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GENDER AND MEDIA

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Abstract: The ruling ideas of gender are highly dependent on the media representation thanks to which the meaning of a culture is understood. In order to be present in society, the media creates genders and communication, their image and sexuality. Photography, which increasingly dominates over print media and takes precedence over the text, not only tells us that we live in the era of photo, but also in the era of image that defines our body as popular, powerful, socially classified or as marginalized and absent. The long-established rules of patriarchal gender presentation in the media remain present through the women's media which has the purpose to entertain (woman's body in the media is a spectacle to watch) and through the men's media which has something important to tell us and remind us of the supremacy and power (man's body is restrained in the media).

The curiosity of today's man and new technology have resulted in the fact that representation no longer provides for the information on what the subject is but what it could be. Thus, the representation of gender, especially in advertising, is situated through a process of disguise and creativity. This tells us that queer identities are increasingly present in the media and that prohibitions which classified them as deviant and taboo lose their strength right through the photography that makes them beautiful, erotic and desirable. The boundaries of the body and its representations are spread through the play, provocation, the pleasure of observing, research, and the awareness of variability of our identity in the postmodern consumer culture.

Gaze and body

According to communication theoretician Zorica Tomic, "the meaning of the body and its ideological encoding in different epochs is not only one of the important parameters by which cultures can be structurally organized, but also a constitutive element of personal identity." [1]. The creation of the Western body is constituted around the basic nature-culture dichotomy, the difference which guarantees that body will be given the culture, but only through discipline, sacrifice and symbolic marking. Analyzing the elements of contemporary views on the body, Peter Brooks draws our attention by saying how the media has made the body become the subject of everyday discourse and how our time (which is, above all, representational) jeopardized the sphere of privacy by focusing heavily on the body. Brooks's opinion is that " a woman's body and truth, in addition to knowledge, represent a strong link. Every research involves the idea of the naked as what is sought is usually covered and personified woman's body (look for 'the naked truth'). The dynamics of the narrative originates from that curiosity: love of looking (scopophilia) and love of knowledge (epistemophilia). But the epistemophilic project is being frustrated because the body, as an object of representation, can never be fully understood. "[2]

The study of the visual media representations shows that the observation of the body in the media is constructed as a man's thing. The very concept of the gaze is, according to Henry Corbin's writing, inseparable from the concept of openness and mutuality. "When we look at a thing, we are actually looking at it because that thing is looking at us." [3] From the traditional position of the observer, a man enjoys the image of a woman. British media theoretician David Chandler has defined several forms of gaze:

- gaze of the observer on the subject/object presented in the media text
- gaze of the person who is in the media text referred to the observer
- gaze of the photographer/camera that captures the subject / object in the media, involved at the same time in the media-audience observation

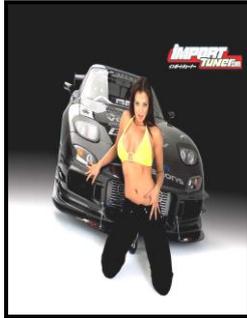
The concept of a male gaze in the theory is introduced by Laura Mulvey through the gaze analysis and the organization of satisfaction achieved by the act of looking. Teresa de Lauretis believes that a woman as an observer does not assume the position of a man, but is already included in the dual process - both as a passive object being looked at , and as an active observer. Dealing with gender within cultural studies, Jackie Stacey has posed an intriguing question - "Do women necessarily take feminine and men masculine look?" [4]

Discussion about the gaze is moving towards the opinion that the view is conditioned by the identity of the observer, and that identity of the observer is, furthermore, conditioned by the

ideology and social order, by sexual rights and practices, and by something that I would call *freedom of observation*, which is no longer so strictly in the domain of the male gaze. Genders recreate their cultural identity by the interactive observation of the media performances. Hitherto, the gaze on the subject, gender, body and image has become more direct, longer-lasting, directed towards the center of desire, it has become controlling and spying. It is important to emphasize that each culture presents its own gaze constructed in the dominant aesthetic form, ie. by the way the body is shown and interpreted.

