

MALE REPRESENTATION IN *SUPER BOWL COMMERCIALS 2019*

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Abstract: Gender, especially female, representation in advertising has been extensively studied in recent decades; however, few studies have looked into male representation in the current media landscape. This article presents a multimodal critical discourse analysis (CDA) study on the contemporary depiction of men in Super Bowl commercials. Focusing on 57 advertisements aired during *Super Bowl 2019*, the research finds that male representation in TV advertisements is still largely confined by traditional male norms, despite the recent transformation in societal male roles. Besides, the findings also suggest that in negotiation with the rise in female power, male power does not decline, but varies in manifestation. Other findings include the dualistic view in male portrayal, and the normalization of men as the target of jokes. The study serves as an appeal for the reinvention of masculinity in today's world, and for more visible, creative efforts to challenge traditional male stereotypes in advertising and media.

Keywords: male representation, multimodal CDA, masculinity, advertisement

1. Introduction

Mass media have evolved with the invention of the Internet and other advancements of technology, but TV commercials are still the primary sources of product promotion. This is because the Internet itself has become a platform for TV commercials, as most television networks have applications that operate on mobile phones or computers which allow users to watch television programs online. Over-the-top television has demonstrated its impressive potential in advertising sales, with a whopping eight-fold year-over-year increase by 2018 (Munson, 2018). In addition to the large scale of TV connected advertisements, other compelling reasons for advertisers to pour investment in TV commercials include a safe environment for brands, high-quality commercials, and correct demographic targeting (Wolk, 2018).

Among the major TV programs that attract advertisers, the US Super Bowl was by far one of the most popular, ranking as the most-watched television program in US history (Bon, 2015). The Super Bowl commercials have become a phenomenon themselves, especially when a significant share of the audience reported watching the commercials only (Siltanen, 2014). The commercials are exposed not only to an unprecedented viewership, but also a diverse demographic. Since 2010, Super Bowl has recorded an annual audience of around 100,000

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million (Gough, 2019), and a roughly balanced distribution of viewership by gender (Marketing Charts, 2018). Super Bowl commercials have been featured in numerous studies, yet most of these studies focused on advertising impacts (e.g. Hatzithomas et al., 2010), gender stereotypes of both males and females (e.g. Vierra, 2014; Hatzithomas et al., 2016). Studies that pay exclusive attention to male depiction are few and far between.

This article, therefore, aims at investigating how men are represented in Super Bowl commercials from a multimodal critical discourse analysis (CDA) perspective. The research question is:

How are men represented multimodally through Super Bowl TV commercials 2019?

2. Literature Review

2.1. Language and Gender

The realm of research into the relationship and intersections between gender and language crosses various disciplines, notably applied linguistics, linguistic anthropology, cultural studies, feminist studies, sociolinguistics, and media studies. This could be attributed to the fact that gender studies per se is an interdisciplinary field of inquiry (McConnell-Ginet, 2012). Scholarly works had been connecting gender and language prior to the inception of the second-wave American feminism, as early as the 1920s (Sunderland, 2006). However, it was not until the 1970s that the study of genders in linguistics, precipitated by the second wave of Women's Movement, began to thrive. Accordingly, McConnell-Ginet (2012) pointed out that the topics of gender research at this stage were "women's language" - how women spoke in ways that indicated their feminism, and "ways of speaking about women" - that is, how society spoke of women. The focus of studies was, therefore, on how social norms shape women's speech, and "women" were mostly those of white, middle-class Americans. Needless to say, the apparent lack of male-focus gender studies during this period was not because scholars arbitrarily found women a more interesting subject of research, but due to the influence of the American feminism, which by that time had started to gain visibility for women in all aspects, including academia.

Regarding early research on gender and language, one of the most prominent names is American linguist Robin Lakoff. Her 1975 book *Language and Woman's Place* was said to be the starting point of study of gender and language in sociolinguistics and gender studies (Lakoff, 2004). Though being questioned of its empirical validity, her work marked the milestone of gender studies in linguistics since it adopted an innovative approach - switching the focus from grammar and phonetics towards syntax, style, and semantics (Wright, 2002). Other researchers, since then, have attempted to remedy the deficiencies of Lakoff's studies, which were based on the assumptions that one gender is inferior to another and that linguistic behaviors are male - norm. Single-sex studies instead of mixed sex studies have been conducted, and gender stereotypes have been questioned rather than enforced (Wright, 2002). Scholars challenged Lakoff's arguments and carried out research that helped enlarge the field of gender and language studies, for example, the deficit approach of Lakoff was later refined by O'barr and Atkins (1980) (as cited in McConnell-Ginet et al., 1980) as the dominance approach, which states that the discrepancy in linguistic behaviors between genders are the results of the power imbalance perpetuated in society.

Jennifer Coates presented the history of the approaches to gendered speech, namely the deficit, dominance, difference, and dynamic approaches in her book *Women, Men, and*

Languages (Coates, 2004). The deficit approach categorizes men's speech as standard, and women's as deficient. This approach came under a barrage of criticism, as it uses men's language as a benchmark for women's and thus posits that there is something inherently wrong with women's language (Coates, 2004). The dominance approach establishes a dichotomy, which views women as the subordinate group and men as the dominant group, and researchers who employ this model subscribe to the notion that the varied styles of speech between genders reflect the male supremacy. Meanwhile, the difference approach is based on the argument that men and women belong to different subcultures, resulting from the growing resistance of women to being categorized as the subordinate group: "Women began to assert that they had 'a different voice, a different psychology, and a different experience of love, work, and family from men'" (Humm, 1989, as cited by Coates, 2004, p. 6). The merit of this approach is that it liberates the study of women's speech, allowing it to be conducted beyond a framework of oppression or powerlessness, and shows appreciation of women's linguistic strategies. Its limitations, however, stem from the problems when it is applied in mixed - group talk analysis, which can be explained by humans' tendency to accommodate the style of language to the person with whom they are communicating. For instance, a study of Thomson et al. (2001) revealed that in mixed-gender talk, people accommodate to the other gender. Accordingly, gender differences are less pronounced in mixed-gender groups, making the difference approach controversial. The fourth approach, also the most current one, is referred to as the dynamic approach. It sees gender identity as a social construct instead of putting speech into a natural gendered category, and researchers who adopt this approach take a social constructionist perspective. That means, according to West and Zimmerman (1987, p. 135), speakers should be seen as "doing gender" rather than statically "being" a particular gender.

There are perhaps separations among scholars as to which approach is the most appropriate for doing research on the relationship between gender and language, but it should be noted that there is no such thing as a distinct division among the four approaches, because more often than not researchers are exposed to and influenced by more than one theoretical framework. However, among these four paradigms, the deficit approach is considered to be backward by the majority of current researchers, the dominance and difference approaches exerted the most influence in the 1980s and the 1990s and have fallen in popularity since then, while the dynamic approach, or social constructivism, now prevails. "What has changed is linguists' sense that gender is not a static, add-on characteristic of speakers, but is something that is accomplished in talk every time we speak" (Coates, 2004, p. 7).

