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REPRESENTATION OF MASCULINITY IN MEN'S FASHION THROUGH FAST  
FASHION BRANDS: ANALYSIS OF AD CAMPAIGNS OF ZARA AND H&M

Master Thesis

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Tartu

2021

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## Introduction

The objective of this research is to describe how the discourse of fashion shapes the representation of men through fashion in fast fashion brands. Additionally, it will be shown how the different media in advertising campaigns contribute to the construction of the representation of men in these brands and how they work within the fashion system. Finally, this thesis attempts to answer the question does the representation shown by these brands challenge the traditional representation of man? Fast fashion brands have grown exponentially in popularity in the last 30 years, and it is a dimension of fashion about which a lot has been written from various theoretical perspectives.

Fast fashion is just one side of the great prism that makes up the phenomenon of fashion and refers to the mass production of fashion items for global consumption at a price much cheaper than that of high fashion designer garments. The emergence of fast fashion made it easier for the masses to approach styles and designs similar to those produced in ateliers, but at a more accessible cost and with the option of choosing from a range of available sizes. This is very easy to observe since many brands have a global presence and online stores that make it easier for consumers to buy their clothes.

Today, the term fast fashion is associated with excessive consumption, pollution, global heat, labor exploitation among other issues. However, these factors are not part of the objective of this research since it would be very difficult to try to cover the entire spectrum covered by the phenomenon of fast fashion at this time. One of the reasons why this aspect of fast fashion was chosen is because not much has been said regarding its role in the creation, transmission, and dissemination of messages that can be broken down for interpretation. Another point is the constant association of high fashion with art and its predilection when analyzing fashion. Generally, large fashion houses, campaigns, or haute couture designers are usually chosen to address various phenomena such as fashion photography, the motive that inspired a certain collection, the theme of the advertising campaign, among many others. But personally, the most attractive point that motivated the development of this research is the low number of studies about the relationship between men and fashion. When talking about fashion, there is a tendency to associate it with women and being feminine. It is as if

men do not consume fashion, do not have any kind of interest in the clothes they wear, or as if they are not part of that world.

These are the reasons for conducting this research, to contribute to the study of fashion from a less studied perspective and with the help of the semiotic perspective. I consider that it is an interesting combination that can contribute to this type of study since fashion can be interpreted as a semiotic phenomenon. For this reason, it is possible to analyze it as a text that contains different elements that contribute a particular meaning to the complete unit. In this case, the multimodal discourse analysis (MMDA) is a tool that allows breaking down the modes that a text can contain for its global or individual analysis. These media and the messages they convey are found in the materials that are part of the analysis and influence the construction of the representations shown there. This analysis is based on the MMDA methodology of Kress and Van Leeuwen (2010), their concept of text and speech, accompanied by the concepts of fashion theory and dressed body proposed by Calefato (2002). These concepts will be explained in further sections.

The choice of this topic is not accidental, since fashion is a social phenomenon that runs through different situations and contexts (Vannini 2007: 307) and since the 1960s some semioticians such as Barthes and Greimas have put their focus on it. For these reasons, there is a large body of research dedicated to fashion that uses a wide range of diverse methods and theoretical approaches. Many of these investigations focus on the most popular elements of fashion, for example, catwalks, specialized magazines, models, great designers, among other aspects. The results of these investigations tend to indicate aspects that can be called classics, such as the connotative and denotative character of fashion, the descriptions of the dress in magazines or catalogs, or the association of fashion with women and the feminine. In this way, the application of theories and concepts that have been used previously, benefit from the introduction of a methodological framework that addresses the semiotics of fashion from a different perspective than classical studies. In more recent years new ways of analyzing and approaching fashion have been put in place that proposes a transition from magazines to social networks.

This study uses the multimodal analysis methodology proposed by Kress and Van Leeuwen (2010) in combination with the model of Reichert and Ramirez (2000) to analyze

the messages that these brands use on their websites, promotional videos, and social networks. Later, these messages will be analyzed using the concepts of text and speech to highlight how these elements act in the transmission of messages and how they are articulated in the formation of the representations that are shown. New technologies allow this type of message to spread almost immediately and reach all corners of the planet. In the first place, this research seeks to find the elements of the fashion discourse that provoke the current image of men's fashion in fast fashion brands. While in the second place, the research aims to show how the media contribute to the dissemination of this image of men's fashion.

In the following paragraphs, some clarifications about fashion and the fashion system will be included. Fashion is a complex phenomenon that has endless sides from which it is possible to approach. Trying to explain how this universe works would take too long and is probably impossible to finish due to the constant mutability of fashion. For this reason, it is important to contextualize this research within the different types of research that already exist.

Fashion can be defined as a “system of institutions, organizations, groups, producers, events, and practices, all of which contribute to making fashion” (Kawamura 2005: 43). Within this system, there are two large dimensions: haute couture and prêt-à-porter or high fashion and ready-to-wear. The first is about the most classic version of fashion and the second is about a dimension that breaks with some of the canons of fashion. The differences between these two categories can be seen in three aspects that it shares: production, sales, and fashion shows.

