infact, has functionality about creating desired self-identity and self-image (Featherstone, 1993). Thus, traditional self identity and the roles of men are suddenly changing. Traditional portrayals of men in advertisements as a 'family men' are threatened.

The concept of new men reflect a trend in men's changing relations and self identities. And, body is the center subject at this point. This new male body is a desirable and desiring one, concerned with health, fitness and beauty issues which define an embodied masculine life-style (Beni, 2002: 465-478). As its essence, the advertisers' version of the new men placed the male body at the center of identity and sexuality. Image, appearance related with narcissism, were central to this construction of masculinity (Craik, 1994: 12) In relation to this point, Rohlinger states that sexuality is one area where masculinity is enacted; hence sexuality provides powerful expression of masculinity.

As a new social practice, men focus on their physical and emotional health more, therefore, today male body is subject to continious consumption messages. Thus, male body is objectified, eroticized and monitored. It's clear that men are ranked according to some criterias, male body together with athletic specialities and physical appearance are two of favorites within rankings. Moreover, these two are related with sexuality for men. We have to say that body gains functionality by means of sexualized image in advertising.

When we look at the new men stereotypes in advertisements, we see that they are always cool, confident and athletic. In addition to this, they are aggressive, independent, adventurous, active and dominant. Advertisements show men as being confident and comfortable with their physical appearance. Infact, advertisements give the definition of what it means to be a man.

Advertising archetypes presented to us, show men in challenge, in aggression with women. But, one thing is very common: they are dominant against women. According to the criteria of sexualized images in advertising, the images in advertisements often contain or imply those features: violence, superiority and domination, dismemberment (fragmenting and sexualizing body parts), playfulness and exaggeration, coy behaviour, approval seeking, emaciation and fetishism (Jacobson & Mazur, 1995) . Males are told to act tough, hide their emotions, and compete at all costs (Thompson 1993:146-7). Moreover, over the past ten years, advertisements in mainstream magazines have increasingly relied on these images for men. As a new gender role, men are encouraged by the advertisements to create and please themselves. Especially, masculinity has been started to symbolize 'new men' in the western world (Nixon, 2001: 377). In advertisements, associated with traditional gender stereotypes, men are shown adventurous, aggressive and active. These stereotypes about men certainly emphasize masculinity. View of masculinity as a new gender role, is so prominent to understand the objectification of men. In advertisements, men are presented in a very limited view of masculinity. With masculine images, advertisers focus on the power of men in every field, like in workplace, at home, in social life. We can say that power is not only physical power, but also financial power.

Besides masculinity, consumer culture feminizes men paradoxically. We can state here new installments of gender image: men are becoming more women-like and women are becoming more men-like. This is the crystallization of gender roles. Moreover, this is the new sociology of masculinity. Infact, at the end of the process, today's consumers clearly face 'bisexual images'. Men are presented as sexual object not only for women but also for men.

In a conclusion, in recent days, advertisement does not target consumer's special benefits or the functions of product or services. Advertisements use message types or stylish images directly focus on terminating the definitive and traditional gender roles; It repositions men's identities by using concerns associated with women naturally until today. Thus, men have become as much a part of consumerism as women. In today's consumer society, fragmentation and commodification of products and services, 'men identities' are centered clearly. As we said before, brands are centered especially to established construction of identities.

#### **4. Marketing Masculinity and New Men**

There is an alluring hypothesis that men's bodies are growing in importance as defining feature of masculinity. In recent years, many research on gender portrayals in advertising and in the media focused on the social construction of masculinity. (Fejes, 1992; White & Gillett, 1994; Katz, 1995; Vigorito & Curry, 1998). Besides this, new men magazines, web-sites, films, etc., reflect a trend in men's changing gender relations and self identities. This new male body is a sexualized and objectified one, concerned with health, fitness and beauty, issues define an 'embodied masculine life-style'(Beni, 2002: 476).

The masculine gender ideals associated with domination, power and potential, in the all field of life, whether in mohe, in bedroom, or in social life. At this point, according to the Barthel, the masculine role does not only emphasize fashion or beauty, but is defined with the power of choice (Barthel, 1994: 133). Stereotypically, gender identity for men has been appeared as unbreakable, assertive and cultured.