2.2. Masculinity Ideologies

As a major part of media, advertising contributes significantly to the media representations of genders. Menvertising - the use of norm-breaking men's portrayals in advertising - does not fare as well as femvertising: Google Search generated only 214 search results related to "menvertising," compared to 43000 for "femvertising." Little has been done in the media to empower men, and this unbalance can be traced back to belief that men are the advantaged gender; hence, there is no pressing need to challenge male stereotypes. Meanwhile, the majority of male-oriented advertisements still set an unattainable image of what it means to be a man: sharp jawlines, well-toned muscles, physical and athletic strength, intelligence, and invincibility - the message for young men still is the same "strong, silent" ideal image of men in the 1970s (Maitland, 2018). This outdated perception of advertisers cannot represent men in this modern-day era, and as a result, many brands become out of touch with their targeted audience (Maitland, 2018).

Early masculinity ideologies were established on two basic themes: men should be accomplished on their own, and incompetent in all feminine activities (Thompson & Pleck, 1986). Indeed, a powerful social norm that influenced the male roles was the “anti-femininity standard” (Hartley, 1959). Generally, seeking achievements and suppressing emotions are the behaviors expected of men. In contrast to the standards that women are socially expected to uphold, the four major principles of masculinity include avoiding feminine characteristics (“No Sissy Stuff”), gaining power and status (“Be a Big Wheel”), being tough and self-reliant (“Be a Sturdy Oak”), and being aggressive and violent (“Give ‘em Hell”) (Debonah & Brannon, 1976, p. 12). Though the ideals of both femininity and masculinity did experience some changes in the later part of the twentieth century, the image of men seemed to be more constant than that of women (Mosse, 2010).

The ideals of masculinity can be reflected or projected in recent advertising images (Schroeder & Zwick, 2004). This is because social norms can be both reflected and generated by advertising: advertising can shape how people perceive themselves and the world around them, their available choices, and the standards by which they judge themselves and others (Schroeder & Zwick, 2004). Accordingly, advertisements are the reflection of how society perceives men, but they also construct social expectations of men. Therefore, the impact of the masculinity ideologies built by advertisements on how men think of themselves is significant, but perhaps without their conscious awareness of it.

Advertisements influence how we conceptualize masculinity, men’s sexiness, and their desirable traits. The most common types of advertising usually portray men as the superior gender, whether it is in physical, financial, or psychological aspects (Kolbe & Albanese, 1996; Nixon 2003; Schroeder & Borgerson, 1998). OASIS (Organization Against Sexism and Institutionalized Stereotypes) believed that like women, men have to suffer from impossible comparison to the ideal male body in advertisements (Nakayama, n.d.). For example, advertisements that depict men as having extraordinary physical prowess often put men under pressure of living up to such an unrealistic image (Danna, 1992).

The masculinity ideologies delivered by advertisements are mainly hyper-masculinity, which has pernicious influences on both men and society (Krans, 2013). Hyper-masculinity was first coined by Zaitchik and Mosher (1993) as a gender-based ideology of exaggerated beliefs on how to be a man, such as “toughness as emotional self-control, violence as manly, danger as exciting, and callous attitudes towards women and sex” (Vokey et al., 2013, p. 562). The promotion of hyper-masculinity in advertisements can lead to an internalization of hegemonic masculine ideals, detrimental to men’s social and health issues, especially when the advertisements target young men. Hyper-masculinity beliefs and behaviors have been found to be associated with “interpersonal violence, drug and alcohol abuse, dangerous driving, accidents, treatment program drop-out rate, medical mistrust, and high-risk sexual behaviors”. (Vokey et al., 2013, p. 573). Men are constantly told to “be a man,” or “man up,” refrain from expressing their emotions and conceal their weakness. However, these behaviors go against the natural, biological part of being a human, and can damage the male psyche (Maff, 2018). The concept of “masculine men” in advertisements that defines a desirable man as having perfectly sculpted muscles, wearing expensive outfits, and being surrounded by women can be a societal pressure. It threatens men’s self-confidence, and causes them to construct unhealthy self-images (Maff, 2018).

In addition, as hyper-masculinity is perpetuated and reinforced by advertisements, the consequences can be extended to women and society. Hyper-masculinity ideologies tell men to

treat women as inferior, which is the fundamental cause of domestic violence, and violence against women and girls in general (Mbabazi, 2018). If boys are not allowed to show their emotions, they might have healthier and more positive relationships with their co-workers and spouses. Stopping men from communicating their feelings can also lead to a breakdown of the society, as sharing emotions contributes to the construction of the community (Maff, 2018). Hyper-masculinity also has implications for economic growth - when men are opposed to the idea of women being financially independent because they believe the breadwinning role is for men (Mbabazi, 2018).

2.3. Male Representation in Advertising

According to Hall, representation is part of the process of producing and exchanging meaning through language. He argued that representation is a concept that “connects meaning and language to a culture” (1997, p. 5). Male representation, therefore, is the production and transmission of what it means to be a man in a culture. Since language is a system of representation and can shape our understanding of the world, the gendering of languages can influence our perception, and the gendered language systems may not just reflect but also reinforce the disparity in male and female social and cultural roles (Prewitt-Freilino et al., 2012).

Over the years, stereotypes of both men and women in Super Bowl commercials have been inclining towards the egalitarian side (Hatzihomas et al., 2016). Though traditional masculinity still commands the depiction of men, its influence seems to abate gradually. The most common male stereotypes in two decades (1990-1999 and 2000-2009) both were “authority figures,” “career-oriented,” and “activities and life outside the home,” but the later decade saw a sharp decline in male representation as “authority figures” (Hatzihomas et al., 2016, p. 897). Men, according to Hatzihomas et al. (2016), appear to have lost their power status in Super Bowl commercials. Yet, on the whole, advertising still continues to represent men in their iconographic stereotypical roles despite the considerable changes in male roles since the millennium (Gentry & Harrison, 2010).

Regarding male representation in different product categories, studies into commercials of food and drinks, alcoholic beverages, and cars also illustrated the changes in the depiction of men. The food and drinks and alcoholic beverage category showed a visible decrease in men’s power, while commercials of automobiles and food and drinks demonstrated a shift from men in the corporate world to men in outdoor activities (Hatzihomas et al., 2016). Men started to be depicted as losers in beer and liquor Super Bowl advertisements in 2002 and 2003 (Messner & Montez de Oca, 2005). In 2010, men as losers were still depicted, but they were portrayed as silly and miserable, rather than lovable and happy (Green & Van Oort, 2013). This stereotype of men as losers appeared highly frequently in commercials of alcoholic beverages, with stupid behaviors and public humiliation (Hatzihomas et al., 2016). In brief, the loss in power, a tendency to detach from the corporate environment, and ridiculous behaviors are the recent changes in male representation in Super Bowl commercials.

In a sense, changes in male depiction are predictable as societal male roles have become more diverse and less traditional (Oláh et al., 2018), and Super Bowl advertisements are supposed to reflect that change. However, it appears that Super Bowl advertisers have been quick at catching up with any trend but the transformation in male roles so far: the changes in male representation of these commercials seem inadequate, disappointing, and leave a lot to be desired.

2.4. CDA

CDA is well suited for investigating gendered discourses. “The starting point for CDA is social issues and problems, and it does not begin with text and interaction” (Fairclough, 2001, p. 229), and “one such social issue is gender, which is a problem for women and girls; in different ways, for men and boys; and accordingly for gender relations” (Sunderland, as cited in Atanga, 2010, p. 31). Remlinger (as cited in Atanga, 2010, p. 31), also claimed that CDA can help language and gender study through “a critical examination of discourses and can provide it with a particularly developed understanding of the linguistic constitution of gender ideologies”. More importantly, CDA focuses on the intrinsic relation between language and power, and how social domination is demonstrated in discourse. “CDA is a type of discourse analytical research that primarily studies the way social power abuse, dominance, and inequality are enacted, reproduced and resisted by text and talk in the social and political context” (Van Dijk, 2001, as cited in Tannen et al., 2018, p. 352). Therefore, CDA is an appropriate approach for research in gender ideologies and inequality.

