

Received/ Makale Geliş 09.08.2023  
Published / Yayınlanma 30.09.2023  
Volume/ Cilt (Issue/ Sayı) 7 (34)  
ss / pp 1238-1249

10.5281/zenodo.8425480  
Research Article  
ISSN: 2687-5640  
Mail: editor@pejoss.com

PhD Lecturer Serda Güzel

<https://orcid.org/0000-0001-5212-9891>

Istanbul Arel University, Faculty of Science and Letters, Translation and Interpreting, Istanbul/ TURKEY

## Semiotic Analysis of Patriarchal Signs, Ideology and Hegemonic Masculinity in Magazine Advertisements

### Dergi Reklamlarında Ataerkil Göstergeler, İdeoloji ve Hegemonik Erkekliğin Göstergebilimsel Analizi

#### ABSTRACT

Media discourse is seen as big impact on human life. Television and cinema ads are the types of media channels and they convey signs of men and women in a broader sense of human life and aspect. In this current study, the researcher tries to explore these research questions: how do images hold and employ meaning in terms of gender roles in magazine advertisements? The researcher studies six (6) ads which are taken from different websites. In this study, the researcher tries to reveal what are images trying to say and how they persuade and influence people in terms of gender roles and stereotypes. The current study uses descriptive qualitative analysis. Goffman's theory (1979) of gender analysis is used in the study. The researcher explains the sign based on Saussure's (2011) signified and signifier system in order to reveal gender roles and gender stereotypes. The study suggests that the women figures are shown as sexual objects, in this sense, the current study concludes that the magazine ads use sexist discourse and they include a hegemonic nature while portraying the concept of femininity and masculinity.

**Keywords:** Semiotic, signs, meaning, gender

#### ÖZET

Medya söyleminin insan hayatı üzerinde büyük bir etkisi olduğu görülüyor. Televizyon, sinema reklamları medya kanalı türleri olup daha geniş anlamda insan yaşamına ve görünümüne dair kadın ve erkeğin göstergelerini aktarmaktadır. Bu mevcut çalışmada araştırmacı şu araştırma sorularını keşfetmeye çalışmaktadır: Dergi reklamlarında görseller cinsiyet rolleri açısından nasıl anlam taşır ve kullanılır?

Araştırmacı farklı internet sitelerinden alınan altı (6) reklamı inceliyor. Bu çalışmada araştırmacı, görsellerin ne anlatmaya çalıştığını, insanları cinsiyet rolleri ve stereotipler açısından nasıl ikna ettiğini ve etkilediğini ortaya koymaya çalışmaktadır. Bu çalışmada tanımlayıcı nitel analiz kullanılmaktadır. Araştırmada cinsiyet analizinde Goffman'ın (1979) teorisi kullanılmıştır. Araştırmacı, toplumsal cinsiyet rollerini, toplumsal cinsiyet kalıp yargılarını ortaya çıkarmak amacıyla Saussure'un (2011) gösterilen ve gösteren sistemini temel alarak göstergelyi açıklamaktadır. Araştırmada kadın figürlerinin cinsel obje olarak gösterildiği, bu anlamda dergi reklamlarının cinsiyetçi söylem kullandığı, kadınlık ve erkeklik kavramlarını tasvir ederken hegemonik bir nitelik içerdiği sonucuna varılmıştır.

**Anahtar Kelimeler:** göstergebilim, gösterge, anlam, cinsiyet

#### 1. INTRODUCTION

Gender-oriented ads focus on gender roles, positions, and gender relationships based on masculinity and femininity (Cramphorn, 2011). In gender ads, body signs, and images are frequently used by marketing professionals (Eisend, 2010). The portrayal of body images reflects social cues. Based on this, the concepts of masculinity and femininity are constructed and internalized in media discourse (Wolin,2003). Men and women are portrayed based on established definitions of gender roles. Gender roles can be explained as rituals of gender behavior. By means of gender roles and established gender behavior, the social and ideological reality can be interpreted (Cramphorn, 2011). Based on Goffman (1979) there are codes in advertisement. These codes are used in order to classify gender roles and gender stereotypes. These codes are seen while men and women are depicted in the ad. These codes are relative size, function raking, the feminine touch, the reutilization of subordination, and licensed withdrawal and body display (Goffman,1979). From the male-dominant ideological point of view, men are depicted as eyes open, serious, brave, strong, and effective (Wolin,2003). The traditional manly traits and behavior patterns are discursively conveyed in the ad (Jhally,2009). Based on this, women are depicted as eyes closed, confused, passive agents, seductive, and sexually oriented (Eisend, 2010). These positions are seen as powerlessness and passive social status. The concept of beauty and body-oriented images are conveyed through portrayals of women (Jhally,2009). From this perspective,

