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## **Print Ads and Sexist Appeal: Women in American Men's Apparel Ads from the 1950s-1970s**

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# Print Ads and Sexist Appeal: Women in American Men's Apparel Ads from the 1950s-1970s

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**Abstract:** Postwar American society developed severe views on how men and women should behave, with family structure being the best way to grow the nation. In the 1950s, 1960s, and 1970s, print ads depicted women as housewives, feminine, self-conscious, and eager to please their spouses. Print ads deceived women by persuading them that appearance and seductive attractiveness in real life were what counted. Women's bodies became objects, which might desensitize them and normalize sexism. The American male-dominated culture shapes and reflects print ads' portrayals of women. American print ads have shaped society by leveraging real-world symbols to convince consumers that the products they see are part of their lives. This research is methodically analyzed using the feminist theory of Betty Friedan (1963) and the gender theory of Erving Goffman (1979) to examine how women are portrayed and how sexism is depicted in 30 selected American men's apparel print ads from the 1950s-1970s. The results found that American print ads developed a sense of pride in women's efforts to maintain the house or prioritize the requirements of their partner. Women have been portrayed as everything from incompetent to sexual objects. They expected to find fulfillment in a society of masculine dominance.

**Key words:** gender; feminism; sexism; print ads; women.

**Abstrak:** Masyarakat Amerika pascaperang mengembangkan pandangan yang keras tentang bagaimana pria dan wanita harus berperilaku, dengan struktur keluarga menjadi cara terbaik untuk menumbuhkan bangsa. Pada tahun 1950-an, 1960-an, dan 1970-an, iklan cetak menggambarkan perempuan sebagai ibu rumah tangga, feminin, pemalu, dan ingin menyenangkan pasangannya. Iklan cetak menipu wanita dengan meyakinkan mereka bahwa penampilan dan daya tarik menggoda dalam kehidupan nyata adalah yang terpenting. Tubuh perempuan menjadi objek, yang mungkin membuat mereka tidak peka dan menormalkan seksisme. Budaya yang didominasi pria Amerika membentuk dan mencerminkan penggambaran perempuan dalam iklan cetak. Iklan cetak Amerika telah membentuk masyarakat dengan memanfaatkan simbol dunia nyata untuk meyakinkan konsumen bahwa produk yang mereka lihat adalah bagian dari kehidupan mereka. Penelitian ini dianalisis secara metodis menggunakan teori feminis Betty Friedan (1963) dan teori gender Erving Goffman (1979) untuk mengkaji bagaimana perempuan digambarkan dan bagaimana seksisme digambarkan dalam 30 iklan cetak pakaian pria Amerika terpilih dari tahun 1950 sampai tahun 1970-an. Hasil penelitian menemukan bahwa iklan cetak Amerika mengembangkan rasa bangga terhadap upaya perempuan untuk menjaga rumah atau memprioritaskan kebutuhan pasangannya. Perempuan telah digambarkan sebagai segala sesuatu mulai dari yang tidak kompeten hingga objek seksual. Mereka berharap menemukan kepuasan dalam masyarakat yang didominasi maskulinitas.

**Kata kunci:** gender; feminisme; seksisme; iklan cetak; wanita.

## INTRODUCTION

The war had a significant effect on the American market economy. It also changed women's lives and forced them to work outside the home. Women went to general stores often, which made it possible for mass-produced goods to be sold. They also made clothes and canned goods in large quantities. Millions of women were asked to work in companies to help the war effort during the war. They could do men's work and get the better pay that usually comes with these jobs. When American society tried to get back to normal, the government started pushing women to return to their traditional jobs as housewives. Men returned to work after the war, so women quit their jobs to become the ideal women (Lamb, 2011, p. 11). America kept its promise to

soldiers that they could return to the jobs they had before the war. As a consequence, women with jobs during the war lost them, so they went home.

Print ads are a powerful tool that uses symbols with real-world meaning to persuade customers that the object they see is part of peoples everyday lives. They give ideas, attitudes, and values about the cultural form within the products, infusing their meanings into societal belief systems. Thus, print ads have a long history of representing American society and appealing to people's needs and wants after World War II.

American society enjoys perusing and purchasing print ads, as they provide a comfortable lifestyle and fulfill their self-worth, secular immortality, and personal desires (Lindquist & Sirgy, 2006, pp. 529-530). Women became regular clients of general shops, determining household needs and purchasing mass-produced items (Lewis, 2012, p. 13). Before naming a brand, women consider their husband's preferences and buy all goods, including a significant portion of products used by men, such as blazers, shirts, slacks, sweaters, shirts, shoes, socks, ties, vests, etc (Hill, 2002, p. 15). Standardized men's apparel with brand names like *Van Heusen*, *Mr. Leggs*, *Du Pont*, *Drummond*, *Harris*, *Broomstick*, *Ban-Lon*, *Tads*, *Angels Flight*, *Hardwick*, *Weyenberg Massagic*, *Bass Tacks*, and *Interwoven* has led to trademarks when purchasing in a store.