It is claimed that gender portrayals in advertisements convey central messages about shared meanings are constructed in a society. These cultural norms and values commonly stem from social interactions. We have to say that here ideals of masculinity are associated with these social interactions. The ideal of masculinity is the traditional and cultural definition of 'being men'. And, it is also related with 'men's sexuality'. Men create

themselves through their sexuality. In other words, sexuality confirms gender. At this point, masculinity is stated physically through muscles and the consumption and the adornment of mass-produced goods that are regarded masculine (Jhally, 1995: 77-88). Major reviews of the research on the marketing masculinity emphasize the importance of the hegemonic masculinity concept. According to the Connell, hegemonic masculinity refers to the culturally dominant form of masculinity that is constructed in relation to femininity as well as various subordinated masculinities, e.g., homosexuality (Connell, 1987: 188). In this context, masculinity and femininity are bricolage of scattered meanings and shifting significances (Kcen, 2000: 345-355.). Naturally, socially constructed values consist of assured and categorical stereotypes. For example, in Western cultures or Western-oriented cultures, stereotypically masculine traits and characteristics like authority, power, aggression, competition, and domination have been valued over stereotypically feminine traits (Kacen 2000: 345-355).

## 5. Methods

This paper gives a qualitative analysis which examines the new male images shown by advertisers in the Turkish editions of Esquire, Max and FHM Magazines. Our methodology is semiological analysis to analyse sexualized depictions of masculinity is presented in our samples. In the recent years, there is a significant argument that men's bodies are growing in importance as a defining feature of objectification. In this paper, associated with this argument, we tried to find the answers to the following questions:

- Is there an objectification of men?
- What are the media representations of male bodies, as a whole?
- Is there any objectification of men to other men?
- Is there any objectification of women to men-in favour of social position or physical appearance?
- What about perfect male appearance in terms of masculinity?

As a textual analysis, semiotics can be applied to any text which can be seen as signifying something. This means that semiotics can be applied to everything which has meaning in mass media-including films, posters, cartoons, all types of advertisements. It is clear that semiotics provides a useful theoretical base for understanding the 'symbolic representation' processes that reinforce meanings about men. This paper takes the semiological analysis of the advertisements in the selected magazines using a compound approach based on the classic study of Erving Goffman (Goffman, 1975) and David Chandler. In relation to our analysis, Goffman claims that in methodological questions for such an analysis, conception and presentation are two foremost factors, but not proof (1976: 24). On the other hand, according to the approach of Chandler, semiological analysis begins with a terminological distinction between two types of meaning; denotation which is the initial, common-sense and obvious meaning of text, then secondly, connotation which is the 'associative' meaning of the text (Chandler, 1995, WWW). According to the this approach, we have to concentrate on the important signifiers and what they signify, semiotic codes and the intertextuality of text. And then, conception (discovery) and presentation will be two important factors for our analysis.

In this paper, we start with the list of the best-selling Turkish male magazines, then we selected men's magazines that included large numbers of advertisements. These are FHM, Esquire and Max. These magazines were selected as they specially target males between the age of 18 and 45 years. All magazines were published in either 1999 or 2000 and those advertisements that appeared certainly analyzable male images were figured out. From these, we selected those that had been published continuously throughout the last two years and contained substantial numbers of advertisements with male images.

## 6. Semiological Analysis of Male Images in Advertisements with the Sample of Men's Fragrances

### 6.1. Semiological Analysis of 'Aramis Life' Commercial

This advertisement is shown in Figure 1 strongly depends on the male character used in photographic imagery. Famous tennis player Andre Agassi will help Aramis launch their latest fragrance with the slogan: "Life. It's a Great Game." Infact, the advertisement uses various signifiers which symbolize the brand identity of the product. These signifiers also give emphasize to the magazine which is published in. FHM is exciting and prestigious magazine for male readers. The advertisement places Agassi in his early to mid thirties while wearing his white shirt simply. Underneath this image of the brand is this slogan: "Life. It's a great game". The slogan clearly refers to the personal qualification of Agassi who is a sportsman.