Society has quite abused the division of the world into male and female, especially in regard to the male dominance and female subordination which includes cultural objectification and the sexualization of a female body to which the role of commodity has been assigned. Creating the ideal representations, society has created the attitude towards the male and female body throughout the history. The veracity of their presentation through the image and sculpture was subordinated to the interpretation and skills of the artists and to the taste of the ruling elite. While the male body at times alienated and restored the antique model, female body lost weight and achieved the shape of the hourglass, with prominent breasts and hips and a narrow waist. Different cultures demanded for the outdoor decoration of women, for smooth skin, sleek hair and a willingness to be the decoration for men.

From the point of mass consumer culture from the 80's of the XX century, there has already been an increased interest of popular brands in the advertising, which is how men, too, (as models or photo models) entered the system of brand advertising as the object of observation. "The new aestheticism of the male body, created in the gym with the assistance of coaches, got its media support in the ubiquitous logic of fashion which, competing with skinny, quite ugly and manly female models, introduced a half-naked man demonstrating on the runway the modern aesthetic standards obligatory for modern men. "[7]. Men accepted their body from the position of the object of observation, while women and other men for whom the consumer products were designed became the observers. Male body was revealed together with the number of dilemmas such as the status of the subject and the status of sexuality within the interpretation of a male body, whereas by the fragmentary separation of the body attributes women became more provocatively presented.



1. Woman as a spectacle to watch

Many discussions on the aesthetics and the body were led in the Western media during the 90-ies. It was concluded that what homosexuals delighted in men was exactly the same women did: strong thighs, broad back, abdominals, self-confidence and gaze determination. Culture studies have shown that the authors of photographs in the magazines dedicated to the gay population are mainly women, which, in a way, counterpoints the fact that most female fashion is mostly created by men! Advertising has also opened the question of women's gaze and shook men's sovereign position of holders of the gaze and their gender structure which is sensitive and fragile, doomed to the constant struggle and proving.

In the essay that deals with the use of women in the media advertising from the feminist standpoint, Nada Torlak says how "the authors of the majority of sexist-oriented ads are men who present a woman as they see her, not as she actually is." [8] Feminists Suzana Kunac and Sanja Sarnavka have realized that it was the advertising that caused dissatisfaction with physical appearance both in women and men. "The ubiquity of the beauties measured by (current) men's taste creates in a way (whether we like it or not) an image of the ideal woman, the one that all the other less perfect women should be like. (...) In his book, *Ways of seeing*, Berger says that, according to the way and conventions which are being analysed but not broken at the same time, men act and women are exposed. (...) Analysing the European art from the Renaissance to Contemporary art, Berger shows how women are portrayed as always conscious of the male gaze..."[9]

"A lot of feminist studies about the images of women, especially those coming from the humanities, have been investigating how those images are used to convey the meaning of gender and other values. Although these studies are very different from each other, the inevitable conclusion is that the images of women are usually associated with (hetero) sexuality, nature and tradition." [10] Pages dedicated to women in the print media are mostly filled with entertainment or consumerism articles and comments at the same time infantile, misogynistic and mocking, while the pages dedicated to men, which always make the first half of the newspaper (and the first half is the

Queen of the newspaper) [11] deal with serious topics (politics, economics, economy ...). Pages dedicated to women make the second half, especially in the daily newspapers, before the ads and horoscopes. In addition to the first pages, the last pages are dedicated to men, too; dedicated to the sport, they first report about the male, then the female teams. In men's magazines, sport is presented as a skill and physical ability, whereas in women's magazines it often appears in the context of the body weight loss. Compared to women's magazines which are colorful and diverse in design, men's magazines are concise.