In the 1950s, print ads promoted women's exclusive responsibility to ensure the happiness of their husbands through service and material items (Young, 2004, p. 10). In the 1960s and 1970s, print ads became more explicit, focusing on appearance and seductive beauty, transforming women's bodies into objects, potentially desensitizing them, and instilling the idea of sexism (Zimmerman & Dahlberg, 2016, p. 71).

Betty Friedan (1963) stated that many women experienced mental and physical distress during this time, which Friedan called "the problem that has no name." (p. 32). The feminine mystique held that women can only find fulfillment in sexual passivity, masculine dominance, and maternal love. Friedan argued that media, such as print ads, were a driving factor behind creating the "feminine monster" instead of passively reinforcing these gender roles (Friedan, 1963, p. 34). Print ads further isolated women, promoting "the sexual sale" that encouraged physical attractiveness and conventional femininity (Friedan, 1963, p. 181). Erving Goffman (1979) stated that American print ads infantilized women as submissive and sexually objectified. Goffman demonstrates how society has evolved in various ways, including cultural and technological advancements. Women must, however, continue to battle for

agency, independence, respect, and gender equality. Gender stereotypes, objectification, and demeaning language are all ways sexism (the view that one gender is superior to the other) can appear (Gornick, 1979, pp. vi-viii). Sexism is any perspective, action, social construct, or rule prioritizing one gender. Sexism reflects unfavorable gender judgments in attitudes, beliefs, behaviors, and cultural practices (Swim & Hyers, 2009, p. 407).

## LITERATURE REVIEW

Print ads often feature offensive content. Since its inception, the media has actively contributed to or at least reinforced gender inequality by promoting unrealistic standards of physical perfection and strengthening stereotypical social roles for both sexes, particularly in advertising. Prior research has shown that there is significant gender inequality in print ads.

Firstly, Nathan Dover (2021) in *A Critical Discourse Analysis of Vintage American Airlines Advertisements*. Dover shows utilitarian advertising's warped perception of air travel via 1968 Vintage American Airlines ads. Dover used Fairclough's (1989) Critical Discourse Analysis (CDA) to show how airlines' print marketing uses gender norms to attract men. Dover found the print ad develops trust by blending the hostess' professionalism with a motherly and impenetrable scheme. Traditional women's positions in 1968 Vintage American Airlines print ads demonstrate sexism.

Secondly, Firda Anantaguna (2020) in *Language and Gender Discrimination in American Printed Advertisements During the 1940s-1970s*. Using descriptive qualitative approaches, Anantaguna examines gender-discriminatory language in 1940s-1970s American print ads. She uses Lakoff's (1973) language-gender theory. Her research found that gender discrimination included calling women housewives and houseworkers, presuming they have no public rights, calling them useless, and showing men's dominance over them. Men's supremacy and women's traditional roles demonstrate sexism in this research.

Thirdly, De Luca Nicole (2019) in *Offensive Advertising with Sexist Appeal: An Analysis Between Two Generations*. Nicole revealed how sexist print ads affected women of two generations. Nicole used Gerbner's (1998) cultivation theory to compare generations. The media's impact on social reality is called cultivation. Pervasive media have subtle, complicated, and mixed effects on the symbolic environment's structure and composition. Thus, sexist print ads may stand out for younger generations but are offensive to older women's buying habits.

Fourthly, Tan Flower Tania (2017) in *The Images of Women in Lux Advertisements Before the 1960s: Betty Friedan's Criticism on Women's Images*. Tania utilized Friedan's work to analyze the 1930s-1960s Lux Toilet Soap print ads to understand women's images by examining women's ideal beauty, domesticity, and dependence. Women's attractiveness issues are more than her knowledge and her work. She only acquired the capacity to resuscitate humans due to her physical characteristics.

Fifthly, Janet L. Tumpich (2017) in *Advertisements and Social Appeal: Reshaping of the Twentieth Century American Woman*. Tumpich explains how print ads helped give rise to consumer culture, and it serves as a reminder to Americans of the power and influence of the ads business, which played a role in changing the perception of the role of women in American society. Women were allowed to smoke in private; therefore, the Lucky Strike ad campaign 1928 depicted a woman lighting up in secret. When print ads started to romanticize smoking, the Lucky Strike ad advised women to cut back on sugary treats to maintain a slim, elegant figure. In the wake of Sigmund Freud's (1915) theory of controlling the unconscious mind to affect the masses, print ads emerged as a novel kind of advertising. Women were the main focus, both as targets and as weapons.