Goffman (1979) focuses on how the images of gender are conveyed in the ads. Goffman deals with different poses of men and women, the position of the body, and clothing patterns. Based on these visual signs, he classifies the gender stereotypes (Goffman,1979). Goffman's study (1979) plays an important role in terms of gender patterns in ads. According to Goffman, there are three kinds of pictures. They are called as private, public, and commercial pictures (Goffman,1979). Family and friendship and relatives circles reflect private pictures, the public pictures reflect a broader mass audience. The difference between private and public features is based on different audiences. In this sense, their aims and usage are different. Commercial pictures explore commercial realism. This can be seen as the concept of the relation between producer and consumer (Kang,1997). These three kinds of pictures play a significant role because they explore perceived reality (Smith,1994).

Pictures also also seen as texts because they have intentions and aims and they can manipulate reality (Danesi,2014). In this respect, texts are never neutral (Fairclough,2003).

## **2. CONCEPTUAL DEFINATION : ADVERTISEMENTS**

Advertising reflects a particular position and it is based on the economic organization of post-modern society (Martin,2003). Ads do not only cover economic traits but also focus on ideas, values, and opinions and they shape cultural forms and practices of society. Ads are seen as signifying and signified practices and they employ implicit and explicit meaning (Kang,1997). The words and images carry meaning through ads. Ads reflect the belief and value system of society. The ads promote cultural values and ideas in private and public life. language is a social act, and based on this, ads are seen as social practice (Chaudhuri, 2001). Ads reflect many interconnected relationships such as the relationship between person and object, the relation between symbol and power, and the relationship between communication and satisfaction. Based on this, ads are seen as cultural forms and functions (Smith,1994).

The term "shared and common meaning" plays an important role in cultural practices. From this perspective, there is no fixed and single meaning (Martin,2003). If the parties share the same community and culture they see the world in a similar way (Thompson,2000). Based on the Whorf model, language determines our thoughts and perceptions. We see and perceive the world based on our language (Whorf,2012).

In this sense, ads include non-verbal and verbal language, in other words, linguistic signs and iconic signs. The concept of "shared meaning" plays an important role in the meaning-making process. Ads are constructed and created through shared meaning (Jones,1991). In this sense, when ads are produced, the "shared meaning" is foregrounded (Thompson,2000). By means of "shared meaning" people can understand and perceive the implicit and explicit message of ads. Visual representations and nonverbal language are integral parts of ads. The non-verbal symbols reflect values, beliefs, and behaviors and they construct denotative, connotative, and myth meaning (Signoretti,2017). As mentioned before, non-verbal languages, symbols, and images create and produce multi-leveled meanings. This means that they have no single and one correct meaning (Lawton,2009). Symbols and visual representations play significant roles in ads because readers of ads focus on illustrations, and headlines (Jones,1991).

Based on this, visual images reflect the intended message and intention. As implied before, ads reflect cultural values and beliefs in this sense they are not considered neutral (Signoretti,2017). The ad carries an ideological process. From this perspective, readers use their social knowledge when they decode the message of ads. Their social knowledge and background shape the meaning of ads (Lawton,2009). In this study, the researcher focuses on gender roles and patriarchal ideology in visual images of magazine ads. To put it simply, visual meaning is explored by means of Goffman's (1979) and Saussure's theories (2011). By means of this semiotic visual image analysis, the social relationships based on gender roles are explored in this present study.

## **3. SEMIOTICS AND ADVERTISEMENTS**

Based on semiotic analysis, the meaning (explicit and implicit) is designed, shaped, and reshaped by the producers in order to reflect and manipulate reality (Knupfer,1998). The advertisements reflect the social world and connotative and myth meanings are used in order to promote aspects of social life (First,1998).

The connotative and myth meanings and narratives play significant roles in order to establish social beliefs and identity (Lawton,2009). This study uses a semiotic perspective in order to analyze the structural characteristics of advertisements. The visual and linguistic signs of an ad are explored in this study in order to reveal “How the signs are created and how the signs depend on each other?” through many coding systems. As mentioned before, social myths and myth meanings are used in ads in order to construct and manipulate reality (First,1998).