Van Dijk (2001) pointed out the requirements for doing CDA. In order to achieve its objectives, CDA must give fundamental focus on social problems or political issues, which are critically analyzed with a multidisciplinary perspective. Besides, CDA must also try to provide explanation, not just description, of discourse structures in relation to social interaction and social structure. In particular, CDA primarily investigates how discourse structures “enact, confirm, legitimate, reproduce, or challenge” relations of power and dominance in society (Van Dijk, 2001, as cited in Tannen et al., 2018, p. 353).

The basic principles of CDA are summarized by Fairclough and Wodak. These include “CDA addresses social problems”, “power relations are discursive”, “discourse constitutes society and culture”, “discourse does ideological work”, “discourse is historical”, “the link between text and society is mediated”, “discourse analysis is interpretative and explanatory”, “and discourse is a form of social action” (Tannen et al., 2018, p. 353).

3. Methodology

3.1. Data Collection

The data of the study consists of 57 advertisements aired during Super Bowl 2019. Each advertisement lasts from 30 seconds to 60 seconds. The advertisements feature a wide range of products, namely automobiles, food and drinks, and technological gadgets. Movie trailers and TV program teasers are excluded, as well commercials that have no distinctive human visibility. The 57 advertisements are numbered and coded randomly from AD1 to AD57 (e.g., AD1: advertisement numbered one). The list of the synopses of all commercials is presented in the appendix of this study. I examined the visual and linguistic factors in both the characters in the commercials and the voiceover based on Fairclough’s CDA model (2001) and Kress and van Leeuwen’s framework (1996).

3.2. Data Analysis

This study approaches the data from a multimodal perspective, drawing on CDA as the main method to analyze linguistic elements and using Kress and van Leeuwen’s (1996) framework for the analysis of visual factors. CDA aims to elucidate on how discourse appears in dialectical relations with other social factors, in social processes and changes (Fairclough, 2013). In this study, these changes are related to gender ideologies and gender inequality.

Fairclough's (2001) CDA model organized CDA into three dimensions including **description**, **interpretation**, and **explanation** for every discursive event. The first dimension - the **description of texts** involves different analytical steps, from grammar, vocabulary to textual structures. The second dimension addresses discourse processes and their dependence on background common-sense assumptions. The third dimension is concerned with the social context of the discourse. In this stage, discourse is regarded as a social practice or a social process, and is seen as part of social struggle processes, within "a matrix of relations of power" (Fairclough, 2001, p. 135). The social effects and social determinants of discourse should be investigated at three levels of social organizations, which include the societal level, the institutional level, and the situational level.

Kress and van Leeuwen (1996) proposed that the analysis of the visual features should be a vital part of the critical discipline. Adopted the theoretical viewpoint of Michael Halliday, the framework includes three meta-functions of visual images: ideational, interpersonal, and textual. The **ideational meta-function** refers to the ability of a semiotic mode to represent the world as it is experienced by humans. The **interpersonal meta-function** refers to the ability of a semiotic mode to represent the social relations between the producer, the viewer, and the object represented. The **textual meta-function** refers to the ability of a semiotic mode to possess cohesiveness, which coheres the different parts of the visual and with its context.

In this study, each advertisement is analyzed individually based on Fairclough's CDA model (2001) with Kress and van Leeuwen's (1996) visual grammar incorporated within the Description stage of Fairclough (2001). Patterns, or themes, are identified thereafter based on latent thematic coding. The thematic analysis of data is conducted with constant reference to current cultural context. An illustration of the procedure to treat the data and categorize the results is presented below. AD40 is picked as the analysis prototype as it can demonstrate clearly the analysis process.

Step 1. Individual analysis of each advertisement – AD40

Description of texts with the incorporation of Kress and van Leeuwen (1996) visual grammar:

AD40 is the advertisement of an expense management system. The advertisement voiceover is in the form of a song's lyrics, which is commissioned for this commercial to fit the expense management software that it advertises:

"Whip too refined for the horsepower/ Got it runnin' off a seafood tower/ Know that I'm here for a reason/ Car so cold that it's sneezin'/ Day in the life of a baller [interrupted]/ 'Cause I had to snap it with Expensify/My garage, abracadabra/ Ice whip, two chicks that look like Cleopatra." (AD40)

Visually, the man is represented as the main character. He is dressed in white designer clothes with swaggering confidence. As he walks through his surreal, enormous ice-covered garage, he keeps rapping and boasting about his material possessions, which are placed as ornaments around his garage. Regarding how the man is depicted against the women around him, it can be seen that he takes the dominant position as the center of all video frames, while the women are dressed in golden ancient-Egyptian attire constitute the background. Besides, his camera gazes are downward, which indicates that he is in a higher position than viewers. Throughout the commercial, the most salient point is that the man is shown with luxurious items surrounding him, which seems to accentuate his material wealth. The camera angle continuously emphasizes how he stands above these items, or at the center of these items in all frames.

Interpretation:

The song lyrics contain phrases that can fall under the category of wealth and financial power: “refined whip”, “seafood tower”, “car”, garage”. It also emphasizes that this lifestyle is not an exaggerated display, but is just a normal “day in the life” of the male baller. The part “Ice whip, two chicks that look like Cleopatra” uses the derogatory term “chick” which refers to a young woman, together with the parallel structure “ice whip, two chicks” which implies that these young women are put in the same category as the ice whip of the car. The visual of the video also objectifies the women as it makes them look like some sort of decoration of the man’s garage.

Explanation:

On the whole, the male baller is depicted as being financially powerful, and having women as his possessions. This could be explained by the persistence of gender inequality, which often favors men and gives them superior status.

Step 2. Identify a theme – AD40

The commercial repeatedly uses words and phrases which point at material wealth: refined whip”, “seafood tower”, “car”, garage”. In other words, the commercial plays up the financial power of the man. In addition, the man is seen to be in a superior position in comparison with the female characters. In fact, the women can be classified as part of his possessions. This makes the man having dominance over female characters, or having power over them. Therefore, this commercial can be put under the theme of Men of Power.

4. Findings & Discussion**Table 1***Summary of Main Themes*

Number	Themes	Advertisements
1	Men as experts and leaders	AD11, AD15, AD20, AD23, AD30, AD42, AD45, AD46
2	Men as heroes	AD6, AD7, AD14, AD15, AD17, AD19, AD28, AD36, AD57
3	Men of power	AD5, AD11, AD29, AD32, AD40, AD43, AD51
4	Men as competitive individuals	AD9, AD21, AD46, AD52, AD11, AD22, AD26, AD33, AD53, AD35, AD36, AD55, AD41
5	Men as the subjects of ridicule	AD1, AD46, AD13, AD38, AD12, AD18, AD48, AD50, AD39

4.1. Men as Experts and Leaders

A recurring theme regarding male representation in these advertisements is men as experts and leaders. Men are shown to have high job positions or work in professions requiring a high level of expertise. They are portrayed to be football legends (AD11, AD23), coaches (AD15), home security professionals (AD20), technological experts (A23, AD42), cleaning

experts (AD30), dentists (AD46), jurors (AD46), masterminds (AD45). They are often dressed in uniforms, suits and ties, but they also appear in casual clothes such as T-shirts, jeans and bomber jackets. This correlates to the “CEO Casual” trend in recent years, whereby managers and executives of high positions, especially in creative or high-tech enterprises, donned casual clothing instead of suits, which they believe signal old-fashioned inflexibility (DeNinno, 2012). Even when the experts in the advertisements are animated characters, such as the animated bespectacled fox in (AD27), their genders are also assigned as male. On two occasions where men work as waiters (AD24), and bellhops (AD46), they are shown to work in high-end restaurants or hotels. Their fast reactions, great dexterity, and self-confidence indicate that they are highly skilled and have significant experience in their professions (Figure 1).