Sixthly, Courtney Catt (2014) in *Trapped in the Kitchen: How Advertising Defined Women's Roles in 1950s America*. Catt analyzes 1950s American middle-class women's portrayal and behavior in significant periodicals. Catt's research follows Friedan's (1963) feminism theory to discuss the feminist movement's cost and social changes for men and women. Catt concluded that American women in the 1950s print ads idealized domesticity and motherhood. Those women should be good housewives and good mothers only.

The last research is from Lindsey B. Sloan (2011) in *Fashion and Cosmetic Advertising in Three Magazines in the 1950s: How Advertising Shaped Societal Expectations of Beauty*. Sloan analyzes these print ads with Friedan's (1963) feminism theory. Sloan found that fashion and cosmetic print ads in these three famous 1950s American magazines varied by demographic, class, and race. The advertisers shaped beauty standards, and they exploited this aspiration. African-American women sought to be middle-class suburban Americans free of discrimination and segregation, whereas middle-class white women wanted to be wealthy, affluent socialites and actresses. The outcome demonstrated the significance and constancy of looking white and feminine, especially when combined with a tiny waist and a round body. This research shows sexism because that *Life*, *Ladies Home Journal*, and *Ebony* reflected the shape of beauty

ideals for women and societal expectations of beauty for American women in the 1950s. The sexism in this research is how women as sexual objects.

The researchers above have used women's fashion, cosmetics, house products, cigarettes, and transportation services print ads to investigate women's images and sexist attitudes in the past several years. The narratives of these print ads suggest that man continues to be the prevailing figure in terms of importance and power relative to woman. This present research supports prior research on women in advertising, where men are more important than women. More research on various print ads is needed to discover how they have actively contributed to or reinforced gender disparity. This present research continues to define masculinity and femininity in classic patriarchal and heterosexual terms. However, this research uses men's clothing brands in American men's apparel print ads from the 1950s-1970s to examine women's roles and sexism. The present researcher employs Betty Friedan's (1963) feminist theory to view women's historical positions and Goffman's (1979) gender theory to examine sexism in American men's clothing brands. This present research reflects on the long-term and recent developments in the interdisciplinary field of American studies and its imbrications with its cultural contexts. Given the demand from the researcher for a deeper and more sustained engagement with feminism and gender, the researcher works through some selected print ads to urge even the confirmed feminists to rethink and refresh their approaches to provide the theoretical tools to strengthen and define their feminism and gender as a discipline and an attitude. Inspired by 30 selected men's apparel ads, this present research weaves together academic and cultural sources to underscore the responsibility to maintain, nurture, and contribute to the progress made by previous generations of feminists.

Compared to men, women portray in the house rather than in business settings. Women did not make important decisions and depended on men (Courtney & Whipple, 1985, p. 16). Women were most likely to be defined not by occupational but by roles that defined them in terms of their relationships with others, i.e., spouse, wife, girlfriend, parent, or friend (McArthur & Resko, 1975, p. 209). Women were especially vulnerable to violence and predators since they were physically weaker and smaller than men. They required the help and protection of men who were physically formidable and held positions of authority within the family. Women require the support and approval of a male figure. Friedan insists on the following points regarding suburban family ideals and women's dependency:

In the fifteen years after World War II, this mystique of feminine fulfillment became the cherished and self-perpetuating core of contemporary American culture. Millions of women lived their lives in the image of those pretty pictures of the American suburban housewife, kissing their husband goodbye in front of the picture window, depositing their station wagons full of children at school, and smiling as they ran the new electric waxer over the spotless kitchen floor. They baked their own bread, sewed their own and their children's clothes, kept their new washing machines and dryers running all day. They changed the sheets on the beds twice a week instead of once, took the rug-hooking class in adult education, and pitied their poor frustrated mothers, who had dreamed of having a career. Their only dream was to be perfect wives and mothers; their highest ambition to have five children and a beautiful home, their only fight to get and keep their husbands. They had no thought for the unfeminine problems of the world outside the home; they wanted men to make the major decisions. They gloried in their role as women, and wrote proudly on the census blank: Occupation: Housewife. (Friedan, 1963, p. 18)

American women saw marriage as their most significant accomplishment (Friedan, 1963, p. 24). Allusions to a wife's duty to please her husband by, for example, preparing his favorite dinner served to reinforce this idea. In this scenario, the wife is always at risk of being replaced by her husband if he decides she isn't enough. Women's fear of abandonment stems from their innate need to rely on men. The fear of abandonment explains why women are more sensitive to their partner's moods and interested in small details of men's lives (Holt, 2014, p. 4). American women were chained by inaccurate ideas, assumptions, and prejudices, causing them to make irrational decisions. Furthermore, many women are socialized to be obedient to men, to meet their needs and desires, and to seek men's protection.