The success of men's magazine, according to Brian Braithwaite, is characteristic for the 90-ies of the XX century. "From the controversial beginnings of the 'style' titles, the explosion was caused with *Loaded*, owned by the IPC company – a lot of boys, busty girls and beer - soon followed and supported by FHM (which regenerated EMAP) and Maxim. All the records in the number of copies sold were broken by FHM, surpassing all the other monthly magazines, men's and women's. (...) The myth that men do not read magazines other than sports and hobby magazines was destroyed forever. "[12] I would also add that not only the genre in which a man is interested has changed, but also the themes about him in the media. That is why, for example, women's magazines are more and more often full of interviews with famous men talking about their marital failures, loss of a loved one, children upbringing problems, serious illnesses that caught them unprepared but also made them stronger and better ... which all tells us about a more open men's emotionalism in the media.



2.FHM



3. Elderly man as a synonym for the business success and social prestige

The fact that the patriarchal principles are not easily breakable can be proven on the cover page of *The Economist*, the magazine for businessmen and socially active and powerful men, where society shows the apparent affinity towards the elderly man who does not hide his age, in favor of the enigmatic guard, experience and the authority. It goes without saying that the older man has the

dominance over the younger one in the patriarchal cultures, while the situation among women is reverse. Being older means higher social rank, wisdom and already achieved professional goals that society respects. The pillar of the patriarchal culture is to respect ancestors because of the fact that power of men is passed on from generation to generation and because they, historically, have more knowledge and resources. The man is therefore affirmed first by his knowledge, skills and effects of his work, while woman enters the media focus with her body and image. The financial effect of men's business practice is also directing his ambitions.

The ageing process in women is seen as a disadvantage and newspapers, especially tabloids, very often report about wrinkles, bags under the eyes or some sort of physical defect that appeared as a result of hard work or ageing on the body of the famous person. With the *blow-up* option, photographers are able to zoom in even the small wrinkles around eyes and chin or insignificant stain on the arm, giving the immoderately critical comments. The news photo loyally assisted in the ageism, the terror of youth and beauty that vulgarizes women and leads them through a state of panic competition with a mirror to the eternal dilemma - What else needs to be fixed on my body? "Images created by the media and consumer industries are not only normative, but almost of 'mythical' character, becoming thus irrefutable authority that all women tend to, at all costs. One of the streams of feminist critique considered that the logic of 'patriarchy', as the most vital form of systemic and systematic confirmation of gender inequality, is responsible for the construction of such a reduced image of femininity, while the other stream placed the emphasis on the logic of capitalism. " [13]

While famous magazines choose the best dressed and sexiest women at the end of every year, men's categories are more oriented to the business sphere which is why we can find men in the nominations for the most successful company, for the best manager or the highest paid expert ... Men's magazines have favored a man as the one who is trying to be successful not in regard to his attractive lips or eyes, but in regard to his bank account. Although there is a considerable number of successful women in various professions, the public fanaticism of success and its materialization is measured by men (Bill Gates, Donald Trump, David Beckham ...) Unlike the woman who may have a decorative role with her nude body, a man always appears with a reason in the newspaper. Theoretician Snjezana Milivojevic has rightly noted that the face of serious press is male and the body of review press female, suggesting to us, ironically, the context in which today's man and woman are present in the media.

Irene Costera Meijer and Elisabeth van Zoonen give us the explanation for inequality in the media representation of gender emphasizing how the images of men in the media communicate in a

more realistic manner and with a certain authority that women lack in. [14] When compared to the texts, photographs in the men's magazines are not only reduced, but also very restrained and authoritative as the reader is expected to focus and pay the full attention to the text in which a man has something to say. According to the theory of Meijer and van Zoonen, femininity is typically encoded as passive (to be, to look like), and masculinity as active (to have, to possess), and they state within this classification that:

- women are active in the way they look at men and other women
- women construct themselves as objects and subjects of the gaze

Women see other women as objects of the visual comparison and thus direct themselves in a scopophilic way towards their physical appearance, while men compare with other men mostly by the social status and material power. Popularly acceptable gender representations in the media demand that women monitor themselves, reflect in other women and seduce men who stare at ideal women. In the women's monitoring of women Silvia Kolbowski recognizes identification of the observer with the object of observation and the constitutive narcissism of female sexuality.

