

Gender Advertisements, frame analysis, or sociological installation

安川 一

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先端課題研究11: 「脱文脈化」を思考する

1

A. 3つのGA

“females are equivalent to subordinate males and
both are equivalent to children” (GA: 5)

“女性の従属とガキっぽさ”

Vivian Gornick (US ed): feminism

Richard Hoggart (UK ed): literary & cultural studies

Sol Worth (original): excellent analysis with pictures

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"Advertisements depict for us not necessarily how we actually behave as men and women but how **we think** men and women behave." (Gornick 1979: vii)

What Erving Goffman shares with contemporary feminists is the felt conviction that beneath the surface of ordinary social behavior innumerable small murders of the mind and spirit take place daily. Inside most people, behind a socially useful image of the self, there is a sentient being suffocating slowly to death in a Kafkaesque atmosphere, taken as "natural," that denies not only the death but the live being as well.

Gender Advertisements is an act of creative documentation. Its aim – like that of a fine novel or a sensitive analysis or a live piece of politics – is to name and re-name and name yet again "the thing itself"; to make us see the unnatural in the natural in order that we may rescue the warm life trapped inside the frozen image. (Gornick 1979:ix)

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- 1) Overwhelmingly a woman is taller than a man only when the man is her social inferior;
- 2) A woman's hands are seen just barely touching, holding, or caressing – never grasping, manipulating, or shaping;
- 3) When a photograph of men and women illustrates an instruction of some sort the man is always instructing the woman – even if the men and women are actually children (that is, a male child will be instructing a female child!);
- 4) When an advertisement requires someone to sit or lie on a bed or a floor that someone is almost always a child or a woman, hardly ever a man;
- 5) When the head or eye of a man is averted it is only in relation to a social, political, or intellectual superior, but when the eye or head of a woman is averted it is always in relation to whatever man is pictured with her;
- 6) Women are repeatedly shown mentally drifting from the scene while in close physical touch with a male, their faces lost and dreamy, 'as though his aliveness to the surroundings and his readiness to cope were enough for both of them';
- 7) Concomitantly, women, much more than men, are pictured as the kind of psychological loss or remove from a social situation that leaves one unoriented for action ... (Gornick 1979: vii)

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B. 転換: for thinking visually

● documentation?

➡ トレース&リファイン : eg. 内容分析的追試

➡ “社会についての何事か”が描かれているもの : eg. 理論化

● “mobile emitter”: for sociological installation

1. genderism: doing & institutional reflexivity
2. display: hyper-ritual & glimpsed world
3. situational or mere situated: both!

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What the human nature of males and females really consists of ... is a capacity to learn to provide and to read depictions of masculinity and femininity and a willingness to adhere to a schedule for presenting these pictures, and this capacity they have by virtue of being persons, not females or males. One might just as well say there is no gender identity. There is only a schedule for the portrayal of gender. There is no relationship between the sexes that can so far be characterized in any satisfactory fashion. There is only evidence of the practice between the sexes of choreographing behaviorally a portrait of relationship. And what these portraits most directly tell us about is not gender, or the overall relationship between the sexes, but about the special character and functioning of portraiture. (GA: 5)

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Gender displays, like other rituals, can iconically reflect fundamental features of the social structure: but just as easily, these expressions can counterbalance substantive arrangements and compensate for them. If anything, then, displays are a symptom, not a portrait. For, in fact, whatever the fundamental circumstances of those who happen to be in the same social situation, their behavioral styles can affirm a contrary picture. (GA: 5)

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The pictures I have un-randomly collected of gender-relevant behavior can be used to jog one's consideration of three matters: the gender behavioral styles found in actual life, the ways in which advertisements might present a slanted view thereof, and the scene-production rules specific to the photographic frame.

... although the pictures shown here cannot be taken as representative of gender behavior in real life or even representative of advertisements in general or particular publication sources in particular, one can probably make a significant negative statement about them, namely, that **as pictures** they are not perceived as peculiar and unnatural. Also, in the case of each still, by imagining the sexes switched and imagining the appearance of what results, one can jar oneself into awareness of stereotypes. By keeping this switching task in mind, the reader can generate his own glosses and obtain a cue to the possible merit of mine. (GA: 25)

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Withal, the art of analysis is to begin with a batch of pictures and end up with suggestions of unanticipated features of uncontrived scenes, or representations of themes that are hard to write about but easy to picture, or with illustrations of novel differences between pictures and life. And throughout, I believe, the issue of exploration should be kept separate temporally from the issue of proof. Arrangements which hold for many live scenes (or many pictured ones) lie ready to be uncovered in one example, but not direct evidence concerning their actual distribution. (GA: 22)

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C. how can I do?

1. frame analysis

a) picture - 'real'

b) "seeing": in glimpsed world = truncated & abstract

c) what is "frame"?

"Gender display" - "Picture frames" - "Gender Commercials"

2. do try (and error) installations

3. what are we doing in installations?

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