Many women struggled to achieve their roles as wives while questioning their value and wondering why they were unhappy. It was becoming increasingly pressing, but they could not discuss it with their husbands (Friedan, 1963, p. 62). Women were "selling out their intellect and ambitions" (Friedan, 1963, p. 13). However, print ads kept focusing on the social aspects of a woman's life, or at least trying to make it seem that way. Print ads with sexist themes can positively affect men's self-esteem, but women are more likely to be offended by female models that display overt signs of sexism and sexuality. Sexism is any behavior, policy, or institution that favors one gender. Sexism is gender-biased attitudes, beliefs, acts, and cultural practices (Swim & Hyers, 2009, p. 407)—gender display analyses sexism in American print ads. Gender presentation is



how people show their sexuality or gender. Appearances can convey gender roles and identities (Gornick, 1979, p. vii).

Erving Goffman (1979) classified ads by gender codes: relative size, feminine touch, function ranking, the ritualization of subordination, and licensed withdrawal (Gornick, 1979, p. viii).

### 1. Relative Size

One way that relatives show social power, status, office, and fame is through their size. Relative size is a type of circularity because people often choose people in social situations based on their size. Even in small groups talking, occupational, associational, and situational selection dramatically increases the biological likelihood that every male participant will be bigger than every female participant. Picture posing seems to complete biology and social selection. On the rare occasions when women are taller than men, the men appear almost always to be subordinated in social class and fully costumed as craft-bound servitors within the confines of their fair trade. The concept of relative size is occasionally used as a foundation for symbolization, producing an image in which every detail relates to a specific thematic issue (Goffman, 1979, pp. 28-29).

### 2. Feminine Touch

Women, more than men, often trace the contours of an object with their fingers and hands, cradling it, or caressing its surface, sometimes under the guise of guiding it or achieving a "just barely touching" of the kind between two bodies. Distinguishing this sort of ritualistic touching from the more practical kinds of grasping, manipulating, or holding is essential. Images depicting women's touch, such as those here and elsewhere about the function of fingers, are based on actual observation of the people for whom the women express gratitude or focus. Nothing extremely prehensile during these rituals. Thus, the face can be employed instead. The act of touching oneself can also play a role in showing that the body is a sacred and valuable possession (Goffman, 1979, pp. 29-31).

### 3. Function Ranking

The man will most likely take on the executive role. In American society, men instruct women more than the reverse. It shows the man was doing nothing, avoiding subordination or contamination with a "women" duty. The men allow pursuing alien activities while women perform domestic tasks. They

may look at women appraisingly, condescendingly, or with astonishment (Goffman, 1979, pp. 32-37).

#### 4. The Ritualization of Subordination

The depiction of the female body in print ads connects with broader societal notions of femininity as weak and helpless, referred to as the ritualization of subordination. In order to convey submission, helplessness, and sexual readiness, women are frequently lying down. Other typical postures include those in which women are off-balance, such as the "bashful knee-bend," the "head-canted," and pictures of women gripping a foot or shoe. Women as helpless and willing to submit to authority; these reinforce societal definitions and prejudices by defining the notion of femininity as passive, helpless, and dependent. Men are shown in the reverse stance, with their faces down and gaze directed upward. The concept of subordination between the observed (frequently female) and the observer (frequently male) they illustrated through stereotypically feminine stances (Goffman, 1979, pp. 40-56).

#### 5. Licensed Withdrawal

In print ads, women are stereotyped more than men as engaging in activities that psychologically isolate them from society. Women in print ads frequently portray as being emotionally fragile, helpless, spaced-out, unconscious, and unconcerned about their surroundings. Conversely, men in print ads portray them as being focused, aware, watching, guarding, and controlling their environment.

Women are overexcited and lose control, such as when they are struck with intense emotion or giggle excessively. Men in the exact opposite way: as active, in charge, and with their emotions under control. When men and women are together, the dynamic of men being in power and women being out of control is most apparent. While in intimate physical contact with men, women are depicted psychologically withdrawing from the physical scene around them, as if men's awareness of men's surroundings and ability to deal with whatever situation might arise were sufficient for them.

Snuggling is a form of comfort and protection that frequently excludes women from the situation. This cuddling behavior in print ads is the use of the male body as an object to lean on or rest the limbs of the female, as a physical rather than a social resource. Dependence frequently resembles a ritualized kind of snuggling. These depictions, which feature women in stereotypically victim-

ready attitudes, replicate and glamorize an image of women as weak and fragile (Goffman, 1979, pp. 57–80).