Images of excess

The end of the twentieth century increased the awareness of the body as a capital which we can use, exploit and monetize and thus become part of the great machinery of the media seduction. French sociologist Pierre Bourdieu dealt with the body in the contemporary culture through the production and transformation of the physical capital into the economic, cultural and social one. Instrumental relationship towards the body which Bourdieu connects with the working class is transferred through the cultural conversion to the upper classes that are able to invest in their body. The expression *body as a machine*, i.e. which works and produces, cannot only be connected with the working class as the body, previously synonym for health and work, transformed into a synonym for power that requires action, care and financial investment, all that is available to the upper classes. Therefore, popular and desirable body is the body of the upper class.

Sexy look is becoming a desirable image already in the nineties, and popular women from the upper classes openly talk about a corrective cosmetic surgeries they have undergone for the sake of a more attractive and sexy appearance. With the popular similarity initiated in the media representations, subjects approach the mechanism of the *clone culture* in which the anonymous and never ideal individual has a chance to simulate his/her idols. Andy Warhol discussed identity through the copy-paste prism of the mass, consumer culture in his pop art works.



4. Sex appeal which impressed the world

With the media reconstruction of the body, people have become obsessed with their imperfection, frustrated with the ideal fragments of other people and their radiant look in the media, free from signs of ageing and experience. In the pessimistic vision of Baudrillard that is actually the end of the body, "a specificity called body," [15], whose secret lay in the fact that it could neither be broken down into segments nor a visible configuration with its public deficit, which did not even exist a decade or two ago. But that is the end of essential, pure identities, too.

Newspaper photographs indicated the decentralization of both male and female body representations constructed in a patriarchal form, offering at the same time new media aesthetics manifested in the reckless exploitation of intimacy and triviality.[16]



5. *Cosmopolitan*
Fashion & Sex guide for girls and women who want to be trendy



6. Hollywood beauty

Through the form of advice, there is a growing influence of American research sexological studies and their theories stated in the magazines like *Cosmopolitan* and *Vanity Fair* . These and similar illustrated magazines encourage women:

- to pay more attention to details while looking at other women in the illustrated newspapers

- to adapt their identity to the media model even if that means pain, health problems and the denial of certain habits
- to be focused on their physical appearance in detail
- that the body refine gives readers an incentive for more aggressive and more open sexuality
- that the body is situated in the contingent of the advantages for the personal success and social status
- that no matter how women live and what they do, it is of high importance that they preserve their youth, primarily the physical appearance

A woman's interest in the body as fetish has legitimized in the media through the Hollywood, film industry, pop music videos where the attractive and provocatively dressed models serve as props and are stylized in glam chic fashion (videos by George Michael and Madonna), and through the magazines that decorate their covers with beautiful women and a men, with successful, rich and famous people who are, as such, models of the trendy glamor and eroticism. In *History of Beauty*, Umberto Eco states that "today's mass media does not present a standardized model any more, nor a single ideal of Beauty," [17] resulting as a product of corporate culture, frequent changes of fashion trends and similar circular return of the previous aesthetic forms into the focus of the fashion industry. But whatever the trend is - advertising text, fashion or music- every epoch knows how to turn an ugly duckling into a swan using the media to create a new, virtual identity and mentality obsessed about the consumption. Also, beauty and the body care are not just a woman's thing anymore.

One of the theses of John Berger is that a man in the public presentation can count on the effects of his physical appearance and the obvious power of his body, whereas women work *on* and *iside* their body, expressing thus primarily their presence. If we look at the photos of men in the popular magazines, we see how men, too, care about their physical appearance, their image and seduction and how the codes of masculinity harmonized with the aesthetics and technological achievements of modern times. Sudden eroticization of the media presentations not only directs us to the new aesthetics of the media space, but also to the power of the media text to monitor the intimate sphere of our lives.