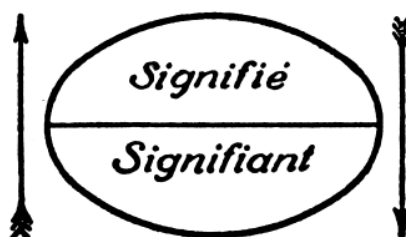
Based on this, there is no correct meaning and interpretation (De Man,1990). People understand and perceive the myth's meaning based on their cultural, social, and educational backgrounds. In this sense, myth meaning and language are based on social, political, and ideological orientation (Barthes,1997). Myth's meaning reflects one particular community's references and allusions (Stafford,2016). In this respect, there are different readers and they decode the signs differently (Knupfer,1998).

From this perspective, if anything reflects meaning, it can be seen as a sign. The linguistic and visual signs reflect implicit and explicit order words denotative, connotative, and myth meaning and reference (Siple, 1978). To put it simply, the denotative meaning reflects the literal and dictionary meaning of the word, the connotative meaning reflects social and cultural references. The myth's meaning is based on ideological orientation. The combination of denotative and connotative meaning of linguistics sign reflect myth meaning (Barthes,1997).

Some meanings can be perceived consciously, some meanings can be perceived unconsciously (Siple, 1978). As mentioned before, the advertisements use denotative connotative, and mythic connotations in order to employ the intended meaning and message of the product (Knupfer,1998).

In this sense, Saussure's (2011) two-sided entity in other words dyadic model is used in this study in order to reveal the intended messages of the ads. The dyadic model reflects signified and signifier.

The signifier reflects mental concept and the signifier is the sound or image (Saussure,2011).



The Dyadic Model of the Sign Notion of Ferdinand de Saussure, **Source:** Saussure, 2011:114

Based on the figure, Saussure's model of language ( structural approach) reflects social and cultural life (Lawton,2009). In this sense, Saussure's model of language can be used in many disciplines, especially in social sciences and media discourse. In this respect, the researcher uses signified and signifier concepts in order to analyze the implicit and explicit meanings of gender-oriented ads. Based on Saussure, language is seen as a system of signs (Saussure,2011). These signs are formed by two parts. They are signifiers and signified. As mentioned before, a signifier reflects a word or sound pattern and a signifier reflects a mental concept. The other important concepts are language and parole based on Saussure's theory. Langue reflects language structure and system, parole reflects speech acts, and utterances (Saussure,2011).

To put it simply, the researcher uses Saussure's dyadic model (2011) to analyze the femininity and masculinity signs in order to reveal patriarchal ideology in iconic signs.

#### 4. OBJECTIVE OF THE STUDY

Saussure's semiotic theory (2011) is used in this study in order to explore patriarchy in other words male dominant ideology in visual texts. Magazine advertisements are used as data. In addition, Goffman's theory (1979) is used in this study in order to identify the structural features of ads.

Based on Goffman's Gender Display Theory (1979)

1. Relative size: Relative size reflects social weight. The concept of social weight reflects power, ideology, hegemony, and authority. These concepts reflect social status and it is employed by relative

size-oriented pictures. The male-oriented authority and power are conveyed through relative size pictures (Lindner, 2004). The different sizes are used in order to establish different social status and weight between men and women. Women are depicted as smaller and lower than men. It can be stated that generally, men are taller and larger than women in terms of biologically and these inborn features are manipulated in sexist ads (Ytreberg,2002). This biological difference is depicted as the social power and authority of men. The social status of men and women based on authority and power is conveyed through relative size pictures. Sometimes, women are depicted as taller and larger than men. In this respect, the men are portrayed as inferior and sinister figures (Goffman,2007).

2. **Feminine Touch:** In this picture, women are using their fingers and hands. They touch the objects. This kind of portrayal reflects the concept of touching. This means that women are touching a man or an object. Sometimes, women touch their bodies. This is not related to men's figures. It represents women body's beauty (Ytreberg,2002). Female models use their fingers and hands and they touch the men or objects. This points out that women are depicted as sexual objects. The concept of "self-touching" reflects feminine traits (Goffman,2007).