## **METHOD**

### **A. Type of Research**

This research used a qualitative method, and it was a descriptive type of research. Visuals and texts help the researcher to understand social and human problems. This way of present research helps find out and understand how people experience social and human issues (Creswell, 2012, pp. 16–17). The data collection in this research involves the documentation technique, which consists in obtaining information from various sources or documents about a specific topic. The primary purpose of documentation is to understand the background of elements in print ads (Yin, 2009, p. 103).

### **B. Research Subjects**

The researcher observed texts and images from 30 selected American men's apparel print ads, focusing on the representation of women and sexism. The researcher employed Betty Friedan's (1963) feminist theory to view women's historical positions and Goffman's (1979) gender theory to examine sexism in American men's clothing brands. This research aimed to raise awareness about the modalities of print ads that shaped women's values during the American twentieth century and expose past realities to future generations. The research focused on how men's apparel print ads from the 1950s-1970s construct women's roles and sexism.

### **C. Research Procedure**

The process of searching for information methodically and arranging it linearly is known as data analysis. The materials that have been there for the researcher to use to add understanding to the introduction of such materials to enable preparation of the research. Creswell (2014, p. 247) states there are six steps to the data analysis technique for qualitative research, and they are as follows:

#### **1. Organizing the data**

The first stage visually analyzes the 30 selected 1950s, 1960s, and 1970s American print ads for men's apparel. The researcher typed up all of the

observation notes for this research. The scene between the participants in the reviewed American men's apparel print ads generates textual and visual transcriptions based on the review of the 13 selected brands of American men's apparel print advertisements.

2. Investgating the data

This stage gives a broad understanding of the historical background of print ads and consumer society to reflect on the information's significance in the bigger picture. In this stage, the researcher read historical details on print ads in American culture and how the print ads' transcriptions, both textual and visual, influenced American gender roles through American men's apparel print ads in the 1950s-1970s.

3. Starting the coding process

The American men's apparel print ads are displayed in the tables by the years, figures, brands, and product categories. Then, these are methodically analyzed using the feminist theory of Betty Friedan (1963) and the gender theory of Erving Goffman (1979) to examine women's portrayals and sexism in 30 selected American men's apparel print ads from the 1950s-1970s.

4. Utilizing the coding process

The researcher examined the print ads by categorizing women's portrayals as homemakers, inferior, dependent, and sexual objects. The information details women's portrayals in the 1950s, 1960s, and 1970s American men's apparel print ads by description.

5. Explaining the findings in qualitative narrative

Print ads show femininity and masculinity through gender displays such as *relative size*, *feminine touch*, *function ranking*, *the ritualization of subordination*, and *licensed withdrawal* to control women in American society through American men's apparel print ads. The outcome of this stage is detailed and carefully structured based on the qualitative design.

6. Interpreting the findings in qualitative research

In the final stage, the researcher figured out women's portrayal and sexism towards women in American print ads from the 1950s, 1960s, and 1970s, especially those for men's apparel. Then, the research concludes by

interpreting women's portrayals and sexism in print ads for American men's apparel brands.

## RESULTS AND DISCUSSIONS

Women buy all goods, including a significant portion of products used by men. Women typically choose the preferred apparel style when shopping for their spouses. The inspiration those military adaptations provided designers in America. Men are drawn to the apparel because they are ageless and valuable. It has to do with the links with heroism. In any case, it's difficult to go wrong with military attire. As a result, incorporating these battle-dress essentials into a man's wardrobe is important. Women consider their husband's preferences and the most iconic men's wear inspired by US military clothing, such as blazers, shirts, slacks, sweaters, shirts, shoes, socks, ties, vests, etc. Before naming a brand, women consider their husband's preferences (Hill, 2002, p. 15).

The success of standardized men's apparel by brand names such as Van Heusen, Mr. Leggs, Du Pont, Drummond, Harris, Broomstick, Ban-Lon, Tads, Angels Flight, Hardwick, Weyenberg Massagic, Bass Tacks, Interwoven. These brands come from different companies. These are from American clothing companies specifically producing men's apparel. These brands are frequently associated with 1950s, 1960s, and 1970s American clothing and culture. Some graphical images or symbols for the products' visual identification to distinguish one product from another. These images spawned the trademarks. Consequently, when a consumer enters a store to make a purchase, they may already have a brand in mind (Fowles, 1998, p. 35).

In the 1950s, print ads showed American women's daily routines to market their products and services. Print ads began to promote women's sexuality and exaggerate beauty and body image in the 1960s and 1970s. Print ads fetishized women with sexual images and phrases. Print ads glamorized and convinced women that the undergarments made them beautiful. Sexist innuendos in print ads implied that women were products or appliances (Tumpich, 2017, pp. 13-15).