7.The popular image of a man who takes care of his appearance

In The Philosophy of Body Mikhail Epstein says that the last decade of the twentieth century is the time when our body, destroyed by media, leaves us in a symbolic sense; the time when we, left to the post-body culture of the techno-spectacle, say goodbye to our body. The leaving body from the end of the twentieth century will occupy the world of the postmodern subject providing for the mediated eros as a cultural cliché in the imaginary figures of the existence. Transformed into sex as a broad and fluent theme, eros moved to the daily and review press, to the advertising of consumer goods, and to the way of life where the happiness is impossible without the sexual satisfaction. The pressure of sexual discourse which has captured the media affects both men and women who enter the frustrating race with the real and impossible. But the point of the pressure is not to make the consumer able to enjoy sex first, but his/her fit body fed by the media rules, dressed by the news fashion, and taught by the emotional intelligence which makes him/her protected and pragmatic in all aspects. What elevates today's body projected by the media template is not the emotional fulfillment but power, the awareness that our body can possess and control the others. On the other hand, the body that constantly grows stronger becomes the armor of the indolent subject which feels its own emotions as hostile because no one knows whether they will survive their vulnerability or not. The today's media is in the contradictory process of discipline in which the intellect and individuality indulge in the tyranny of senses and flexibility of the general. As the center of existence, non conflict and created by the media hedonism rests on two reciprocal processes, depending on the consumption of and for the body and depending on the novelties or cosmetic braces in which the personal image presentation should not only describe us, but also provoke us, cause the reaction, conflicting attitudes and shock. To Baudrillard's remark that nothing is so uncertain as sex, we can add that nothing is so often absent from us as our body and its cold seduction, devoid of spontaneity.

What fascinates and seduces the viewer- the media consumer is the corpus of the artificial which divides the real and imaginary world incorporating it into the image, into its presentation and

impact. The combination of artificiality and naturalness brings the vibrant and changeable meanings of the presentations familiar to us. French philosopher Gilles Deleuze says that a scene is a product of the awareness. Followed by the enigma of the LGBT identity and the phenomenon known as camp [18], and combined with film and theater through a scene and dramatization, news photography has largely inspired genders via fashion to transfer from their female into the masculine image and vice versa, all in the context of disguise, game and provocation that the media subject sends to the audience. That can be interpreted not only as a new approach to male-female representations in the media, but also as to new meanings their bodies send to society. Things like perfume, dress or shoes have, at least temporarily, the power to transpose the identity of a man and woman into the incident and the ban for the purpose of advertising only; into something that subject dreams about... and which represents his/her other self.



7. Flirting with the *queer* image



8. The New Age Narcissus

Therefore we understand that the codes used to indicate femininity and masculinity in the media are not unambiguous and unchangeable, which is close to Celner's idea that the postmodern person can always change his/her life, reconstruct his/her identity and adapt it to his/her preferences and tendencies to be a free being. The identity modeled by the media is constantly developing. What draws the observer's attention is a provocative element of gender presentation that puts in question his/her already established order and the conventional interpretation of identity. That is why it is not unusual to interpret male body as gentle and unprotected or female as strong and aggressive.

The emergence of queer political movements in the late 80's radically questioned the homogenous nature of identity. The critics of identity politics often try to show that identity is always a fiction or changeable historical construction, not something essential, transhistorical or highly-cultural. Feminist psychoanalysis has emphasized that identities are unreliable and tentative: sexual and gender identities are imposed on human beings by means of culture and they are never fully

realized which is why they are subjected to the disruptive power of the unconscious. In her book *Trouble with gender*, Judith Butler supports the anti-essentialist argument that the subversive potential, previously linked to lesbians and gays, now belongs to all who resist heterosexual mode of normality, to everyone whose sexuality does not fit into prescribed sex / gender and cultural standards of heterosexuality [19]. Therefore, it is difficult to talk about homosexuality or heterosexuality unless they are referred to as provisional disposition of our desires. Also, "sexuality is not visually obvious whereas other identities, like gender or ethnicity, almost always are." [20]