3. **Function Ranking:** In this picture, we see the face-to-face collaboration of men and women. The men are depicted as the main role. The women are portrayed as passive agents. This kind of picture is generally used in an occupational specialization (Lindner, 2004). In this sense, men and women are depicted as teamwork but men figures are depicted as "executive roles". These kinds of ads are used in the workplace, at home, and in public. The executive role of man is foregrounded in function-ranking-oriented ads (Ytreberg,2002).

4. **Ritualization of Subordination:** In this picture, women are lying down and their body posture is close to the ground. The men are depicted as tall and they hold their bodies up. The women are shown in lower positions which means that they have no power or authority over the man. They are dominated by males. They are controlled by men (Goffman,2007). Women are sitting or lying down on beds, floors, and the ground and this establishes the sexual signs of women. To put it simply, women's role in male-dominated society is conveyed through the women's body positions. As said before, physical lowering- women are physically lower than men, is conveyed through the Ritualization of Subordination (Ytreberg,2002).

5. **Licensed Withdrawal:** In this picture, the woman is holding the arm of the man, and this points out that women are domestic and women need the support of men. This kind of visual depiction indicates that women are helpless and men should protect them (Cheatwood,1979). To put it simply, women are not active or they are not in the action. This points out that men are acting, women are passive, and women appear in the scene. For example, the male figure is running, playing tennis, or playing guitar in this sense man behaves, and the female figure observes him (Smith,2010)

6. **Body display:** In this picture, women are depicted as nude bodies. The concept of the nude body reflects gender stereotypes based on sexual objects. Female model's bodies are depicted as sexually available. Nudity is depicted as an unclothed body (Cheatwood,1979). Sometimes female models are portrayed as mini skirts, evening gowns, or a towel. Close-up shots are frequently used in these pictures (Collins,1986). They reflect women's bodies as sexually oriented. Some gender image ads reflect modern women and modern men and they are depicted as women in career and feminine men. This visual representation reflects new stereotypes and inversion of gender roles. They violate the traditional-oriented gender roles and patterns (Omowale,2023).

## 5. METHODS

In this present study, Saussure's (2011) dyadic model and Goffman's (1979) gender advertisement are used in order to explore patriarchal signs, codes, and ideology in magazine ads. Based on this, this study is based on gender definition. Gender is culturally and socially shaped in terms of sex, female and male (Omowale,2023). Gender display is analyzed through Goffman's model such as Relative size, Feminine Touch, Function Ranking, Ritualization of Subordination, Licenced Withdrawal, and Body display (Goffman 1979). Goffman's gender analysis (1979) is defined through Saussure's (2011) semiotic model and these are the sign, signifier, and the signified. The sign and symbols are explored through semiotic analysis. The magazine ads are used in this current study. The magazine ads are selected randomly. The sources are selected in order to explore how gender discrimination and patriarchal ideology are represented in advertisements.

6. DATA ANALYSIS

6.1. Semiotic Analysis

Figure I: Function Ranking

Sign	Signifier	Signified
Human	Woman	Passive role, passive agent
Human	Man	Dominant role, self-dependent, authority
Object	Clothes	Formal, dark tones, business life oriented clothes

Based on Goffman’s gender display theory (1979) function ranking-oriented pictures are used in commercial and business life discourse. In this photo, flight attendants are visually depicted. The women are depicted as less control and they are depicted as passive agents. In addition, women are depicted as non-executive forms. The man is visually foregrounded in the photo. In this sense, the male figure represents authority and executive roles in business life. Based on semiotic analysis, women are not depicted as working roles. The professional and high-level business position reflects male figures. An industrial company is represented through a male figure.

This establishes a hierarchy in terms of the occupational frame. To put it simply, women’s managerial abilities are visually underestimated through ads.



Source: The grand narrative (n.d).

Figure 2: Relative Size

Sign	Signifier	Signified
Human	Woman	Dependent, under control, Powerless, Stressed.
Human	Man	Hegemonic nature, self-control, powerful, authority,
Object	leopard pattern carpet, shoes, tie, trousers, White shirt	Black shoes: male figure oriented power and authority Black tie- black trousers: Hegemonic Masculinity and formal nature of authority Leopard pattern carpet: sexuality, sex object, under control

Based on Goffman’s gender display theory (1979) relative size-oriented pictures focus on social weight in terms of power, and authority. In this regard, the above ad reflects the man's supremacy over the woman. The male figure is visually depicted as the executive role and the male figure represents power and authority. Women are depicted as dependent on men’s control. The zoo semiotic is used in this ad. Leopard pattern carpet with a tail reflects the animal (leopard). Based on this, the woman is shown as a sex object and domestic figure. This semiotic design explores that women are related to unimportant things and that women’s place is in the home.