Figure 1

Professional Male Bellhop



Linguistic evidence of men being the experts and leaders can be seen in the data. The conversational style of three out of seven male experts in the advertisements includes imperatives indicating their higher power status and more domineering role in conversation. For example, in AD20, the title reads “When it Comes to Smart Home Security, Trust the Pros,” and the two main famous real estate experts introduce a professional home security system and state that it is the “number one name in security.” The imperative “Trust the Pros” is employed to persuade viewers to follow the lead of the two men in the advertisement. The classic motif of having male experts as brand representatives and the emphasis on the word “pro/professional” are reiterated in AD30: “Persil-Proclean.” In this advertisement, the male professional also employs imperatives: “Keep it clean.” Though the use of imperatives in advertisements is seen as a linguistic strategy for persuading and engaging the audience (Myers, 1997), it also refers to the high power status of the experts in the advertisements, who happen to be males.

4.2. Men as Heroes

The portrayal of men as saviors, protectors, and superheroes appears in all eight advertisements that employ the heroic theme. Men are celebrated for their noble sacrifice and special abilities as first responders (AD6, AD15), soldiers and main guards (AD7), inspirers (AD14), silent heroes (AD19), animated male superhero character (AD28), knights (AD36), and journalists who sacrifice their lives in dangerous assignments (AD57). The male heroes portrayed in the advertisements can be either solemn heroes or comedic heroes.

Five out of eight commercials use narrative strategy to represent men as solemn heroes solving a problem in the form of a modern tale. By employing the heroic stories, the advertisements seem to presuppose that their male audience has experienced similar situations or desired to undertake the same heroic tasks. Below are some of the examples for the heroic narratives in the commercials:

When we go off to war, when we exercise our rights, when we soar to our greatest heights, when we mourn and pray, when our neighbors are at risk, when our nation is threatened, there's someone to gather the facts, to bring you the story no matter the cost.” (AD57)

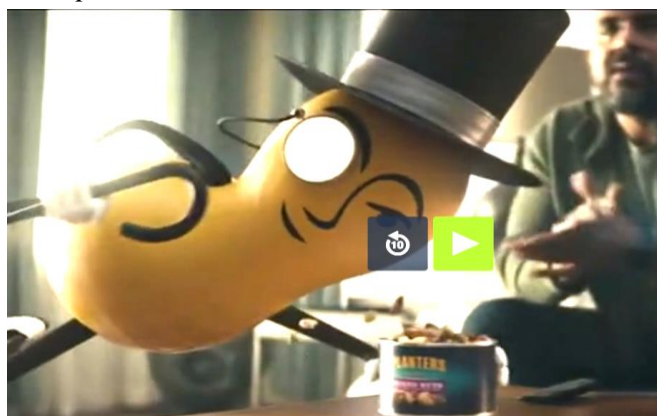
We're not famous. There are no stars on the sidewalk for us. No statues in our honor. We're just a small Georgia town of complete unknowns. The closest thing to a world stage is 81 miles away in Atlanta tonight. Our movie stars, our football careers, they never took off. Because we are not known for who we are, we hope to be known for what we do, what we build. This thing we resemble, it has the chance to be remembered. No, we're not famous, but we are incredible. And we make incredible things. (AD19)

Hero-themed narrative advertisements thus emphasize the sacrifice of men for “the greater good” - that is, men conducting honorable acts such as taking risks to protect others or devoting themselves to excellence.

Besides, advertisements also portray the heroic male with a touch of humor. Instead of being serious and determined, these heroic-comedic characters are funny and carefree in their missions to protect the world (AD17 and AD28). For instance, in AD28, the superhero is an animated peanut called Mr. Peanut. Wearing a monocle and a black top hat, he maneuvers his peanut-shaped, legume-laden van along the streets, sending obstacles flying off his path, before successfully reaching his destination to save a man from eating a kale chip. His comedic, unorthodox appearance of a savior coupling with the typical flamboyant car driving scenes of action movies can induce laughter from the audience (Figure 2).

Figure 2

Mr. Peanut-Animated Male Superhero



In terms of language, the advertisement uses multiple wordplays to amplify the humor. For example: “And people think I’m **nuts**.”, “Go get them, **nut** man!”, “Mr. **Peanut** is always there in crunch time.” These double entendres operate based on the two different meanings of the word “nuts” as either the literal legume seeds or being crazy, and of the phrase “in crunch time” as either time to eat something crunchy, or in difficult time.

This relaxed attitude seems opposite to the heroic male image, but it exemplifies the

common male role that men should not be serious or emotional (Harrison, 2008). The multiple wordplays and jokes might have been created under the assumption that masculinity should go hand in hand with humor. This association of humor with the male gender probably originates from Western stereotype of male being the canonical humor initiator, or the bias whereby men are considered the “funnier sex,” irrespective of how their humor is judged (Mickes et al., 2011; Hooper et al., 2016, as cited in Tosun et al., 2018, p. 1).

Male representation as heroic figures in advertising is not new. In the media world in general and in advertising in particular, *men as heroes* have become a cliché exploited in countless media products. Heroic masculinity is one of the most salient ideologies in the American catalogue of masculine ideologies (Holt & Thompson, 2004). Heroic masculinity is the coming together of two contending models, “one emphasizing respectability, organized achievement, and civic virtues, and the other emphasizing rebellion, untamed potency, and self-reliance” (Holt & Thompson, 2004, p. 427). These seemingly contrasting models partly resemble the two types of heroes identified in this study.

4.3. Men of Power

In these advertisements, men are often portrayed as being physically, emotionally, financially powerful, or having the ability to influence and intimidate others. They are seen to be trend setters (AD5), rich technophilic footballers (AD11), men with superpowers (AD32), wealthy extravagant men (AD40), spicy food lovers (AD43), villains (AD44), monsters (AD51), and bullies (AD29). A prominent image in the commercials is a rich man boasting about his material wealth and properties (AD11 and AD40). If the power of men is not shown in his financial status, it can be interpreted as other stereotypically masculine abilities, for example, the strength to endure spiciness (AD43).

Men’s power is also portrayed in evil form. In AD44, AD51, and AD29, men are represented as fearful characters with frightening and hideous appearance. In AD44, the lurking creature scaring the couple is a masked man in a nasty muddy raincoat and pointy creepy fingernails (Figure 3). To make the fearsome look of the man even more noticeable, the man is placed in contrast with a woman having “killer skin,” but not because she looks frightening, but because her beautiful skin can stun even a killer. This contradiction in outward appearance between men and women can also be seen in AD51 (Figure 4). As the voiceover states “**he drinks a Coke, and she drinks a Coke,**” the animated man is a huge hairy monster with protruding fangs, while the woman is in a flowery dress, with careful makeup and well-manicured hands. Clearly, both men in AD44 and AD51 appear to be ugly, unnerving and evidently the bad guys, and their appearance is made even more unsettling when placed in contrast with the stereotypical female beauty.

