GENDER SIGNS IN MAGAZINE ADVERTISEMENTS: A Compared Semiotic Analysis of FHM and Cosmopolitan Advertisements

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Abstract
In this study, in order to analyze how gender roles and stereotypes are built in magazine advertisements, overall 230 advertisements of men's magazine FHM and women's magazine Cosmopolitan, published in 2004, were surveyed. To do this, four volumes for each magazine could be reached and the selected advertisements were analyzed comparatively by the references of gender studies. During the process not only semiological analysis, but also content analysis, which is supposed to support and strengthen the results, established the method of the study. Within the framework of the references about idealization of modernity, by which consumption is promoted and gender stereotypes are reproduced as well, the results firstly showed that stereotypes of femininity in Cosmopolitan advertisements present variety in consideration of FHM advertisements. While it was not found any obvious sexual intercourse signs in FHM advertisements, they were detected, on the other hand, in Cosmopolitan advertisements. Not only traditional, subordinated women, but also modern women who are self-confident, independent representations were found. There are also male representations within the framework of hegemonic, dominated and affective manhood while some “new manhood” who is more moderate, gentle and more feminine were indicated. It was also found that both of the magazines include signs, which associate with fetishism and sexual fantasies.
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1. INTRODUCTION

Advertisements which present a symbolic consumption narration to the society in an effective way, “call out to people’s psychological features in accord with the basic behavior stereotypes” (Tolungücü, 1999: 117) while they show consumers a great deal of images. In this sense, it’s realized that advertisements occasionally refer to sexual discoursed subjects. However it is claimed that sexual themes occur in women’s advertisements more than men’s. While gender stereotypes formed, they are accepted and adapted by the society. In this study, gender patterns and cultural relationships were examined. Four issues, published in 2004 for both of men’s magazine FHM and women’s magazine Cosmopolitan were analyzed in semiological method. The basic reason for using this method is the thought that interpretation, which is an element of communication, occurs with signs.

According to Machin and Thornborrow (2003) what Cosmopolitan sells to its readers are not magazines, but independence, power, fun and presents playful fantasies. While there are fun and fearless female representations in magazine texts in one hand, women are oriented to social relationships rather than technique, creative and intellectual skills on the other hand. Mainly, women in the magazine are naïve and in need of basic instruction and driven by the need to please men. They become successful by using their bodies and sexualities. Within this framework, it is assumed in the study that there are similarities with the magazine context and advertisement discourses.

Hence understanding if gender roles are reflected in advertisements mostly in traditional or modern stereotypes, seeing how body and sexuality identified with consumption, and finding if the gender roles are represented equally or not is the main goal of this study. In addition to this, it was analyzed that how “ideal” identities and personalities are promised to consumers through the products and also how products are made desirable through the advertisements. What it is usually emphasized in gender studies is that most of the advertisements use female images. Yet it is seem that nowadays male images and some alternative genders such as homosexuals occur in advertisements as well. Thus it was also tried to understand that how often man is presented in FHM, and relating to this how/how often hegemonic manhood discourse and new/modern manhood represented in advertisements while trying to examine these constructions in Cosmopolitan as well.

2. THEORETICAL FRAMEWORK

2.1 SEMIOLOGY: Description and Some Concepts

Semiology is a science which seeks not the open, clear meaning of a text or an image, but the meaning which lies beneath. It is mostly interested in how the meanings are created rather than what the meanings are.

Saussure describes language as a system of signs which have meaning with the relationship of each other. He defines a sign in two concepts, signifier/signified and assumes the relationship between those two concepts as arbitrary. According to Saussure, meaning is a matter of
encoding and decoding. A person who speaks a language encodes his or her thoughts by the means of words and transmits them to another person who speaks the same language. This person then decodes the messages and recovers the original meaning (Cook, 1992).

Pierce suggested the further types of sign: icon, index and symbol. An icon resembles to the signified (for example, maps and photographs). For the index, there is a direct relationship between the signified and the signifier (dark clouds and rain). An index includes natural co-occurrences. As for the symbol, an object contacts with the sign within a consensus, agreement or a rule (for example, traffic sign, punctuation marks, etc.).