At a semiotic level, content of photograph is more substantial than its composition. Transfer meaning from one system of signification to another which we are familiar is the subject here Agassi refers to the system of signification which we are familiar in this advertisement. And, in order to decode the advertisement of Aramis, readers must know the special features of Agassi. In related with 'meaning transfer model', McCracken (1989) explains the effectiveness of celebrity by assessing the meanings consumer associate with endorser and eventually transfer to the brand (McCracken, 1989) As stated by McCracken, in transfer meaning system, 'informed' readers are able to make 'connection' between the signified of Agassi-Agassi is perceived as an elite, nice, talented, passionate, perfect gentleman- and the signified of the product.

This is represented as:

Andre Agassi= The Signified

Aramis Life = The Signifier

This is called as 'celebrity referent system' by Williamson (2000: 27). According to this principle, celebrities are different from each others by means of their special skills, attractiveness, lifestyle, etc. We mean that celebrities are different in terms of their significations. As regards to intertextuality for fragrance of Aramis, the use of celebrity is not for first time. Famous actor Ted Danson was the former "Aramis Man" for print and television advertisements of Aramis fragrance.

## **6.2. Semiological Analysis of 'Davidoff Cool Water' Commercial**

The second advertisement which we analyse is Davidoff Cool Water is shown in the Figure 2. When we look at the setting of advertisement, we see that there is a beautiful "appearance of sea' which highly emphasize the product name-Cool Water-. And, there is a naked man, his hair and face are wet with water drops. Here, fragrance is being advertised. We can see product's name, product's logo and product's bottle. It is important that we can easily understand what is being advertised, because in many advertisements of fragrances, we can hardly even say, what is product and what is being advertised.

Fragrances are special category in advertising. It is clear that one of the most prominent functions of advertisements is to create differences. Especially goods which are basically the same, such as beer, cosmetics, and our sample-perfume- need to differentiate from others by means of an image. Therefore, it is so crucial to concentrate on important signifiers and what they signify for the advertisements of the fragrances. In this respect, it's claimed that this is the exceptional advertisement in terms of the style of usage its signifiers. Unlike the iconic image of numerous advertisements, the Cool Water is given by its physical descriptions in the photographic image of the advertisement. In the image, there are cold, frosty and fresh appearance of the both bottle of the product and male model. Besides this, the effect of image is strengthened, thanks to the droplets of water on the

bottle. This means that these signifiers of the advertisements have a glaring relationship with the textual context in which the signs are located. Thus, the advertisement employs its signifiers as in a tangible way with its product.

Besides its denotative meaning stated as –sales efforts- in practice, its connotative meanings give permission our interpretation of it to be pragmatic one, in case that its signifiers refer to sexual appeal. This means that as its essence, the advertisement plays with the notion of sexual politics. In the case of 'Cool Water' there is a pure sex appeal which makes obvious 'new man.' It works within the stereotypical systems of both Davidoff man's appearance and in terms of dominant cultural value of men. Davidoff man is the center of attention with his attractiveness and activeness. Again, in appropriate with 'new men' images, male model in the advertisement is very sensual and, sexually confident. With confident and cool appearance, the male model implies that Davidoff people have their own personality and individuality. This exhibits clearly western approach to men. Furthermore, according to the western criteria, people have great pressure on the 'body-beauty'. Davidoff people, therefore, should be desirable and desiring one.

### **6.3. Semiological Analysis of 'Emprio Armani White' Commercial**

The third advertisement which we analyse is 'Emprio Armani White' fragrance is shown in the Figure 3. The form (or signifier we mean) of the advertisement is very cliché for perfume advertisements; male and female models are being portrayed as a vigorous heterosexual. Armani White select this background for its promotion to give prompting of sex for both males and females. We can understand from the portrayals of models and from their body language, they have something about sex in their mind.

In spite of the fact that advertisement is for the perfume, yet the attention of the eyes focused on male female models. The bottles of the perfume are only decorative equipment on by the side of models. In this case, there is a serious separation between the portrayal of men and women at a semiotic level. Stereotypically, when we see men and women together in an advertisement, women often are seen in weaker position than men. It



is clear that cultural signification is the key to analyse semiotic codes. In relation with this subject, Umberto Eco assert that the message can be realized only with 'cultural signification'. Therefore, in an advertisement, system of signifiers can be analysed with significant cultural and aesthetic codes.