Friedan explains that the shackles that entrap women are their minds and spirits. They are sequences of erroneous ideas, misinterpreted facts, partial truths, and illogical decisions (Friedan, 1963, p. 32). The purpose of Goffman's collaboration with feminist theory is to lay the groundwork for studying social interaction "as a substantive domain" of inquiry. The social situation was his

unit of analysis (Goffman, 1976, p. viii). Feminism and Gender studies have concentrated on women's terrifying uses in print ads as creatures of embodied sexual use or as completely inert domestics. In addition, Friedan (1963) and Goffman (1979) have identified the social and political purposes served by print ads that reinforce the notion that men are naturally dominant and women are naturally subordinate.

#### **A. Women Portrayed in American Men's Apparel Print Ads**

The findings in this research are that six figures (Figure 1, 2, 6, 7, 8 and 9) portrayed women as homemakers because the household was the sole foundation of the social culture of America at the time. Men often believe women are better suited to domestic work since they are stereotyped as the "second" or "weaker" sex. Seventeen figures (see Appendix: Figure 1, 2, 4, 5, 10, 11, 14, 17, 18, 20, 22, 25, 26, 27, 28, 29 and 30) portrayed women as inferior because, in print ads, men developed a strong sense of self while making women the most vulnerable victims of idealized conceptions of gender relations. Women are devalued humans, so men's domination can control them. Twelve figures (see Appendix: Figure 1, 2, 10, 11, 12, 16, 21, 23, 24, 25, 26 and 28) portrayed women as dependent on men because, in print ads, family life is the most outstanding achievement for women. They were constraints based on false beliefs and assumptions that prevented American women from making fully informed decisions and from developing a complete and accurate picture of who they were as individuals. Female gender roles have traditionally been seen as relational and expressive, emphasizing nurturing, emotion, passivity, dependency, and harmony. Many women are socialized to be obedient to males and to seek men's protection because of traditional gender role socialization. Because traditional gender role socialization in print ads promotes many men to be strong, overbearing, and controlling, perceive women as sex objects, view sex as a conquest, and believe that women are their property. Thirteen figures (see Appendix: Figure 3, 12, 13, 15, 17, 18, 19, 20, 21, 22, 23, 24 and 27) portrayed women as sexual objects. As a result, the perpetuation of stereotypical gender roles in print ads likely encourages views and actions that condone and normalize women being sexually objectified.

#### **B. Sexism in American Men's Apparel Ads from the 1950s-1970s**

The researcher found that these fifteen figures (see Appendix: Figure 1, 2, 4, 5, 10, 11, 12, 14, 19, 20, 21, 24, 25, 26 and 28) align with the notion of *relative size*, and they were considered sexist print ads because the men's sizes appear taller, larger, bigger, or higher than women's. Even in small groups,

talking, occupational, associational, and situational selection dramatically increases the biological likelihood that every male participant appears taller, bigger, or higher than every female participant. Sixteen figures (see Appendix: Figure 3, 12, 13, 14, 15, 17, 18, 21, 22, 23, 24, 25, 26, 27, 29 and 30) are in line with the notion of *feminine touch*, and they were considered sexist print ads because they depict women's touch, such as those here about the function of fingers, and were based on actual observation of the people for whom the women express gratitude or focus. These figures refer to the men. The act of touching women can also play a role and can be interpreted as a way of showing that their bodies are sacred and valuable possessions. Fourteen figures (see Appendix: Figure 1, 2, 4, 6, 7, 8, 9, 10, 19, 20, 21, 28, 29 and 30) align with the notion of *function ranking*, and they were considered sexist print ads because the man is most likely to take on the executive role. Men observe the action either with admiration or disdain. Eighteen figures (see Appendix: Figure 1, 2, 3, 5, 10, 11, 13, 15, 17, 18, 19, 20, 21, 22, 27, 28, 29 and 30) align with the notion of *the ritualization of subordination*, and they were considered sexist print ads because, in a social context, men are lowering women physically in some way, and women often appear on the floors. Canting positions and knee bends are also often shown and depicted in women's submissiveness. The women captured accepted the direction and restraint. Fourteen figures (see Appendix: Figure 6, 7, 8, 9, 12, 13, 14, 16, 17, 23, 24, 25, 26 and 28) are in line with the notion of *licensed withdrawal*, and they were considered sexist print ads because women appeared to be involved in activities that psychologically removed them from the social situation. Women can observe social interaction from afar or behind men and participate without being seen or addressed. Women portrayed often snuggle for comfort and protection because men may exhibit support and protectiveness.

