Myths of masculinity in luxury advertising - constructing an ideal male consumer

MYTHS OF MASCULINITY IN LUXURY ADVERTISING – CONSTRUCTING AN IDEAL MALE CONSUMER

OBJECTIVES
The purpose of this study was to explore the meanings of advertising in the context of luxury. More specifically, in this study different myths related to masculinity that are used in luxury advertising were examined and the changes of these myths were discovered. In this way, the changing story of ideal picture of manhood was examined. While women characters in advertisements have got a lot of attention in earlier studies, there seemed to be a lack of studying men and especially the topic how men are constructed in advertising. More specifically, although the change of manhood in advertising has been studied before, this research has been mainly done based on men's identity construction through advertising. Instead, a construction of an ideal male consumer through advertising has received significantly less attention and this is the research gap I have focused on in this thesis.

METHODOLOGY
The aim of this study is to find meanings that are communicated visually through luxury advertising. The meanings under research are related to mythologies and changing myth of masculinity in today's consumption context. The core idea of this empirical research is to find out what kinds of mythical stories are hidden visually in luxury advertising, how these meanings have been changed between the years 1996-2012 and what kind of picture of an ideal man consumer is constructed through these changed stories. In this study 12 different campaign images by Dolce & Gabbana between the years 1996 and 2012 were chosen for the analysis. The method used in this analysis was visual social semiotics, because through this theory it was possible to understand more deeply the hidden meanings in a form of mythologies in these campaign images.

KEY FINDINGS
The key findings of this study were the three myths of masculinity found from the 12 campaign images by Dolce & Gabbana: juxtaposition between the genders, the changing power of men and the changed ideal picture of male consumer. What was important to notice in these myths was the fact that the three myths of masculinity seem to change concurrently with the cultural and societal beliefs and values. Based on this, also the picture of an ideal male consumer has changed over time from the idealization of hegemonic masculinity to the idealization of a "new man", who has been adopted more feminine characteristics both in appearance and behavior than ever before.

KEY WORDS
Myth, mythology, marketplace mythology, semiotics, visual social semiotics, masculinity, manhood, advertising, luxury

MIEHISYYDEN MYYTIT LUKSUKSEN MAINONNASSA – IDEAALIN MIESKULUTTAJAN RAKENTUMINEN

TUTKIELMAN TAVOITTEET
Tämän tutkielman tavoitteena oli tutkia mainonnan piilotettuja merkityksiä luksuksen kontekstissa. Tarkemmin sanottuna tämän tutkimuksen tarkoitus oli tutkia miehisyyteen liittyviä myyttejä, joita käytetään luksuksen mainonnassa sekä näiden myyttien muuttumista vuosien 1996 ja 2012 välillä. Muuttuvien myyttien kautta oli tarkoitus selvittää, miten ideaali kuva mieskuluttajasta on muuttunut viimeisen 17 vuoden aikana. Koska aikaisempi tutkimus on keskittynyt suurilta osin naisten tutkimiseen mainonnassa, ovat miehet jääneet tässä suhteessa vähemmälle huomiolle. Vaikka aikaisempaa tutkimusta miehiin liittyen on tehty mainonnan kontekstissa, nämä tutkimukset ovat keskittyneet lähinnä miesten identiteetin rakentumiseen mainoskuvien kautta. Tämän tutkimuksen tarkoituksena onkin ollut perehtyä tarkemmin aiemmin tutkimattomaan aihealueeseen: ideaalin mieskuvan muutokseen mainonnassa.

TUTKIMUSMENETELMÄT
Empiirisen tutkimuksen tavoitteena oli löytää miehisyyteen liittyviä myyttejä Dolce & Gabbanan kampanjakuvista vuosien 1996 ja 2012 välillä ja tutkia, miten nämä myytit ovat muuttuneet tutkittavan ajanjakson aikana. Lisäksi tarkoitus oli näiden myyttien avulla tutkia, miten kuva ideaalista mieskuluttajasta on rakentunut viimeisen 17 vuoden aikana. Kampanjakuvien analysointiin on tässä tutkielmassa käytetty visuaalisen sosiaalisen semiotiikan teoriaa, jonka avulla kuvista on ollut mahdollista löytää erilaisia piilotettuja merkityksiä eli myyttisiä tarinoita miehisyyteen liittyen.

KESKEISIMMÄT TUTKIMUSTULOKSET
Tämän tutkielman keskeisimmät tulokset olivat kolme miehisyyteen liittyvää myyttiä, jotka löytyivät valituista Dolce & Gabbanan kampanjakuvista: miesten ja naisten vastakkainasettelu, miesten muuttuva valta-asema yhteiskunnassa sekä hegemonisen maskuliinisuuden ihannoimisesta siirtyminen "uuden miehen" ihannoimiseen ja idealisoimiseen. Näihin tutkimustuloksiin liittyen on tärkeää huomata, että myytit näyttivät vaihtelevan yleisten yhteiskunnallisten ja kulttuuristen mielipiteiden, uskomusten ja arvojen mukaisesti. Myyttien muuttuvan luonteen vuoksi voidaankin sanoa, että myös tietynlaisen mieskuvan ihannointi on muuttunut tutkittavan aikakauden aikana: hegemonisen miehisyyden ominaisuuksista on siirrytty kohti uudenlaista miestyyppiä, joka on omaksunut naisellisempia piirteitä niin ulkonäössä kuin käytöksessä enemmän kuin ennen.

AVAINSANAT
Myytti, mytologia, markkinapaikkamytologia, semiotiikka, visuaalinen sosiaalinen semiotiikka, miehisyys, mainonta, luksus

Table of Contents

Table of Pictures

1. INTRODUCTION

1.1 Research gap, research questions and objectives

The purpose of this study is to explore the meanings of advertising in the context of luxury. More specifically, in this study I examine different myths related to masculinity that are used in luxury advertising and try to discover the changes of these myths and in this way, the changing story of ideal picture of manhood. I have used Dolce & Gabbana as a brand to explore man related myths and stories that are communicated through different advertising campaigns of this brand. In this thesis I have focused especially on Dolce & Gabbana's advertising images released during the years 1996-2012 and through these images the idea has been to understand more deeply the changed picture of men. There were two reasons for choosing this certain time period for analyzing campaign images: based on the previous research, men has clearly started to change their behavior and appearance since the 1990s and additionally, also luxury consumption has started to expand more rapidly than ever before during the same decade.

Based on this plan, the research gap is the lack of studying men and their changed role in luxury advertising. While women characters in advertisements have got a lot of attention in earlier studies, there seems to be a lack of studying men and especially the topic how men are constructed in advertising. More specifically, although the change of manhood in advertising has been studied before, this research has been mainly done based on men's identity construction through advertising. Instead, a construction of an ideal male consumer through advertising has received significantly less attention and this is the research gap I have focused on in this thesis.

The more specific idea of this study is to examine the ideal picture of men constructed through myths and more specifically, through marketplace myths in advertising. Therefore, the research questions in this case are the following:

1) What kinds of mythical stories of men are created/communicated through luxury advertising?

2) What kind of ideal male consumer is constructed through these myths?

3) How have the myths of masculinity changed during 1996-2012?

The idea is to examine these questions based on semiotic theory and mythology. More specifically, I have focused especially on visual social semiotic theory based on the theory by Kress and van Leeuwen (1996) and marketplace mythologies that can be understood as meaning providers that serve a certain ideological agendas (Thompson 2004). Additionally, in this case I have also seen the meaning creation – which in this case means man-related myths - as socially and culturally constructed phenomenon (Arnould and Thompson 2005). To conclude, in this thesis I see the meanings (myths of masculinity) in advertisements socially and culturally constructed ideals, through which socially constructed way of thinking frames consumer's understanding of reality. This meaning and transfer of it is examined based on the theories of semiotics and mythologies.

This research deepens the understanding of meanings communicated through luxury advertising in many ways. Firstly, the earlier research has mainly focused on studying women's role in advertising but the role of men has received much less attention in research. Secondly, when the earlier research has mainly focused on studying the identity construction of men through advertising, this study deepens the understanding of man-related myths communicated through campaign images that has received significantly less attention. Thirdly, only a few studies have been focused on studying the meanings of advertising before but these analyses have been done through texts, not through visual images. Based on this, my study will broaden the field of research by exploring the visual myths and stories presented in advertising. Fourthly, this research will connect the myths and stories with luxury advertising and show the importance of these stories in the social meaning-creation of advertising.

The main findings of this research are three different myths of masculinity and the change of them between the years 1996 and 2012 found in the campaign images by Dolce & Gabbana. Additionally, these images also revealed how the ideal picture of man is constructed through advertising. First of all, the main myths of masculinity found in the data were the changing juxtaposition between men and women, the changing power relationship between them and the change from the myth of hegemonic masculinity to the myth of more modern man who does not only have strong hegemonic male characteristics but also more feminine characteristics. In all of these myths the change of them during the examination period of 17 years can be easily recognized: in all of these myths, the idea that

men have started to come closer to women both in behavior and appearance was evident. Moreover, it can be also said that one of the main findings of this study was to examine the construction of male consumer through these changed myths in luxury advertising. The picture of an ideal male consumer was constructed through these myths and this ideal seemed to change concurrently with these myths and was communicated through advertising in a form of marketplace myths to the consumer.

All of these findings were significant considering the research gap found from the previous research and with the help of the specific research questions of this study they expand our understanding of myths and masculinity as well as meaning creation in advertising that is directed to men as consumers. The findings of this study show the importance of marketplace myths as messengers between societal and cultural values and consumers. Additionally, the findings of this research broaden our understanding of masculinity, the changing myth and characteristics of it and the overall idea of what is seen acceptable for men in a certain cultural conditions. This study is innovative, because it introduces a new, unexamined perspective in analyzing men-related advertising in which the construction of an ideal male consumer is examined based on myths of masculinity found in advertising images.

Next the research background that consists of the changing role of men and luxury as a phenomenon will be introduced.

1.2 Research background

1.2.1 The changing role of men

During more than two decades the Western societies have undergone a shift from a modern industrial culture based on production to a postmodern culture which is informed by the consumption of different products, ideas, and knowledge (Alexander 2003). Industrial culture has been a major element in defining the roles of men and women and their place in society for a long time and because of this, changes in this culture such as technical development and the evolution from

industry to services have also had a strong impact on gender role development in recent years (Kimmel and Tissier-Desbordes 1999). Based on the changes of material base of society, social institutions and cultural practices tend to undergo a transformation as well – one significant area in which this change has been remarkable is gender roles and gender identity (Alexander 2003).

Traditionally, it has been assumed that people acquire either a masculine or a feminine role (Kimmel and Tissier-Desbordes 1999). Based on this it is also assumed that a person who has acquired a masculine role includes characteristics such as dominance, independence, self-confidence and strength when a person who has acquired a feminine role, in contrast, includes characteristics such as dependency, emotionality and submissiveness (Kimmel and Tissier-Desbordes 1999). The meanings to define the term "masculinity" emphasize different qualities or conditions of being masculine; in practice this means attributes that are traditionally considered to be characteristics of a male (Kimmel and Tissier-Desbordes 1999). However, masculinity is not only biological characteristic but also a culturally defined concept that varies according to different societal and temporal contexts (Kimmel and Tissier-Desbordes 1999).

The concept of masculinity has been the focus of renewed interest in recent years, because the places of men and women in society and the image of them have changed. Some attributes and objects which are traditionally associated to masculinity have now overtaken by women – these attributes include issues such as knowledge, work and money (Kimmel and Tissier-Desbordes 1999). However, in everyday life and consumption, women now play a greater role in purchase decisions and they are progressively considered as important buyers of traditional male products (Kimmel and Tissier-Desbordes 1999).

Although the changing role of women in society has been studied comprehensively in previous research, there seems to be a lack of research in relation to the changing role of men and especially the changing ideal of them. A new kind of man has adopted attributes of femininity and moved closer to women in both clothing and manners (Kimmel and Tissier-Desbordes 1999). Women's traditional role as housewife and mother included a task of consumption and traditionally, from groceries to beauty products, women were the consumers and men the producers (Alexander 2003). However, the "new man", who can be seen as a sensitive soul and in touch of his feminine side, is coming out,

for example, in a form of "metrosexuality" (Patterson and Elliot 2002). This emerging type of man is characterized with vanity consumption, physical perfection and the body that does not fit the traditional ideal of masculinity (Clarkson 2005).

These changes have influenced the corresponding modifications in sex roles which are closely related to, besides everyday life and consumption, advertising. Consistent with cultural expectations that divide the masculine role to men and the feminine role to women, these traditional role assumptions are tightly integrated in many marketing communications, such as advertising (Bellizzi and Miller 1991). Advertisers, especially in fashion, tend to manipulate consumer cognition through different images, symbols and signs (Schroeder and Borgerson 2003) and by using knowledge of certain cultural contexts they portray the right blend of cultural meanings, societal values and dreams about the future (Lin and Yeh 2009). Especially visual transmission of symbolic meanings has a great influence on attitudes, social awareness and beliefs of the public and because of this, consumers learn to see various product imaginary as natural extensions of particular attitudes, looks and social positions (Kang 1997). These depictions of context and imagery create and propel modern-day myths of what is ''needed,'' of what it means to be ''feminine'' or ''masculine'' (Lin and Yeh 2009).

However, also in advertising, reversals in the traditional portrayals of the central characters of males and females are becoming more common (Kimmel and Tissier-Desbordes 1999). This is based on the idea that changes in advertising correspond more than likely to the changes in society (Nowak 1984). For instance, changes in gender roles can be seen in advertisements if the images they portray are widely accepted (Wiles et al. 1995). Due to the fact that women have got a greater role in society, traditional masculine values have become undervalued as feminine values have taken on greater importance; the man cannot be seen as absolute reference or the one with absolute power anymore (Kimmel and Tissier-Desbordes 1999). Rather, a transformation of masculinity towards more feminine attributes, especially in consumption, can be noticed (Kimmel and Tissier-Desbordes 1999).

Although signs of transformation of masculinity and its new ideals can be identified and these new ideals are especially communicated through lifestyle magazines, some men are still keen on the traditional features of masculinity and try to protect it in many ways such as with brands and products. Within competitive, consumerist cultures, men are constantly comparing themselves with

other men and because of this, products and brands have become signs of competition but they are also used as objects to protect the male ego in changing society (Kimmel and Tissier-Desbordes 1999). For example, owning a fast car boosts man's self-image because it can be seen as an indication of success (Kimmel and Tissier-Desbordes 1999). This in fact can be understood as a focal idea for protecting both the masculine ego and self-concept (Kimmel and Tissier-Desbordes 1999).

The other way the traditional idea of masculinity has been tried to protect by men, is showing the male body as an ideal part of masculinity. As traditional masculine roles have eroded because women have gained greater equality in society, men have become more preoccupied with muscularity because it is still understood as a cultural symbol of masculinity and is often presented in this way also in advertising (Pope, Phillips and Olivardia 2000). Since the 1980s men's bodies have been presented more frequently in advertising and in these days advertisements in which men are presented offer a similarly idealized body image to that presented to women (Elliot and Elliot 2005). In advertising, men are also often idealized as muscular and half-naked (Kimmel and Tissier-Desbordes 1999). Because of this it is suggested that men are now going through the same exploitation and objectification in the same way women have gone for years (Elliot and Elliot 2005) and it can be said that an increasing number of advertisements is presenting men as sex objects (Kimmel and Tissier-Desbordes 1999). Because of this, men are developing an "Adonis complex' after being overexposed to idealized and unattainable male bodies in advertising (Elliot and Elliot 2005).

Although the role of masculinity obviously has started to change, it still seems to take time to consumers, especially male consumers, internalize and accept these ideas in their daily behavior as seen in protection strategies introduced above. In this period of transition, people need to reconcile the traditional behaviors and appearances related to men with the current changes in society's expectations and what is seen to be acceptable for men in certain time (Elliot and Elliot 2005). These changes include the idea what have always been seen as feminine: attracting males (Elliot and Elliot 2005). However, although all men have not accepted the changing images of genders in advertising, the images shown in ads present the idea that needs to be widely accepted in society (Wiles et al. 1995). Even though the transition and approval of it takes time, advertising supports the certain ideology and acts as intermediary to move the new ideal of manhood into consumption.

In addition to the changing role of men, the other important topic concerning the context of this thesis is luxury as a concept and as a socially structured phenomenon. Next the main aspects of luxury in relation to this research will be introduced.

1.2.2 Luxury as a phenomenon

For centuries, people around the world have satisfied themselves with the possession of beautiful goods and because of this, luxury goods have been under intensive debate and discussion (Husic and Cicic 2009). Luxury as a concept can be seen also as an obsession of todays' consumer society that is characterized by luxury apartments, food, cars and other material goods flood both the media and marketplace (Vickers and Renand 2003).

Luxury market has been growing steadily and strongly, especially for the last two decades (Truong 2010). Last 20 years have been a time of growth for luxury and in their worldwide analysis of 14 different sectors, McKinsey and Co have estimated sectors the global sales figure of $60 million in 1993 and increasing at the rate of 20 per cent per annum (Dubois and Duquesne 1993). Luxury market plays a great role in economic activity and the total worth of it has been estimated at $840 billion in 2004, reaching $1 trillion by the year 2010 (Fiske and Silverstein 2004).

There are various issues influencing luxury consumption. The main factors driving luxury consumption as a trend are increasing disposable income, lower unemployment, reducing production costs and increasing female employment, as well as a growing wealthy class in emerging countries (Silverstein and Fiske 2003). The most meaningful social influences on the predisposition to purchase luxuries might be the superior quality of products and services (Vigneron and Johnson 2004), a hedonistic drive to 'treat' oneself (Silverstein and Fiske 2005) or desire of lower and middle classes of reaching for the lifestyle and the status of the rich (Veblen 1899). As a result, luxury market can be seen as a developing market which includes not only the wealthiest social class but also those belonging to more modest socio-economic class (Yeoman and McMahon-Beattie 2006). Luxury is no longer the preserve of the elite but a developing marketing phenomenon of everyday life (Yeoman 2011).

Defining luxury as a concept seems to be difficult due to its changing nature. The concept of luxury is very fluid and changes significantly depending on time and culture; in the past luxury was related to champagne, caviar, designer clothes and sports cars but in these days with increased affluence the concept of luxury can be seen rather as a more blurred genre, not only as a part of elitism (Yeoman 2011). In our everyday life to define products, services or certain lifestyle, there is no clear understanding of the term "luxury", because it takes different forms for different people (Wiedmann, Hennings and Siebels 2009). Some good can be luxury for one person but a necessity for another (Hauck and Stanforth 2007) and furthermore, the concept of luxury and the way to understand it varies from society to society (Kemp 1998). However, the concept of absolute luxury can be understood as famous brands held in the world as symbols of luxury (Kapferer and Bastien 2009) which is also the definition that I follow in this thesis.

The concept of luxury cannot be understood only based on the external issues of the product but also the history of a brand needs to be taken into consideration. Researchers such as Phau and Prendergast (2000) have defined luxury more based on its external attributes, for example, high quality and price, exclusivity, distinctiveness and rareness. However, luxury cannot be conceptualized only by listing different product attributes; although high quality and price can be seen as important attributes of luxury products and services, every expensive product cannot be considered as luxury (Turunen and Laaksonen 2011). High price may influence positively the perception of the quality of the product, but it is not the only essential part of luxury on its own (Dubois and Duquesne 1993). Rather, luxury brands must maintain a modern touch but at the same time, they must be linked to history, heritage and tradition (Turunen and Laaksonen 2011).

It can be said that social context also has a significant role defining luxury as a concept. Individuals construct their own understanding of luxury based on their relationships with other people (Vigneron and Johnson 1999). Product related meanings depend on the individual interpretation of a consumer and are created in the interaction of individual and social context; both social and personal meanings are formed through this interaction (Turunen and Laaksonen 2011). Because of the social aspect of perceived product excellence, only certain product attributes themselves do not guarantee a luxury

status for a product – the certain status is created in social context, in different cultures and social groups (Turunen and Laaksonen 2011).

Because luxury consumption is also in close relation to the social construction, consumers use uniqueness and conspicuousness to enhance their social position in comparison to other people. According to Turunen and Laaksonen (2011), perceived uniqueness and conspicuousness of a product can be seen as essential dimensions of luxury and are considered to be laden with different social functions. Conspicuousness can be seen as a tool for a consumer to achieve and maintain the social status obtained by luxury consumption (Vigneron and Johnson 2004). Consumers try to enhance their social status and self-image through uniqueness which is based on rarity of the product and in this way, uniqueness creates and boosts the desirability of luxury (Turunen and Laaksonen 2011).