2.1.1 Codes

Codes are complex systems which are learned in a society and culture, defines the norms accepted by the society and which relies on consensus. According to Fiske (2003), all the codes include a meaning and they are dynamically and mutually in relationship with the culture. Codes are not only systems which are used for getting data, but also elements which functions in communication and society.

2.1.2 Interpretation

Meaning is a negotiation process between the writer/reader and the text. That is to say, a sentence transmits different meanings to different people who are in different positions. In addition to this, Barthes develops two concepts, denotation and connotation, which are accepted as basic levels of interpretation. Denotation refers to the meaning of signs in a text which is well-known and perceived in common. Connotation, on the other hand describes the interaction within the sign and the feelings, excitements and cultural values of the audience or the reader. Connotation is subjective, arbitrary and belongs to a culture.

Other concepts which are used in the process of the interpretation of signs are myth, metaphor and metonym. Myth is a collection of symbols and signs which describes a culture, a reality, basic beliefs, traditions and transmits them to the future generations. Within this sense, every society and culture have their own myths. Metaphor is used for another expression except for the meaning of a word in a dictionary. Metaphoric meanings can also have national and regional meanings as they can have an international meaning. Metonymy is used for showing a characteristic of something rather than showing itself in order to represent or give the meaning of it.

2.1.3 The Relationship between Semiology, Advertisement and Culture

Analyzing the contemporary mythologies, Barthes (2001a) asks that everything can be myth or not and believes that “every object in the world can pass from a closed, silent existence to an oral state, open to appropriation by society for there is no law, whether natural or not, which forbids talking about things” (p. 51). He says that the linguistic messages direct reader through the signifiers of the image, causing him/her to avoid some and receive others and control him/her towards a meaning chosen in advance (Barthes, 2001b). While using connotation a basic mean, Barthes stresses that it is related to culture, and in this context it is encoded.

Berger (1991) who analyses advertisements and signs within the framework of cultural studies describes how advertisements generate meaning and what they reflect about society. He
suggests that “advertisements work by ‘striking’ responsive chords in us and not just by giving us information” (p. 118). In a print advertisement text and pictorial elements are two ways that information is communicated. The verbal and pictorial elements in advertisements are signifiers which generate feelings and beliefs. “These feelings and beliefs (and, we might add, hopes, fantasies, and the like) are based on codes (structured belief systems), which, in turn, operate via metaphor, metonymy, icon, index, and symbols in various combinations” (p. 126).

Each action, appearance and work of art carries a symbolic meaning. Ball says (1992) “a sign is always thing-plus-meaning” (p. 48). Products/objects do not have a meaning in themselves. Culture generates this meaning and one of the means which diffuses the meaning into the mass is advertisement. As Baudrillard defined (as cited in Sezgi, 1994) “if we consume the product as a product, we consume it meaning through advertising” (p. 2). Advertisements charge meanings to objects and create a consumer society.

2.2 THE PRESENTATION OF SEXUAL DISCOURSE AND GENDER ROLES IN ADVERTISEMENTS

Explaining why sexual advertisements attract consumers, Taflinger indicates that sex has a powerful psychological appeal and explains how advertising takes advantage of human biological and social evolution to use sex to sell products. It is biological and instinctive. However, the differences in male and female psychology cause different approaches to and perceptions of sex, both the act and its outcome. “In advertising it is easy to get a man’s attention by using women’s bodies and associate getting the woman if he buys the product. (…) The ad spends no time discussing her qualifications for sexual desire – her mere existence is enough. (…) Thus, advertising can show the woman and sell the product on the basis of ‘women want this [product] in a man. Get the product, get the woman’.” (http://www.wsu.edu:8080/~taflinge/sex.html). As for women, they are interested in sex for what it can mean in the future. Yet, advertising cannot take the advantage of it since it is not built for the future, but for now. Thus to sell to a woman, advertising relies on that modern idea about how men and women relate: romance. Briefly, “for a male, sexual arousal is important; for the female, sexual attractiveness is important” to sell a product. (http://www.wsu.edu:8080/~taflinge/sex.html).