Source: Adweek (n.d).

Figure 3: Feminine Touch

Sign	Signifier	Signified
Human	Woman	Just touching man, dependent, happy but passive agent
Human	Man	Power, self-dependent, self-confidence, hegemonic nature
Object	juice squeezing machine, wedding ring, red nail polish	home, kitchen, domestic life domestic life sexuality, passion, love

Based on Goffman's gender display theory (1979) the feminine touch-oriented visuals reflect the concept of touching. In this kind of visuals, the women rather than men are touching themselves or objects. Based on the above ad, the form of touchability mode is visually conveyed through a woman. The Red nail polish and wedding ring are employed in the ad. The red nail polish reflects sexuality and the wedding ring reflects the domestic nature of women. The linguistic sign " I am giving my wife..." reflects the male figure's voice. The use of "my wife" reflects ownership of the male figure. Based on linguistic signs, women are depicted as objects rather than humans. The subject pronoun "I" reflects male hegemonic nature and authority.



Source: Adweek (n.d).

Figure 4: Reutilization of Subordination

Sign	Signifier	Signified
Human	Woman	Sex object, passive agent, Men's control
Human	Man	Hegemonic nature, Confidence, power, authority, masculinity
Object	Clothes	casual clothes

Based on Goffman's Gender display theory (1979) in Reutilization of Subordination-oriented visuals, women are depicted as lying down and their bodies are closer to the ground. Male figures are holding women's bodies. Based on visual representation, the woman is depicted as passive, under control, and less controlled in self, the male figure represents self-control, self-confidence, authority, and power. The concept of the hegemonic nature of masculinity and superiority is visually reflected in the ad.



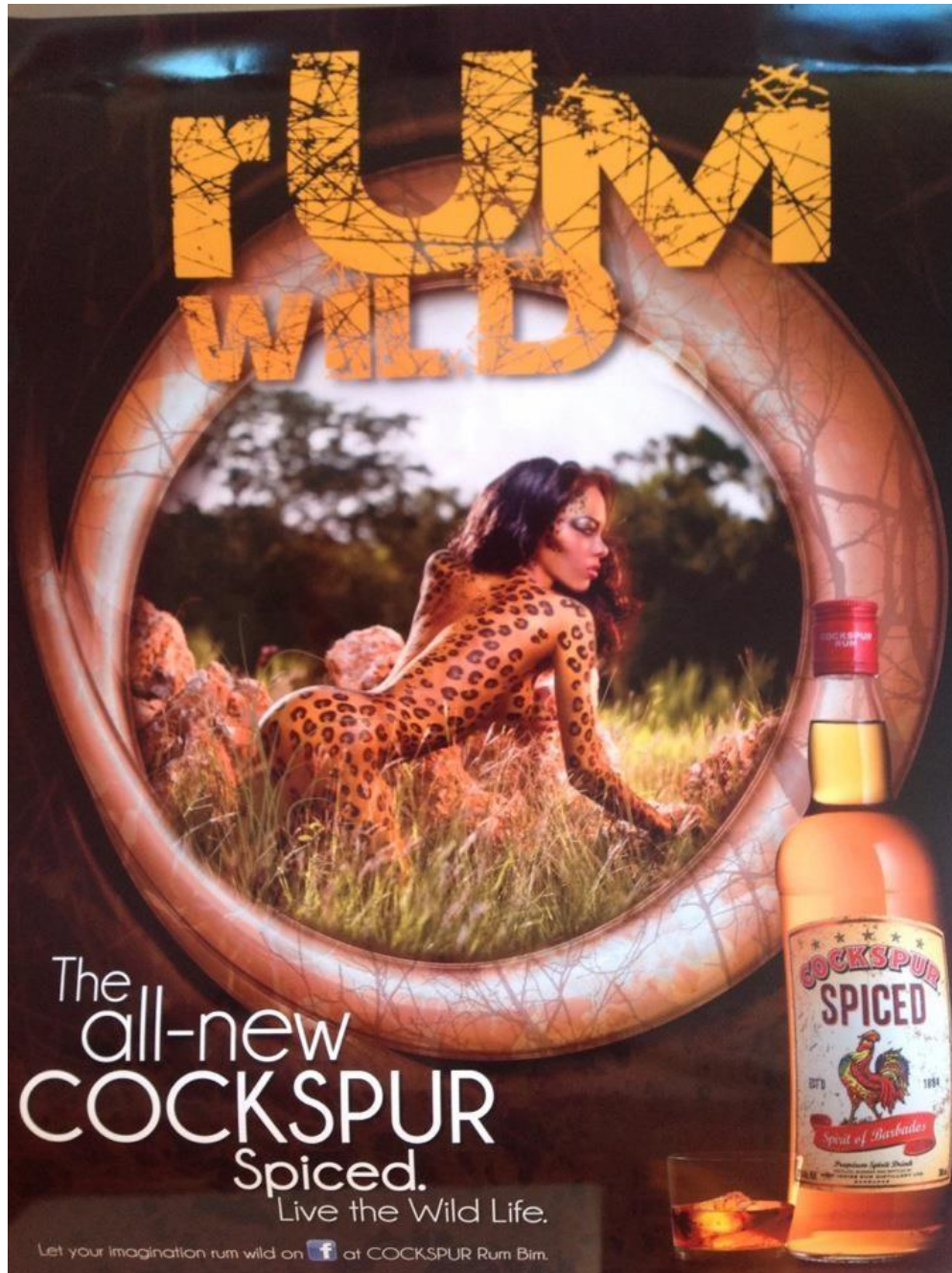
Source: Glamour (n.d).