According to Kapferer and Bastien (2009), luxury has two different faces: sociological face that represents and publicly incarnates social stratification and psychological face that gives oneself pleasure and dream of exception. These characteristics are the ones that separate luxury from other products (Vigneron and Johnson 2004). However, Turunen and Laaksonen (2011) emphasize the idea that consumers always understand luxury goods subjectively and they evaluate and perceive luxury more closely and in more detail than only separating products in the categories of luxury or non-luxury. They also argue that the difference between luxury and non-luxury products usually depends on the context and the people acting in this context. Luxury products, individuals and societies influence the way to understand luxury itself (Turunen & Laaksonen 2011), but at the same time luxury products also construct the social world around us (Elliot & Wattanasuwan 1998).

1.3 Structure of the thesis

This thesis begins with a literature review in which theories from previous literature in relation to consumption related meanings, mythologies and semiotics are combined. In this part, first consumption related meanings based on the idea that these meanings are socially and culturally

constructed are introduced. Also meaning transfer and the meaning of advertising and fashion in this process are focused on. In mythology part, first general issues in relation to myths and mythologies are introduced. After this, the concept of marketplace mythologies and finally, myths that are closely related to manhood and masculinity and in this way, act as a basis in my analysis, are explained. The third theme of the literature review is semiotics where some basic concepts of semiotics in general and more specifically, some aspects of visual social semiotics that lead us to the next part in this thesis – the methodology part - are introduced.

After the literature review the explanation of the methods used in my analysis of man-related myths in advertising is made. Firstly, the framework that has been used earlier for analyzing still images such as websites and photographs are introduced more carefully. Based on this framework I have done my analysis considering advertisements by Dolce & Gabbana. Secondly, the data collection process and analysis of the advertisements are introduced.

In the findings part the chosen 12 campaign images by Dolce & Gabbana are introduced and the findings found from these images between the years 1996 and 2012 are explained. These finding are based on the framework of visual social semiotics that has been used in my analysis and additionally, they are also based on the literature review, especially mythologies. In the findings part all of my research questions "What kinds of mythical stories of men are created/communicated through luxury advertising?", "How have them changed during 1996-2012?" and "What kind of ideal male consumer is constructed through these myths?" are answered.

In the discussion part the most important findings from my own analysis and previous literature are combined and the significance of this own study in relation to previous research is specified. Finally, the whole thesis is concluded and the theoretical implications and suggestions for future research are made.

2. LITERATURE REVIEW

In this part the theories that are crucial in relation to my study will be introduced: meanings in consumption, mythologies and semiotics. First, the idea how meanings in consumption are socially and culturally constructed as well as the idea concerning what kind of role advertising and fashion have in meaning transfer will be explained. Secondly, mythologies in general and more specifically, marketplace mythologies will be introduced. Additionally, the myths related to masculinity are explained in this section. Thirdly, semiotics as a theory of signs and visual social semiotics that preface the methodology part will be introduced carefully.

2.1 Meanings in consumption

2.1.1 Socially and culturally constructed consumption reality

In this thesis, consumption related meanings through the lenses of consumer culture theory (CCT) are studied. According to Arnould and Thompson (2005), consumer culture theory examines the various distributions of meanings and different cultural groupings that are included within the broader socio-historic frame of globalization rather than viewing culture as a homogenous system of shared beliefs, values and meanings. Consumer culture can be seen as a social arrangement in which lived culture and social resources, which are dependent upon material resources and meaningful ways of life, are intermediated through markets (Arnould 2006). Consumer culture theory can be seen as a distributed view of culture, in which specific manifestations of consumer culture are developed and shaped by cultural narratives, ideologies and myths in the context of particular culture, society and marketplace (Arnould & Thompson 2005).

Consumer goods have a crucial role in meaning creation. Market-made goods and desire-inducing marketing symbols are central elements in consumer culture and maintaining this system is greatly dependent upon free personal choices of people in their everyday life (Holt 2002). The consumer world, which includes both consumers and marketers, is full of meanings constituted of different signs

and symbols that are characteristic for certain time and space (Mick 1986). Market-made commodities are having extremely great importance as signs and symbols in meaning creation related to consumption (Campbell 1987). As Veblen (1899) suggests, it is extremely crucial to understand how commodities made to market take on meaning.

Meanings need to be always seen as culturally constructed ideas. According to McCracken (1986), market-made goods represent tangible forms of meanings that are taken from the abstract world of symbols. The culturally constituted world is the original location of meanings that reside in consumer goods (McCracken 1986). People are engaged to a certain culture that creates them the meaning of everyday products and forms the way in which meanings are moved through society to consumers (McCracken 1986). Consumers tend to perceive the world based on cultural categories of meaning (Applebaum and Jordt 1996) that are fundamental coordinates of meaning (McCracken 1986). Cultural categories of time, space, nature and person create a broad body of categories, generating a system that organizes the phenomenal world (McCracken 1986). Through these multiple categories of people, places, times and objects meanings become realized in the world (Holt 1997). Thus, it can be said that cultural meaning is located in three places: the constituted world, the consumer good, and the individual consumer and it can be transferred from world to good and from good to individual (McCracken 1986).

According to McCracken (1986), cultural meaning does not only consist of cultural categories but also cultural principles. "Cultural principles are the charter assumptions that allow all cultural phenomena to be distinguished, ranked and interrelated and they can be seen as the orienting ideas of thought and action that find expression in every aspect of social life, goods not least of all" (McCracken 1986). Cultural categories as well as cultural principles are made alive by consumer goods and these goods can be understood as creators and organizers of the culturally constituted and phenomenal world (McCracken 1986). Because goods are strengthened through both cultural principles and categories, they tend to appear both as objects and objectifications of this world; goods can be seen as creations but at the same time, as creators of culturally constituted world (McCracken 1986).

Based on the idea that meanings are culturally constructed, they need to be understood as creations of history and social collectiveness as well. Meanings are constituted by the ways people act in certain

social contexts such as cultures (Holt 1997). From this perspective, meanings cannot exist separate from history; rather, meanings derive from particular ways of thinking and are always constructed by metaphoric, imagistic, and narrative fusion with other cultural objects and practices that are based on historically accumulated cultural resources of a collectivity (Holt 1997). Therefore, meanings can be understood as endlessly referring symbolic chains that exist as various and overlapping resources from which social actors select, combine and compare in their everyday life (Holt 1997).

When it comes to consumers and consumption, meanings are always created based on a particular social and cultural context. Consumers realize and adopt meanings in social interaction and through particular relationships (Arnould & Thompson 2005) and therefore, meanings are always dependent on the meaningful linkages made in certain social context (Holt 1997). Consumption has a deep socio-cultural significance (Campbell 1987). The culturally and socially produced meaning system includes values, ethics and abstract ideas in addition to material objects and services that are either produced or valued by a group of people (Solomon 2003). The meaning system can be also understood as the sum of shared meanings, rituals, norms and traditions among people (Geertz 1973). Culture as social construction defines the priorities and meanings a consumer attaches to products and experiences; a product that offers symbolic benefits consistent with cultural priorities can be more easily accepted than the one that is not (Venkatesh and Meamber 2006).

Socially created meanings related to consumption are meaningful when defining one's place as an individual in a social context. Consumption of certain products creates social meanings for a consumer who usually has twofold desires - to stand out from the group and be part of a desired group (Cova 1997). Turunen and Laaksonen (2011) also suggest that uniquely perceived products make it possible for consumers to differentiate themselves from others but at the same time, these products also enable the consumer to connect oneself to a specific, desired group. Therefore it can be said that brands act as social tools to communicate actual or ideal self or to strengthen one's position in a certain social group (Sirgy 1982). Additionally, consumption of a certain brand may help consumers to achieve a desired social goal (Turunen & Laaksonen).

To give an example of this idea presented above, Veblen (1899), for example, suggests that meanings related to consumption mainly concentrate on enhancing one's social status in a certain community.

Different acts of social consumption and the consumption of certain goods can be understood as a manifest of a person's wealth but in addition to reach for a high-status in a community, the meanings of consumption can be also related to other messages such as taste and style (Campbell 1987). In this case, the price itself may be an irrelevant symbol to achieve one's social goal and the position in a particular social group requires different issues to deserve acceptability (Campbell 1987). Therefore, it can be said that consumption itself constructs the social context and rules in it but at the same time, the symbolic possessions of certain consumption products also may construct the identity of a consumer and willingness to achieve a particular position (Elliott and Wattanasuwan 1998).

In next part the meaning of advertising and fashion in a process of meaning transfer in relation to consumer goods will be explained.

2.1.2 Advertising and fashion in meaning transfer

Meanings are always moving from one location to another in consumer society. According to McCracken (1986), cultural meaning is constantly flowing between its multiple locations within the social world and is supported by both the collective and individual efforts of actors such as producers, advertisers and consumers. Especially media itself represents an important system of meaning transfer (Hogg and Banister 2000). Although meanings first reside in the culturally constituted world, they need to be transferred to consumer goods to become resident in consumer goods (McCracken 1986). Usually, cultural meanings move from the culturally constituted world to consumer goods and after that to individual consumer (McCracken 1986).

There are two different institutions that are used as instruments of meaning transfer: fashion and advertising (McCracken 1986). Fashion industry and advertising can be seen responsible for meaning transfer (McCracken 1986) and because of these actors, meaning movement needs the combination of products and symbolism by which meanings are passed on to customers, through production and different marketing processes (Venkatesh and Meamber 2006).

Advertising can be understood as a potential method of meaning transfer by bringing the consumer good and culturally constituted world together in a form of a particular advertisement (McCracken 1986). Advertisers bring these two elements together in a way that helps consumers to see the similarity and connection between them (McCracken 1986). In this process advertisers identify a cultural meaning signifying the product and search for a particular object, person and context that can offer voice to the meaning (Subhadip and Lopamudra 2008). Through these elements consumer attributes certain properties from culturally constituted world to the consumer good and in this way, these known properties come to reside in particular product and transfer of meaning from world to good is succeeded (McCracken 1986).

Advertising can be understood as a channel through which meanings are moved from culturally constituted world to consumer goods and it can be seen as a lexicon of cultural meanings (McCracken 1986). Advertising maintains a consistency between the "order of culture" and the "order of goods" (Sahlins 1976). Changes in advertising content follow the changes in society and advertisers adapt the images they portray to the issues that are widely accepted in the cultural climate (Nowak 1984). For example, when the gender roles in certain society change, advertisers reflect this change through advertising (Wiles, Wiles and Tjernlund 1995).

Fashion, instead, is much more complicated instrument for meaning transfer than advertising. In the case of fashion system, there are more sources of meaning, agents of transfer and media of communication than in advertising (McCracken 1986). As in advertising, fashion also transfers the meaning from culturally constituted world to consumer goods by taking new styles of clothing and associating them with already established cultural categories and principles (McCracken 1986).

Additionally, fashion system also invents new cultural meanings. The world of high fashion offers consumers images of success that can he used to generate enjoyable moments of fantasy and dreams for the future (Thompson and Haytko 1997). Opinion leaders constantly shape and refine existing cultural meanings and these distant opinion leaders can be seen as sources of meaning for people lesser standing (McCracken 1986). Those at the top of the social scale are constantly inventing new fashions in order to maintain their superiority over the people of lower status who are copying their changing patterns of consumption (Campbell 1987). In this way, fashions are introduced, spread and

constantly replaced through the power of social emulation (Veblen 1899) and because of the changing nature of "hot societies" in which societal change and creation of disorder tend to be constant (Levi-Strauss 1963), fashion systems offers an innovative channel to move cultural meaning in certain social context (McCracken 1986).

2.2 Mythologies

Because my empirical study is based on exploring the meanings of advertising through the theory of mythology, myths including mythology in general, marketplace mythologies and myths related to masculinity will be introduced in this mythology part.

2.2.1 General mythology

Myth as a word includes multiple meanings. The term *myth* comes from the Greek word mythos (Kniazeva and Belk 2007). Myth has originally been related to an authoritative speech or story and later they have been rather associated with ancient tales about gods (Kniazeva and Belk 2007). A myth is a foundational story of related stories perceived to be age-old (Arnould 2008) and it is believed to encode different verities proved by a certain time (Stern 1995). Myths can be seen as ways of organizing different perceptions of realities (Levy 1981).

Myths usually have both a cultural and a universal aspect. The essential cultural role of myth is that it explains the nature of the world and the basis of social conduct in a certain culture (Stern 1995). Myths can be understood as powerful traditional stories unfolding a culture's beliefs and worldviews (Campbell 1988). Myths are an essential part of a culture and they can be defined as hereditary stories which together constitute a mythology (Stern 1995). Still, the fundamental character of a myth highlights its universal mode of though, which in practice means that myths go even beyond local culture and context (Levy 1981). Due to the recurrent expression of mythic archetypes across the world's folk tales is an important evidence of the universality of myths (Thompson 2004).

Myths and mythologies have an important meaning in people's life in a form of stories. Myths can be seen as simple stories that help us make sense of the world (Holt 2003) and originally, the supernatural forces in mythical narratives have helped people to understand the world around them (Kniazeva and Belk 2007). Explaining the world and our place in it has remained the main function of the myth (Cambell 1988). Myths can be defined as "tales commonly told within a social group and ways of organizing perceptions of realities, of indirectly expressing paradoxical human concerns which affect people's daily lives" (Levy 1981). Storytelling is as old as humankind itself and this is why people try to seek the meaning of their life through myths and stories (Randazzo 2006). Because the roots of myths lie in in the primal seasonal and biological narratives about the human life cycle of birth and death, they help people to resolve even the most daunting and difficult questions of life (Holt 2003).

The actors in mythic stories are usually presented as heroes and these actors can be understood through compelling binaries or ternaries between actors. Actors in mythic stories are seen as heroes who face various epic challenges and these heroes or archetypes incarnate powerful forces (Stern 1995). The heroes populating the myths can be seen as monotypic and shorn of psychological complexity and nuance (Stern 1995). "These archetypal figures are deeply rooted in our psyches, shrouded in mystery and allure, and fuelling our imaginations" (Arnould 2008). In myths, the comparison of heroic actors has also been done; the system is formed by oppositions such as male and female (with regard to nature) and king and shepherdess and their differences in status hierarchies (with regard to culture) (Levi-Strauss 1963).

Myths can be understood as ideas and ideals that construct a certain social context. Due to the idea that many stories that are told among people are based on mythologies, mythologies need to be seen meaningful in constructing social systems. Myths are always anonymous and shared and this is why they must be continuously re-appropriated by a social group to survive within a certain social context (Stern 1995). Myths integrate social groups by suggesting and presenting a meaning for social life and creating appropriate modes of conduct (Stern 1995). Myths help people to understand their place in society (Kozinets 2001).

There seems to be different types of mythologies and myths always tend to follow certain patterns. According to Campbell (1988), there are two different types of mythology – nature-oriented and

socially oriented – and both of them help people to understand their own life. Myths also tend to follow certain patters: 1) myths are highly symbolic; 2) they include plenty of mythic archetypes such as well-known and understood story patterns, images, characters and experiences; and 3) they arouse deep meanings (Levi-Straus 1963). Besides archetypes and myths in general signal the fulfillment of basic human desires and motivation, they also release deep emotions and yearnings among people (Mark and Pearson 2001).

Myths and mythologies derive from a certain culture but they also change through changing cultural conditions. Although myths as stories are as old as humanity and are based on historically constructed cultural meaning, they constantly tend to renew to fit contemporary life and changing conditions (Stern 1995). Myths can be seen as "the culture's story stock" (Stern 1995) that derives from culture's past and is represented by different narratives, including narratives such as consumption stories (Thompson 1997).

Because myths tend to fit contemporary life, myths cannot be seen as timeless images. What is considered heroic in one, certain era may appear something else in another; the changing understanding of what is "good" can be seen as societal response to the changing power structures of particular dominant institutions (Bathurst and Monin 2010). For example, as in Western societies mythical beliefs have always been mainly related to religious rites and practices, in today's societies where material wealth and social status are highly appreciated, mythologies are also closely connected to successful money-makers and even consumption (Bathurst and Monin 2010). Mythologies of certain time can be understood as "assertive discourse of power and authority that represent themselves as something to be believed and obeyed" (Lincoln 1999). Concerning this study this idea can be connected to the myth that presents masculine ideal which is communicated through advertising and in this way is created to be something seen as "true" and something that is worth of obeying.

In addition to general theory of mythologies the concept of marketplace mythology and the meaning and importance of it in consumption will be introduced next.

2.2.2 Marketplace mythologies

Furthermore, besides the term myth, the term *marketplace myth* is also important to define in the context of advertising. Compared to general cultural myths, marketplace mythologies are tailored to the competitive characteristics of particular marketplace structures; marketplace mythologies provide meanings and metaphors that serve various ideological agendas (Thompson 2004). Marketplace myths are situated in mythological scripts and used to articulate ideological meanings (Kristensen, Boye and Askegaard 2011) which in practice means that they have been seen as presenters of admirable values that lead to desirable societal outcomes (Bathurst and Monin 2010). Some myths are harnessed to be used to commercial purposes via marketplace and this is why various mythologies can be described as commercially mediated (Arnould 2008).

Marketplace myths can be seen as essential parts of consumer culture and consumption in general. Marketplace myths can create connections between consumption and the commercial mainstream of consumer culture (Arsel and Thompson 2011). These connections between consumption and commercial mainstream are a function of the ways in which marketplace myths are culturally produced and pervaded (Arsel and Thompson 2011). In practice, marketplace mythologies can be conceptualized as cultural resources that attract consumers to consume certain activity or brand (Arsel and Thompson 2011). Marketers, advertising agencies and other cultural producers and actors are actively trying to seek new innovative styles, images, meanings and ideals (Holt 2002) that usually tend to offer new alternatives to the everyday middle-class routines and lifestyles (Arsel and Thompson 2011).

Mythologies have always been a crucial part of advertising as well. Advertising has always used archetypical imagery for product marketing (Mark and Pearson 2001). Even in these days, consumer culture is bound with different mythologies (Thompson 2004). Today, advertising and mass media in general create desirable stories, characters and promotional appeals based on various mythic archetypes and plotlines (Thompson 2004). In relation to men, cultural expectations, especially traditional role assumptions are tightly integrated in advertising and communicated through it (Bellizzi and Miller 1991) and this is why it can be said that advertising creates myths of what is

"needed," of what it means to be "feminine" or "masculine" in a certain cultural context (Lin and Yeh 2009).

Mythical stories used in advertising follow the same story patterns as mythologies within culture in general. Analyses of consumer myths embodied in advertising or entertainment media are mainly based on the structuralist tradition that focuses both on the archetypic characters such as defining a good mother and the different story lines, for example, on the battle between good and evil (Levy 1981). Advertisements tend to follow the same rhetorical patterns as medieval allegories presenting products and the problems they are supposed to solve as battles between good and evil (Stern 1995). However, as time goes by also the story lines and admired archetypes change based on the changing discourses of power (Lincoln 1999).

Due to their symbolic meaning creation, myths and archetypes related to them create meanings for consumers through consumption of products. Because mythic archetypes can be seen closely connected to the most fundamental concerns of human experience such as birth and death, family relationships or people's relationship to the natural world itself (Thompson 2004), mythologies generate archetypical forms that shape people's collective unconscious (Campbell 1988). Different products create cultural meanings for consumers and even entire product lines can include a meaning that gives them symbolic power in all aspects of people's life (Mark and Pearson 2001). Myth-related archetypes highlight the meaning of life and through mythical meanings of products brands come alive for people (Mark and Pearson 2001). In this way, people see myths as compelling and "believable"; they see myths as stories that in some sense "could happen" (Stern 1995).

Because marketplace mythologies can be seen as meaning providers for certain ideological agendas, stories presented in advertising tend to influence what is desirable from consumers' point of view in certain time. Based on this, the idea of how the ideal picture of masculinity has created and how this mythic idea of men has changed in recent years will be explained next.

2.2.3 Myths of masculinity

Powerful images of gender roles or myths of them have been created during the history and these roles are always socially constructed. Perhaps the most important and embraced role played by humans is the sexual role (Stuteville 1971). Throughout the history, gender roles have been differentiated from each other because of the need of reinforcing gender role responsibilities in society; the role of males outside the home and females within the home have built a basis for powerful cultural ethics and social norms (Lin and Yeh 2009). Different roles and status positions within a society are influenced by social organizations and rules that vary between cultures (Wiles et al. 1995). Still, people from all kinds of cultural backgrounds pattern their behavior and consumption based on role norms of their respective sexes (Stuteville 1971). Therefore, sex or gender, can be defined as the activity of managing situated conduct based on normative conceptions of different attitudes and activities that are appropriate for one's sex category (West and Zimmerman 1987). On the other hand, gender can be understood as a cultural distinction that divides power between men and women (Pronger 1990).