In the context of feminist approaches, McRobbie (2000) works on systematic critique of Jackie magazine “as a system of messages, a signifying system and a bearer of a certain ideology, an ideology which deals with the construction of teenage femininity” (p. 67). She finds that one of the most immediate and outstanding features of the magazine are its ability to look “natural”. Hence this statement can also be said for the magazine Cosmopolitan. McCracken (1993), on the other hand discusses the male presence in magazine advertisements in her Decoding Women’s Magazines book. In some advertisements, the position of the camera coincides with a male perspective of women portrayed. Explicit signifiers of the male vision in women’s magazine, as she indicates, include picture of men openly gazing at the women in the advertisements or back at the readers, and parts of men’s bodies which metonymically represent the male. While analyzing advertisements in semiological method, Van Zoonen (1994) finds that:

“Obviously these signifiers draw from some common frame of reference that is meaningful in the white patriarchal culture they both originate from. (…) the way they make sense is evidence of an underlying invisible, organizing principle – ideology. The ideology underlying the advertisements does not
Within the framework of feminist studies in Turkiye, S(üheyla Kırca (2000) whose study is on sexual discourse in advertisements and magazines points out that some cultural forms such as woman magazines create complex, sometimes contradictionary or sometimes constructive and productive ways for making feminism more popular.

One of the most analyzed and discussed subject in the advertisements is how the consumption increases by gender stereotyping, moreover how this phenomenon affects the popular culture. Sometimes the advertisements attack gender stereotyping while sometimes they are meant to be funny and ironic (Pedersen, 2002). Nevertheless, ideal body is stressed in advertisements and the images construct the sense as they are real. The reason for the ideal body presentations effectiveness specifically in advertisements is the mass media is probably merely the most powerful transmitter if socio-cultural ideas. Therefore, exposure to either ideal, thin woman or body images in advertisements leads to increase negative mood and body dissatisfaction (Tiggemann & McGill, 2004). Furthermore, social and demographic factors such as gender, sex tendency, socio-economic status, race and age, may influence a person’s vision of the ideal body. Gender is obviously one of the most important one within these factors: “females place greater importance on body shape and thinness, and express more dissatisfaction with the way the look than males” (Epel et al., 1996: 265, 266).

Another subject in gender studies is the relationship between woman magazines, advertisements and consumer culture. These three dynamics—with the historical process—are highly linked. “A history of women’s magazines is also a history of consumer culture, advertising, and ever-ever-evolving ideologies of femininity” (Stevens et al., 2003: 35). Consumer culture has—as have advertisements— an important role to construct womanhood. Both of them construct an identity for women. “This construction of femininity, or more precisely, the construction of femininities in a discourse of consumption, was a central motif in women’s magazines from the nineteenth century onward” (Stevens et al., 2003: 35).

2.2.1 Men Studies and New Sexualities

As mentioned above, one of the aims for this study is to analyze the ideologies reflected by advertisements in both women’s magazine Cosmopolitan and men’s magazine FHM. “The gender concept relies on the thought of specification of the sex by the society. When a child born, she or he has a sex biologically. While growing up, she/he adapts the rules about the sex which are determined by the society” (Aydın, 2004: 3). In this context, it is claimed that men’s magazines differ from women’s magazines by the view of messages and ideologies reflected. Men’s magazines (like women’s magazines) also ask male individuals to assume self-responsibility for the way they feel, behave and look, with their display of the male body as a vehicle of care and pleasure. Furthermore, it is said that the consumers/readers “make sense of these magazines, their bodily images and the biopolitics of the male body they carry with them” (Boni, 2002: 468).