Figure 5: Body Display

Sign	Signifier	Signified
Human	Woman	sex object, nudity, seductive, passion
Object	Bottle, Liquor	Life, joy

Based on Goffman's Gender Display theory (1979), body display-oriented visuals represent female models. The female models reflect nudity. Based on this ad, the high degree of nudity is conveyed by means of a female model. The body-revealing clothes are employed by means of leopard-designed spots. The zoo semiotic is used in this ad. The female model is shown as a leopard. Leopard design is used in order to convey the wild and seductive nature of women. In this sense, close-up shots, nudity, and unclothed models are used in this ad in order to convey stereotypical sex roles for women.

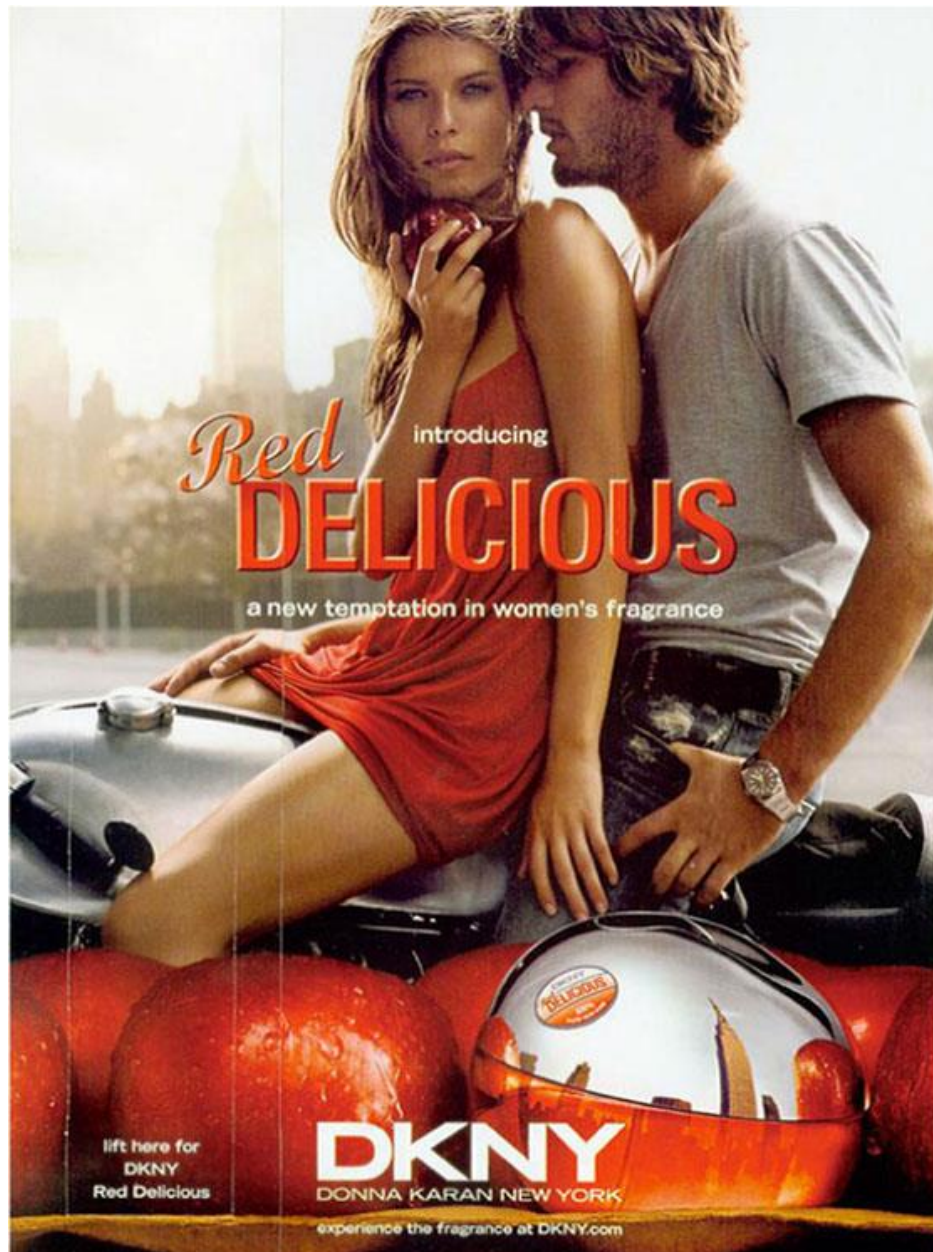


Source: Wilkinson-McClean, T. (n.d.).

Figure 6: Licenced Withdrawal

Sign	Signifier	Signified
Human	Woman	Men's control, dependent
Human	Man	self-dependent, own control, power
Object	Clothes	casual clothes
	Color-red	passion

As Goffman (1979) puts it, in Licenced withdrawal-oriented visuals women rather than men are pictured together but women are depicted as psychologically removed from the social situation. The men are depicted as protectors of women. In this ad, the woman is visually away from the scene. The man is depicted as the protector of the woman. He is observing and looking at her. This visual design points out that women are under the control of men. Based on this ad, a woman is in the man's control. This kind of visual representation reflects that woman needs support and protection. This establishes stereotypical domestic roles for women.



Source: Project Muse (2017)

## 7. CONCLUSION

This study tries to explore gender ideologies in visual signs in other words in magazine ads. The semiotic approach and Goffman gender display theory are used in order to explore the symbolic form and construction of gender-oriented stereotypes. Sex is taboo in a patriarchal society in this sense female figures are frequently portrayed as sex objects in ads and in media texts (Dore,2020). This study reveals that female models are depicted as passive agents and domestic positions. Male figures are depicted as hegemonic nature of authority, power, and masculinity. In addition, female characters are depicted as men's control and this implies that they need support and protection. To conclude, six ad magazines reflect patriarchal ideology and supremacy because in these ads female models are shown in decorative roles. This established patriarchal norms in magazine ads. It can be concluded that the magazine ads include gender stereotypes and gender asymmetries consciously or unconsciously. Magazine ads reflect male-dominated and patriarchal stereotypes. This study points out that female and male bodies are sexualized in magazines through visual and narrative codes. Female bodies are sexualized through submission and passivity and male bodies are sexualized through force, authority, hegemony, and power.