Figure 3

Creepy Masked Man



Figure 4*Male Monster*

In AD29, the portrayal of men is slightly different from AD44 and AD51 since it features young boys instead of grownup men. AD29 makes a detour from the majority of Super Bowl commercials pitched towards men. This advertisement recreates a scene in which she as a small girl is bashed and bullied by a group of taller boys when they play football on the street (Figure 5). This group of male bullies is shown to be much taller than the girl and completely dominates the whole scene. The contrasting depiction of the young boys and the young girl seems to imply two assumptions. One is that boys usually have stronger appearance than girls, and the other is that when it comes to bullying, the bully is often of the male gender.

Figure 5*Male Bullies***4.4. Men as Competitive Individuals**

The typical competitive fields such as sports, games and adventures are often overrepresented by men. Men appear in all advertisements promoting competitiveness except AD29 and AD47 featuring women only. Men are seen as gamers (AD9, AD21, AD46, AD52), sport enthusiasts (AD11, AD22, AD26, AD33, AD53), competitors (AD35, AD36, AD55), and adventurers (AD41).

Specifically, AD21, AD46, AD52 show grownup men with their attention completely devoted to the games they are playing. The setting of AD21 is a life-size game of pinball, and the main character is a grey-haired middle-aged man. He wears an ever-present smirk on his face and confidently maneuvers the car through the course of the game, successfully dodging attacks and earning several dings along the way. Meanwhile, AD46 offers a glimpse into the

unpleasant experience of travelling on a six-hour flight next to a loud inconsiderate male gamer. The man is in his late thirties, completely absorbed in the tablet computer, laughing out loud and totally oblivious of the inconvenience he is causing other passengers. In AD52 showing a father and his son playing video games, the father gets upset and swats the game consoles out of his son's hands when the son takes advantage of the father's shift of focus and wins the game (Figure 6). All these grown men play their childish games with attention and seriousness.

Figure 6

Father and Son Playing a Console Game



Linguistic evidence for the presumed obsession of men over gaming can be taken from AD52 with the slogan: “**Level up** with the 5\$ lineup” (AD52). This double entendre refers to both the types of meals provided by the restaurant and the level advancement in a game. Generally, the importance of gaming is portrayed to retain over time and stages in the life of a man; gaming is integrated into men's daily life, from meeting up with their friends, travelling, father-and-son bonding, and even in what they eat every day. In addition, men are frequently seen in other competitions, including a parody of a dog show in which humans instead of dogs are lined up to compete for a prize (AD35), and a duel between two knights (AD36).

Besides, men in the commercials are seen as individual sports players (AD11-golf), team sports players (AD22, AD55-American football), and extreme sports participants (AD 26-skydiving, car racing, AD33-mountain hiking). If they are not part of the game, then they will be watching it as passionate spectators (AD33-football, AD53-American football). A recurring scene in the sport-themed commercials is the victory moment- whether it is the selfie of an all-male group on the top of a mountain (AD33), or the goal celebration of a male football team and their male supporters (AD33, AD53). Men are portrayed as winners swelling with pride in the most sensational, glorious moments of a sport event. No men are depicted as indifferent to sports, or struggling with this common pastime. The emphasis on winning and the lack of the acknowledgement of the other end (losing) implies that for men, competitions are of great significance, but what makes them visible and appreciated is the winning part. This could bring about the invisibility of and unfair judgment towards men who do not have any interest in sports, or those who cannot be winners. Thus, in the commercials, sports are depicted as one of the most crucial parts of a man's life; sports are not just a means of entertainment, but also a way to express men's crave for competition and winning.

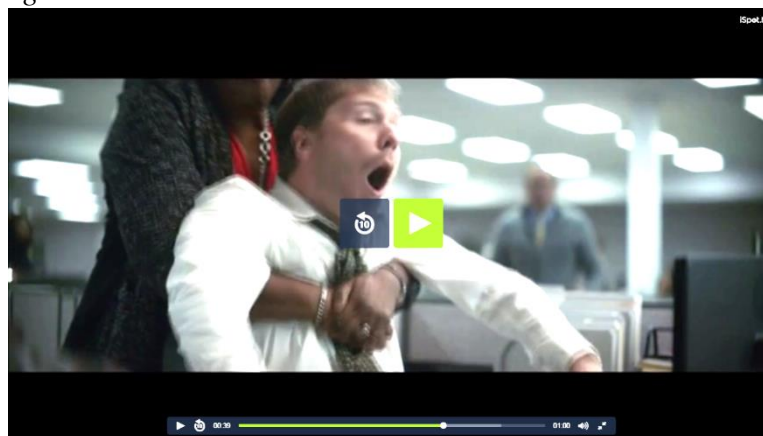
4.5. Men as the Subjects of Ridicule

Men are seen as helpless and embarrassing (AD1, AD46, AD13, AD38), incompetent

and unconfident (AD39), and weirdoes (AD12, AD18, AD48, AD50). For example, AD38 derives humor from the male carelessness and helplessness (Figure 7). The commercial shows a male office worker choking on a cashew, and his near-death experience brings him to a dreamy state where he has a tearful encounter with his late grandfather and gets to drive the fancy car of the Cashew brand. When one of his co-workers helps him to dislodge the cashew, he comes back to reality, looking entirely disappointed as his illusion is shattered. This gives the impression that the man is careless and helpless (lack of physical power); and that he is unable to afford the fancy car (lack of financial power). Mocking underachieving men in terms of physical strengths and financial status may result from the influence of the traditional masculinity supposing men to assume the role of breadwinners or main providers of their families, which can lead to distress, violence, or depression (Kutsch, 2016).

Figure 7

Helpless Man Choking on a Cashew



In an attempt to be humorous, AD13, advertising frozen food, employs the belief that men are likely to succumb to addiction (Adams, 2019). This commercial is a depressing narrative of a woman whose boyfriend has an addiction to frozen food. Despite her multiple efforts, she cannot cure him of the addiction. Under a completely negative light, the man is portrayed as a hopeless addict who ruins his life and becomes a burden to his girlfriend. He appears weak and dependent, with his eyes averted from the camera, disheveled hair, hunched shoulders, and his girlfriend comforting him. He is portrayed as a loser whose posture shows that he has given in and has no intention of fighting back the disorder. His embarrassing behaviors are told by his girlfriend in a sad, desperate tone of voice:

My boyfriend has an **addiction**. Ever since it started, he has turned into a **3-minute man**. I tried to **spice things up**, but it didn't really work. Now we are into **amateur** food videos. This addiction can happen to anyone. It's hard to resist. (AD13)

This advertisement uses sexual innuendos to liken frozen food to pornography. It sticks to a stereotype that men crave sexual intercourses and are much more attracted to pornography than women (Kim, 2019). Accordingly, it uses the risqué double entendre to illustrate the man's utter defeat under the appeal of frozen food as men surrendering to sexual imagery. The sexual innuendos can be explained as follows:

Addiction: Since the girlfriend does not state what addiction her boyfriend has, it seems to be embarrassing and cannot be stated directly. The addiction here may refer to the addiction to either frozen food or pornography.

3-minute man: This uttering is accompanied by the scene where the man is using the

microwave oven to heat the frozen food in 3 minutes, hence the nickname. However, the phrase “3-minute man” can also have the derogating meaning referring to men who cannot satisfy their partners during sexual intercourses.