Michel Foucault claimed that the body is not inert or neutral space for our soul, but that it is constantly forming and deforming through many discursive and disciplinary practices. In the political sphere the body is still the most important, despite the ideology and humanistic aspirations of today's society, because it controls and it is controlled by, because it punishes and it is punished at the same time. In scientific terms, a revolution sparked with Foucault's thesis that sexuality is not natural because it is shaped in each historical period by a multitude of medical, religious, literary, and today even by the media texts and practices. According to Douglas Kellner "the media culture provides images and representations that the audience can identify with and emulate. In this way it achieves important social and cultural effects showing the role, gender and other subject models which value some certain forms of behavior and style, but also downplay and criticize the others" [21]. Offering new subject positions and new models of social and gender roles, news photo often plays combining the heterosexual and homosexual body codes in order to overcome the taboos which made them not only closer to the eye of the observer, but also the subject of lust. Viewed in the broader context, gender integration relies on the cultural one, which is in fact a logical order of the global integration of society. This process implies in the media the role of sexuality in everyday life and the importance given to it by the modern society, as well as the evolution of our consciousness that our body is at the same time public and social, with variable identifications inside of it. The question is, where are the limits of our sexuality and our body, and who dominates them?

Satisfying the aspiration of a modern man to expand his body space, the media forces the need for a beautiful, perfect, unreal body, for a body that is working out, undergoing cosmetic treatments, for a different and elusive body. The media body is constantly playing with identity and its social core where meanings and values alternate. It does not only represent information but an object of observation and imagination. As such, it goes beyond the strictly defined sexuality, hetero, gay or lesbian sexuality... it is primarily designed as the media game and the delight of breaching the rules. Such a body is the product of creation and it constantly breaches conventions.

Popular culture has contributed to the aestheticization of the print media which has to be likeable in the appearance in order to be purchased. Recognizing this fact, we adopt the idea of a new ontology of the media and what it represents. New, public beauty of the media shaped and presented body, has the power to produce the effect of *hypodermic needle* on the media consumers. When we talk about the beauty of what has been presented by the mass media, we are talking about a beautiful picture, beautiful photography and technologically sophisticated scene of seduction. We are witnessing the overall field of aesthetics which covers the entire dimension of our view: the object that enchants - the media that presents it.

Conclusion

Judith Butler has theorized gender as some sort of the improvised theater, as a place where one can take and explore different identities, where the decentralization and destabilization of gender categories is possible. Being a man or woman in today's media culture may imply a number of different roles within the process of disguise, within the process in which the individual, driven by the media model, is focused on himself/herself through the new challenge of social belonging, power, and the image it evokes ... Whatever it is, the image is always created for the eye of the voyeur and postmodern hedonist, for the one who is following their impulses for the revolt and satisfaction through the media. Influenced by the media, eyesight has become the target of technological achievements - the fate of mirrors that are replacing the origin. [22] [23]. Day after day, the media complies with the new aesthetic ideal, with the sensory joint communication, and with the media temporality of plural entity whose existence in the media is very fragile and uncertain.

Thanks to the achievements of the photography, print media manipulates both the illusions of seduced readers and the images of fatal seducers, becoming thus the fatal machinery of dreams, society and context in which the surrealism of gender representation it is created. Striving for the perfect beauty, realism painting has used photographs of stiff and cold models, indifferent to its own interpretation. The process is reversed now; digital color and digital light intervene in a news photo making it more real and making the image of Narcissus more realistic, distracted and distant. The new reality of our representation is remade, in detail alight and colorfully perfected, because photography can do everything, even suppress our past experiences and phases of growing up. We will agree with Meijer and van Zoonen that the gender representation is "powerful and indispensable part of the mainstream culture, difficult to escape from..." [24]

Reading print media becomes a ritual of scrolling through a photo album in which different fates are aestheticized in the same, perfect way and far from the ephemeral which makes our body attainable and vulnerable, making us, therefore, not remember but project ourselves for tomorrow.