The distinction of power between men and women can be seen as the basis for sexual mythology. According to Pronger (1990), sexual mythology is based on the idea that sex is differentiated from gender (Pronger 1990). Gender relations are seen as relational and hierarchical – existing social structures define men as the opposite of women but they also see men's social role as masculine principle of domination (Wörsching 2007). The expression of "masculine" has been used to define the exertion of power and at the same time "femininity" is connected to the state of disempowerment (Pronger 1990). This kind of fundamental structuring of patriarchal power proves that gender can be understood as a myth that justifies, expresses and supports the power of men over women (Pronger 1990).

Traditionally, the only way of seeing men and masculinity has been the myth of hegemonic masculinity (Wörsching 2007). Hegemonic masculinity can be described as culturally idealized form of particular masculine character (Connell 1990). Masculinity comes hegemonic when it is widely accepted in a culture and when this acceptance strengthens the dominant gender ideal of a certain

culture (Connell 1990). Hegemonic masculinity indicates a certain model of masculinity that operates on the terrain of common sense and conventional morality and defines what it means to be a man (Hanke 1990).

The traditional idea of hegemonic masculinity, "the real man", is always told based on the power relationship between men and women. According to Brannon (1976), "the "real man" must never resemble women or display strongly stereotyped feminine characteristics". Physically, real men have deep voices, they tend to avoid use of cosmetics and they do not usually give much attention to their appearance, clothes and hygiene (Alexander 2003). Being a man requires not being effeminate in physical appearance or mannerism (Herek 1987). Additionally, hegemonic masculinity includes power defined as in terms of physical force and control (Trujillo 1991). Men also have an aura of aggression and violence and they use this aura to obtain sex from women (Brannon 1976). The language of the body that represents force and competence defines men as holders of power and in this way, the superiority of men becomes "naturalized" (Connell 1990).

Men are also closely connected to the idea of "Big Wheel" which means men's ability to obtain wealth, fame, success and high status (Alexander 2003). Hegemonic masculinity is defined through occupational achievement in society and work itself can be defined along gender lines through separation of men's and women's work (Trujillo 1991). The idea of the Big Wheel is usually determined to men's occupation, but can be also achieved through other channels such as being a winner or champion in a game (Alexander 2003).

The picture of masculinity has structured by themes of differentiation, separation and independence in contrast with feminine themes of identification, connectedness, and forming relationships and because of this, males are predisposed towards more self-focused and autonomy-driven orientation in society than females (Thompson 1996). Masculinity as sexual mythology is a set of beliefs and practices that are closely related to sexual differentiation and separation which in Western culture highly relates to patriarchy and patriarchal power (Pronger 1990). Males are represented as independent actors such as "breadwinners", "family protectors" and "strong father figures" when women are traditionally seen more as dependent characters such as "house wives" and "sexual objects" (Trujillo 1991).

When it comes to hegemonic masculinity, in addition to physical force and control, occupational achievement and patriarchy, masculinity also includes the idea of heterosexuality. Traditionally, men are seen as heterosexual, marital, monogamous, reproductive and non-commercial (Rubin 1985). Some of the main characteristics of masculinity are anti-feminism and heterosexuality (or anti-homosexuality) (Gentry and Harrison 2010). Hegemonic male sexuality includes certain characteristics which are manifested by adult males through social interaction and relationship with other men and through sexual relationship with women (Herek 1987). Additionally, being a man requires not having sexual relationships with other men and not failing relationships with women (Herek 1987). Because heterosexuality or anti-homosexuality is one of the main ideas in the myth of hegemonic masculinity and being a real man, in afraid of becoming marked as homosexuals, men usually avoid showing feelings or expression of affection towards other men (Alexander 2003).

However, based on the idea that myths tend to fit on contemporary life and they tend to adapt to changing conditions of culture (Stern 1995), also the traditional myth of hegemonic masculinity has been challenged by the emerging myth of the "new man". When from the traditional point of view the "real man" was seen as an opposite to women and the core idea was that the "real man" must never resemble women or display strongly stereotyped feminine characteristics (Brannon 1976), the "new man" with feminine characteristics both in clothing and behavior (Kimmel and Tissier-Despordes 1999) can be seen as an emerging myth of masculinity in a form of "metrosexuality" (Patterson and Elliot 2002).

Based on this idea, masculinity cannot be identified by traditional modes and features anymore. In postmodern consumer society, masculinity needs to be defined based on consumption which traditionally has been a part of female role (Alexander 2003). Although the traditional archetype of masculinity can be seen as a major part of manhood, some part of masculinity need to be identified with vanity consumption which is centered on the consumption of beauty and hygiene products, extravagant foods, high culture and high-end couture (Clarkson 2005). For the emerging metrosexual, the search for physical perfection can be seen as a replacing idea for the need of brute force (Clarkson 2005). A metrosexual appearance and a body that does not fit to the traditional myth of masculinity, is challenging the cultural gaze (Clarkson 2005).

2.3 Semiotics

In addition to mythologies, also semiotics has been used as a basis to my analysis in the empirical part of this study. Based on this, general semiotic theory and visual social semiotic theory will be presented in this part. These topics then lead to the third part of this thesis: the methodology part.

2.3.1 Signs in meaning creation

The idea of semiotics comprises the study of all semiotic modes, all the ways people use different objects and actions to produce meaning (van Leeuwen 2000). In recent years, semiotics has examined consumer behavior, for example, related to advertising, fashion and entertainment and semiotics as a framework has become a useful tool to study issues of symbolism and meaning within this context (Ogilvie & Mizerski 2011). Structuralism which can be seen as an important field of semiotics suggests that "phenomena of human life are not intelligible except through their interrelations" (Blackburn 2008). These relations constitute a structure, and behind local variations in the surface phenomena there are constant laws of abstract culture (Blackburn 2008). Although Levi-Straus was the first scholar who showed widespread interest in structuralism, the structuralist approach based on the European model of Saussure has become the most followed in the field of commercial semiotics (Ogilvie & Mizerski 2011); the method takes a historical viewpoint using different signs such as advertising and print media records, to understand certain culture from 'outside-in' (Bell 2010, according to Ogilvie et. al 2011).

The definition of semiotics is closely related to the idea of meaning. Broadly speaking, semiotic theory is focused on the structures of meaning-producing events, both verbal and nonverbal and semiotics in general, can be defined as the science of signs and the meanings related to them (Mick 1986). The scope of semiotics includes "the exchange of any messages whatever and of the systems of signs which underlie them" (Sebeok 1976). According to Mick (1986), there are two different forms in semiotics: a general and specific view. A general semiotics searches the answer for the question

"What is the nature of meaning?", when a specific semiotics seeks to answer the question "How does our reality acquire meaning through words, gestures, myths and products?" (Mick 1986).

To address the questions introduced above, semiotics as a theory examines signs and their formation. "*A sign* is anything that stands for something else; a sign stands for an object or concept" (Eco 1986). Semiotic theory based on Saussure's ideas can be divided into two elements that express the relationship mentioned above: *signifier* which means the actual world and *signified* which explains the meaning triggered by the world (Ogilvie and Mizerski 2011). Signs do not emerge in isolation; rather, they shape in groups called paradigms that link the sign to create a coherent message (Mick, Burroughs, Hetzel and Brannen 2004). This is why semiotic theory suggests that signs are selected and organized into different codes or thematic pragmatic chains (Fiske 1990). Structural semiotic theory offers a methodology for analyzing these codes underlying the structure of meaning in a certain cultural context and through discourses of the culture (Oswald 2010). Sign systems or the codes are essential for all types of communication (Mick 1986).

In addition to the general theory of semiotics, it is crucial to focus more carefully on visual social semiotics which is crucial concerning my study and especially the empirical part of it. This topic will be introduced next.

2.3.2 Visual social semiotics

Visual social semiotics can be seen involving "the description of semiotic resources, what can be said and done with images (and other visual means of communication)" (Jewitt and Oyama 2001). According to Harrison (2003), "visual social semiotics is unique in stressing that an image is not the result of a singular, isolated, creative activity, but is itself a social process; as such, its meaning is a negotiation between the producer and the viewer, reflecting their individual social, cultural, political beliefs, values, and attitudes." Based on these ideas it can be said that visual social semiotics helps to understand the beliefs and values of society communicated through advertising. In my study this means understanding the ideals of manhood presented in advertising in a certain time. The first thing

in understanding visual social semiotics is the knowledge of three types of signs or images: iconic, indexical and symbolic (Moriarty 2002).

Iconic signs can be understood as mimetic presentations (Moriarty 2002); an image is iconic if it bears a similarity to what we already know about a person or an object (Hammerich and Harrison 2002). With indexical signs, instead, there is always some kind of physical connection (an evidence between signified and signifier) (Moriarty 2002); the image is recognizable because of the relationship between the image itself and the concept it represents (Hammerich and Harrison 2002). The symbolic sign is the "meaning arbitrary" which means that we only understand the meaning of it based on a certain convention (Moriarty 2002); it has no visual connection to an object or a person and is something people have learned (Hammerich and Harrison 2002).

Kress and van Leeuwen (1996) have presented a social semiotic framework where they try to provide "inventories of the major compositional structures which have become established as conventions in the course of the history of visual semiotics, and to analyze how they are used to produce meaning by contemporary image-makers". The framework by Kress and van Leeuwen (1996) suggests that every image performs, concurrently, three different kinds of meta-semiotic tasks to create meanings. These tasks are introduced as representational, interpersonal and compositional metafunction.

The representational metafunction focuses on the people, places and objects within an image called as the represented participants (RPs) and this metafunction answers the question "What is the picture about?" (Kress and van Leeuwen 1996). According to Kress and van Leeuwen (1996), there are two different kinds of images that have to be separated when analyzing an image through the perspective of representational metafunction: an action and a conceptual image. In an action image, participants are connected by a vector which in practice means that they are represented as doing something to each other and "these vectors are formed by depicted elements that form an oblique line, often a quite strong diagonal line" (Kress and van Leeuwen 1996). For example, in some picture, two people can be seen holding hands and this connection creates powerful interaction between the main characters in the image; vectors create action and in this way, narration (Harrison 2003). Conceptual images, instead, do not involve any action or reaction between the RPs (Kress and van Leeuwen 1996) but they rather "represent participants in terms of their more generalized and

more/less stable and timeless essence, in terms of class, or structure, or meaning" (Kress and van Leeuwen 1996). In this thesis, this kind of conceptual structure can be presented, for example, in a form of juxtaposition between men and women which in practice means that they may be presented as separate or opposite groups within the image.

There are two basic structures in the representational metafunction: narrative and conceptual (Kress and van Leeuwen 1996). Narrative structure allows the viewers to create a story about the RPs, because the images include different vectors of motion which make a connection between the RPs within the image. (Kress and van Leeuwen 1996). Conceptual structure, instead, does not include vectors between RPs but rather, RPs are usually grouped together to present viewers with the concept of who or what they represent (Harrison 2003).

There are also certain basic processes in the representational metafunction: action, reaction, classificatory, analytical and symbolic processes (Kress and van Leeuwen 1996). In action process the narrative is created by different vectors that can be bodies, tools, roads and so forth, when in reaction process, the narrative is created by eyelines that act as vectors between the RPs (Kress and van Leeuwen 1996). In classificatory process the RPs are presented as "kind of" something or a group which in practice means that the participants belong to the same class (Kress and van Leeuwen 1996). In analytical process the RPs are presented as a "part-whole" structure which means that the RP can be divided into the "whole" (carrier) and its "parts" (attributes) (Kress and van Leeuwen 1996). In symbolic process, the RPs are essential for what they "mean"; for instance, abstract shapes can be seen as symbolic but also a motorbike can be understood as symbolic, because it is symbolic of, for example, masculinity and virility (Harrison 2003).

The interpersonal metafunction is about actions of all the participants involved in the production and viewing of the picture including the creator, the RPs and the viewers (Kress and van Leeuwen 1996). This metafunction answers the question "How does the image engage the viewer?" (Kress and van Leeuwen 1996). Interpersonal metafunction means the interaction between the participants and this is why images play an essential role in the process of making interpersonal meaning (Guijarro 2011). Interpersonal metafunction also relates to the roles of participants (image characters and the viewer)

and defines the impressiveness and the power of meaning transfer from the image to the viewer (Kress and van Leeuwen 1996).

There are four aspects of the interpersonal metafunction that engender strong viewer involvement with the picture: visual demand (image act and gaze), social distance and intimacy, horizontal angle and involvement, and vertical angle and power (Kress and van Leeuwen 1996). These four aspects of meanings work interpersonally, as they show the way in which what is represented in a visual composition interacts with the viewer (Matthiessen 2007).

Within the choices of image act and gaze there are two different types of images: images in which something is required of the reader through visual contact or search for some kind of engagement (demands) and images that solely present information (offers), but do not include eye-contact vectors between the viewer and the characters depicted (Kress and van Leeuwen 1996). The degrees of social distance and intimacy, the viewer's level of involvement and the power relations between the viewer and the represented participants complete the information transmitted by the verbal mode (Kress and van Leeuwen 1996). Social distance is in close relation to the degree of intimacy between the viewer and the RPs; the scale which results from feelings of intimacy and distance, varies between close-up shots that creates intimacy between the viewer and the image and long-shots that express distance (Guijarro 2011).

Finally, also perspective techniques which in practice mean the way the viewer and the RPs are located considering vertical and horizontal planes of the picture. A carefully chosen particular viewpoint has a great impact on the way we understand the situation represented; when the horizontal angle defines the viewer's emotional involvement or detachment with the RP's, the vertical angle determines relationships of power and vulnerability, depending on the angle, where the RP's are looked from low or high angle, respectively (Kress and van Leeuwen 1996). When it comes to the vertical angle, the power relationship only between the RP's within the image can be also analyzed in this way (Kress and van Leeuwen 1996). The viewer can be positioned from a high, low or eye-level angle; depending on the arrangement of viewpoint, whether it is upwards or downwards along a vertical axis, either the viewer has power over the RPs (from a high angel) or vice versa (Guijarro 2011).

The compositional metafunction answers the question "How are the representational and interpersonal metafunctions related to each other and how do they integrate a meaningful whole?" (Kress and van Leeuwen 1996). Composition in imaginary can be compared to syntax of language – it is a set of rules that enable the signs to be arranged in a way they make sense to the viewer (Harrison 2003). The compositional metafunction integrates the two earlier metafunctions through multiple elements: for example, a photograph uses different value systems to get the rhetorical message to the viewers and in this way, it creates information value (Kress and van Leeuwen 1996). Information value means the different information roles of the RPs within the image which are created through text and words or alternatively through the placement of the RPs (Kress and van Leeuwen 1996). For example, RPs on the left side of the image have the value of being "given" which means that they are already familiar to the viewer (Kress and van Leeuwen 1996). Instead, RPs on the right have the value of being something new: an issue, a problem or a solution (Kress and van Leeuwen 1996). RPs in the center provide the nucleus of information to which surrounding elements are subservient (Kress and van Leeuwen 1996).

Additionally, salience consisting of the size, focus and foreground/background of the image are important parts of the compositional metafunction and meaning creation of the image (Kress and van Leeuwen 1996). The larger the RP, the greater the salience (Kress and van Leeuwen 1996). Also when the RP is clearly in the focus of the image, its salience is greater than other RPs (Kress and van Leeuwen 1996). Furthermore, an RP in the foreground of the image has greater salience than an RP in the background of the image (Kress and van Leeuwen 1996). In addition to salience, also framing may be essential when analyzing imaginary. The way the RPs are framed within the image affects whether they are seen as connected or separate (Harrison 2003).

Considering the compositional metafunction, it also has to be taken into account that images also possess different degrees of modality that range from high to low levels of credibility (Kress and van Leeuwen 1996). In practice this means that the more an image resembles whatever it is in the real world in a specific setting, the higher degree of modality it is likely to have (Kress and van Leeuwen, 1996). In practice, photographs as images can be easily assimilated into the discourses of knowledge and truth and they are seen as copies of what we considered the 'real' (Shapiro 1988). However, the modality of an image is not only established in terms of its similarity to reality; it is also influenced by

various cultural standards of what is real and unreal within a specific social group (Kress and van Leeuwen 1996).

3. METHODOLOGY

Because visual social semiotic theory suggests that images and especially photographs can be understood as socially constructed representations of the truth, this theory is significant considering my own empirical study of Dolce & Gabbana's campaign images. Based on this, the theoretical framework based on visual social semiotics and the methods used in this analysis will be introduced in this part. Although this framework was already widely introduced in the literature review, in this part the elements I have chosen to use in my analysis will be explained more carefully and they will be specifically justified. After this the methods used in the data collection and analysis will be introduced.

3.1 Methodological framework

Visual social semiotics offers a useful framework and analysis method for analyzing imaginary and meanings communicated through it in the context of luxury advertising. Because visual social semiotics can be seen as an analysis method in which meanings in images are socially and culturally constructed, it has the same perspective than in my whole thesis and this is why it is relevant and useful to apply to this study. I have used the framework of visual social semiotics introduced by Kress and van Leeuwen (1996) in my analysis. However, because Harrison (2003) has extended and concretized this framework to analyze still images in practice, I have also used these ideas and questions presented in his work in my own image analysis.

The first thing in understanding visual social semiotics is knowledge of different categories of images; the three categories of images are the icon, index and symbol (Harrison 2003). In this thesis, the focus is on analyzing iconic images, because they include images such as photographs which are also used in my empirical study of luxury advertising. An image is iconic if it includes some similarity to what we already understand or conceive about an object or person (Hammerich and Harrison 2002). Additionally, when indexical and symbolic images usually need text to analyze and understand them properly, iconic images can be more easily analyzed only based on the visual point of view (Hammerich and Harrison 2002).

In addition to understand the three categories of images and choose one of those to analyze images from visual social semiotics' point of view, it is also important to understand that there are three different meta-semiotic tasks which create meaning that an image performs: these tasks are representational, interpersonal and compositional metafunction (Kress and van Leeuwen 1996). All of these three metafunctions are used in my analysis, because they together help to understand and dig deep the hidden meanings in advertising images. However, only certain aspects of these metafunctions are used in my study based on their usefulness in this case.

As introduced in theory part, *representational metafunction* tells us what the picture is all about, who are the represented participants (RPs) and how they are connected to each other (Kress and van Leeuwen 1996). Representational metafunction is essential in my advertising image analysis, because through the connections between the RPs it is possible to understand the history of those people and what the image is trying to tell in terms of social and cultural concepts. In my study, the main idea of representational metafunction is to answer to the research questions "What kinds of mythical stories are communicated through luxury advertising and how are these myths changed between the years 1996 and 2012?"

There are two basic structures in the representational metafunction: narrative and conceptual (Kress and van Leeuwen 1996). In my analysis, both of these structures are used based on the nature of an image. There are also certain basic processes in the representational metafunction: action, reaction, classificatory, analytical and symbolic processes (Kress and van Leeuwen 1996). Despite of the analytical process all of these processes are used in my own analysis, because they all are presented in the campaign images by Dolce & Gabbana. However, action and reaction processes seem to be most common from these processes when analyzing campaign images as photographs.

In addition to these aspects of representational metafunction introduced by Kress and van Leeuwen (1996), I have also used the following questions represented by Harrison (2003) as helpful tools for analyzing images through representational metafunction:

1. Who are the represented participants (RPs) in the image? Include both human and non-human objects.

2. Are there are any vectors in the image that indicate action? If so, what kind of story does this action tell?

3. Are the human RPs looking at each other, creating eyeline vectors? If so, what does this tell me about the history of these people?

4. If there are no vectors, what is the image trying to tell me in terms of social/cultural concepts? What types of conventional thinking do different objects evoke in me?

5. Is the image a complex one with more than one process embedded within it? If so, how do these embedded processes add to my overall understanding of the image?

The other meta-semiotic task, *interpersonal metafunction,* is about the actions among all the participants who are involved in the production and viewing of an image including the image creator, RPs and the viewer of the image (Kress and van Leeuwen 1996). There are basic features that are characteristic to interpersonal metafunction. These four types of interactive meaning in images are image act and gaze, social distance and intimacy, horizontal angle and involvement (perspective) and vertical angle and power (perspective) (Kress and van Leeuwen 1996). Due to the fact that only power relationships between the RPs within the image are important in this research, the vertical angle is needed in my analysis because it includes the idea of power. Although there are two possible vertical-angle relationships - the relationship between the RP(s) and the viewer and the RPs within an image (Kress and van Leeuwen 1996) – only the latter is significant in this case. High angle (RP "looking up") has less power, medium angle refers equal power and low angle "looking up" has less power (Harrison 2003).