Spice things up: The setting is a romantic candle-lit dinner, and she is also wearing a sensual satin gown. This gives the impression that the woman is trying to add excitement to their sexual life, one interpretation of the phrase “spice things up”. Yet, as the commercial focuses on the man’s addiction to frozen food, this phrase can also be understood as adding spices to make the food taste better.

Amateur food videos: Besides its literal meaning, the phrase also bears semantic resemblance to amateur pornography videos. To make the resemblance more obvious, the couple is positioned in bed and mumbles phrases such as “Hmm”, and “So good”, which indicate satisfaction in an erotic manner.

In brief, the innuendos emphasize the embarrassing obsession of the man with frozen food, and perpetuate the stereotype that men are addicts especially to pornography. This negative portrayal of men, when put in context, is even more disturbing. At the time the commercial was released, the US was in the middle of an opioid epidemic (Adams, 2019); in this context, such an attempt to derive humor from addiction could be seen as unseemly. This trivializes and normalizes addictions in men and desensitizes the public in perception of male addictions. Thus, the contemptuous, negative view of men as losers because they lack competence, or that they are more prone to addiction is a very narrow and stereotypical representation.

4.6. Consistency and Changes in Male Representation in Super Bowl Commercials

The findings reveal the consistency in several aspects of male representation in Super Bowl commercials during the first two decades of the 21st century. Firstly, the **overrepresentation of men** in the commercials stays virtually unchanged. Men still dominate the scene in Super Bowl 2019 commercials, even when females contribute nearly half of the audience. This is consistent with the findings of Drewniany (2003). Secondly, the **portrayal of male power** remains constrained by traditional masculinity, most notably by men’s dominance in physical, financial, and psychological aspects. Among the four **traditional masculinity** standards listed out by Debonnah and Brannon (1976), the concept of “Be a Big Wheel,” referring to the achievement of power and status, stands out as the most influential and long-lasting principle. For example, Super Bowl commercials 2019 still demonstrates men’s desirability in their physical strength, socioeconomic status, and emotional toughness. In addition, Super Bowl commercial 2019 arguably reinforced male aggressiveness and violence – or the concept of “Give ‘em Hell” (Debonnah & Brannon, 1976). In a sense, this concept has evolved into male competitiveness in various aspects instead of male physical violence or superiority since the latter might be frowned upon by the current public. This concurs with the findings of recent research which suggest that Super Bowl advertising largely portrays men in their stereotypical roles, despite the marked shift in societal male roles since the start of the new millennium (Gentry & Harrison, 2010). Thirdly, Super Bowl commercials 2019 are a continuation of the shifting construction in **male representation as losers and as the targets of jokes**. They are portrayed as miserable, stupid, and humiliated by the public, which is consistent with findings of Green and Van Oort (2013) and Hatzihomas et al. (2016).

However, the research also adds nuances to findings of previous studies into male representation in Super Bowl commercials. While Hatzihomas et al. (2016) interpreted the

decrease in male authority figures as the decrease in male power, it could be argued that **male power has varied in manifestation instead of decreasing**. On the one hand, male authority figures still are a predominant theme in Super Bowl commercials 2019, with the omnipresence of male experts and celebrities. This indicates a continuation of the portrayal of men with real or apparent positions of power. On the other hand, male power is expressed in other forms, including unachievable, imaginary types of power such as those of superheroes, or negative, disapproving types of power such as those of monsters or outlaws. One particularly noteworthy type of male power in Super Bowl commercial 2019 is one that derives from their ugly and frightening appearance, which is juxtaposed to the female power gained from their iconographic physical beauty.

4.7. The Dualism of Male Representation in Super Bowl Commercials

The findings support previous studies indicating that men are more prone to dualistic representation than their female counterparts, including the findings of Baldwin et al. (2014), which claimed that men are usually portrayed as either dependable and stoic or weak and dependent. Similarly, In Super Bowl commercials 2019, men are represented as either powerful and respectable or powerless and ridiculous. Men who conform to traditional masculinity standards are perceived as desirable, whereas men who stray from traditional masculine norms are demeaned and humiliated. Additionally, in Super Bowl commercials 2019, gay men are unsurprisingly absent from the scene. This substantiates the claim of Baldwin, et al. (2014) which pointed out that masculinity is largely encircled by heterosexuality, and thus gay men's masculinity is not acknowledged. The dualistic view of men as either powerful or powerless, respectable or humiliating, losers or winners, homosexual or heterosexual is accentuated in Super Bowl commercials 2019. This dichotomous point of view regarding masculinity was also previously mentioned in Baldwin et al. (2014), which suggested that this false dichotomy prevents men from embracing gender multiplicity, as well as restricts their diversity of choices.

5. Conclusion

This study investigated male representation in the American advertising world by examining the commercials of Super Bowl 2019. The data was analyzed from a multimodal CDA approach which considered the visual and linguistic elements of the advertisements. The findings revealed that men are overrepresented in comparison with women, and their ideal images are still confined by traditional masculinity. Most frequently, men are represented as authority figures, heroes, and powerful individuals, with their superiority in expertise, financial capacity, physical prowess, and emotional toughness. Competition is seen as an indispensable part of the world of men. In addition, the depiction of men as pathetic losers is continued and normalized, highlighting the polarization of male representation as either winners or losers, and the dualism of male portrayal which limits men's choices. The research also shows the normalization of men as the targets of jokes.

The findings suggest that traditional masculinity ideologies still play a decisive role in the depiction of men in advertising. This points to a disconnection between male representation in advertisements and the current transformation in societal male roles. The traditional masculinity stereotypes persisting in today's advertisements can render the masculinity picture narrow and confining. These masculine norms may not only result in discrimination against those who fail to adhere to them, but also create hurdles for men trying to realize their full potential as human beings. While women are increasingly portrayed in a less stereotypical way,

men seem to struggle inside the pincers of traditional masculinity. With their significant role in influencing the public, advertisements also have the power to send out societal messages and present a more complete depiction of manhood. Advertisements in general and TV commercials in particular, therefore, should enlarge the number of options for men and provide a bigger picture of who they can be.

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Appendix

List of advertisements

Retrieved from <https://www.ispot.tv/>, 2020, March 20

I. Forth-Quarter commercials:

1. T-mobile -Dad

<https://www.ispot.tv/ad/IS6p/t-mobile-super-bowl-2019-dad-song-by-dean-martin>

2. **Michelob ULTRA Pure Gold:** Super Bowl 2019 TV Commercial, 'The Pure Experience' Featuring Zoë Kravitz

<https://www.ispot.tv/ad/IS6S/michelob-ultra-pure-gold-super-bowl-2019-the-pure-experience-featuring-zo-kravitz>

3. **Amazon:** Super Bowl 2019 TV Commercial, 'Not Everything Makes The Cut' Featuring Harrison Ford

<https://www.ispot.tv/ad/IS6g/amazon-super-bowl-2019-not-everything-makes-the-cut-featuring-harrison-ford>

4. **Budweiser:** Super Bowl 2019 TV Commercial, 'Wind Never Felt Better' Song by Bob Dylan

<https://www.ispot.tv/ad/IS6T/budweiser-super-bowl-2019-wind-never-felt-better-song-by-bob-dylan>

5. **Burger King Whopper:** Super Bowl 2019 TV Commercial, 'Andy'