Up to the early 1980s, the study of gender was virtually an exclusive concern of feminist studies, as was the notion of sexual difference (De Lauretis, 1999). Men, whether straight or gay, gender constructions of manhood or alternative gender models are the latest studies. “Today, the rubric gender studies covers a variety of topics that range from the more conservative, such
as the family and the relations of women and men, to the more ‘sexy’, such as gender crossing, drag, transvestism and what has been called neo-sexualities (active bisexuality, sadomasochism, transsexuality, and transgender, among others” (De Lauretis, 1999: 261).

To sum up, whatever the genders and sexual tendencies are, whatever society, culture and/or subculture that advertisements address to, one of the goals of media is to channel consumers or readers for more consumption while creating ideal images such as ideal body, ideal femininity-masculinity, ideal sexuality, etc. Hence, there occur various gender stereotypes. And one of the media which these stereotypes are seen is magazine advertisements.

3. MAIN FINDINGS

3.1 METHODOLOGY AND LIMITS OF THE STUDY

This research is a descriptive study based on magazine advertisements and the method is semiology. For the survey first of all, periodical magazines which take up the mentality and ideology of contemporary West were aimed. While choosing the magazines, it was preferred the best selling ones in 2004 within the press agency Merkez Dergi Group. In this context, the most circulated women’s magazine Cosmopolitan (373,506) and also men’s magazine FHM (187,438) were analyzed. Since there was a context and time limitations, four issues for each were surveyed. Within this situation, February, May, August and October issues of Cosmopolitan, and April, August, October and December issues of FHM was analyzed.

In order to collect necessary data, totally 230 advertisements were determined which contains gender signs and sexual discourse. In the study, semiological method is used in order to understand both the discourses of these advertisements and the value systems constructed by these advertisements. Although advertisement texts were analyzed by using certain parameters in the study, the codes in the texts are not universal codes. Hence, the arbitrary relationship between the signs and meanings is accepted in the survey. For this reason, it was also applied context analysis for supporting and reinforcing the analysis. First of all, in the light of Bell and Milic’s analysis (2002: 213), the categorical features of the advertisements were defined and explained. According to authors, high angle as a vertical angle is coded as weak, helpless. Low angle, on the contrary is coded as dominant and sovereign. Oblique angles as a horizontal angle make the relationship between the model and the reader more distant while frontal angles, on the contrary, give the reader a feeling of sincerity, face to face warmth. With this way, it is given the message that “You can be desirable like her/him as well!”

3.2 CATHEGORIC FEATURES OF THE ADVERTISEMENTS

The categorical features of sexually discoursed advertisements in four issues for each FHM and Cosmopolitan magazines were determined in five basic groups: the product group (the advertisements were distinguished according to products), camera angles (vertical and horizontal angles), the represented participants in the advertisements (models’ sex, the framed distance, the presentation of the bodies in respect of nudity, touching other models or objects, narrative presentation of models), the space in the advertisements and sexual contexts in written texts.
3.2.1 The Categorical Findings of FHM and Cosmopolitan

According to findings, sexual context advertisements in FHM and Cosmopolitan have both similarities and differences in respect of categorical features. The most striking difference in between the magazines is the quantities of sexual advertisements of each magazine. It was found that FHM has 43 and Cosmopolitan has 187 sexual discoursed advertisements. In other words, Cosmopolitan sexual advertisements are four times more than those of FHM because number of pages in Cosmopolitan is much more than FHM’s.

It was seen that there are similarities between two magazines in respect of product groups of advertisements. It was found that sexual advertisements occur mostly in textile/shoes group in both of the magazines. Cosmetics/perfume rank the second. Hence one can say that fashion is one of the most promotive factor for the consumption.

There were also seen similarities on sexually discoursed advertisements in two magazines about the camera angles. Mostly frontal-medium angles, which are traditional, were used. As Bell and Milic (2002) pointed out, those angles are used in order to give the consumers the feelings of sincerity, equality, and so far. In fact, the message that an ideal life and relationship can be reachable and obtainable is reinforced in the advertisements of both magazines from this angle. Yet there were not seen high angle shots in men’s magazine FHM, which signify weakness, hopeless, disempowerment. However one should recognize the quantity difference of the advertisements because this angle was already the less shot in Cosmopolitan advertisements (8 ads). That is, there were also high angle shots of both male and female models in advertisements.