In relation to the interpersonal metafunction two useful questions introduced by Harrison (2003) are used to analyze power relationships within advertisements:

1. What do I notice about the perspective in the image? What kinds of vertical angles have been used?

2. How does the vertical angle add to my knowledge of power relations between the RPs themselves?

The third meta-semiotic task is *compositional metafunction*. Compositional metafunction is about how representational and interpersonal metafunction relate and combine to each other and together create a meaningful whole (Kress and van Leeuwen 1996). In image analysis, there are three different

types of information value systems that help to get the rhetorical message to the viewers: left/right system, center margin system and text (Kress and van Leeuwen 1996). Because my study of luxury advertising is based on visual side of images, everything else but text as information value in this framework is used in my analysis. Additionally, size as a part of salience as well as foreground and background of an image in some cases contribute to the rhetoric of a photograph and this is why they are also taken into account in this analysis. Because framing is always tight when it comes to photographs, it would not create any value for the analysis and this is why it has not been used. Modality, instead, is closely related to the feeling of "realness" of the photograph from the viewer's point of view and because the viewer's viewpoint has not been used in this analysis, it is not essential to take into consideration.

The following questions represented by Harrison (2003) have been used for analyzing the campaign images in relation to the compositional metafunction:

1. How have the RPs been placed to provide information, and why has the producer of the image chosen this placement?
2. Which RPs are more salient than others, and how does this salience affect the impact and meaning of the image?
3. How are the RPs held together or separated within an image, and why?

All of these aspects of visual social semiotics explained above are used in the analysis and together they help to analyze and understand the stories hidden in luxury advertising. Next I the methods used in my study will be introduced and argued more carefully.

3.2 Method: data collection and analysis

The aim of this study is to find meanings that are communicated visually through luxury advertising. The meanings under research are related to mythologies and changing myth of masculinity in today's consumption context. The core idea of this empirical research is to find out what kinds of mythical stories are hidden visually in luxury advertising, how these meanings have been changed between the

years 1996-2012 and what kind of picture of an ideal man consumer is constructed through these changed stories.

This study is based on analyzing Dolce & Gabbana's advertisements between the years 1996 and 2012 and all of the advertisements belong to Dolce & Gabbana's fall, spring or resort collection in each year. Because luxury can be understood as famous brands held in the world as symbols of luxury (Kapferer and Bastien 2009), Dolce & Gabbana as a brand was chosen to the target of this study based on the brand's strong place in the field of international luxury industry.

Moreover, the timeline 1996-2012 was chosen based on the fact that luxury consumption has been growing steadily and strongly for the last 20 years and especially from the middle 1990's the growth has started to increase significantly (Fiske and Silverstein 2004). Furthermore, because the late 1990's and the 21st century can be seen as a time of change in manhood characteristics, this timeline is extremely interesting to focus on. The change of masculinity has been described, for example, by Kimmel (1996) who suggests that describing manhood has varied between the traditional "genteel patriarch" and "heroic artisan" from the 19th century to "the marketplace man" of the late 20th century who tends to compete openly with other men (Kimmel 1996). Furthermore, Patterson and Elliot (2002), for instance, have also discussed about the "new man" of the late 1990s, a man in touch with his feminine side. The "new man" has been recently reinvented and has taken a form of "metrosexual male" and this instead has encouraged men to participate in the wider cultural arenas of consumption (Patterson and Elliot 2002).

Because of the internationality and a clear campaign overview collection found in the Internet, the data for this study was mainly gathered from the Livejournal's collection (www.styleregistry. livejournal.com). In data collection, the idea was to find advertisements of Dolce & Gabbana's campaigns where clear changes of manhood and presentation of masculinity were noticed at first glance and discovered more deeply based on the framework of visual social semiotics. Additionally, based on the theory related to mythology and especially to sexual mythology introduced in the literature review both men and women shown in advertisements as well as the clear juxtaposition and connection between them within the image were the main criterions in choosing the images for this analysis.

Based on the changes in luxury consumption, in the picture of manhood and in the juxtaposition between men and women, I have chosen the pictures between the years 1996 and 2012. During this time it is possible to understand the rapid change of the picture of masculinity in advertising as a reflection of wider societal change considering what is expected to be a man.

4. ANALYSIS AND FINDINGS

In this part the most important findings found from the 12 chosen campaign images by Dolce & Gabbana will be introduced. In this analysis the framework of visual social semiotics by Kress and van Leeuwen (1996) and the concepts of it have been used for analyzing the advertisements. Additionally, also the useful question for analyzing still images introduced by Harrison (2003) have been applied to this analysis to create a coherent picture and story from each image. In this section, all the 12 campaign images will be gone through and the most significant findings from them that together create a story of man-related myths, the change of them and the idealized picture of masculinity between the years 1996 and 2012 will be introduced.

Image 1: Dolce & Gabbana's campaign image, fall/winter 1996

This picture is black and white colored. In this image, two characters, a woman and a man are presented. These two characters are pictured together: the woman seems to be afraid of something and this is why she is holding tightly the man's shirt. The man instead is looking at the woman or even whispering something to her ear, maybe to calm her down. Both of the characters have a groomed appearance but what is important to notice is the fact that the woman's bra is exposed under the

shirt. The man and the woman are pictured slightly on the left side of the image and on the background of them a rocky mountain or a canyon is presented. Next all of these aspects will be analyzed more deeply and they will be related to the myth of masculinity based on the framework of visual social semiotics.

Based on the idea of the representational metafunction the first advertising image includes narrative structure (Harrison 2003) and the process of action has been used in this image. In this image body language of the RPs is used to create action and in this way, narration. In this picture, the vector is created between the RPs, the man and the woman. The action vector is created through a holding position where the woman has grabbed the man's shirt to find safe – it can be clearly seen that the woman is afraid of something. In this picture, the vector between the represented participants is constructed of two separate actors: the action and therefore narration is created through a woman who is afraid of something and on the other hand, through a man who is the stable and calm actor in this process of action.

As seen in this image, the idea of more traditional manhood is clearly visible. From the representational point of view, this image shows most clearly the male dominance over female through the size of the represented participants: the man is the bigger actor in the image and in this way he also has physical dominance over female. The male dominance is also shown through the action process: the woman within this picture trusts in the man and tries to find safe from him in a way she acts and uses her body.

From the representational point of view, image 1 also represents the physical appearance of traditional hegemonic characteristics of a man which in practice means muscularity that communicates external body strength. As Messner (1988) suggests, the male body represents power and power itself is seen as an essential part of masculinity: it symbolizes physical strength, speed, force, toughness and control. Based on this idea, the body strength and muscularity can be understood as symbols of traditional masculinity and from the representational point of view, they need to be seen as meaning creators in addition to action within the image.

In relation to physical appearance, even short hair, a tie and a white blouse can be understood as symbolic processes within this image. Especially a necktie can be seen as traditional cultural symbol of

masculinity (Johnson, Crutsinger and Workman 1994). Also the background of the image, a canyon or a steep rock face, can be associated with the toughness and barrenness that can be associated with the traditional manhood. Furthermore, the woman's bra that appears within the image supports the traditional idea through which a female is seen as a sex object and a man as an actor obtaining sex from her. This idea can be connected to the traditional manhood and one of its cornerstones: heterosexuality.

However, what is important to notice already from the first advertisement presented in the image 1 is the idea that the man looks very groomed and stylish and apparently, he has put effort to his looks such as clothing and hair. When thinking about this from the traditional point of view, the "real men" do not give much attention to their appearance, clothes and hygiene (Alexander 2003) and the consumption of products related to cosmetics and fashion in general has been traditionally seen as women's issue (Clarkson 2005). However, in this image the man seems to be very stylish but at the same time, the traditional ideas of masculinity, such as strong muscles and big size in addition to a white blouse and a tie need to be understood as signs of power that stay strongly aside in the advertisement.

The interpersonal viewpoint also supports the myth of hegemonic masculinity, because it reveals the male dominance over female. Although the perspective between the RPs, the man and the woman, is not clearly vertical (the woman is not directly looking up the man) the perspective between the RP's can be still understood as an important sign of male dominance. Within the image the man is the bigger actor and he is looking down the woman and he is trying to calm her down. The woman, instead, is represented as the smaller actor who is afraid of something and this is why she is looking up something bigger.

From the compositional viewpoint, it can be said that the information value is "given" knowledge in this picture, because both of the RPs are located more on the left side of the image. This means that the RPs have a familiar or commonsense value for the readers; the RPs in the image communicate values that are socially and culturally known. In practice, this image pictures very traditional myth considering the genders: the man is the powerful and fearless actor who protects the weak and powerless woman. Furthermore, due to the fact that within this image the man is pictured as the

bigger actor, the salience of the man seems to be greater than woman's which also supports the importance of men over women based on the myth of hegemonic masculinity.

In this way, also the compositional as well as the representational and interpersonal metafunctions highlight the myth of hegemonic masculinity: the man is in power and has dominance over women but still, a little flash of a new man is trying to come forth. In this advertising image, the traditional hegemonic myth of masculinity plays an essential role in a form of traditional masculine appearance, behavior and power within this image but besides it, a new kind of masculinity is coming out and especially within this image it is visible in the man's groomed appearance.

Image 2: Dolce & Gabbana's campaign image, fall/winter 1997
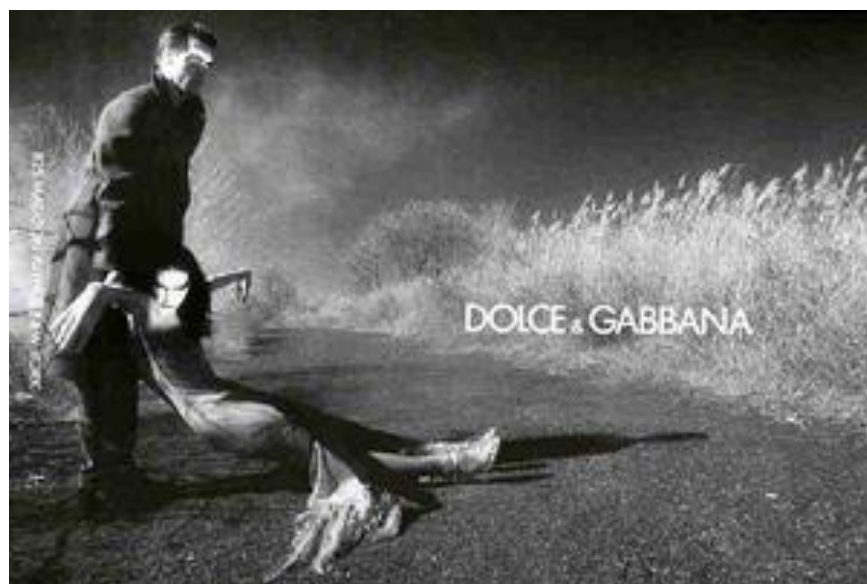
This advertising image is black and white colored. In this image, two characters, a man and a woman are pictured together. The man, who wears a black coat, is holding the woman, who is dressed in white and seems to be almost falling down. These two characters are pictured in the middle of a road which seems to go through some kind of field and they are located in the left side of the image.

Around them, night or even a storm seems to be coming. All these aspects and their relation to the myth of masculinity will be taken into account when analyzing this image next.

From the representational viewpoint, this campaign image has a narrative structure. The vector between the RPs, the man and the woman, is created through action process. The story is told through a holding position: the man is holding the woman who is almost falling down. Also in this picture, the action and in this way the narration is created through two actors, the man and the woman, and the physical connection between them. The strong vector between these two actors tells the story, where a strong man holds a weak woman which can be easily understood as a very traditional story of roles and power.

This picture also reveals points that support the ideas in the previous image. Even though the man in image 2 is not pictured as muscular or it cannot be seen because of the black coat, the symbols of physical strength, speed, force, toughness and control are still clearly shown through the holding position. What is also symbolically important to notice in this picture, is the usage of complementary colors, black and white: the man is shown in black clothes and the woman in white. This is related to the idea that black as a color can been connected to masculine characteristics such as success and aggressiveness (Frank and Gilovich 1988) and on the other hand, dirtiness and impurity and as the opposite of white that represents innocence and purity (Sherman and Clore 2009).

Additionally, in this picture the contrast between the man and the woman is presented through light and dark: the man and especially his face are shown in the shadows and the woman and her face in light. In relation to this, according to Kress and van Leeuwen (2002) in the lives of all human beings light and dark need to be seen as fundamental experiences and there is no culture which has built a system of symbolic meanings and values upon this fundamental experience. This idea need to be understood as a strong juxtaposition between the RPs within the image that deepens the separation of them in the picture and more broadly, presents the fundamental socially and culturally constructed separation between the traditional separation of manhood and womanhood.

In this campaign image, the power structure between the actors is presented in the same way as in previous image and can be understand through the perspective of the interpersonal metafunction. In this image the man is represented as taller actor than the woman and although the perspective of

them is not related to direct eyeline vector, it still tells its own story about the power relationship between the RPs: because the man is portrayed to be in a higher position compared to the woman, this position gives the man the power dominance over woman. Additionally, the power relationship is also represented through action: a strong man holds a weak woman who is falling down.

From the compositional point of view, it can be said that the information value is something "given" in this picture, because the RPs are located more on the left side of the image (Harrison 2003). In practice this means that the RPs have a familiar or commonsense value for the readers; the RPs in the image communicate values that are socially and culturally known and widely accepted. In this case this value is the traditional ideal of men and women and at the same time, the juxtaposition between them. Furthermore, due to the fact that the man is pictured as the bigger actor, the salience of him seems to be greater than the woman's within this image.

Based on these findings, the message in this image seems to support clearly the myth of hegemonic masculinity: the traditional appearance and behavior of the man can be noticed as well as the male dominance over female. However, the idea of the "new man" that was visible within the previous image cannot be seen in this picture. Based on this it can be said that the myth of the "real man" still remains in power and can be seen as an ideal picture of masculinity whereas the "new man" in touch with his feminine side cannot be seen widely accepted ideal yet.

Image 3: Dolce & Gabbana's campaign image, spring/summer 2000

This campaign image is colored black and white as well as the first two images. In this picture, four characters are presented: two men and two women. The other man who seems to be the young one is located on the left side of the image (he is not pictured entirely) and he does something with his hands. The other man, older than the other man, is presented in the center of the image and he looks at the woman in front of her. The woman, who is located in the middle of the image, lays confidently on a bed. The other woman, instead, is pictured on the right side of this image and is not shown entirely. However, she seems to have a knife in her hand. These actors are pictured in a house, maybe in a living room of someone of them. These issues mentioned above and their hidden meanings in relation to masculinity will be analyzed more deeply next.

This campaign image by Dolce & Gabbana includes vectors of motion between the represented participants and this is why this image can be said to have a narrative structure. The processes in this case are both action and reaction processes as well as symbolic process. The RPs represented within this image are two men – one of them in front of the picture and the other on the center of the image - and two women – one of them is lying in the middle and the other is sitting on the right side of the image. The vectors of motion within this image are the man in the middle looking at the woman lying in front of her (reaction process) and the woman holding a knife in her hand on the right side of the picture (action process). The knife on the woman's hand can be also seen as symbolic, because usually it is associated, for example, with cooking or in this position, even with a murder weapon.

From the representational viewpoint, this image reveals multiple issues in relation to mythologies of masculinity. Firstly, both men are presented clearly based on the ideals of hegemonic masculinity within this image. The man located on the left side of this image is presented as a very traditional male character: he seems to be muscular and his hairy chest and arms combined with a beard and stubble of mustaches together give the impression of a very traditional man. Additionally, due to the fact that this man is doing something with his hands can be understood as a sign of doing some work. Doing physical work has been traditionally linked to the characteristics of hegemonic masculinity and traditionally, work is defined along gender lines (Trujillo 1991).

Also the other man is represented through the ideal of hegemonic masculinity within this picture. Although he seems to be older the other man and it cannot be seen whether he is muscular or not, it

can noticed that he also has hairy arms and what is also significant, he is staring the woman lying in front of him. This can be interpreted as a sign of traditional idea of hegemonic masculinity: the man is showing his masculinity through the interest towards the woman and in this way, he is proving his heterosexuality. Heterosexuality and showing strong interest in women can be understood as an important characteristic of the myth of hegemonic masculinity (Rubin 1985).

Although it can be seen that both men are represented through traditional characteristics of hegemonic masculinity, there are some issues that fight against the traditional idea of the power of hegemonic masculinity. First of all, the woman lying in the middle of the picture seems to be at the center of attention within this picture, not the men. What is significant to notice in relation to this woman is the black-and-white clothing she is wearing. Compared to, for example, the previous campaign image by Dolce & Gabbana (picture 3), the woman is no more dressed in white. Instead, she is also wearing black that can be associated with more masculine characteristics such as aggression, violence and power. Her self-confident appearance supports the idea of the stronger woman compared to the weak women in previous images.

Additionally, the fact that the other woman on the right side of this image is threateningly holding a knife on her hand shows the new picture of women: women are no more weak actors among stronger men but rather, they are possible threats for men and their power. Although the knife can be also understood as a symbol of cooking and can be linked to traditional ideal of women as housewives, the threatening positioning of the knife changes the meaning of this item from a tool of happy home to a dangerous weapon. Based on these issues it can be said that although the hegemonic masculinity is strongly present from representational point of view, the ideal of hegemonic masculine power may be at risk.

The interpersonal viewpoint also supports the idea of women threatening men's power within this picture. The most visible issue from this point of view is the fact that both the men are presented in higher position than the woman lying in the middle and this is why they are also looking down the woman. In this case, one man is straightly looking down on her and the other man is more looking his own hands and doing but if he looked at the woman, he would look down on her as well. Based on this idea, the men seem to have the overall power over the woman in the middle even though she

shows some signs of willingness to take the power. However, what is even more significant is the idea that the woman with the knife on the right side of the image is represented in higher position than the other woman. Although she is still presented in lower position than the men, she has the power over the woman lying on the middle. Whether she is going to hurt someone within the image – the other woman or the men – she is a true threat for all of the others, because she is presented as bigger and higher compared to the other woman and additionally, she is also approaching the power of the men.

The compositional viewpoint also supports these ideas and the changes in myth presented above. Because the woman and the other man are located in the center of the image, it can be said that they provide the nucleus of information to which surrounding elements are subservient. Based on this idea, the other man represented on the left side of the image as well as the woman shown on the right side of this image support the message communicated through the actors in the middle. The man and the woman in the middle present a power struggle where the myth of hegemonic masculinity tries to subordinate the woman who is getting stronger and stronger. The same message is told through the actors on the left and right sides of this image. The man on the left have the value of being already familiar; the hegemonic masculinity is the ideal myth that is widely accepted. However, the woman on the right presents something new that in this case can be interpreted as an issue or a problem; a strong and threatening woman is about to take the power from men and in this struggle of power even between the strong women cannot be excluded.

Although this campaign image supports the traditional myth of hegemonic masculinity and the myth of male power over female, it shows a strong flash of new myth of more powerful women who can be seen as a threat to the traditional idea of hegemonic masculinity and the traditionally absolute power of men. However, the "new man" with some feminine characteristics cannot be seen either within this image as seen in the first image from the year 1996. Based on the findings found in the first three images, it can be said that the transformation of the traditional myth of masculinity seems to start strongest from the changes in power structure between men and women and only a little from the changes in appearance.

Image 4: Dolce & Gabbana's campaign image, fall/winter 2001

On the contrary to the first three advertising images this picture is fully colored. In this image by Dolce & Gabbana two characters, a man and a woman are pictured. Within the image they both ride a donkey in the middle of a desert and the sun is shining in the sky. The man is located on the left side and the woman on the right side of this image. Both of the characters wear certain kind of clothing: the woman has a coat which seems to be related to Indians and the man, on the contrary, wears a jacket that seems to have some characteristics of the Western cowboy style. These kinds of ideas can be connected to the myth of masculinity and will be analyzed more next.

In the fourth advertising image by Dolce & Gabbana, the traditional picture of the "real man" and the myth of hegemonic masculinity are clearly visible. Based on the ideas of the representational metafunction it needs to be seen that there are no vectors between the RPs, the man and the woman. Due to the fact that this image does not present any eye lines or vectors of motion between the actors, understanding the picture from representational point of view is highly based on symbolic resources represented within the image. In this way, the image needs to be seen more conceptually, not narratively structured; the RPs are grouped together to present some specific concept of who or what they represent.

From the representational point of view, the appearance of the man in the picture can be described as bare and even a bit messy and dirty: the man's hair is a mess and he has not shaved his beard for a while. When thinking about this appearance of the man, his rough style seems to have a little twist of a cowboy style that is usually connected to the idea of hegemonic masculinity. Riding a horse (or in this case a donkey) in the desert supports this idea of cowboy style. According to Trujillo (1991), hegemonic masculinity is symbolized through an ideal of a frontiersman and in this context a cowboy can be seen as strong archetypical image that is reproduced and exploited in literature, film and advertising (Kimmel 1987). In addition to this idea, the man in the picture is also presented without a shirt which also strengthens his manly appearance by showing his manly body within the picture. In this light, the traditional idea of manhood and masculinity is still strongly alive: the man is presented as rough, dirty and strong and in this way, the traditional, hegemonic picture of a man who does not take care of his appearance, is clearly shown.