<https://www.ispot.tv/ad/IS66/burger-king-whopper-super-bowl-2019-andy>

6. **Verizon:** Super Bowl 2019 TV Commercial, 'The Team That Wouldn't Be Here'

<https://www.ispot.tv/ad/IS61/verizon-super-bowl-2019-the-team-that-wouldnt-be-here>

7. **Bud Light:** Super Bowl 2019 TV Commercial, 'Trojan Horse Occupants'

<https://www.ispot.tv/ad/IS62/bud-light-super-bowl-2019-trojan-horse-occupants>

8. **WeatherTech CupFone:** Super Bowl 2019 TV Commercial, 'Dropped Call'

<https://www.ispot.tv/ad/IS6q/weathertech-cupfone-super-bowl-2019-dropped-call>

9. **Microsoft Xbox Adaptive Controller:** Super Bowl 2019 TV Commercial, 'We All Win'

<https://www.ispot.tv/ad/IS6b/microsoft-xbox-adaptive-controller-super-bowl-2019-we-all-win>

II. 3rd Quarter Commercials

10. Bud Light: Super Bowl 2019 TV Commercial, 'Medieval Barbers'

<https://www.ispot.tv/ad/IS6L/bud-light-super-bowl-2019-medieval-barbers>

11. SKECHERS: Super Bowl 2019 TV Commercial, 'Romo Mode' Featuring Tony Romo

<https://www.ispot.tv/ad/IS59/skechers-slip-on-sneakers-super-bowl-2019-featuring-tony-romo>

12. Colgate Total Super Bowl 2019 TV Commercial, 'Close Talker' Featuring Luke Wilson

<https://www.ispot.tv/ad/IS5P/colgate-total-super-bowl-2019-close-talker-featuring-luke-wilson>

13. DEVOUR Foods: Super Bowl 2019 TV Commercial, 'Food Porn'

<https://www.ispot.tv/ad/IS5i/devour-foods-super-bowl-2019-food-porn>

14. NFL: Super Bowl 2019 TV Commercial, 'Inspire Change' Ft. Brandon Marshall, Sam Acho

<https://www.ispot.tv/ad/IS5h/nfl-super-bowl-2019-inspire-change#>

15. Verizon: Super Bowl 2019 TV Commercial, 'The Coach That Wouldn't Be Here: Anthony Lynn'

<https://www.ispot.tv/ad/IS58/verizon-super-bowl-2019-the-team-that-wouldnt-be-here-anthony-lynn>

16. Michelob ULTRA: Super Bowl 2019 TV Commercial, 'Robots' Featuring Maluma

<https://www.ispot.tv/ad/IS5e/michelob-ultra-super-bowl-2019-robots-featuring-maluma>

17. Wix.com Super Bowl 2019 TV Commercial, 'Let People Find You' Featuring Karlie Kloss

<https://www.ispot.tv/ad/IS5a/wix-com-super-bowl-2019-tv-commercial-let-people-find-you-featuring-karlie-kloss>

18. Bubly Super Bowl 2019 TV Commercial, 'Michael Bublé vs. bubly' Featuring Michael Bublé

https://www.ispot.tv/ad/IS5_/bubly-super-bowl-2019-michael-bubl-vs-bubly-featuring-michael-bubl

19. 2020 Kia Telluride: Super Bowl 2019 TV Commercial, 'The Great Unknowns'

<https://www.ispot.tv/ad/IS5c/kia-telluride-super-bowl-2019-the-great-unknowns-t1>

III. Half-time Commercials

20. ADT Super Bowl 2019 TV Commercial, 'When it Comes to Smart Home Security, Trust the Pros.' Featuring Jonathan and Drew Scott

<https://www.ispot.tv/ad/IS5G/adt-super-bowl-2019-trust-the-pros-featuring-jonathan-and-drew-scott>

21. 2020 Toyota Supra GR: Super Bowl 2019 TV Commercial, 'Wizard' Song by The Who [T1]

<https://www.ispot.tv/ad/IS5g/2020-toyota-supra-gr-super-bowl-2019-wizard-t1>

22. NFL: Super Bowl 2019 TV Commercial, 'The 100-Year Game' Featuring Marshawn Lynch, Tom Brady, Joe Montana, Peyton Manning

<https://www.ispot.tv/ad/IS55/nfl-super-bowl-2019-dinner-fight>

IV. 2nd Quarter Commercials

23. Sprint: Super Bowl 2019 TV Commercial, 'Best of Both Worlds' Featuring Bo Jackson

<https://www.ispot.tv/ad/IS19/sprint-super-bowl-2019-best-of-both-worlds-featuring-bo-jackson>

24. Stella Artois: Super Bowl 2019 TV Commercial, 'Change Up The Usual' Ft. Sarah Jessica Parker, Jeff Bridges

<https://www.ispot.tv/ad/IS1U/stella-artois-super-bowl-2019-change-up-the-usual-ft-sarah-jessica-parker-jeff-bridges>

25. TurboTax Live Super Bowl 2019 TV Commercial, 'RoboChild'

<https://www.ispot.tv/ad/IS1v/turbotax-super-bowl-2019-robotchild>

26. Norwegian Cruise Line: Super Bowl 2019 TV Commercial, 'Good to Be Free' Song by Andy Grammer

<https://www.ispot.tv/ad/IS1c/norwegian-cruise-line-super-bowl-2019-good-to-be-free-song-by-andy-grammer>

27. Mint Mobile Super Bowl 2019 TV Commercial, 'Chunky-Style Milk? That's Not Right'

<https://www.ispot.tv/ad/IS13/mint-mobile-super-bowl-2019-chunky-style-milk-thats-not-right>

28. Planters: Super Bowl 2019 TV Commercial, 'Mr. Peanut Is Always There in Crunch Time' Ft. Alex Rodriguez, Charlie Sheen

<https://www.ispot.tv/ad/IS1Q/planters-super-bowl-2019-mr-peanut-is-always-there-in-crunch-time-ft-alex-rodriguez-charlie-sheen>

29. Toyota RAV4 Hybrid: Super Bowl 2019 TV Commercial, 'Toni' Featuring Antoinette Harris [T1]

<https://www.ispot.tv/ad/IS18/toyota-rav4-hybrid-super-bowl-2019-toni-featuring-antoinette-harris-t1>

30. Persil ProClean Super Bowl 2019 TV Commercial, 'The Deep Clean Level'

<https://www.ispot.tv/ad/IS1e/persil-proclean-super-bowl-2019-the-deep-clean-level>

31. T-Mobile Super Bowl 2019 TV Commercial, 'What's for Dinner?' Song by Fine Young Cannibals

<https://www.ispot.tv/ad/IS1i/t-mobile-super-bowl-2019-whats-for-dinner-song-by-fine-young-cannibals>

32. Mercedes-Benz A-Class Super Bowl 2019 TV Commercial, 'Say the Word' Featuring Ludacris [T1]

<https://www.ispot.tv/ad/IS1a/mercedes-benz-a-class-super-bowl-2019-say-the-word-featuring-ludacris-t1>

33. Google Translate Super Bowl 2019 TV Commercial, '100 Billion Words'

<https://www.ispot.tv/ad/IS1x/google-translate-super-bowl-2019-100-billion-words>

34. Pringles Super Bowl 2019 TV Commercial, 'Sad Device' Song by Lipps Inc.

<https://www.ispot.tv/ad/IS1X/pringles-super-bowl-2019-sad-device-song-by-lipps-inc>