The dispersion of sexes was seen according to the target group. The advertisements in which were seen both a male and a female models rank the second in both of the magazines. This shows that sexual advertisements promise consumer a relationship if the consumer buys the product. The framed distance which stands for social distance had a majority in both magazine groups. This points out that the traditional view of social life belonging to men still continues in male magazines while it means that gender roles are changing in modern life and women become more social and extrovert in female magazines. Furthermore, models were usually presented dressed in both of the magazines since there found mostly textile advertisements. Nevertheless, low-cut dresses were found more on female models than those on males. That is to say, female sex appeal and attraction are still recommended for advertisements. It was also found that models were touching an object (generally the product) in magazines, which means the touch increases the fetish value of the product.

In both of the FHM and Cosmopolitan advertisements, it was mostly seen that the space in the texts were unclear or absent. The product becomes more eye catching in a spaceless text and so, becomes more identical with the model. Also most of the written texts in advertisements there were not found any sexual discourse. This shows that visual texts plays more important role than written ones in printed advertisements. However, there were found pretty much written texts in sexual context in Cosmopolitan advertisements. This is the fact that there is a common belief in advertising that female consumers/readers tend to read the written advertisements as well. In the following table, there is a comparison for FHM and Cosmopolitan within the framework of categorical features:
Table. The Quantitative Comparison of FHM and Cosmopolitan Advertisements

<table>
<thead>
<tr>
<th></th>
<th>FHM (43 Ads)</th>
<th>Cosmopolitan (187 Ads)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Product Group</strong></td>
<td>Textile/Shoes (17)</td>
<td>Textile/Shoes (83)</td>
</tr>
<tr>
<td><strong>Camera Angle</strong></td>
<td>Frontal-medium angles (25), High angles (0)</td>
<td>Frontal-medium angles (103), High angles (8)</td>
</tr>
<tr>
<td><strong>Sex of the Models</strong></td>
<td>Male (14)</td>
<td>Female (128)</td>
</tr>
<tr>
<td><strong>Framed Distance</strong></td>
<td>Social distance (26), Intimate distance (3)</td>
<td>Social distance (84), Intimate distance (37)</td>
</tr>
<tr>
<td><strong>Presentation of the Bodies</strong></td>
<td>Dressed (17), Naked/half naked (5)</td>
<td>Dressed (68), Naked/half naked (47)</td>
</tr>
<tr>
<td><strong>The Touch of Models</strong></td>
<td>With the product, dress, objects (12)</td>
<td>With the product, dress, objects (56)</td>
</tr>
<tr>
<td><strong>Narrative Presentation of Models</strong></td>
<td>Voluptuous and inviting (11), Romantic, innocence (10)</td>
<td>Voluptuous and inviting (87), Romantic, innocence (18)</td>
</tr>
<tr>
<td><strong>Space</strong></td>
<td>Unclear (12), Open space (11), Close space (9)</td>
<td>Unclear (73), Open space (46), Close space (43)</td>
</tr>
<tr>
<td><strong>Written Text</strong></td>
<td>Not exist (25), Sexual discourse (7)</td>
<td>Not exist (88), Sexual discourse (34)</td>
</tr>
</tbody>
</table>

7. SEMIOTICAL ANALYSIS OF THE ADVERTISEMENTS

In this part, making the product more attractive by anthropomorphic characters, the presentation of hegemonic manhood and modern woman, gender stereotypes in advertisements, the meaning of nudity and decoding the sexual metaphors were studied and analyzed by semiology. Actually, since there were much more advertisements in Cosmopolitan than in FHM, there were plenty of images in Cosmopolitan advertisements. In other words, woman images in Cosmopolitan advertisements represent more than one ideology. Therefore, women images were analyzed within three points of view: texts reflecting modern woman, texts reflecting subordinated and dependent woman who is sometimes presented melancholic, and texts reflecting woman as a sex object with erotic and inviting scenes.