## CONCLUSION

In the 1950s, 1960s, and 1970s, American women as readers of print ads were relied on as the primary purchasers of most consumer products. Instead of men, women became primary customers because most print ads tend to market their products to women, as women determine which products to purchase for the entire family based on their husbands' preferences. She considers her husband's preferences, such as blazers, shirts, shoes, slacks, socks, sweaters, and tie products. Brand names such as Van Heusen, Mr. Leggs, Du Pont, Drummond, Harris, Broomstick, Ban-Lon, Tads, Angels Flight,

Hardwick, Weyenberg Massagic, Bass Tacks, and Interwoven assisted the popularity of standardization inside men's apparel.

The images by which American women live—the image created by men's apparel print ads, experts on marriage and the family, sexual adjustment, and popularizers of sociology—shape their lives and reflect their aspirations. Print ads frequently employ prominent positioning methods for attention-grabbing or aspirational objectives. These 30 selected print ads showed that the more women are seen as objects, the more likely dangerous trends like sexual coercion become common. Print ads featuring American women range from dismissive of their intelligence to sexual objects. Women were not gaining respect for their contributions as spouses. Then, these 30 selected American men's apparel print ads portrayed that sexual harassment and physical harm are permitted and even expected by women to find fulfillment in masculine dominance society.

Both Friedan (1963) and Goffman (1979) highlight the political and social agendas served by print ads that perpetuate the stereotype of men as superior and women as inferior. After World War II, the government focused on making money and capitalizing instead of valuing humans collaborating. People might want to stop being so artificial and put more value on their natural desires and feelings instead of their capitalistic goals because this society created gender roles and drove a wedge between men and women in the first place. Equality for both spheres should appeal equally to both men and women. Instead of making one sphere look bad and the other look good, we should make them both. Women have come a long way but still have a long way to go. Most of their efforts to get equal rights have been in the public sphere.

Based on the analysis above, the researcher revealed print ads in men's apparel products projecting male superiority and feminine domesticity. Women were portrayed as taking care of the home and their husbands. It is an ultimate goal for women's lives and their most significant opportunity in the 1950s-1970s American print ads. These were also reflected in the consumerism of such products of American men's apparel brands in the 1950s-1970s. The American way of life has been changing from agricultural to industrial. Women's roles were formed and modified partly due to the prevalence of American print ads targeting women from the 1950s through the 1970s. Ads in American print media often portrayed women in stereotypical roles to promote a specific lifestyle. They were still victims of the gender stereotype that women who do housework are inferior, helpless, or of the "second" sex. Understanding the American woman of the period is greatly aided by this



disclosure of the culture's true face, which is also valid and vital for historical reasons.

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APPENDIX:

**Table 1:**  
**Thirty American Men’s Apparel Print Ads**  
**Featuring Women and Sexism**






Figures	Categories	Variables
Fig. 1 	<ol style="list-style-type: none"> <li>1. Relative Size</li> <li>2. Function Ranking</li> <li>3. Ritualization of Subordination</li> </ol>	<ol style="list-style-type: none"> <li>1. Male taller/higher</li> <li>2. Male as the instructor</li> <li>3. Female serving male</li> <li>4. Male in a superior role</li> <li>5. Smile as the offering of an inferior</li> </ol>
Fig. 2 	<ol style="list-style-type: none"> <li>1. Relative Size</li> <li>2. Function Ranking</li> <li>3. Ritualization of Subordination</li> </ol>	<ol style="list-style-type: none"> <li>1. Male taller/higher</li> <li>2. Male has no contributing role</li> <li>3. Smile as the offering of an inferior</li> </ol>
Fig. 3 	<ol style="list-style-type: none"> <li>1. Feminine Touch</li> <li>2. Ritualization of Subordination</li> </ol>	<ol style="list-style-type: none"> <li>1. Female cradling objects</li> <li>2. Given the subordinated position</li> <li>3. Smile as the offering of an inferior</li> </ol>
Fig. 4 	<ol style="list-style-type: none"> <li>1. Relative Size</li> <li>2. Function Ranking</li> </ol>	<ol style="list-style-type: none"> <li>1. Male taller/higher</li> <li>2. Female serving male</li> <li>3. Male in a superior role</li> </ol>
Fig. 5 	<ol style="list-style-type: none"> <li>1. Relative Size</li> <li>2. Ritualization of Subordination</li> </ol>	<ol style="list-style-type: none"> <li>1. Male taller/higher</li> <li>2. Male lowering female</li> </ol>