On the other hand, in the same picture, the traditional ideal of masculinity has not been shown with the physical size of the man. Instead, from the interpersonal point of view, the man and the woman are presented almost as equals and the perspective in the picture almost presents the woman a little bigger than the man. This idea is important to notice, because in this image, the physical size has changed the power relationship between the represented participants upside down: now the picture presents equality between the genders in the image or the power has even moved from the man to the women. Additionally, both of the RPs are also looking at the same direction which can be interpreted as a common understanding and shared direction between them, not as a competing action. This idea need to be also seen as a supporting element for the changing power structure between the genders.

Also the compositional point of view supports the idea discussed above. The placement of the RPs gives very different meaning for the man and the woman: because the man is located to the left side of the image, he needs to be understood something that is familiar and makes sense for the viewer. On the other hand, the woman is located to the right side of the image which means that she needs to be seen as something new: an issue, a problem or a solution. Additionally, due to the fact that the woman is also presented even as a bigger and closer actor compared to the man within the image, the woman has a greater salience.

In this campaign image, a clear change that could be already seen in previous picture is visible also within this image: the woman in the picture has taken more power and she is represented as a problem or an issue, even a threat for the strong myth of traditional manhood and the male dominance over female. Although the "real man" and the myth of hegemonic masculinity is still presented strongly especially from physical point of view in this image, the power and dominance of masculinity have given more space to the rising power of women. This can be seen as a crucial change to one of the most powerful myth: the power relationship between men and women.

Image 5: Dolce & Gabbana's campaign image, fall/winter 2002

This campaign image by Dolce & Gabbana is also fully colored as well as the previous picture. In this image, five different characters are presented: a woman and four men. The woman walks in the street and three men are looking at her when she walks. The fourth man whose face is not showed within the image is pushing his bike in the street. The woman is mainly dressed in white and the men in black. The woman is located on the left side of the image when the men, on the contrary, are located in the middle or on the right side of the image. Next these aspects found in this picture will be analyzed more carefully and they will be connected to the changing myth of masculinity.

The same idea can be also noticed in the fifth advertising image by Dolce & Gabbana. In this image, the RPs are a woman walking on the street and three men hanging out on the same street. The traditional idea of masculinity is communicated through the juxtaposition between men and women: every man in the advertisement is looking at the woman. Additionally, one man is pointing with his finger at the woman and some other man is pushing his bike across the street. From the representational point of view, these connections create both action and reaction vectors between the men and the woman and in this way support the idea that this image has a narrative structure that is based on different vectors of motion between the RPs.

From the representational point of view, the myth of hegemonic masculinity is well supported. This part of the image supports clearly the distinction between the sexes and the traditional expectations of them. In practice, based on the myth of hegemonic masculinity men are supposed to show their sexual interest towards women to present and highlight their heterosexual image and dominance over women and in this case, it can be seen through the gaze and pointing with the finger. Masculinity can be seen as hegemonic when it is heterosexually defined (Trujillo 1991). As Ruben (1985) suggests, the "sex hierarchy" and the type of "good", "normal" and "natural" sexuality is shown in this way. Also in this picture, the fact that men are dressed in black and the woman in white need to be seen as a symbol that supports the idea that men need to be seen as dominant actors compared to the "lady in white" as seen already, for example, in second campaign image from the year 1997.

However, although those issues mentioned above tell about the male dominance and traditional myth of heterosexual man as a part of hegemonic masculinity, this image also reveals the fact that the physical size of the men is represented equal or even smaller than the woman in the picture. Additionally, although there are four men against one woman, the female character is shown as powerful and self-confident and it seems that she is not afraid of the men – actually, she does not pay any attention to them at all. Even though the woman character is dressed in white, the open jacket reveals the black top under the jacket. This can be understood as a symbol of the change when the woman wants to show a flash of manliness besides her feminine characteristics. Because three of the men in the picture are standing very cool and calm when the confident woman walks by, this kind of action can be interpreted as a sign of approval of the rising power of women and at the same time, the weakening power of male dominance.

Furthermore, from the representational point of view the stylish and clean-cut appearance of the men still shows the change from the traditional ideal of the "real man" towards the "new man" who takes care of his looks compared to traditional manly characteristics such as dirtiness and brute force. Vanity consumption which is centered on the consumption of beauty and hygiene products (Alexander 2003) is closely related to the idea that a "new man's" search for physical perfection can be seen as a replacing idea for the need of brute force (Clarkson 2005).

However, in this picture it is still important to notice that one man, whose body is not entirely presented in the front of the picture, is the biggest character in the image and he is also dressed in black – he actually has the blackest outfit from all in the picture. Additionally, this man is also pushing determined his bicycle forward even though the woman is walking towards him. The size of the man, the deep blackness of his outfit and his purpose to push his bike to stop the woman are clear signs that this one headless man within the image thinks differently than the others and wants to stop the way of the changing and powerful woman.

The interpersonal point of view also supports the ideas presented above. The perspective between the participants can be seen as vertical: the woman is represented as a higher actor and three of the men are looking up for her. Although one of the men is not represented entirely within the image, it seems that he would look down the woman because of his size. This reflects the changed power structure between men and women as well as the size of the actors: three out of the four men have accepted the power of the woman and they even admire it but on the other hand, one of these men does not want to accept it.

Also the compositional point of view supports the idea that the woman has taken the power from men. The fact that the woman is presented on the left side of the image tells that she needs to be seen as "given" or familiar for the viewer; in practice the rising power of her seems to be widely accepted based on the disposition of the woman within the image. The men, instead, are represented on the right side of the picture and in this way they are shown as an issue or a problem for the dominant and familiar understanding. This can be interpreted as an idea that although the traditional myth of hegemonic masculinity is still strongly present, the new man is coming out. Additionally, this kind of disposition can be seen as a sign of emerging conflict in relation to power between men and

women. Because three out of the four men are shown smaller than the woman, the salience of them is smaller than the powerful woman's within the image.

Based on these findings, it can be said that although some advertisers have accepted the changes in power structure between men and women, some of them still disagree with this idea. By accepting feminine characteristics men are afraid of risking and breaking the culturally established gender codes and this means allowing suspicions of homosexuality (Kimmel and Tissier-Desbordes 1999). This is why the traditional myth of masculinity is still strongly present. Pope et al. (2000) termed this reaction as threatened masculinity which in practice means that some men have a need to establish a sense of "true maleness" within society and this is why this fear and the emphasis of this kind of manliness can be also seen through advertising. To conclude, the story about the strong myth of hegemonic masculinity especially in behavior is told but on the other hand, the traditional myth of male dominance is weakening as already shown also in previous two campaign images. At the same time, the idea of the "new man" is also emerging and this man seems be more open-minded also for the changing power structure between men and women as well as for the changing appearance of men compared to the hegemonic masculinity.

Image 6: Dolce & Gabbana's campaign image, spring/summer 2005.

This image is fully colored as well as the previous campaign images from the years 2001 and 2002. In this campaign image, three characters are pictured within the image: a man and two women. The man is pictured as a little character and he is sitting on the right side of the image a flare in his hand and he is dressed in white. The other woman, who is standing in the middle of the image, is pictured as powerful and confident and she wears a black dress. The other woman, instead, lays in the middle of the picture in front of the other woman and she has a purse next to her. She also has a black dress. The background of the image seems to be some kind of desert. These ideas will be analyzed more carefully and related to the changing idea of masculinity next.

This campaign image by Dolce & Gabbana has a conceptual structure from the representational point of view. In practice this means that the image does not include any vectors between the represented participants and because of this, the image needs to be understood more as a conceptually signifying of who or what the RPs in the picture represent. Additionally, because the image does not include action, reaction, analytical or classificatory processes, understanding the image needs to be based more on its symbolic processes (Harrison 2003).

In campaign image number 6, there are three different RPs presented within the image: two women and one man. The dominant actor in this image is clearly the woman standing in the middle: her confident and grandiloquent posture places her as a central point of attention within this image. At the feet of the woman standing in the middle is another woman, who lays on the sand a purse next to her. The only man in the picture is sitting on the sand on the right side of the image (and the women) and is holding a stick with a flare in his hand.

In addition to the posture, there are also other issues – symbolic issues – that present the woman's importance in this image. From the representational point of view, the idea that the woman is dressed in black shows her greatness and significance and even brings out the manly aggressiveness and willingness to success. The hair on the woman's shoulders can be also understood as a masculine element which is not traditionally connected to womanhood. What is also important to notice in relation to this woman is that although the background of the image shows a desert behind her and even a storm or at least the dark is clearly coming, this woman does not seem to be afraid – instead,

she looks very confident and independent compared to, for example, the woman in image 2 who needs to be held by a man to survive in a storm.

When thinking about the other woman lying in the sand, she is also dressed in black that can be associated with more masculine characteristics. However, because she is lying on the ground in front of the other woman, it can be said that she is subordinated to the other woman. What is still significant to understand is that this lying woman has a purse next to her – this can be seen as symbol of money. Although this woman is subordinated to the other woman, she seems to have money which makes her more important in this image than the man, for example.

When examining the man within this image, it can be clearly seen that he is subordinated to both of these women. The man is dressed (or painted) in white which represents his difference compared to the women within the same image and shows the juxtaposition between the actors in the image. Additionally, the man does not seem to have big muscles and he is represented as the smallest actor within the image – he almost has a body of a child compared to the women in the same picture. Due to the idea that the women within the image clearly seem to have the power over the man from the representational point of view, the role of the man seems to be more a servant for the women - a little man showing the light in the dark for the leaders. These findings show a dramatic change in the traditional myth of power between men and women: the male power has totally vanished within this image and subordinated to the power of women.

If this image is looked from the interpersonal point of view, the same idea about the subordination of the man can be clearly seen. From the viewpoint of the vertical angle and power between the represented participants within this image, the woman in the middle has the highest power in this image. Even though she is not looking down to the other RPs (she is looking straight to the camera), the fact that she is presented as the highest actor in this image supports the idea that she is the leader. Although the other woman is also looking straight to the camera, the positioning of her is lower and this is why she cannot have the highest power within the image. The man, instead, is not looking up or down to someone special but due to his size and disposition within the image, he is clearly subordinated at least to the dominant woman in the picture. However, because he is not

looking up to the dominant woman, it seems that he does not completely support the woman's dominance but still seems to resign himself to it.

From the compositional point of view as well, the female dominance over the man is supported. The RPs within this image have different information values: the man is located to the right side of the image which gives his value of being something new; in this case it could be, for example, a new and different kind of man compared to the men represented in earlier campaign images. However, because the same picture of the man is shown twice in this image – in the actual image and outside of its actual frame lines - the salience of this man becomes more evident. Due to the fact that the picture of the man is presented bigger in the frame, the salience of this kind of new type of a man needs to be seen more important.

The woman on the ground, instead, is represented lying between the left and right sides of the image which can be understood as a sign of providing both something familiar (subordination, femininity) and something new (money as a power) for the viewer. The dominant woman, instead, is located in the middle which means that the positioning of this woman provides the nucleus of information to which surrounding elements are subservient – she dominates the information value within the picture and the man and the other woman reinforce her power position through their locations and appearance. Greater salience (bigger size) of the women compared to the man also supports this message as well as the fact that the lying woman is also located below the other characters which can be seen as a supportive element for the dominant woman to be "ideal" character within this image. However, the bigger picture of the man shown in the frame lines of the picture increases his salience and information value within the image.

Based on these findings, the core message of this image is the idea that the man's physical appearance and behavior as well as the new power structure between men and woman tells the story of the "new man" who does not need to have hegemonic masculine characteristics. Rather, this man is presented as tiny character with a childish body who acts more as a servant, not as a leader in the world where female power is getting stronger. The most important myths of this image are the changing power structure between men and women and on the other hand, a new picture of the man that is not focused on traditional aspects of masculinity. Rather, this picture has taken influences from

physical appearance and behavior of women. Compared to the previous campaign images the man in this image has lost all of the traditional characteristics of manhood and is presented in a totally new light.

Image 7: Dolce & Gabbana's campaign image, Resort 2007

This campaign image by Dolce & Gabbana is fully colored. There are five characters presented within the image: three men and two women. The men are shown half-naked in their black underwear while the women are presented in white, more covering clothing. These five characters are presented in a display window and they stand in a row. Next a deeper analysis in relation to the myth of masculinity will be done based on these issues found in the image.

As well as Dolce & Gabbana's campaign image 6, campaign image 7 also has a conceptual structure, because the image does not include vectors of motion between the represented participants; rather, the RPs need to be understood more as a concept of what they represent. In this image, the RPs are three men and two woman presented in a display window of Dolce & Gabbana. What is important to notice in this picture, is the classificatory process of this image: the men participants are clearly represented as one group that is shown almost naked, only wearing black underwear. In contrast, the

women are shown in white clothes wearing a jacket and a dress that are far more covering than the clothing of men. This classificatory process of this picture is the first thing that reveals the myth of juxtaposition between men and women in this picture.

From the representational point of view, this image is very radical. The men in this picture are represented almost naked and their trained bodies emphasize very traditional aspects of masculinity: brute force, physical strength, toughness and control. In addition, the myth of hegemonic masculinity is also shown in a form of tight underwear that can be understood as an emphasis of masculine sexuality. In relation to this, Fiske (1987) suggests that the phallus needs to be seen as a cultural construct that bears a culture's meanings of masculinity and naturalizes them by showing them in the physical sign of maleness – a penis. Compared to the women who are dressed in white, the men are represented in black underwear that can be seen as a symbol of traditional male characteristics of aggressiveness and success. Compared to the image 6, these men have their traditional manly characteristics when the man within the earlier image was shown as weak, tiny and dressed in white. In this light, the traditional hegemonic myth of manhood is clearly shown within this picture number 6 and the juxtaposition between the men and the women is clearly presented.

However, from the representational viewpoint, it is still important to notice that within this image, the traditional myth of masculinity is not supported with the size of the RPs within the image: the actors in this image can be almost equals when it comes to the physical size of them. Because of this fact, none of these RPs does not seem to have power over others. Additionally, the traditional male characteristics in relation to appearance cannot be seen from the faces of these men; the appearance of these men is groomed and they have clearly put a lot of effort into their face and hair care that can be more likely associated to the idea of the "new man" and the idea of metrosexuality. Based on this image, the traditional myth of masculinity can be seen going hand in hand with new characteristics of masculinity: the myth of hegemonic masculinity comes along with new commercialism and physical perfection of men. Furthermore, based on this image the traditional idea of presenting women as sexual objects in advertising is also changing – men can be presented as sexual objects as well.

From the interpersonal viewpoint, the RPs within this image can be seen as equals (they are not looking at each other) and this is why the interpersonal aspects tell their story about the equality of

the two different groups within this image: the men and the women. Based on this idea, this image does not support the dominance of either group and because of this the image does not highlight the dominance of power between males and females at all. Although there seems to be a clear juxtaposition between men and women within this image, the struggle of power cannot be seen within this image. Based on this idea, a new story of possible equality of the genders even in broader sense can be seen: men and women can be seen as equal consumers who still have their own (traditional) sexual characteristics at the same.

The compositional point of view also supports this idea of combining equality in consumption and on the other hand, separation in sexual characteristics. The men and the women within the image are shown in different locations; almost every second RP is a woman and every second is a man and they are all standing on the same line. However, these actors may still have some sort of information value in this image. Due to the fact that the women together are represented more on the right side of the image, they present something new as a group in this image. This can be, for example, the idea that these women are dressed more decently than the men in the picture and this is why the men instead of women are seen more as sex objects which as an idea disagrees with the traditional myths of hegemonic masculinity and the juxtaposition between gender roles.

Men as a group, on the other hand, are located more to the left side within this image which means that they are presented something familiar and commonsense. This can be closely related to the traditional characteristics of these men: muscularity, aggressiveness, success and the emphasis of male sexuality. When the information value partly supports the juxtaposition between men and women and partly equalizes their roles, salience as an aspect of the compositional metafunction supports the equality of the RPs within the image: because all the actors are on the same line and their size is equal, they also have the same salience and importance within the image.

To conclude, within this image, the myth of the juxtaposition of males and females still remains strong based on the fact that women and men are separated based on their natural differences in physical appearance and behavior. However, beside this natural juxtaposition the power between the genders is not divided as strongly as in other images, because the RPs are represented as equals in size and even partly in appearance. In this case, men's groomed appearance and the fact that they are

presented as sexual objects are supporting elements for this idea. These issues emphasize the importance of the changing myths: although hegemonic masculinity (and femininity) and their characteristics in appearance and behavior are still presented, they have also given space for the new myths in which men can be seen as seekers of physical perfection and sexual objectivism through consumption.

Image 8: Dolce & Gabbana's campaign image, spring/summer 2007

This campaign image is pictured as fully colored as well as the previous images. In this image, five characters are presented: four men and one woman. The situation within this image seems to be clear: one of the men is forced the woman on the ground in the middle of the picture and the others are watching them both on the left and right sides of the image. Two of these men are presented without a shirt and the woman has a tiny black dress on her. This image pictures clearly an offensive situation: a gang rape. However, although this image seems to have only a certain kind of message, it also hides some other meanings. This image and its hidden meanings in relation to masculinity will be analyzed next.

Dolce & Gabbana's advertising image number seven includes a narrative structure, because the storyline in it is based on vectors of motion and eyeline vectors between the RPs within the picture. Due to the idea that the narrative is created through different vectors, which in this case are bodies

and eyelines, the process of this picture is presented through action and reaction. The RPs within this picture are four men and one woman; the woman is forced on the ground by one of the men while the other three men are watching them. Based on the composition of the image which can be seen as highly symbolic, this advertising campaign was banned because it attracted seriously unwanted attention labeled as offensive and its depiction of a cruel gang rape.

However, this image also has deeper meanings when it comes to mythologies. From the representational point of view, the vectors of motion – a man who forces a woman down while other men are watching them – create a story about gang rape where a helpless woman can be seen as a victim of three muscular and powerful men trying to rape her. The traditional myths of masculinity and femininity can be clearly seen within this image from the representational viewpoint. First of all, all of the three men seem to be very athletic and the fact that two of them are shirtless supports this kind of traditional masculine characteristics of having brute force, physical strength, toughness and control as well as in many other images analyzed earlier. In addition to the muscular appearance of these men, traditional masculine characteristics are shown through the action process in which one of the men forces the weak woman to the ground – this need to be understand as an important sign of strength, power and control over the woman who, instead, represents the traditional feminine characteristics such as weakness and helplessness compared to the strong men around her.

Additionally, the traditional power relationship between men and women is presented through the number of participants within this picture: one weak woman against three strong men tells its own story about the male dominance within this picture from the representational point of view. Due to the idea that this image is telling a story of male dominance in a form of a sexual assault, this story structure can be understood as an important myth of traditional masculinity. Traditional gender norms and stereotypical attitudes toward women reinforce rape-supportive cultural values by supporting the ideas of male dominance and female subordination as well as by normalizing the social control of women in society (Lonsway and Fitzgerald 1994).

However, even though the traditional masculinity is strongly presented within this image, from the representational point of view the myth of hegemonic masculinity and male dominance is still broken with some details. Firstly, all of the men seem to have taken care of their appearance in a way that

shows their caring of hair, skin and body and supports the idea of metrosexuality – these men are seeking physical perfection which goes side by side with the brute force within this image. When it comes to the woman, it needs to be noticed that she is wearing a black dress. Although the dress highlights her feminine body shapes, black as a color can be seen as a sign of aggressiveness and toughness which as characteristics are against the traditional picture of femininity and their subordination to the power of men.

From the interpersonal point of view the power structure between the men and the woman is represented through different eyeline vectors. Although any of the RP's is not looking straight to each other, there is a strong power relationship between the two different groups: the three men and the woman. All of the men presented within the image are looking down the woman forced to the ground; this is a clear sign of subordination of the woman. However, the woman is not looking straight at her rapist either but rather she is looking away (maybe seeking a way to escape) or alternatively, she is looking at one of the men on the left side of the image. This can be interpreted as a sign of internal strength of the woman: she is not totally resigned herself to the rapist holding her but rather, she is still trying to get out of the situation which supports the idea that the woman is not given up and she does not fit to the traditional myth about totally helpless woman.