The aim for making semiological analysis is to point out how identities are attributed to products, through these products how “ideal” identities and personalities are promised, and how product is made desirable by analyzing sexual discoursed advertisements in FHM and Cosmopolitan issues published in 2004. Semiological analysis of the advertisements in which occur many metaphors and metonyms is pretty necessary for the achievement of the study.

7.1 The Comparison of FHM and Cosmopolitan in Semiological Analysis

In respect of the comparison of the magazines during the analyzing process, it was found that anthropomorphism in Cosmopolitan advertisements mostly occurred with written texts, while it was more visual in FHM advertisements. For instance as condoms are anthropomorphized as football players in the following FHM advertisement, the goalmouth can be thought as vagina. With the “Safe defense” writing, the images come across as defending footballers who are getting ready for any attacks. Hence this composition is a metaphor of a sexual intercourse and gives the message that the product is “a safe, trusty preservative”. As for the Cosmopolitan
advertisement, it is seen that there is written some names and phone numbers on the notes on the refrigerator that the notes compose the Absolut bottle. As a women targeted advertisement, the product was associated with a woman who collects lovers. So the product wraps into a humanist feature (Fig. 1).

**Figure 1. Anthropomorphic Advertisements**

![Anthropomorphic Advertisements](image)


In FHM advertisements, woman signs are usually presented as if the reader are gazing at her that the representations turns into a fantasy and a sex object by this manner. In Cosmopolitan, woman images are mostly kept equivalent with the product and women are objectified by commanding that the consumer would gain a value and an identity with the product. In the FHM advertisement below, the female is represented in nature by her intimacy. This is a sign that the woman is lonely and there is no man around her. Hence, she is available to be gazed. The presentation of the woman in the text in a passive position in nature is simply an opportunity for the male gaze. This interpretation is ensured by the written text: "(...) do not miss the open air opportunities of Era Outdoor! The most powerful communication channel in the region." In the Cosmopolitan sample, the identification of nude female image with the perfume means objectification of woman. While there is a symmetric angle with the perfume and woman’s hand, there is a harmony with the position of hands and the red ribbon of the perfume. In addition to this, there is coherence between the red ribbon red lipstick and red nail polish. It is seen that half of the face of the representation is covered with her hair. That is, the reader/consumer pays attention not to the identity and the personality of the women, but just to the body, so the advertising object unifies with the objectified body. Eventually, it is not necessary who the woman is. Yet her perfect body and beauty means an existential importance for the advertising (Fig. 2).
While male signs in FHM advertisements are highly constructed within the framework of hegemonic manhood, in Cosmopolitan, they are presented as awards that are to be achieved and deserved. In the FHM example of April 2004 issue, there is the famous tennis champion André Agassi in the advertisement. The excellence of life as a game, which is written in the linguistic text is a metaphor of the famous tennis player’s perfect games and his success. Besides, the dressing pose of Agassi, the satisfied and confident expression of his face and the wedding ring on his hand tells that he has reached perfection in his private life as well. In other words, it is promised in the advertisement that if the consumer buys the perfume, he will achieve the perfection in both business and private life as Agassi. As for Cosmopolitan sample, if the linguistic text (You know the name discover the man) is thought with the visual text (the man closes his half face with his hands), it is understood that the image is something which is to be achieved. The message to the female reader/consumer is simple: “If you buy him this perfume, you can get and discover him.” The man’s opening out half of his face means he doesn’t present himself absolutely to the reader. However this implies that the reader/consumer can gain him if she buys him the perfume. In this context, man exists as an award that female consumers are to win (Fig. 3).
presented naked and touching each other or kissing passionately or there is seen a written text which implies a sexual discourse. For instance, the brand “fcuk” obviously associates with the word “fuck”. Moreover, the brand is used to make linguistic metaphors as mottos which connote with having sex (Fig. 4). It is thought that the reason of existence of such advertisements especially in women’s magazines like Cosmopolitan is the accordance of women’s modernity and freedom with their sexuality within the mentality of contemporary Western ideology.