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- [4] Franklin, Sara and Celia Luri. Jackie Stacey. 1991. *Off-centre: feminism and cultural studies*. London: Routledge. 67
- [5] I stop at the kiosk and buy a couple of magazines. Women from the covers of almost all newspapers look at me, regardless of their readership. The cover of Playboy hardly differs from the cover of Cosmopolitan; I do not intend to buy Playboy, I am taking Cosmo into consideration. I think it would be strange if I walked away carrying Playboy instead of Cosmo under my arm, bearing in mind the temporary public identity that one takes when buying newspapers. Most of the “boys from the covers“ that I see are very well-known politicians or civil clerks, and they are clearly not 'in the window' because of their bodies. Even when the football players are on the front page, the focus is not on their hot bodies, but on their power and abstract values they represent ... "- Ajrin Kočtera Majer i Elizabet van Zonen. 2005. od Britni Spirs do Erazma. *Žene, muškarci i njihovo prikazivanje*. Zbornik radova. *Uvod u studije medija*. priredili. Adam Brigs i Pol Cobli. Beograd: Clio. 504
- [6] The coinage *commodity* is associated with Karl Marx. According to Marx, commodity is a thing which, because of its characteristics, satisfies human desires. Use value of things is not determined by its properties because its utilitarian value is not determined by its materiality but flexible relationship between human desire and material forms. Therefore, use value of commodity is not only material, but also cultural and determined by the cultural context. The concept of commodity is associated with women, actually with co-modified women emptied of the content but with a beautiful appearance, usually in the context of the sale of products intended for men because it is believed that a man has to possess beautiful and luxurious products in order to conquer a beautiful and desirable female body. – See: www.en.wikipedia.org/wiki/commodity.
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[16] The aesthetics of the media – ways in which the media (print media, TV...) establishes the sensory and conceptual relationship with the recipient.

[17]Eko, Umberto. 2004. *Istorija lepote*. Beograd: Plato. 426

[18]*Camp* is a phrase first used by Jean Cocteau in a series of aphorisms published 1922. in the *Vanity Fair* magazine. *Camp* includes not only certain homosexuals whose behavior was exaggerated due to social displacement, but also the figures whose offense against the rules of good behavior was not necessarily sexual in nature as their desire to conceal and reveal something at the same time has made their behavior bizzare for the standard way of thinking. There are two essential things regarding *camp*: a secret that a personality wants to hide and use ironically, and the particular way of looking at things which tends to the spiritual isolation, but powerful enough to impose on others through presentation and action. Many people identify *camp* with a joke and pose among the gay population.

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[19] Butler, Judith. 2007. *Rodne nevolje*. Ulcinj: Plima.

[20] Mendherst, Endi. 2005. Prizori želje: seksualnost u medijskim tekstovima. zbornik radova, *Uvod u studije medija*. Priredili. Adam Brigs i Pol Kobli. Beograd: Clio. 478

[21] Kelner, Daglas. 2004. *Medijska kultura*. Beograd. Clio. 397

[22] "Lacan argues that we can never tell the story of our origins precisely because the language prohibits the speaking subject to access the repressed libido origins of its own speech: but the main point in which the subject rises the principal law seems like functioning as metahistory which we can and have to retell." - Butler, Judith. 2007. *Rodne nevolje*. Ulcinj: Plima.122

[23] In *The mirror of another woman* Luce Irigaray wrote in 1974. that a woman's body is always placed in the male corpus. Woman's body does not remain an object, or a subject of man's discourse only, but it becomes the stake of the female subjectivity identified and tempted through self-love and self-presentation. This research attempts to offer women the morphology corresponding to their bodies, with the male subject invited at the same time to examine and re-define himself as a body. Irigaray wonders if it is the theory that Freud posited in his psychoanalysis still viable, if it is only a man who is the measure of sexuality.

[25] Majer, Ajrin Kostera i Lizabet van Zonen. 2005. Rod: Britni Spirs do Erazma: žene muškarci i njihovo prikazivanje. zbornik radova. *Uvod u studije medija*. Priedili. Adam Brigs i Pol Kobli. Beograd: Clio. 512

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