The information value based on the compositional viewpoint supports the myths already represented before: although this advertising image seems to be a triumph for the hegemonic masculinity and male dominance at first glance, it still hides new male characteristics and loss of power to women. The RPs within the image create the same kinds of values as presented above. The two men on the left side of the image present something "given" and familiar for the readers which in this case could mean that these men can be understood as something already acknowledged; they are strong, they have a power over the woman but however, they also seem to take care of their appearance which dramatically differs the traditional male ideal.

The other actors within the image are located more on the right side of the picture which means that they represent something new for the viewer. Both of these men are presented as strong and powerful but on the other hand, the masculine characteristics of them are more clearly emphasized than the two men on the left side: the men without shirts tells about the need to bring out more the

traditional manly characteristics even though their physical perfection communicates a new kind of man ideal. The woman is also presented as something new on the right side on the picture which can be seen as an attempt to bring out the new, hidden feminine characteristics that fight against the traditional myths of gender separation – in this picture the woman tries to bring out her new manly characteristics – aggressiveness and toughness - that resist the traditional male dominance and power. Because the man who is holding the woman on the ground as well as the woman forced to the ground are pictured as largest RPs in this image and they are presented in front of the image, they are the most salient actors in this image and this is why the issues they bring out are the most significant and need to be taken into consideration when analyzing this image from the compositional point of view.

Although this advertising image by Dolce & Gabbana seems to fully support the myth of hegemonic masculinity at first glance in a form of a rape as a portrayal of male dominance and female subordination, the story hidden within this picture also tells a mythic tale of the "new man", who tries to emphasize his traditional male characteristics although his appearance also conveys signs of emerging metrosexual characteristics. The male dominance that seems to be apparent within this image is challenged by the new woman who rebels against the hegemonic myth of masculine dominance. The myths in this image support the story of the "new man" who is in touch with his feminine side but who is also willing to present her traditional male characteristics besides the new appearance as seen also in previous image (image 7). Furthermore, this image also tells a story, a myth, about a man whose traditional power dominance is threatened by a new woman with characteristics that are traditionally belonged to hegemonic masculinity.

Image 9: Dolce & Gabbana's campaign image, spring/summer 2008

This advertising image by Dolce & Gabbana is pictured as fully colored. In this image, five men and one woman are pictured within the image. The woman is standing on the podium on the right side of the image and she has a pointer in her hand. She wears a white dress and her face is not entirely shown in the picture. One of the men stands next to this woman pants down. Three other men stand on the same level in the left side of the image and stare at the fifth man who is standing shirtless and tattooed in front of the picture. The background seems to be some kind of futuristic. This picture and the meanings hidden in it in relation to masculinity will be analyzed next.

This advertising image by Dolce & Gabbana has a narrative structure which in practice means that the RPs within the image are connected to each other with different vectors of motion. In this image these vectors are mainly eyeline vectors between the characters but also a pointer in the hand of the woman standing on the right side of the image can be seen as a vector through which the narrative is created. The pointer as a tool creates an action process when the eyeline vectors between the RPs create reaction process within the image. The actors within this image are five men and one woman.

Besides of the vectors of motion and based on these vectors this image includes a great deal of meanings from the representational point of view. First of all, the RPs within this image are located on

different sides of the image: three of the five men are standing on the left side of the image staring at the man who is standing shirtless and backwards in the front of the picture. On the right side of this image there is a woman standing on the podium holding a pointer in her hand and staring the man next to her. One of the men is standing next to her below, head and pants down and this is the action that catches my attention in the first place. The atmosphere within this image seems to be a little oppressive and gives a feeling that this incident presents some kind of courtroom, a place where justice is dispensed.

The most apparent issue within this image is the action vector between the woman who has a pointer in her hand and the man who stands next to her pants down. The fact that the man is standing without pants in front of the woman standing above of him, tells about a punishment that includes ideas of subordination and even humiliation. This man has done something and the court – one woman supported by the three men standing on the left side of the image – is humiliating him as a punishment for something. The pointer in the hand of the woman can be understood as a scepter that gives her power to punish the man next to him and positions her as the highest in the status hierarchy within the picture. Even though this man wears a black jacket and a white blouse that can be traditionally connected to traditional masculine clothing style as well as the muscular body shape, showing him pants down takes all of his manly characteristics away; the power is fully moved from men to the woman which as an idea fights against the very traditional idea of hegemonic masculinity and male dominance.

Also the other side of this image tells about the weakening of hegemonic masculinity. The three men standing in higher position behind the table are staring the man who is standing backwards to the viewer. Based on the fact that the three men are standing higher than the man backwards in front of the image, gives them power over the man standing in front of them. From the representational point of view, the three men are wearing suits – that can be traditionally related to hegemonic masculinity – but these suits are not anymore black as they have traditionally been such as the jacket worn by the man standing pants down. Instead, the jackets are more brownish and down to earth and they do not represent aggressiveness and violence related to the myth of hegemonic masculinity anymore. Because these three men are also very groomed and stylish and they clearly take care of their appearance, they seem to differ from the traditional myth of masculinity.

On the contrary, the man standing backwards to the viewer seems to be tattooed and muscular which represent the traditional characteristics of the "real man": toughness, aggression and physical strength. However, in this context these characteristics do not give the picture about the strong man; instead, the man is standing in front of the "court" head down, accused for something and he may be convicted after the man standing pants down, standing next to the woman, the holder of the right. From the representational point of view this image tells a clear story about the weakening of the traditional masculine characteristics and the rise of the "new man", the emerging metrosexuality. Additionally, the representational viewpoint also defines clearly the change in power structure: the woman is now in charge and the men are standing aside.

From the interpersonal point of view, the power structure between men and women is turned upside down. Because the woman is standing on the podium, she is represented on the highest position compared to the other actors and the fact that she is also looking down to the man who is standing without pants and this man is looking down next to her tells about the woman's dominance over the man. When it comes to the three man who stare at the man standing backwards to the camera, they look at this man down which means that they have a power over him. The fact that this man is also looking down at the ground in front of the other man tells about his acceptance of his fate and subordination to the others. Based on these power aspects of the interpersonal metafunction, the ideas of the rising power of women, the emerging ideal of the "the new man" and the weakening hegemonic masculinity are strongly supported.

As well as the representational and the interpersonal metafunctions also the compositional point of view supports the same development as already seen, for example, in the previous image (image 8) and already within this image. The information value of the RPs in this image is the following: the three men and the tattooed man on the left side of the image represent something familiar and commonsense while the woman and the man whose pants are down on the floor represent something new for the viewer. In practice, the left side of this image shows that the idea of metrosexuality is not emerging anymore – instead, it is presented as already familiar and accepted myth of masculinity. The myth of hegemonic masculinity, instead, is forced to submit to the myth of the "new man". On the right side of this image, the woman holding the pointer is represented as something new as well as the ideal male actor of hegemonic masculinity. Based on this composition,

the traditional dominance of hegemonic masculinity has moved to the powerful woman and the traditional ideal of manhood is facing the total humiliation and cannot stop it.

Because the man standing backwards to the viewer is represented as the largest actor, he is the most salient actor within this image. Due to the fact that his body is not pictured entirely, it cannot be seen if he has something that could be meaningful in analyzing this image. Because this man is next brought to the woman, "the judge", this positioning may present that this man has a chance to do something about this changing power structure or alternatively, he is the person whose final action and possible punishment show the final direction of this whole change. This image is important, because it shows the acceptance of the "new man" and the idea of metrosexualism as a new powerful myth that has an edge of the traditional hegemonic myth of masculinity. Furthermore, this image also supports the change in the myth of power between men and women as well as in earlier images. It can be said that this image does not only support the rising power of women but it presents this new myth of female power and women's dominance over men.

Image 10: Dolce & Gabbana's campaign image, fall/winter 2009

This campaign image by Dolce & Gabbana is fully colored and presents an image which has diverse actions and groups of people in it. The place in this picture seems to be some kind of place for training and has a boxing ring in the background. There are ten people together pictured in this image: nine men and one woman. On the left side of this campaign image there are two men: the man closer to the viewer sits on a chair while the other man behind him stands and holds a hand on the other man's shoulder. In the middle of this picture one of the men holds a woman who is falling down. On the right side of this image two men are "fighting" or the other man at least forces the other man down with his hands. On the background of this image there is a boxing ring and two boxers in the ring. Additionally, there are also two men with red jackets on the background. The entire space in this picture seems very masculine at first glance but what is interesting considering the people within the image is that they are all groomed and they seem to be dressed in their best suits and dresses which is exceptional in a place like this. Next the analysis concerning in what kind light this image shows the myth of masculinity will be introduced.

This campaign image by Dolce & Gabbana has a narrative structure when analyzing it from the representational point of view. The narrative structure is based on action vectors between the represented participants. Besides the action processes between the RPs there can be also seen a classificatory process within this image: at least the four men who are all wearing the same red jacket need to be seen as a presentation of the same group compared to the other actors within this image.

From the representational point of view, this picture is divided in five different actions – there are five different pairs of people who make the action in this image. On the left side of this image two men are represented together; the other man is sitting on the chair and the other man who is wearing a red jacket is standing behind him holding a hand on the other man's shoulder. On the same side of this image there are two other men – also wearing the same red jacket - who are standing and staring the two men in front of the picture. Almost in the center of this picture there are a man and a woman; the man is holding the woman who seems to be fainting on his arms. On the right side of this image, one man is holding the other man (who is wearing the red jacket) in a position that seems to be connected to a fight or even a technique of martial arts. Behind them, in the background, two men are having a boxing match in a boxing ring.

From the representational point of view, this image continues the same story already told in the previous pictures: it is a mixture of different myths of masculinity that share the same space together. First of all, the myth of hegemonic masculinity is represented through traditional characteristics of traditional ideal of masculinity: brute force, physical strength, toughness and control. Based on this idea the man who is sitting on the chair in front of this picture is represented without a shirt, showing his muscular upper body within the image. Through his muscular body image he represents the power and physical strength of hegemonic masculinity. Additionally, also the male boxers in the boxing ring and the two men possibly practicing some technique from martial arts show the traditional ideals of masculinity through their behavior in a form of brute force, toughness, control and even aggressiveness and violence. Furthermore, also the man holding a fainting woman in his arms shows these characteristics and the traditional juxtaposition between strong men and weak women. Besides the action processes that support the traditional myth of masculinity, also the fact that seven of the nine men are wearing a white blouse with a tie can be understood as a sign of hegemonic masculine characteristics.

However, it also needs to be seen within this image that the myth of hegemonic masculinity is not the only myth represented within this image. The first thing that is important to see within this image from the representational point of view is the action process between the two man represented on the left side of this image – the one without a shirt and the one with red jacket holding a hand on the other man's shoulder. When thinking about the myth of hegemonic masculinity, the ideal male was presented as "true" heterosexual. According to Alexander (2003), men are afraid of becoming marked as homosexuals and this is why they usually avoid showing feelings or expression of affection towards other men. However, it can be clearly seen that within this image the man with a red jacket is holding his hand softly on the shoulder of the shirtless man. The overall idea that the other man is sitting on the chair and he is presented without a shirt and the other man is touching his naked skin supports the impression that the myth of hegemonic masculinity and its idea of avoiding signs of homosexual action is missing within this image.

In addition to the ideas presented above also the fact that all the men have clearly put effort to their looks when it comes to clothing and appearance in general within this image. However, especially the men wearing the same red jacket seem to have taken care of themselves and compared to other men

they do not have signs of traditional masculinity such as beard or moustaches on their face. Additionally, due to the fact that these men with red jackets are not wearing traditional black jackets as the other two men in the center of the picture do wear, they are clearly separated from the others who are represented as more suitable for the traditional myth of hegemonic masculinity. Because red as a color can be interpreted as a sign of danger or revolution (Kress and van Leeuwen 2002), it can be said that the men who are wearing red jackets within this image present something revolutionary and need to be seen as something new and important that is challenging the old. However, because they also have black pants and some black color on their jackets, they seem to have power already as well as masculine aggressiveness when trying to reach their target within this image.

Based on this image and the ideas of the representational metafunction, it seems that the new man in a form of a metrosexual is in power when the myth of hegemonic masculinity follows after the metrosexuality. When it comes to the power structure between men and women, it can be clearly seen that men have the power within this image. Although the woman is wearing a black dress as a sign of masculine aggressiveness, her fainting and leaning against the man behind him tells the story of a traditional weak woman.

Also from the interpersonal point of view, these ideas of powerful metrosexual male are presented clearly. Although there are no straight eyeline vectors between the RPs, the vertical angle and location of the RPs shows the power relationships between the actors within this image. First of all, because the man with the red jacket on the left side of the image is presented larger and taller than the shirtless man in front of him, this man with the red jacket has the power over the man sitting on the bench. In the center of the picture, the man holding the fainting woman has the power based on the action and size of these actors. On the right side of the image the man who is forcing the man with a red jacket down has the power: he is looking down the other man is presented in a higher position compared to the other man.

When it comes to the compositional metafunction, it also supports the ideas presented above. The RPs presented on the left side of the image need to be understood as familiar and already accepted. From this point of view, the three men with red jackets – the revolutionary "new men" – are already seen as familiar and widely accepted myth of masculinity and the more traditional man without a

shirt has been subordinated to the power of "the new men". Because these actors are represented also the largest ones within this image, they are the most salient and include the core message of this image. On the right side of this image, the actors are presented as something new, something that is an issue. In this case, the message is that masculinity has taken power over femininity in a form of traditional picture of the man as a rescuer compared to a weak woman. Furthermore, the action between the two men on the right side of this image – the other man forcing down the man with a red jacket – tries to take over the power of the "new men". The boxers in the background of them support strongly this message.

In conclusion, this campaign image by Dolce & Gabbana supports the ideas presented already in previous images, especially in image 9: the "new man" has taken the power and the traditional myth of masculinity has subordinated to this new man and even tries to fight against this new power structure. However, compared to the previous campaign images this picture changes the story between the strong women threatening the power of men; instead, the men in this picture are strong and the woman weak as in the very first images and in traditional myth of masculinity and femininity in general. However, the traditional myth of masculinity is not in charge anymore – the ideal of the "new man" has already been established and the picture of hegemonic masculine character has to tolerate it.

Image 11: Dolce & Gabbana's campaign image, fall/winter 2010

This picture differs from the previous images, because it is presented black and white colored as well as the very first campaign images from the years 1996, 1997 and 2000. This image presents a man and a woman who walk on the street arm in arm. Both of these characters are well-dressed and the man is carrying the groceries and in this way, seems to be a very polite gentleman. These characters are located on the right side of the image. The background presents some old town and a certain building behind them, perhaps some Italian town. Based on these ideas, this picture will be analyzed more carefully and the suggestions concerning what kinds of ideas and ideals of manhood this campaign image brings forth and whether it shows some change in relation to the myth of masculinity will be discussed next.

From the representational viewpoint also this campaign image by Dolce & Gabbana has a narrative structure, because it includes vectors of motion between the two represented participants within this image. Based on the narrative structure and vectors of motion, the process is based on action and the body language of the RPs is in the center within this image. The RPs within this picture are a man and a woman who are walking on the street in some traditional town in Italy. The action and at the same time the vector between the RPs comes from the idea that this couple is walking together here, arm in arm, and this is why they have to have deeper connection with each other compared to a situation where they would be walking separately without bodily connection.

When analyzing this image from the representational point of view, the strong breath of traditionalism needs to be seen within thin image. Compared to the campaign images from previous years this image is highly traditional both in its black and white colors and the overall atmosphere; based on the layout of this image it can be rather compared to the first three advertising images from the years 1996, 1997 and 2000 than to newer images in the 2000s. The RPs – the man and the woman – can be understood as a very traditionally presented couple walking together whether they are a real couple or, for example, a mother and a son.

From the representational point of view it can be said that both of the characters are represented in their traditional gender roles within this picture: the man is wearing a suit with a white blouse and a tie – a traditional combination closely linked to traditional masculine characteristics. The woman is wearing a dress and she is carrying a bag which can be both seen as signs of traditional femininity.

Additionally, the man is represented to have traditional characteristic of physical strength, because he is carrying heavy shopping instead of the woman. Furthermore, due to the idea that this couple is walking arm in arm it seems that the woman is leaning on the arm of the man and in this way, she counts on the man that can be understood as a traditional arrangement between genders: a weak woman tries to find safe from the strong man.

However, from the representational point of view it can also be seen that not everything is traditional within this image. First of all, the fact that the woman is represented bigger than the man within this image fights against the traditional idea of man as a taller and more powerful gender. Additionally, also the black dress of the woman supports the idea already found in the previous pictures: the woman of these days has more aggressive and powerful characteristics and she is not afraid of showing and using these characteristics in everyday life. Furthermore, in addition to the smaller size of the man also the appearance of him - especially his boyish face without a hint of the traditional brute force of masculinity – also supports the ideas of the new man found in the previous images. A portrayal of a man who is carrying shopping bags instead of the woman can be interpreted in two different ways: from the traditional point of view this can be understood as a sign of physical strength as already explained before but on the other hand, it can be also seen as a sign of subordination to the power and the will of the stronger woman.

From the interpersonal point of view, the same issues can be noticed. Due to the fact that the woman is presented taller than the man in the picture, the woman is also looking down the man. Even though the RPs are not looking at each other straight to the eyes (eyeline vector is not straight), it can be still seen that the man is looking up the woman – respectively and even pleadingly. These issues support the story of the power relationship between the man and the woman: the woman is in power and it seems that the man does not mind about it.

Also the compositional point of view supports these ideas presented above. Both of the actors are located more on the right side of this image which in practice means that they need to be understood as something new. In this case, the right side disposal can be interpreted as a solution for the problem which occurred in most of the pictures – the struggle of power between men and women. In this image, the actors seem to live peacefully together without any need of fighting against each other;

the woman has the higher power but the man does not care about it because he has a chance to be himself – a mixture of traditional and newer masculine characteristics without any fear of being at risk of losing his identity. Due to the idea that the woman is represented taller than the man she might have the highest power but in fact, the representation of these actors from the viewpoint of the whole image still gives the picture of two equal actors who also seem to have equal salience in meaning-creation within this image.

What is significant to understand in this image is that based on this analysis, it need to be seen that the myths of power structure, hegemonic masculinity and the "new man" have become established in this image. Compared to the previous images where the struggles of power between the men and the women and on the other hand, between the "real men" and the "new men" were the core ideas, this image reveals that these struggles have totally vanished and instead of them a harmonious picture of new power structure has become stable.

Based on this image it can be said that the myth of traditional power structure where the hegemonic masculine characteristics used the highest power has changed dramatically: the woman are now in power and the hegemonic masculine ideal lives peacefully together with a new metrosexual who takes care of his appearance. However, it still needs to be noticed that a man who takes care of himself and is always seeking a physical perfection is accepted and this is why it does not need to be hidden but on the other hand, it does not need to be emphasized either. The myths of hegemonic masculinity and the "new man" with feminine characteristics go now hand in hand and live peacefully together with the fact that women have taken over the myth of power.

Image 12: Dolce & Gabbana's campaign image, spring/summer 2012

This campaign image can be also connected to the very first campaign images as well as the previous image (image 11) which were black and white colored. Although this picture is more sepia-colored than the others, it still has the same feeling than the others; it is some kind of old-fashioned and has even more traditional atmosphere. There are five men and one woman presented within this image. Four of these men sit on their chairs laughing and chatting while one of those men is dancing intimately with the woman. The dancing pair is located on the right side of the image while four men who are sitting on their chairs are presented in the center or more on the left side of this image. In the background there is a little harbor with boats. Next this picture will be analyzed more deeply and the similarity or difference compared to the previous images will be discussed.

From the representational point of view this campaign image by Dolce & Gabbana has a narrative structure, because it includes different vectors of motion between the represented participants within the picture. The processes include both action and reaction, because the narrative is created through bodies but also through eyeline vectors between the RPs. Action process is used between the RPs presented on the right side of this image, the man and the woman who are dancing and embracing passionately in the image. Reaction process, instead, is used through eyeline vectors between the two pairs of men sitting on the chairs.

From the representational viewpoint this image can be seen as a more traditional portrayal of Italian life as well as the previous campaign image from the year 2010. Although the background of this picture and also the color scheme of it evoke associations of a traditional Italian life and people, it still includes mixed, hidden meanings in relation to myths of masculinity. Hegemonic masculinity is presented in many ways within this image. Firstly, the man who is dancing with the woman is clearly the one who leads the woman. In dancing, the man is always the one who leads and also within this picture, this action can be interpreted as a sign of hegemonic masculinity: the man is in power and uses his control over the woman. This kind of action can be also associated with the important characteristic of hegemonic masculinity: heterosexuality and the willingness to obtain sex from women. Through this action it can be clearly seen that the man is seducing the woman and he is staring at her breasts which can be easily linked to manly aggressiveness and on the other hand, to traditional viewpoint of presenting women as sex objects.