Figure 4. Romanism versus Sexual Intercourse

Furthermore, the sign of a relationship of men and women in some Cosmopolitan advertisements are intensified with the linguistic texts by metaphors and metonyms. In addition to this, it was found in both magazines that, especially in textile advertisements, women and men representations promise and promote an ideal, desirable life style.

In FHM advertisements associated with sexual fantasies, woman images are presented as an object who serves for men’s sexual desires (a waitress, a captive, a celebrated who desires the male reader, etc). In those kinds of advertisements, woman represented as a submissive, a captive, a slave or a victim who caught in a trap. For instance in the perfume advertisement below, the woman wearing underwear is prisoner in a perfume bottle and the motto is “Love is deliberately a capture.” This implies the submission of women to men’s sexual desires (Fig. 5). On the other hand, it was found that in Cosmopolitan advertisements, some specific parts of women’s body are in a close shot which makes women a fetish object. It is claimed that such emphasis on female body parts like legs, hips, etc. encourages female readers/consumers an ideal body. In the Cosmopolitan example, the female representation seems to show the Lee Cooper jeans on her, yet the reader intends to pay attention to the “buttock” (popo) because of the model’s position. Therefore, while stressing the hips both by linguistic text (Popo? No! No!) and the visual text, the contradiction strengthens the accordance between the woman body and the brand (Fig. 5).
In some advertisements, man is signified as if he is a homosexual. In both magazine advertisements, it was found that some male representations are presented within “new manhood” framework by effeminate, passive features. In the example on the left below, two male models are seen wearing clothes pretty feminine: the man who stands on the front side of the text has a shirt yet it’s not buttoned that the model’s nipples are almost seen. He wears, additionally a foulard. The model at the back side also wears shirt knotted on the belly button of the model. Existing in a tropic place such as jungle, the representations connote femininity. Half naked male signs in the nature which is referred to femininity contrast with masculinity (Fig. 6). However, there wasn’t found any signs regarding object/product fetishism in FHM advertisements although they exist in Cosmopolitan. For instance in the following Channel perfume advertisement, the woman representation holds the perfume tightly that this connotes the dependency (to the product/object) and implies object fetishism. The perfume bottle and the woman are almost at the same size. That is, the perfume is glorified while the woman, on the contrary becomes less valuable. The transparent dress on the woman exhibits the woman’s body almost completely. This transparent dress can be thought as the metaphor of the perfume because the body seems in the bottle. In other words the essence surrounds the woman. The advertisement’s slogan (Chance. Just believe!) is in accordance with the brand’s name (Chance). This means that the woman gets a big change by the perfume, she is very happy for that and she is wrapped up in it in order not to miss the chance (Fig. 6).
8. CONCLUSION

In this study, while analyzing sexual discourse and gender roles in advertisements by semiological method, not only woman studies, but also man studies were studied. Thus, it was found that advertisements not only consist of female representations, but also male representations and there male representations have also as female representations various types. In the survey, not only traditional, subordinated women, but also modern women who are self-confident, independent representations were found. Like female images, there are also male representations within the framework of hegemonic, dominated and affective manhood and also “new kind of manhood” who is more moderate, gentle and more feminine were indicated.

In FHM, female representations that are usually presented as fantasies are situated as sex objects. On the other hand, women in Cosmopolitan are objectified by the product and promised a value, an identity. While man are occasionally constructed by hegemonic discourses in FHM, in Cosmopolitan he presented as an award who is to be achieved. In advertisements the modernity and the independence of woman is associated with her sexuality. It was also stated that the consumers/readers are encouraged in ideal bodies.

Since the codes in the texts are nor universal and there is an arbitrary relationship between the signs and their meanings, it causes different analysis and readings. For this, it is recommended that further behavioral impact and/or perception research should be carried out in the future in order to reveal those readings.

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