In this context, composition of the image in the advertisement, appear to be as evidence of masculinity. In relation to this, the portrayals of the lovers show that man is illustrated in an aggressive way. The product 'Armani White' is portrayed to lead women to get weak in front of her lover. This is totaly the allowance of male control by woman. In a sum, when we look at the composition in the image, male model appear as powerful and dominant. This particular composition can be evident in many advertisements. Especially, in terms of intertextuality, numerous samples of Armani are based on the concept of dominancy of male. In this respect, our sample advertisement is the typical sample of masculinity; Man is in control over woman, and she is the observer of man's activity. This is highly related with the competitive nature of the recent times. It is clear that the aggressive nature of men stem from the competitive social structure of the 20th century.

In case of this advertisement, smooth-skinned and pristine female model is portrayed. In terms of intertextuality, Armani has an always attention-seeking approach through using nude model. This effect is for sexual appeal, and sex always sells is a logical argument for advertisers. Besides sex appeal in advertisement, romantic appeal of the composition is also visible.

The portrayals of the models also refer to the romantic style of Armani White users. There is a message here that by purchasing Armani, users will be romantic, passionate and glamorous. It means that Armani users are both romantic and sexy. Moreover, this status of advertisement is also important for the context of the publication which advertisement is situated. Max is a publication that is published to attract heterosexual males. In relation to this, it is the same masculine, heterosexual implication exist in that publication from the cover to the end page.

#### 6.4. Semiological Analysis of 'Ralph Lauren Fitness' Commercial

The fitness fragrance of 'Ralph Lauren' shown in Figure 4 is being advertised here. At a semiotic level, our readings about this reading are based on discovery and presentation, as Goffman said.

Initially, the appearances of male in this case, indicates the masculinity of 'new men' in relation to objectification. Ralph Lauren is always a fan of the naked body in its advertisements. Here, it uses sexy black male model to sell a fragrance. We can see product's name, product's logo, product's bottle, black male model and ball. Above this image of the product are the words: "The Fragrance by Ralph Lauren". These are all the signifiers of the advertisement at the semiotic level. Moreover, the semiotic elements of the advert dwell on within its ideal of masculinity.

This is an important photograph to see society's competition and challenge with body image and gender roles. This figure is one of the finest examples of the Ralph Lauren concepts. There is a naked male model and model's face is not seen. Therefore, his body obviously, is an object to the advertisers. Furthermore, the aggressive nature of the 'new men' stem from the portrayal of the male body is captured in this photograph. Associated with the popularity of sports, muscle is believed to be adorable and desirable for men. Body muscles are also related with male narcissism. In recent periods, advertisements narrate men as confident, powerful and talented. This is the 'idealization' of men. And, it's shown in the advertisement of Ralph Lauren.

The concept of masculinity is also powered by the one group of signifiers which are the colour scheme. Ralph Lauren Fitness fragrance is consists of bold, assertive red colour. Furthermore, there are silvery and metallic appearance of the product on the bottle. These signifiers emphasize on the central of the subject for this advertisement which is masculinity. It is a well-known fact that Ralph Lauren is generally marketed and advertised in the west. As a significant signification, fragrance of Ralph Lauren Sport with strong illustration, presents western connotations.

## 6.5. Semiological Analysis of 'Jean Paul Gaultier La Male' Commercial

This advertisement uses a variety of signifiers which show clearly both the ideology of the advertisement and the identity of the brand. Jean Paul Gaultier proudly offers unisex products, and often use the feminine and masculine figures in the advert, which delineate a sign which is marked to be well-matched with the both male and female users of the brand.

Jean Paul Gaultier is portrayed as being for 'male' in the real interesting sense, and the signifiers which give the male subject the unexpected resemblance of this. Two male models are pictured beside a bottle on which the word 'Male' is added. However, for the purposes of the image they are being portrayed as an implicit homosexual.

The gay culture and its visibility has disclosed a subculture developing its own myths, stereotypes. We see that both of the models in the advertisement wear white hats. White hat which is always attached to women is commonly used as a signifier for homosexual activity. Conversely, male models are being portrayed as a virile masculine. We can understand both their dominancy, thanks to their muscular and 'ideal-sized' bodies and with their portrayals in the photograph. There is a clear signification about 'competitiveness' in this image. In associated with this, distorted body image highly affect men, like women. 'Men identities' are centered clearly. Therefore, men are becoming insecure about their physical appearances. And, all media productions including advertising focused on this insecurity.

