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Men's employment status is still their main source of self-worth (Bronzed and Herrmann 1999; Broodier 2001; Connell 2002; Hear 2004), and thus advertising, which aims to convince men that they should take consumption more seriously needs to place commodities in the context of public achievement - particularly if these also involve purchases for the sterilization of men's own bodies, their personal appearance and the personal realm in general.

Yet, even the growing impact of male lifestyle magazines - mainly addressing younger men - has not been totally successful in persuading mainstream adult men that they should consume in a more conspicuous way: on the one hand more like women, yet still distinctively as 'real' men. Therefore, advertising uses all tricks of the trade to masculinize its products through its promotional appeals, to convince the male target group that it is no longer enough just to be a man and act like a man: the message is that men must demonstrate and legitimate dominant status by masculine ways of consumption (Williamson 1986; Nixon 2003, Gristle 1998).

In her study of popular media from a feminist perspective, van Zane maintains that as a cultural form, 'advertising displays a preoccupation with gender that is hardly matched in any genre' (1994: 67). Referring to Saffron's seminal work of 1979 on gender and advertisements, van Zane underlines the obsession with gender which is typical for advertising as a form of popular culture: 'This obsession is said to spring from the "signifying power" of gender.'

Advertisements and commercials need to convey meaning within limited space and time and will therefore exploit symbols that are relevant and salient to society as a whole. As one of the most deeply felt elements of subjectivity and the social structure, gender provides such symbols most effectively (1994: 67). The typical conventions in advertisements addressing either men or women reflect the structural gendered differences based on the private/public dichotomy.

Stereotypically, female audiences are addressed with fantasies of Woman as body, as object or provider of physical pleasure for others, whether in sexualities or non-sexualities ways. The personal, intimate context and the care for self or other are always emphasized, either to convince the male target group that it is no longer enough just to be a man and act status by masculine ways of consumption (Williamson 1986; Nixon 2003). Sureties that as a cultural form, 'advertising displays a preoccupation with gender that is hardly matched in any genre' (1994: 67).

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