Fig. 6



1. Function Ranking
2. Licensed Withdrawal

1. Male in a superior role
2. Behind a person

Fig. 7



1. Function Ranking
2. Licensed Withdrawal

1. Male in a superior role
2. Behind a person

Fig. 8



1. Function Ranking
2. Licensed Withdrawal

1. Male in a superior role
2. Behind a person

Fig. 9



1. Function Ranking
2. Licensed Withdrawal

1. Male in a superior role
2. Behind a person

Fig. 10



1. Relative Size
2. Function Ranking
3. Ritualization of Subordination

1. Male taller/higher
2. Male in a superior role
3. Male lowering female

Fig. 11



1. Relative Size
2. Ritualization of Subordination

1. Male taller/higher
2. Male lowering female



Fig. 12



1. Relative Size
2. Feminine Touch
3. Licensed Withdrawal

1. Male taller/higher
2. Female cradling objects
3. Anchored drifts

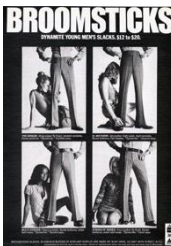
Fig. 13



1. Feminine Touch
2. Ritualization of Subordination
3. Licensed Withdrawal

1. Female cradling objects
2. Female is lying on the floor
3. Snuggling

Fig. 14



1. Relative Size
2. Feminine Touch
3. Ritualization of Subordination
4. Licensed Withdrawal

1. Male taller/higher
2. Female cradling objects
3. Female is lying on the floor
4. Snuggling

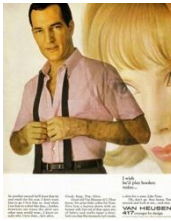
Fig. 15



1. Feminine Touch
2. Function Ranking
3. Ritualization of Subordination

1. Female caressing objects
2. Male as the instructor
3. Female bashful knee bend

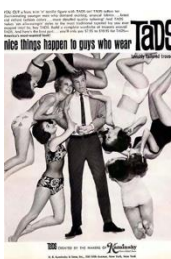
Fig. 16



1. Licensed Withdrawal

1. Withdrawing gaze

Fig. 17



1. Feminine Touch
2. Ritualization of Subordination
3. Licensed Withdrawal

1. Female caressing objects
2. Given the subordinated position
3. Snuggling

Fig. 18



1. Feminine Touch
2. Ritualization of Subordination

1. Self-touching
2. Female is lying on the floor
3. Given the subordinated position

Fig. 19



1. Relative Size
2. Function Ranking
3. Ritualization of Subordination

1. Male taller/higher
2. Male in superior role
3. Given the subordinated position

Fig. 20



1. Relative Size
2. Function Ranking
3. Ritualization of Subordination

1. Male taller/higher
2. Male in superior role
3. Female bashful knee bend
4. Female is lying on the floor

Fig. 21



1. Relative Size
2. Feminine Touch
3. Function Ranking
4. Ritualization of Subordination

1. Male taller/higher
2. Self-touching
3. Male in a superior role
4. Female bashful knee bend

Fig. 22



1. Feminine Touch
2. Ritualization of Subordination

1. Self-touching
2. Female is lying on the floor
3. Given the subordinated position

Fig. 23



1. Feminine Touch
2. Licensed Withdrawal

1. Female caressing objects
2. Eye/head aversion
3. Snuggling

Fig. 24



1. Relative Size
2. Feminine Touch
3. Licensed Withdrawal

1. Male taller/higher
2. Self-touching
3. Eye/head aversion
4. Finger brought to the mouth

Fig. 25



1. Relative Size
2. Feminine Touch
3. Licensed Withdrawal

1. Male taller/higher
2. Female caressing objects
3. Behind a person

Fig. 26



1. Relative Size
2. Feminine Touch
3. Licensed Withdrawal

1. Male taller/higher
2. Female cradling objects
3. Behind a person

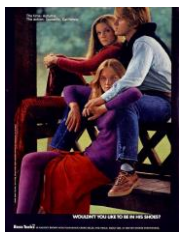
Fig. 27



1. Feminine Touch
2. Ritualization of Subordination

1. Self-touching
2. Female is lying on the floor
3. Given the subordinated position
4. Withdrawing gaze

Fig. 28



- |                                   |                                    |
|-----------------------------------|------------------------------------|
| 1. Relative Size                  |                                    |
| 2. Function Ranking               | 1. Male taller/higher              |
| 3. Ritualization of Subordination | 2. Male in superior role           |
| 4. Licensed Withdrawal            | 3. Given the subordinated position |
|                                   | 4. Snuggling                       |

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Fig. 29



- |                                   |                              |
|-----------------------------------|------------------------------|
| 1. Feminine Touch                 | 1. Female cradling objects   |
| 2. Function Ranking               | 2. Male in superior role     |
| 3. Ritualization of Subordination | 3. the subordinated position |

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Fig. 30



- |                                   |                                    |
|-----------------------------------|------------------------------------|
| 1. Feminine Touch                 | 1. Female cradling objects         |
| 2. Function Ranking               | 2. Male in superior role           |
| 3. Ritualization of Subordination | 3. Given the subordinated position |
-