Infact, the gay semiotic is far more sophisticated than straight sign language, because in gay culture, roles are not as clearly identified (Fisher, 1977). But, bisexual images in advertisements, in recent years, are so common. Sex appeals like in this advert have suggestions to both sexes. The male models with their well-built 'ideal' body type, are easily visible and their bodies are an object to the readers clearly.

## Conclusion

In today's consumer society, the target of the objectification are no longer stabilized. There is no longer primary gender identity, no longer fixed ideals about masculinity, femininity, meanings of gender. It is apparent that fragmentation and commodification of products and services, 'men identities' are centered.

In recent years, scholars have long argued that there is an increasing significance of individuality, jointed through the use of dress, body, hair and body tendency among men. In relation to this, advertisers often emphasize sexuality and the importance of physical attractiveness in an attempt to sell products and services. We here noted that extensive use of 'idealized' images of new men associated with leisure, fun, hedonism. The increasing use of grooming products among men is also key reference for new consumption style about men.

The outcome of the current research suggests that new men magazines reflect a trend of men's changing gender relations, self identities and body movements. This new male body is a desirable, decorative and fancy, related with fitness, health, action and beauty, issues define a new men including masculine life-style.

Our research also employed advertisements establish a guide for becoming a man. In relation to the current market growth, in the advertisements there is a widespread use of 'idealized' male images includes narcissism and self image. Because of the fact that body image is one of the most prominent component of the self concept, this paper extremely has focused on body images of men. Moreover, it is revealed that signifiers of those advertisements are not only appropriate with the image of the products, but also with the textual context in which advertisements were located.

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## LIST OF FIGURES

Figure 1- Aramis Life advert is published in FHM, August of 2000.

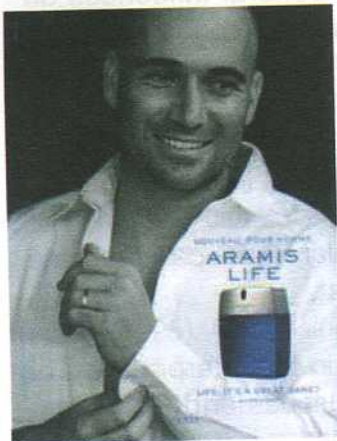




Figure 2- Davidoff Cool Water advert is published in Esquire, January of 2000.

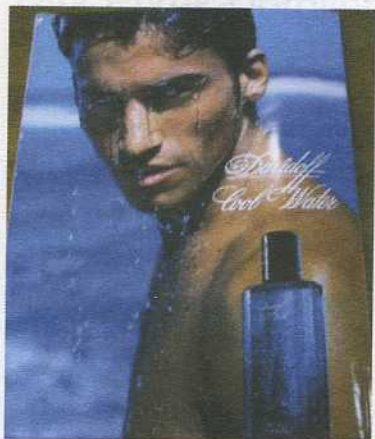


Figure 3- Emporio Armani White advert is published in Max, September of 2000.



Figure 4- Ralph Lauren Fitness advert is published in FHM, June of 1999.

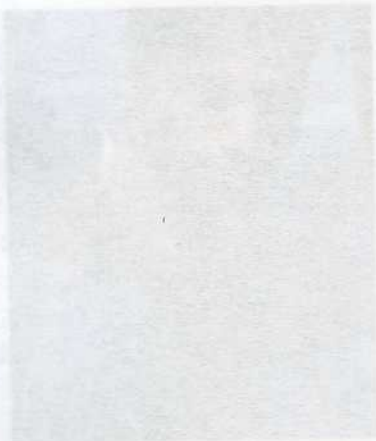
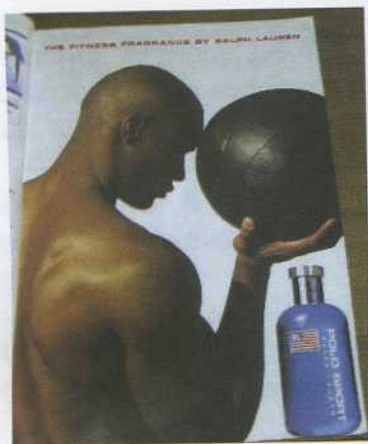


Figure 5- Jean Paul Gaultier La Male advert is published in Esquire, May of 2001.