35. Avocados From Mexico Super Bowl 2019 TV Commercial, 'Top Dog' Featuring Kristin Chenoweth

<https://www.ispot.tv/ad/IS1W/avocados-from-mexico-super-bowl-2019-top-dog-featuring-kristin-chenoweth>

36. Bud Light Super Bowl 2019 TV Commercial, 'HBO: Game of Thrones: Jousting Match'

<https://www.ispot.tv/ad/IS1E/bud-light-super-bowl-2019-jousting-match>

V. 1st Quarter Commercials

37. SimpliSafe Home Security Super Bowl 2019 TV Commercial, 'A World Full of Fear'
<https://www.ispot.tv/ad/IyDq/simplisafe-home-security-super-bowl-2019-a-world-full-of-fear>

38. Audi Super Bowl 2019 TV Commercial, 'Cashew' Song by Norman Greenbaum [T1]
<https://www.ispot.tv/ad/IS1s/audi-super-bowl-2019-cashew-song-by-norman-greenbaum-t1>

39. Pepsi Super Bowl 2019 TV Commercial, 'More Than OK' Featuring Steve Carell, Cardi B, Lil Jon

<https://www.ispot.tv/ad/IS1N/pepsi-super-bowl-2019-more-than-ok-featuring-steve-carell-cardi-b-lil-jon>

40. Expensify Super Bowl 2019 TV Commercial, 'Expensify This' Featuring 2 Chainz, Adam Scott

<https://www.ispot.tv/ad/IS1R/expensify-super-bowl-2019-expensify-this-featuring-2-chainz-adam-scott>

41. Bud Light Super Bowl 2019 TV Commercial, 'Special Delivery'

<https://www.ispot.tv/ad/IS1y/bud-light-super-bowl-2019-corn-syrup-journey>

42. PetComfort by WeatherTech Super Bowl 2019 TV Commercial, 'Scout'

<https://www.ispot.tv/ad/IS1K/petcomfort-by-weathertech-super-bowl-2019-scout>

43. Doritos Super Bowl 2019 TV Commercial, 'Now It's Hot' Feat. Chance the Rapper, Backstreet Boys

<https://www.ispot.tv/ad/IS1S/doritos-super-bowl-2019-now-its-hot-feat-chance-the-rapper-backstreet-boys>

44. Olay Super Bowl 2019 TV Commercial, 'Killer Skin' Featuring Sarah Michelle Gellar

<https://www.ispot.tv/ad/IS1G/olay-super-bowl-2019-killer-skin-featuring-sarah-michelle-gellar>

45. Turkish Airlines Super Bowl 2019, 'The Journey'

<https://www.ispot.tv/ad/IS1B/turkish-airlines-super-bowl-2019-teaser-the-journey-ii>

46. Hyundai Super Bowl 2019 TV Commercial, 'The Elevator: Shopper Assurance' Featuring Jason Bateman [T1]

<https://www.ispot.tv/ad/IS1T/hyundai-super-bowl-2019-the-elevator-shopper-assurance-featuring-jason-bateman-t1>

47. Bumble Super Bowl 2019 TV Commercial, 'The Ball Is in Her Court' Feat. Serena Williams, Song by Rita Ora

<https://www.ispot.tv/ad/IS16/bumble-super-bowl-2019-the-ball-is-in-her-court-feat-serena-williams-song-by-rita-ora> (all women)

48. M&M's Super Bowl 2019 TV Commercial, 'Bad Passengers' Featuring Christina Applegate

<https://www.ispot.tv/ad/IS15/m-and-ms-super-bowl-2019-bad-passengers-featuring-christina-applegate>

49. BON & VIV Spiked Seltzer Pear Elderflower Super Bowl 2019 TV Commercial, 'The Pitch'

<https://www.ispot.tv/ad/IS11/bon-and-viv-spiked-seltzer-pear-elderflower-super-bowl-2019-the-pitch>

50. McDonald's Cheesy Bacon Fries Super Bowl 2019 TV Commercial, 'Fry Show' Ft. Ken Jeong, J.B. Smoove

<https://www.ispot.tv/ad/IS1o/mcdonalds-classics-with-bacon-super-bowl-2019-bacon-ovation-feat-ken-jeong-jb-smoove>

51. Coca-Cola Super Bowl 2019 TV Commercial, 'A Coke Is a Coke'

<https://www.ispot.tv/ad/IS1Y/coca-cola-super-bowl-2019-a-coke-is-a-coke>

52. Pizza Hut \$5 Lineup Super Bowl 2019 TV Commercial, 'Level Up With the \$5 Lineup'

<https://www.ispot.tv/ad/IS1k/pizza-hut-5-lineup-super-bowl-2019-level-up-with-abe>

53. Pizza Hut \$5 Lineup Super Bowl 2019 TV Commercial, 'Get All the Wings'

<https://www.ispot.tv/ad/IS1V/pizza-hut-super-bowl-2019>

54. The UPS Store Super Bowl 2019 TV Commercial, 'Every Ing on a Date'

<https://www.ispot.tv/ad/IS2e/the-ups-store-super-bowl-2019-speed-dat-ing>

55. NFL Super Bowl 2019 TV Commercial, 'It's Time'

<https://www.ispot.tv/ad/IS2P/nfl-super-bowl-2019-its-time>

56. Rakuten Super Bowl 2019 TV Commercial, 'How Do You Say "Rakuten"?'

<https://www.ispot.tv/ad/IS2a/rakuten-super-bowl-2019-pronunciationchallenge>

57. The Washington Post: Democracy dies in darkness

<https://www.ispot.tv/ad/IS6j/the-washington-post-super-bowl-2019-democracy-dies-in-darkness>

SỰ THỂ HIỆN NAM GIỚI TRONG QUẢNG CÁO *SUPER BOWL* 2019

Vũ Thị Phương Quỳnh

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Tóm tắt: Sự thể hiện giới trong quảng cáo, đặc biệt là sự thể hiện nữ giới, đã được nghiên cứu nhiều trong những thập niên gần đây. Tuy nhiên, các nghiên cứu về sự thể hiện nam giới trong truyền thông ngày nay vẫn còn khá ít. Bài báo này trình bày một nghiên cứu phân tích diễn ngôn phê phán đa phương thức về sự thể hiện của nam giới trong quảng cáo *Super Bowl*. Qua phân tích 57 quảng cáo trong chương trình *Super Bowl 2019*, nghiên cứu nhận thấy sự thể hiện nam giới trong các quảng cáo truyền hình hầu như vẫn bị bó buộc bởi những quan niệm truyền thống về nam giới, bất chấp những thay đổi về vai trò của nam giới trong xã hội hiện đại. Ngoài ra, nghiên cứu cũng cho rằng trong quá trình hiệp thương với một quyền lực nữ giới đang ngày càng tăng, quyền lực nam giới không những không giảm đi mà còn trở nên đa dạng về cách thức biểu thị. Nghiên cứu cũng chỉ ra một số kết quả khác như: quan điểm nhị nguyên về chân dung nam giới và sự bình thường hóa của việc coi nam giới là mục tiêu trên chọc. Kết quả nghiên cứu cho thấy đòi hỏi phải tái định tính nam trong thế giới ngày nay và phải có những nỗ lực sáng tạo, mạnh mẽ hơn nữa để phản biện định kiến nam giới truyền thống trong quảng cáo và truyền thông.

Từ khóa: sự thể hiện nam giới, phân tích diễn ngôn phê phán đa phương thức, tính nam, quảng cáo