## REFERENCES

- Adweek (n.d). *10 Examples of Women's Portrayal in Ads, From the Good to the Bad to the Completely Sexist* <https://www.adweek.com/agencies/10-examples-of-how-women-have-been-portrayed-in-ads-from-the-good-to-the-bad-to-the-ugly/>
- Barthes, R. (1997). *The Eiffel Tower, and other mythologies*. Univ of California Press.
- Chaudhuri, M. (2001, May). Gender and advertisements: The rhetoric of globalisation. In *Women's Studies International Forum* (Vol. 24, No. 3-4, pp. 373-385). Pergamon.
- Cheatwood, D. (1979). "Erving Goffman": Gender Advertisements (Book Review). *Social Forces*, 58(1), 383-386.
- Collins, R. (1986). The passing of intellectual generations: Reflections on the death of Erving Goffman. *Sociological Theory*, 4(1), 106-113.
- Cramphorn, M. F. (2011). Gender effects in advertising. *International Journal of Market Research*, 53(2), 147-170.
- De Saussure, F. (2011). *Course in general linguistics*. Columbia University Press.
- De Man, P. (1990). Roland Barthes and the Limits of Structuralism. *Yale French Studies*, (77), 177-190.
- Danesi, M. (2014). *Dictionary of media and communications*. Routledge.
- Dore, M. (2020). Intertextuality and failed taboo humour in advertising. *The European Journal of Humour Research*, 8(3),99-114
- Eisend, M. (2010). A meta-analysis of gender roles in advertising. *Journal of the academy of marketing science*, 38, 418-440.
- Fairclough, N. (2003). *Analysing discourse: Textual analysis for social research*. Psychology Press.
- First, A. (1998). Nothing new under the sun? A comparison of images of women in Israeli advertisements in 1979 and 1994. *Sex roles*, 38(11-12), 1065-1077.
- Glamour (n.d). *If your husband ever finds out*. <https://www.glamour.com/story/advertisers-are-joining-forces-to-end-sexist-advertisements>
- Goffman, E. (1979). *Gender advertisements*. Red Globe Press London.
- Goffman, E. (2007). Gender display. *Female hierarchies*, 60-86.
- The grand narrative (n.d). *The Male Gaze: A Gender Advertisements Perspective* <https://thegrandnarrative.com/tag/%EC%8A%A4%ED%94%BC%EC%B9%B4/>
- Jhally, S. (2009). Advertising, Gender, and Sex. *Media/cultural studies: Critical Approaches*, 313-324.

- Jones, M. (1991). Gender stereotyping in advertisements. *Teaching of Psychology*, 18(4), 231-233.
- Kang, M. E. (1997). The portrayal of women's images in magazine advertisements: Goffman's gender analysis revisited. *Sex roles*, 37, 979-996.
- Knupfer, N. N. (1998). Gender di visions across technology advertisements and the www: Implications for educational equity. *Theory into Practice*, 37(1), 54-63.
- Lawton, E. (2009). Gender advertisements: replication of a classic work examining women, magazines, and facebook photographs. Honirs Thesis; Bryant University: Rhode Island.
- Lindner, K. (2004). Images of women in general interest and fashion magazine advertisements from 1955 to 2002. *Sex roles*, 51, 409-421.
- Martin, B. A. (2003). The influence of gender on mood effects in advertising. *Psychology & Marketing*, 20(3), 249-273.
- Omwale, A. (2023). Gender Portrayal In Nigerian Advertisements: A Content Analysis Of Selected Adverts. *Journal of Behavioural Studies*, 2(2),29-47.
- Project Muse (2017). *Representations of Masculinity and Femininity in Advertising* <https://muse.jhu.edu/article/648423/figure/fig08>
- Stafford, A. (2016). *Roland Barthes, phenomenon and myth: An intellectual biography*. Edinburgh University Press.
- Signoretti, N. (2017, November). A study of gender advertisements. A statistical measuring of the prevalence of genders' patterns in the images of print advertisements. In *Proceedings* (Vol. 1, No. 9, p. 947). MDPI.
- Siple, P. (1978). Visual constraints for sign language communication. *Sign Language Studies*, (19), 95-110.
- Smith, G. (2010). Reconsidering gender advertisements: Performativity, framing and display. In *The Contemporary Goffman* (pp. 179-198). Routledge.
- Smith, L. J. (1994). A content analysis of gender differences in children's advertising. *Journal of broadcasting & electronic media*, 38(3), 323-337.
- Thompson, M. J. (2000). Gender in magazine advertising: Skin sells best. *Clothing and Textiles Research Journal*, 18(3), 178-181.
- Whorf, B. L. (2012). *Language, thought, and reality: Selected writings of Benjamin Lee Whorf*. MIT press.
- Wilkinson-McClean, T. (n.d.). *pinterest*. <https://tr.pinterest.com/pin/gender-advertising--83949980525438034/>
- Wolin, L. D. (2003). Gender issues in advertising—An oversight synthesis of research: 1970–2002. *Journal of advertising research*, 43(1), 111-129.
- Ytreberg, E. (2002). Erving Goffman as a theorist of the mass media. *Critical Studies in Media Communication*, 19(4), 481-497.