The idea that one of the men next to this pair seems to be also staring at the woman from behind supports the characteristics of hegemonic masculinity within this picture. Additionally, the four men are chatting with each other that can be also interpreted as a traditional characteristic of masculinity. These ideas crystallize to the idea that hegemonic male sexuality includes personal characteristics which are manifested by adult males through exclusively social relationships with other men and primarily sexual relationships with women (Rubin 1985). Furthermore, the boats and the heavy chain on the shore can be associated with sailors and seamen that can be also seen as signs supporting traditional myth of masculinity in a form of toughness, force and independence.

However, besides the traditional myth of hegemonic masculinity the later myth of the new man is coming hand in hand with more traditional ideal of man that was already seen in previous campaign image. Although the man dancing with the woman has traditional manly characteristics especially in his behavior, he also has some characteristics that are significant for the new man. Firstly, his appearance is clearly groomed and stylish and he has clearly taken care of his skin and face. Additionally, he does not seem to be the male with supersize muscles as seen, for example, in campaign images between the years 2007 and 2009. Instead, this man seem to have neat appearance even with a little touch of femininity but when it comes to behavior, this man also shows the

traditional side of masculinity. The pursuit of physical, more specifically, bodily perfection has now clearly step aside and the ideal picture of new man has become established in a less arresting form.

What is also important to notice is the fact that all the men are dressed in white and the woman, instead, in black. This can be also understood as a sign of new power structure already presented in previous campaign image from the year 2010: women have risen in power hierarchy and they are not afraid of showing it. However, the struggle of power cannot be seen in this image as it cannot be seen in the previous image either but was apparent, for instance, in campaign images from the years 2002, 2007 and 2008. Instead, although the power has been divided more equally between males and females it does not seem to be a problem for anyone.

Also the interpersonal viewpoint supports the new myth of equality between men and women. The man and the woman who are dancing together are presented at the same level; in practice this means that their power relationship is equal. Although the man is looking down and the woman up they are not looking each other and in this way, this connection does not include straight eyeline vector or inequality between the RPs. It needs to be understood, however, that the four men who are sitting on their chairs are represented at the lower level than the dancing couple and one of these men is even looking up the woman which means that the man and woman dancing have the power over those men sitting behind them. In practice, based on this it can be said that the equality of power between men and women is widely accepted by men.

Also from the compositional point of view these same myths are supported. Because of their left side arrangement within the image the information value of the four men sitting on the chairs is "given" which means that they are something familiar and commonsense for the viewer. The appearance and behavior of these men is strongly based on hegemonic masculine characteristics. The woman and the man who are dancing on the right side of this image need to be seen together more as a new idea, as a solution for something that has been a problem before. The "problem" before has been the struggle of power between men and women.

Based on this image, this problem has been solved as well as already in the previous advertising image from the year 2010: women have got more power than ever before but at this point it does not cause any troubles or battles between the genders. Women and men are now presented more equal than

before and small changes in power structure do not seem to bother them. Additionally, what can be also seen as a new idea from the information value's point of view is the idea that it is also acceptable for a man to have both hegemonic masculine but also some feminine characteristics and still, he is able to get the woman's attention. The traditional myth of a heterosexual (anti-homosexual) man now goes hand in hand with the myth of the "new man" with feminine characteristics and both of these myths – hegemonic masculinity and the new man – are now acceptable, separately or together. Additionally, the increased power of women which seemed to be a threat to manhood at first is now accepted and is even a part of the new type of masculinity. In this way, also the traditional myth of power between men and women has changed to a new myth: equality.

Based on these interpretations, it can be said that the myths of masculinity have been changed or at least they have got new forms that go hand in hand in luxury advertising. When the first campaign images from the late 1990's emphasized the importance of hegemonic masculinity and the core myth of male dominance, the images between the years 2000 and 2009 told their story about the power struggle between weakening men and strengthening women. The advertising images between 2000 and 2009 can be also seen as a struggle between the myth of hegemonic masculinity and the myth of the "new man" who is in touch with his feminine side. Finally, the last two campaign images revealed the idea that both of these mythic struggles have come to an end and in this way, the traditional myth of male dominance has changed towards more the myth of equality between the genders. Furthermore, also the problems between the myths of traditional hegemonic masculinity and the "new man" have also been solved: both the traditional and new manly characteristics are accepted and can overlap each other. These ideas will be more carefully discussed next in the discussion part.

5. DISCUSSION

In this part the findings discovered from the campaign images by Dolce & Gabbana between the years 1996 and 2012 will be introduced and these ideas will be combined with the previous literature already introduced in the theory part. The findings of this study include the most significant myths found from the data in relation to masculinity and the change of these myths during the examination period. Additionally, also the ideal picture of man consumer is also explained based on these findings. First, the core myth that is the juxtaposition between men and women will be introduced. Secondly, the change of power relationship between the genders during the examination period will be presented. Thirdly, the changing myth of masculinity from hegemonic masculinity to the idea of the "new man" will be explained. Also the change of an ideal male consumer will be presented in this final part.

5.1 The juxtaposition between the genders

Based on the findings from the campaign images by Dolce & Gabbana between the years 1996 and 2012 it can be said that the separation or juxtaposition between men and women seem to be extremely clear and in this way, it also seems to be the main myth behind all societal activity and in this way, it is also visible in advertising. As Stuteville (1971) suggests, perhaps the most important and embraced role played by humans is the sexual role. Based on my own findings from the campaign images during the last 17 years I can say that this separation and juxtaposition between the genders has been in the background all the time of the analysis and it can be said that everything what is said about men including their appearance, behavior and other characteristics is always compared to women and feminine characteristics.

Gender roles and expectations of them are always based on social and cultural context and these roles have been created because of the need of reinforcing gender role responsibilities in society (Lin and Yeh 2009). Based on this idea it can be said that the juxtaposition between men and women has always been, as Levy (1981) would suggest, a "grand myth" behind all social activity and this

separation need to be understood as the core myth when exploring masculinity and the aspects and characteristics related to it. Because advertising can be seen as a mirror of existing values and traits of culture and it is a source of information that communicates cultural beliefs, values, style and life activities (Wiles et al. 1995), the findings discovered from the campaign images reflects the importance of gender separation not only in advertising and especially in luxury advertising but also more widely in society.

However, although the juxtaposition between men and women can be noticed clearly in the luxury-related advertising images, it is still important to notice that this gender separation has started to change during the examination period of this study. It can be seen that especially between the years 1996 and 2009 this separation has presented extremely clearly but after that the equality has started to take over the old mindset that shows men and women as opposite to each other. In the beginning of the examination period the separation between the genders was presented clearly. In the campaign images from the years 1996 and 1997 the characters were divided into two groups: there were only strong men and weak women within the images. After that the juxtaposition started to change.

First between the years 2000 and 2009 the struggle between the genders was evident and although the separation between the genders existed, it was shown in another form than before: in this time the roles were not clear and both of the genders were competing with each other, because they all wanted to be the strongest ones. However, the battle of power was not the only thing to fight for: men were also competing for the common approval of their new appearance and behavior which started to have more feminine characteristics than before. However, after this period of struggle, the juxtaposition between men and women has not been so strong anymore. Rather, as the images from the years 2010 and 2012 presented, the genders have started to resemble more each other and based on the societal acceptance this resemblance has taken over the strong, traditional myth of juxtaposition between men and women.

To conclude, these two genders have started to resemble each other in a way that while women have started to adopt more masculine characteristics especially in their behavior, men have started to acquire more feminine characteristics both in physical appearance and behavior. Even the

juxtaposition in power structure has been started to stabilize. These changes in relation to the "grand myth" of the juxtaposition between genders can be seen as a part of a bigger societal change in which some attributes and objects which are traditionally associated to masculinity have now overtaken by women and on the other hand, a new kind of man has adopted attributes of femininity and moved closer to women in both clothing and manners (Kimmel and Tissier-Desbordes 1999).

Because the power distinction between men and women can be understood as one of the main issues in separating the genders from each other and it can be also seen as one of the major myths found in my study, that topic will be more closely discussed next.

5.2 The changing power of men

One of the most visible issues through which the juxtaposition between men and women is presented is the power relationship between them - the idea of dominance and submission – that is also culturally and socially constructed as well as the gender role in general. According to Pronger (1990), gender as a concept can be understood as a cultural distinction that divides power between men and women. It can be said that his distinction of power has always been evident and gender relations are always seen as relational and hierarchical (Wörsching 2007). The power relationship between men and women need to be also seen one of the most significant myth also in this study.

Traditionally, men are seen as dominant compared to women and this idea can be also easily seen in the current analysis where the masculine dominance was more evident especially in the very beginning of the examination period. This traditional idea of masculine power and feminine submission is based already on the theory part. For example, Wörsching (2007) has pointed out that existing social structures define men as the opposite of women but these structures also see men's social role as a masculine principle of domination. Also Brannon (1976) has suggested that the idea and ideal of the traditional "real man" has always been a basis for the separation of men and women and their power relationships.

However, this traditional idea of male power has evidently started to change during my examination period. In the campaign images from the years 1996 and 1997 this traditional male power flourished: the man was in power and the weak woman was at the mercy of the powerful man. However, after this the power relationship has started to change. Between the years 2000 and 2009 the struggle of power was on and the traditional masculine power hegemony had got a challenger: a new woman who wanted to enhance her power and status that had always belonged to men. However, based on the findings found from the images from the years 2010 and 2012, the power struggle as well as the juxtaposition between the genders has started to decrease dramatically. Based on the findings both of these changes seem to go hand in hand and the end of the examination period appears to be the beginning of peace and resemblance between the genders.

Although the traditional idea of masculine dominance was also apparent especially in the beginning of my examination period 1996-2012, the struggle of power between men and women that seemed to begin from the very beginning of the millennium can be seen as a major change to this traditional idea of male dominance and female submission. First of all, it can be understood as revolutionary that women have got more power in society. Secondly, the idea that men have had to fight for their power position with women, is also striking when seeing this issue from traditional point of view. The idea that women have become stronger in societal activity and in this way it can be also seen clearly through advertising, is based on the fact that some attributes and objects which are traditionally associated to masculinity have now overtaken by women – these attributes include issues such as knowledge, work and money (Kimmel and Tissier-Desbordes 1999). Because of this it can be said that traditional masculine values have become undervalued as feminine values have taken on greater importance; the man cannot be seen as absolute reference or the one with absolute power anymore (Kimmel and Tissier-Desbordes 1999).

In addition to the rising female power and decreasing male power and the struggle between them it can be seen based on my findings that in the end of the examination period, the struggle of power between the genders has stabilized and the power structure has even equalized. In the last campaign images from the years 2010 and 2012 it can be clearly seen that the struggle of power between men and women is not so strong anymore. Rather, it can be said that men - at least most of them – have accepted the rising power of women and despite of even decreasing power of men they still are able

to live with the new and more equal power distribution between the genders. Based on the idea that advertising can be understood as a mirror of existing and changing social conditions (Nowak 1984), this kind of transformation can be also seen in advertising where reversals in the traditional portrayals of the central characters of males and females are becoming more common (Kimmel and Tissier-Desbordes 1999).

Due to the idea of changing power structure between the genders one reason for men's adaptation to the rising power of women may be the idea of the "new man" that can be seen as an emerging ideal of masculinity of today. Because this new kind of man has adopted attributes of femininity and moved closer to women in both clothing and manners (Kimmel and Tissier-Desbordes 1999), he does not seek the traditional ideals of hegemonic masculinity such as brute force, control and dominance but rather more feminine characteristics. This is why he also is permissive to the equality and decreasing power of men compared to women. This changing picture of an ideal man will be more closely discussed next.

5.3 From hegemonic masculinity to "mixed" masculinity

When it comes to the traditional myth of masculinity – hegemonic masculinity – the findings of this study support this traditional story of men and more or less certain characteristics of hegemonic masculinity have been presented almost in every campaign images analyzed in my study. As already introduced in the literature part, traditionally the ideal picture of masculinity has been characterized by comparing men to women as already explained earlier. Brannon (1976) elaborates this idea by saying that the "real man" must never resemble women or display strongly stereotyped feminine characteristics.

As seen in the analysis and findings part, these ideals of hegemonic masculinity can be seen throughout the examination period (apart from a couple of images) at least in some form. Especially physical force and control can be found almost in every image in a form of muscularity and physical size compared to women. The ideas of force and control has been already presented by Trujillo

(1991), who discusses that hegemonic masculinity includes power that is based on physical force and control. Additionally, based on my study and previous research together, it can be clearly noticed that in relation to power distinction between men and women these ideas of physical force and control also support the myth of male power over female in luxury advertising. For example Connell (1990) has suggested that the language of the body that represents force and competence defines men as holders of power and in this way the superiority of men becomes "naturalized".

From the traditional point of view, also aggression and men's interest in women were shown in many images and these kinds of characteristics and behavior can be seen as supporting elements of the myth of hegemonic masculinity. Aggression as a basic characteristic of traditional masculinity was presented in campaign images in many ways. For example, the images showed men competing with each other and additionally, they were also shown competing or even fighting for power with women. On the other hand, aggression as a manly character was also shown through strong interest in women in advertising images. These elements of hegemonic masculinity were also presented by Brannon (1976) who discusses that traditionally, men tend to have an aura of aggression and violence and they use this aura to obtain sex from women.

As seen in the campaign images presented in this study it can be said that the traditional idea of men's apparent interest in women is still strongly presented and this idea supports the traditional ideal of hegemonic masculinity as already mentioned above. Additionally, the traditional relationship between men and women as a couple and the fact that men and women as opposite genders attract each other can be easily noticed almost in every image: the women within the images are beautiful and feminine both in their clothing and behavior when men, on the other hand, are represented with traditional masculine characteristics such as muscularity and self-confident. Both of these characteristics presented within the images support the idea already introduced in literature part. Men are shown based on the hegemonic ideal of masculinity that involves the idea of being heterosexual or anti-homosexual (Gentry and Harrison 2010) and having only social interaction with other men and on the other hand, sexual relationship with women (Herek 1987).

Although traditional ideal of hegemonic masculine character still seems to live strongly in luxury advertising, based on my study it need to be noticed that besides this traditional ideal of the "real

man" also a new kind of man is taking over and is challenging this traditional ideal of manhood. For instance, brute appearance that need to be seen as a typical masculine characteristic (Clarkson 2005) was presented in many pictures but still most of the characters shown in the campaign images represented men more groomed and even more boyish than the traditional ideal of hegemonic masculinity states to be acceptable. It can be said that the traditional myth of masculinity and the ideal picture of man have got new characteristics compared to traditional ideal within this examination period.

Based on my analysis, it can be said that the traditional myth of masculinity has gotten more feminine characteristics besides the more traditional ones. The most important idea in this case is the idea that as seen in the campaign images, men have started to take care of their appearance including clothing, skin and face. Although some men characters represented in the campaign images were shown with the brute appearance, most of the men were presented as groomed that need to be seen as an opposite to the traditional ideal of manhood. Especially the newer images showed clearly the evolution of this process: in the beginning of the examination period the traditional masculine characteristics were more strongly presented although some signs of the change already occurred.

However, when analyzing the pictures forward they showed that the more groomed appearance of men started to be more visible than before. This change fights against the traditional idea that the "real man" avoids using of cosmetics and does not usually give much attention to his appearance, clothes and hygiene (Alexander 2003). Additionally, the idea that being a man requires not being effeminate in physical appearance (Herek 1987) is also challenged. Based on these issues, this change supports the changing cultural role and ideal of men as societal actors and consumers. As Clarkson (2005) suggests, for the emerging metrosexual, the search for physical perfection can be seen as a replacing idea for the need of brute force.

The changing male appearance can be also seen in the change of male body shown in advertising. Some of the men have still emphasized their masculine appearance in a form of muscularity but on the other hand, some of them had more boyish, even more feminine characteristics when it comes to their body. This idea need to be also seen as a part of the changing ideal of masculine appearance and masculinity characterized by force and power in general. As Clarkson (2005) describes this, a

metrosexual appearance and a body that does not fit to the traditional myth of masculinity, is challenging the cultural gaze.

Additionally, based on luxury-related advertisements, men have also started to behave differently. For instance, within the images they have had closer, even more intimate, relationships with other men which have traditionally been strictly forbidden from hegemonic masculinity's point of view. Masculinity is traditionally seen as anti-feminism and heterosexuality (or anti-homosexuality) (Gentry and Harrison 2010) and additionally, in afraid of being seen as homosexuals men have usually avoided showing feelings towards other men (Alexander 2003). However, based on my analysis some of the campaign images, especially the image number 10, show the changed behavior of men also in this issue.

It is also important to notice that in the last campaign images the men were presented less aggressive and competitive compared to previous. This idea can be easily seen especially in relation to the power struggle between men and women. At first this struggle was more intense and especially the years 2007 and 2008 need to be seen as the climax of this struggle. However, after this, the competition between the genders seems to be stabilized, because the peaceful living between more powerful women and less powerful men can be clearly seen in advertising images. Based on this it needs to be noticed that the traditional male characteristic of protecting the traditional masculine ego and self-concept is not so important anymore (Kimmel and Tissier-Desbordes 1999).

The last thing that needs to be emphasized in relation to changing masculine ideal in advertising is the showing of male body and the commercialization of it in advertising. Especially the campaign image number 7 shows very clearly the new idea of men being central objects in advertising. This finding fights strongly against the traditional view of seeing men as non-commercial (Rubin 1985). Additionally, also the traditional idea that women are seen as sexual objects in advertising (Trujillo 1991) has turned upside down, because in today's advertising masculine character is shown half-naked while women are shown almost fully dressed as shown in the campaign image 7. Also this finding supports the changing myth of masculinity and the new ideal of male consumer who is not disturbed to see male body in advertising in afraid of being market as a gay.

These findings can be seen connected to the idea that a new kind of man has adopted attributes of femininity and moved closer to women in both clothing and manners (Kimmel and Tissier-Desbordes 1999). Additionally, this new type of man is characterized with vanity consumption, physical perfection and the body that does not necessarily fit the traditional ideal of masculinity (Clarkson 2005). Based on these findings it can be said that the whole mindset of this new male character differs from the past: the "new man" is not afraid of taking care of his appearance or showing his more open and even soft side to others. Additionally, the "new man" does not have a need to compete with other people, especially with women in relation to power, as much as before. Furthermore, for the "new man" closer relationships with other men are acceptable and he is not disturbed or marked as a gay if seeing other man's naked body in advertising.

To conclude, the new myth of masculinity tells its story about a new man whose character is not strictly formed anymore. Rather, the new man can be seen as a mixture of traditional male characteristics and the new, more feminine, characteristics that go hand in hand in luxury-related advertising angled towards consumers. Based on my findings, these different myths of masculinity are living peacefully together in today's culture and it is acceptable to represent either one of these myths or both of them at the same time. Because changes in advertising - in this case in luxury advertising - correspond more than likely to the changes in society (Nowak 1984), it can be said that this change of masculine related myths is not only based on changes in advertising but also on more widely changes in culture and society.

What is important to notice in the findings of this study, however, is the fact that these findings have been studied based on an Italian brand, Dolce & Gabbana. Because Italian culture can be traditionally seen as a culture in which masculinity has been always played an important role, it can be said that the findings related to the change of masculinity and to the change of ideal picture of men can be understood very significant, even radical considering the cultural background of this brand. Especially the finding that in this brand's advertising men have started to have more feminine characteristics than before can be understood as a dramatic change in a cultural context in which masculinity and the power of it has been always emphasized compared, for example, to a more permissive and diverse American culture. Based on this it can be said the change in men-related myths and in the

picture of ideal male consumer is evident if it is so visible also in advertising of a traditionally macho culture like Italian culture.

In the final part of this thesis – the conclusion part – the whole thesis and the main findings of it together will be combined. The conclusions will be introduced next.

6. CONCLUSIONS

The aim of this study was to answer to the following research questions: "What kinds of mythical stories of men are created/communicated through luxury advertising?", "How have these myths changed during 1996-2012?" and "What kind of ideal male consumer is constructed through these myths?". To find out the answers for these questions I firstly collected some important theories from previous research in relation to meaning creation, mythologies and semiotics. After that I explained the methodological framework of visual social semiotics for analyzing still images. Based on the previous literature and the framework of visual social semiotics I analyzed the 12 chosen campaign images by Dolce & Gabbana which together formed a coherent story of myths, the change of them and the changing ideal of masculinity in the context of luxury advertising.

The most significant myths found through this study were the age-old juxtaposition between men and women that has been structured societal and cultural environment perhaps from the beginning of time. The same myth was presented extremely strongly also in advertising and it can be said that this myth has been the basis of this whole analysis and the findings found in the advertisements. However, major changes in this myth have been revealed based on the findings of this study. The major change in this case is the idea that men and women have started to resemble each other both physically and behaviorally which has also led to more equal power relationship between the two genders as well. Nevertheless, although this study reveals that men and women have started to resemble each other, the juxtaposition has not disappeared: the comparison between the genders has always been done and this is why the old sexual characteristics continue their living in the background of this change.

In addition to the changing juxtaposition between men and women also the strict power relationship between the genders has started to change. As seen in the analysis and findings part, the traditional male dominance and female submission have changed through the struggle of power with the result that the power structure between men and women has started to equalize more than ever before. Also the finding that the traditional male characteristics based on hegemonic masculinity have started to mix with new, more feminine characteristics also supports the idea that the power structure

between the genders has begun to equalize and stabilize as a result of rising power of women in society.

Because the "new man", who can be seen as a mixture of hegemonic masculine characteristics and more feminine characteristics has moved closer to women in physical appearance, clothing and behavior, it seems that the traditional myths of masculinity and the juxtaposition between genders had started to give more space for the more powerful women and less powerful men in society. Based on the previous literature that suggests that changes in advertising correspond more than likely to the changes in society (Nowak 1984) and for instance, changes in gender roles can be seen in advertisements if the images they portray are widely accepted (Wiles et al. 1995), it can be said that the myths of masculinity have changed a lot and they have not only changed in advertising or more specifically, in luxury advertising. Rather, advertising reflects these wider cultural and societal changes through visual images and stories created through them.

This study broadens our understanding of myths and masculinity in many ways. Based on this research, it can be said that myths are important stories that influence the societal values and beliefs in general and are deeply rooted on a certain culture. In this study these values and beliefs are related to men and masculinity. On the other hand, myths also tend to fit to the changing cultural and societal conditions and in this way they reflect the changing beliefs and values of a certain culture – in this case the reflection has been seen through luxury advertising. Marketplace myths, on the other hand, can be seen as messengers of a certain meaning which in this case is the ideal picture of masculinity. Myths related to masculinity have clearly changed during the examination period 1996-2012: the traditional myth of masculinity – hegemonic masculinity – is not the only option or ideal for today's men anymore. Rather, both the traditional myth of hegemonic masculinity and the new, emerging myth of "mixed masculinity" are living together which in practice means that the myth of masculinity has adapted to the changing opinion of society over time and this change of an ideal picture of man has been communicated through advertising. Based on these ideas, it can be said that myths are not something stable. Rather, they may change and go hand in hand with the societal and cultural values which are then presented as something ideal and desirable for consumers through advertising in a form of marketplace myths.

There are some limitations of this study. First of all, the campaign images chosen for this study have been gathered only in the limited period of time and this is why the change in the myths and ideals of masculinity can only be seen during the last 17 years. Longer time period could be used to understand the broader change in relation to masculinity and the myths related to it and this would be interesting to study also in future research. Secondly, only one brand –Dolce & Gabbana - has been taken into consideration in this study and this is why the results may be limited compared to a wider research in which multiple advertising campaigns by multiple brands would have been used in the analysis. In the future research, campaign images by several brands could be studied and compared to others when deeper analysis and some other findings could be made. Thirdly, the chosen pictures included both men and women characters. If the campaign images would have been chosen based on some other principle, the results may have been different from those found in this research.

References

Literature

Alexander, S. M. (2003) "Stylish hard bodies: Branded masculinity in Men's Health magazine", *Sociological Perspectives*, 46(4): 535-554.

Applebaum, K. and Jordt, I. (1996) 'Notes toward an Application of McCracken's "Cultural Categories" for Cross-Cultural Consumer Research', *Journal of Consumer Research* 23(3): 204–18.

Arnould, E. J. & Thompson C. J. (2005) "Consumer culture theory (CCT): Twenty years of research", *Journal of Consumer Research* 31(4): 868-882.

Arnould, E. (2006) Advances in Consumer Research - European Conference Proceedings 7: 605-607.

Arnould, E. (2008) "Commercial Mythology and the Global Organization of Consumption", *Advances in Consumer Research,* 35: 67-71

Arsel, Z. & Thompson, C. J. (2011) "Demythologizing Consumption Practices: How Consumers Protect Their Field-Dependent Identity Investments from Devaluing Marketplace Myths", *Journal of Consumer Research,* 37(5): 791-806.

Barthes, R. (1977) "*Elements of semiology*", New York: Hill and Wang.

Bathurst, R. J. & Monin, N. (2010) "Finding Myth and Motive in Language: A Narrative of Organizational Change", *Journal of Management Inquiry,* 19(3): 262-272.

Belk, R.W. and Costa, J.A. (1998) "The Mountain Man Myth: A Contemporary Consuming Fantasy", *Journal of Consumer Research,* 25(3): 218–40.

Bellizzi, J. A. & L. Milner (1991) "Gender positioning of a traditionally male-dominant product", *Journal of Advertising Research*, 31(3): 72-79.

Blackburn, S. (2008) "*Oxford Dictionary of Philosophy*", Oxford: Oxford University Press.

Brannon, R. (1976) "The Male Sex Role: Our Culture's Blueprint of Manhood and What It's Done for Us Lately", in D. David and R. Brannon (eds.) *The Forty-nine percent Majority*: *The Male Sex Role: 1-14*, New York: Random House.

Campbell, C. (1987) "Romantic Ethic And The Spirit Of Modern Consumerism", *Oxford*: Basil Blackwell.

Campbell, J. & Moyers, B. (1988) *"The power of myth"*, New York: Doubleday.

Chandler, D. (2007) *"Semiotics: the Basics"*, New York: Routledge.

Clarkson, J. (2005) "Contesting Masculinity's Makeover: Queer Eye, Consumer Masculinity, and "Straight-Acting" Gays", *Journal of Communication Inquiry*, 29(3): 235-255.

Connell, R. W. (1990) "An iron man: The body and some contradictions of hegemonic masculinity", in M. A. Meissner and D. F. Sabo (eds.) *Sport, men and the gender order: Critical feminist perspectives: 83-95,* Champaign: Human Kinetics.

Dubois, B. & Duquesne, P. (1993), "The Market For Luxury Goods: Income versus Culture", *European Journal of Marketing*, 23(1): 35-44.

Eco, U. (1986) "*Semiotics and the philosophy of language*", Bloomington: Indiana University Press.

Elliot, R. & Elliot, C. (2005) "Idealized images of the male body in advertising: a reader-response exploration", *Journal of Marketing Communications,* 11(1): 3-19.

Elliott, R. & Wattanasuwan, K. (1998) "Brands as symbolic resources for the construction of identity" *International Journal of Advertising*, 17(2): 131–144.

Fiske, J. (1987) "*Television culture*", London: Methuen.

Fiske, J. (1990) *"Introduction to communication studies"*, New York*:* Routledge.

Fiske, N. & Silverstein, M. (2004) "*Trading Up: Trends, Brands, and Practices 2004 Research Update*", Boston, MA: Boston Consulting Group.

Frank, M. G. & Gilovich, T. (1988) "The dark side of self- and social perception: Black uniforms and aggression in professional sports" *Journal of Personality and Social Psychology*, 54 (1): 74–85.

Geertz, C. (1973) "*The Interpretation of Cultures*", New York: Basic Books.

Guijarro, A. J. M. (2011) "Engaging readers through language and pictures: A case study", *Journal of Pragmatics,* 43(12): 2982-2991.

Hammerich, I. & Harrison, C. (2002) "*Developing online content: The principles of writing and editing for the Web",* New York: John Wiley & Sons.

Harrison, C. (2003) "Visual Social Semiotics: Understanding How Still Images Make Meaning", *Technical Communication,* 50(1): 46-60.

Hanke, R. (1990) "Hegemonic masculinity in *thirtysomething"*, *Critical Studies in Mass Communication,* 7(3): 231-248.

Hauck, E.W. & Stanforth, N. (2007) "Cohort perception of luxury goods and services", *Journal of Fashion Marketing and Management*, 11(2): 175-187.

Herek, G. M. (1987) "On heterosexual masculinity: Some psychical consequences of the social construction of gender and sexuality", in M. S. Kimmel (ed.) *Changing men: New direction in research on men and masculinity:* 68-82*,* Newbury Park: Sage.

Hofstede, G. (1984) "*Culture's Consequences: International Differences in Work-related Values"* Beverly Hills: Sage.

Hogg, M. K. & Banister, E. N. (2000) "The Structure and Transfer of Cultural Meaning: A Study of Young Consumers and Pop Music", *Advances in Consumer Research,* 27(1): 19-23.

Holt, D. B. (1997) "Poststructuralist Lifestyle Analysis: Conceptualizing the Social Patterning of Consumption in Postmodernity", *Journal of Consumer Research,* 23(4): 326-350.

Holt, D. B. (2002) "Why Do Brands Cause Trouble? A Dialectical Theory of Consumer Culture and Branding", *Journal of Consumer Research*, 29(1): 70-90.

Holt, D. B. (2003) "What becomes an Icon most?", *Harvard Business Review,* 81(3): 43-49.

Husic, M. & Cicic, M. (2009) "Luxury consumption factors", *Journal of Fashion Marketing and Management*, 13(2): 231-245.

Jewitt, C. & Oyama, R. (2001) "Visual meaning: A social semiotic approach", in van Leeuwen, T. and Jewitt, C. (eds.) *Handbook of visual analysis:* 134-156, London: Sage

Johnson, K. K. P., Crutsinger, C. & Workman, J. E. (1994) "Can Professional Women Appear Too Masculine? The Case of the Necktie", *Clothing and Textiles Research* Journal, 12(2): 27-31.

Kang, M.-E. (1997) "The Portrayal of Women's Images in Magazine Advertisement: Goffman's Gender Analysis Revisited", *Sex Roles,* 37, 979–996.

Kapferer, J.-N. & Bastien, V. (2009) "*The Luxury Strategy: Break the Rules of Marketing to Build Luxury Brands*", London: Kogan Page Limited.

Kemp, S. (1998) "Perceiving luxury and necessity", *Journal of Economic Psychology*, 19 (5): 591–606.

Kimmel, M. (1987) "The cult of masculinity: American social character and the legacy of the cowboy", in M. Kaufman (ed.) *Beyond patriarchy: Essays by men on pleasure, power and change*: 235-249, Toronto: Oxford University Press.

Kimmel, M.S. (1996) "*Manhood in America: A Cultural History*", New York: Free Press.

Kozinets, R. V. (2001) "Utopian Enterprise: Articulating the Meaning of Star Trek's. Culture of Consumption", Journal of Consumer Research, 28(1): 67-89.

Kress, G. (1997) "*Before writing: Rethinking the paths to literacy*", London: Routledge.

Kress, G. & van Leeuwen, T. (1996) "*Reading images: The grammar of visual design*", London: Routledge.

Kress, G. & van Leeuwen, T. (2002) "Colour as a semiotic mode: notes for a grammar of colour", *Visual Communication,* 1(3): 343–368.

Kristensen, D. B., Boye, H. & Askegaard, S. (2011) "Leaving the milky way! The formation of a consumer counter mythology", *Journal of Consumer Culture,* 11(2): 195-214.

Lemke, J. (1990) "*Talking science: Language, learning and values*", Norwood, NJ: Ablex Publishing Corporation.

Levi-Strauss, C. (1963) "*Structural anthropology*", New York: Basic.

Levy, S. J. (1981) "Interpreting consumer mythology: A structural approach to consumer behavior", *Journal of Marketing,* 45(3): 49-61.

Lin, C-L. & Yeh, J-T. (2009) "Comparing Society's Awareness of Women: Media-Portrayed Idealized Images and Physical Attractiveness", *Journal of Business Ethics*, 90(1):61–79.

Lincoln, B. (1999) "*Theorizing myth*", Chicago: University of Chicago Press.

Lonsway, K. A., & Fitzgerald, L. F. (1994) "Rape myths: In review", *Psychology of Women Quarterly*, 18(2): 133–164.

Mark, M. & Pearson C. S. (2001) "*The hero and the outlaw - Building extraordinary brands through the power of archetypes*", New York: McGraw-Hill.

Matthiessen, C. (2007) "The multimodal page: a systemic functional exploration", in: T. Royce and W. Bowcher (eds.) *New Directions in the Analysis of Multimodal Discourse:* 1-62, Erlbaum: London.

McCracken, G. (1986) "Culture and Consumption: A Theoretical Account of the Structure and Movement of the Cultural Meaning of Consumer Goods", *Journal of Consumer Research,* 13(1): 71-84.

Messner, M. A. (1988) "Sports and male domination: the female athlete as contested ideological terrain", *Sociology of Sport Journal*, 5(3): 197 - 211.

Mick, D.G. (1986) Consumer research and semiotics: exploring the morphology of signs, symbols and significance. *Journal of Consumer Research*, 13 (2): 196–213.

Mick, D.G., Burroughs, J. E., Hetzel, P. & Brannen, M.Y. (2004) "Pursuing the meaning of meaning in the commercial world: an international review of marketing and consumer research founded on semiotics", *Semiotica*, 24.

Moriarty, S. E. (2002) "The Symbiotics of Semiotics and Visual Communication", *Journal of Visual Literacy*, 22(1): 19-28.

Nowak, K. (1984) "Cultural indicators in Swedish advertising 1950-1975", in G. Melischek, K. Rosengren and J. Stappers (eds.) *Cultural Indicators: An International Symposium*, Vienna: Verlag der Österreichischen Akademie der Wissenschaften.

Ogilvie, M. & Mizerski, K. (2011) "Using semiotics in consumer research to understand everyday phenomena", *International Journal of Market Research*, 53(5): 651-668.

Oswald, L. R. (2010) "Developing Brand Literacy among Affluent Chinese Consumers A Semiotic Perspective", *Advances in Consumer Research - North American Conference Proceedings,* 37: 413-419.

Otnes, C.C. and Lowrey, T.M. (2003) "*Contemporary Consumption Rituals: A Research Anthology*", Mahwah, NJ: Lawrence Erlbaum.

Patterson, M. & Elliott, R. (2002) "Negotiating masculinities: Advertising and the inversion of the male gaze", *Consumption, Markets and Culture*, 5(3): 231-46.

Phau, I. & Prendergast, G. (2000) "Consuming luxury brands: The relevance of the 'Rarity Principle´'", *Journal of Brand Management,* 8(2): 122-138.

Pope, H. G., Phillips, K. A. & Olivardia, R. (2000) "*The Adonis Complex: The Secret Crisis of Male Body Obsession*", New York: The Free Press.

Pronger, B. (1990) "*The Arena of Masculinity: Sports, Homosexuality, and the Meaning of Sex*", New York: St. Martin's Press.

Rubin, G. (1985) "Thinking sex: Notes for a radical theory of the politics of sexuality", in C. Vance (ed.) *Pleasure and danger: Exploring female sexuality:* 267-319, Boston: Routledge & Kegan Paul.

Sahlins, M. (1976) "*Culture and Practical Reason*", Chicago, IL: University of Chicago Press.

Schroeder, J. & Borgerson, J. (2003) "Dark Desires: Fetishism, Ontology, and Representation in Contemporary Advertising", in J. Lambiase and T. Reichert (eds.) *Sex in Advertising*: 65-87, Mahwah, NJ: Lawrence Erlbaum.

Sebeok, T. A. (1976) "*Contributions to the Doctrine of Signs*", Bloomington, IN: Indiana University Press.

Sherman, G. D. & Clore, G. L. (2009) "The Color of Sin: White and Black Are Perceptual Symbols of Moral Purity and Pollution", *Psychological Science*, 20(8): 1019-1025.

Sinclair, J. (1987) "*Image Incorporated: Advertising as Industry and Ideology*", New York: Crew Helm.

Shapiro, M. J. (1988) "*The politics of representation: Practices in biography, photography, and policy analysis*", Madison, WI: University of Wisconsin Press.

Solomon, M.R. (2003) "*Consumer Behavior: Buying, Having and Being*", Saddleback, NJ: Prentice Hall.

Stuteville, J. R. (1971) "Sexually Polarized Products and Advertising Strategy", *Journal of Retailing,* 47(2): 3-13.

Subhadip, R. & Lopamudra, G. (2008) "Meaning Transfer in Event Sponsorships", *Journal of Brand Management,* 5(3): 62-71.

Thompson, C.J. (1996) "Caring Consumers: Gendered Consumption Meanings and the Juggling Lifestyle", *Journal of Consumer Research,* 22(4): 388–407.

Thompson, C. J. & Haytko, D. L. (1997) "Speaking of Fashion: Consumers' Uses of Fashion Discourses and the Appropriation of Countervailing Cultural Meanings", *Journal of Consumer Research,* 24(1): 15-42.

Thompson, Craig J. (1997) "Interpreting consumers: A hermeneutical framework for deriving marketing insights from the texts of consumers' consumption stories", *Journal of Marketing Research* 34(4): 438–55.

Thompson, C. J. (2004) "Marketplace Mythology and Discourses of Power", *Journal of Consumer Research,* 31(1): 162-180.

Trujillo, N. (1991) "Hegemonic Masculinity on the Mound: Media Representations of Nolan Ryan and American Sports Culture", *Critical Studies in Mass Communication*, 8(3): 290-308.

Truong, Y. (2010) "Personal aspirations and the consumption of luxury goods", *International Journal of Market Research*, 52(5): 653-671.

Turunen, L. L. M. & Laaksonen, P. (2011) "Diffusing the boundaries between luxury and counterfeits", *Journal of Product & Brand Management*, 20(6): 468-474.

van Leeuwen, T. (2000) "Some notes on visual semiotics", *Semiotica*, 129(1/4): 179-195.

Veblen, T. (1899) "*The theory of the leisure class*", New York: Penguin.

Venkatesh, A. & Meamber, L. A. (2006) "Arts and aesthetics: Marketing and cultural production", *Marketing Theory,* 6(1): 11-39.

Vickers, J. S. & Renand, F. (2003) "The Marketing of Luxury Goods: An exploratory study – three conceptual dimensions", *The Marketing Review,* 3(4): 459-478.

Vigneron, F. & Johnson, L. W. (2004) "Measuring perceptions of brand luxury, *Journal of Brand Management*, 11(6): 484-506.

Volosinov, V. N. (1973) "*Marxism and the philosophy of language*", New York: Seminar Press.

West, C. & Zimmerman, D. H. (1987) "Doing Gender", *Gender and Society,* 1(2): 125–151.

Wiedmann K.P. Hennings N. Siebels A. (2009) "Value-based segmentation of luxury consumption behavior", *Psychology and Marketing*, 26(7): 625-651.

Wiles, J. A., Wiles, C. R. & Tjernlund, A. (1995) "A comparison of gender role portrayals in magazine advertising: The Netherlands, Sweden and the USA", *European Journal of Marketing,* 29(11): 35-49.

Wörsching, M. (2007) "Race to the Top: Masculinity, Sport, and Nature in German Magazine Advertising", *Men and Masculinity,* 10(2): 197-221.

Yeoman, I. (2011) "The changing behaviours of luxury consumption", *Journal of Revenue and Pricing Management*, 10(1): 47–50.

Yeoman, I. & McMahon-Beattie, U. (2006) "Luxury markets and premium pricing*", Journal of Revenue and Premium Pricing*, 4(4): 319–328.

Internet

Lab Daily Blog (2011) *Dolce & Gabbana Menswear Spring/Summer 2012 Campaign Preview by Mariano Vivanco*. Available at: http://www.labdailyblog.com/?p=40710 (Accessed 19th November 2012)

Livejournal's Styleregistry (2010) *Campaign overview: Dolce & Gabbana*. Available at: <http://style registry.livejournal.com/344005.html> (Accessed 25th October 2012)

OhLaLa Mag: Hollywood Infusion (2007) *Dolce & Gabbana…Here we go again.* Available at: <http://www.ohlalaparis.com/ohlalaparis/2007/06/dolce-gabbana-h.html> (Accessed 14th November 2012)

Swide Luxury Magazine (2011) *Dolce & Gabbana Ad Archive: Africa SS 05*. Available at <http://www.swide.com/luxury-magazine/History/DG-Archive/africa-advertisement/2011/7/8> (Accessed 28th October 2012)

Think Fashion's Style Scene Blog (2007) *Dolce & Gabbana Cancel Controversial Ad Campaign.* Available at: <http://www.thinkfashion.com/blogs/stylosity_style_scene/archive/2007/03/07/110045.aspx> (Accessed 14th November 2012)

Trendtribe Blog (2011) *Dolce & Gabbana - 25 Years of Italian Style.* Available at < http://trendtribe.blogspot.fi/2011/04/dolce-gabbana-25-years-of-italian-style.html> (Accessed 18th November 2012)