## **Production**

In the case of haute couture (HC), high quality and price pieces are a question. They are handmade and made to measure in the atelier. Furthermore, it is a title acquired through certain rules established by the Chambre Syndicale de la Haute Couture and French law. To

achieve this status, fashion houses must own a workshop in Paris, with at least 15 employees. The creation of custom-made pieces for clients with at least one fitting must be ensured<sup>1</sup>.

On the other hand, in prêt-à-porter (PAP), the pieces are made in factories, although they are also of high quality. The fact that they are produced in factories does not mean that it is mass production, but it offers different sizes and standard bounds. It has a range of prices and quality that tries to fit all people. For this reason, the presence of a tailor is not necessary as in the atelier.

## Collections

With the HC, the traditional fashion model was established, which means that two collections are presented per year. It is generally about the summer and winter collections; these collections influence the trends and PAP collections.

At PAP, there are the same two annual collections. However, these may be available before the season begins. The collections have faster rates and larger quantities that lack exclusivity, as in HC. These garments are available in stores or on brand websites.

## Fashion shows

The fashion shows are another element closely linked to the HC collections. In the HC fashion shows, the garments of the two annual collections are shown, and a minimum of 35 pieces must be presented (day and evening wear). These pieces are exclusive and are offered six months in advance. Therefore, the summer collection will be presented in January, and the winter collection will be presented in June.

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<sup>1</sup> Retrieved from <https://www.mochni.com/the-real-difference-pret-a-porter-and-haute-couture/>

PAP parades have a slightly different system. The collections are presented one year in advance; for example, the 2021 winter collection was introduced in the winter of 2020. On some occasions, HC houses present PAP lines in the shows that take place in fashion weeks.<sup>2</sup>

The next element that must be placed within this classification is fast fashion (FF). This branch of fashion can be defined as low-cost clothing collections based on current, high-cost luxury fashion trends is, by its very nature, a fast-response system that encourages disposability (Fletcher 2008). The appearance of fast fashion can be included within PAP fashion; however, it is an opposite dimension to HC since it replaces exclusivity, glamor, originality, and luxury with “massclusivity” and planned spontaneity (Toktali 2008). Incredibly, the FF chain industry in Europe has grown faster than the retail fashion industry (Cachon and Swinney 2011; Mihm 2010): low cost, fresh design, and quick response times allow for greater efficiency in meeting consumer demand (Bhardwaj and Fairhurts 2010: 276).

## 1.Literature review

Fashion is a system of signs that works according to specific rules, more or less stable (Boero 2015: 304), compared to language. Fashion can “speak” for individuals, subcultures, and, in some cases, even entire societies (Kuruc 2008: 200). Therefore, fashion is a system of verbal and nonverbal signs through which this language expresses itself in the context of modernity (Calefato 2007: 70) and which today is enhanced by digital communication technologies (Paz Gago 2020: 23).

For this reason, fashion is a highly complex phenomenon with different sides, such as design, aesthetics, fashion shows, business and industry, models, the language used, and other elements that are part of this phenomenon. Initially, fashion was something exclusive to the upper classes and began to be analyzed during the 17th century, with the collections of dresses of the ladies of high society, while the rest of the members of society had to settle for

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<sup>2</sup> Retrieved from <https://www.mochni.com/the-real-difference-pret-a-porter-and-haute-couture/>



wearing garments. Those garments were simple and made with more resistant fabrics, which was useful for fulfilling daily tasks.

This division between the utility of garments shows us how the use of clothing has evolved. From the general function that was to protect us from inclement weather, dust, wounds, bacteria, etc., until today, where the garments have acquired different meanings according to the socio-cultural context in which they are found. The combination of different elements in a set can help communicate messages and meanings; these can vary according to the intention with which they are emitted since they can be political, religious, show individual or group identity, or show that it is possible to go against fashion trends.

The following sections seek to present a theoretical background about fashion studies and their relationship with semiotics and how this thesis is positioned within this field of studies.

### 1.1. Different types of fashion research

The following subchapter focuses on various aspects of fashion research. Although the studies that will be introduced do not come from the same discipline, they coincide in using certain terms and methods. The most frequent reference is the study of fashion by Roland Barthes and several of the terms that the French semiologist used.

First, there are magazines. Barthes (1967) placed magazines and catalogs as the main means of disseminating fashion in his time. Today, magazines are still valid and have adapted to new technologies to continue communicating fashion trends. Another element of Barthes's work in which some articles coincide is using the concepts of ideology and identity. Some authors continue to refer to fashion as a system of signs capable of communicating messages. These messages serve to spread ideologies and highlight the identities of the different groups that are part of society.

The analogy of fashion as language is another aspect related to Barthes. In several articles, it is mentioned that fashion has its language, with specific grammar and syntax. This aspect is also transferred to the analysis of fashion since on occasions some authors have approached the phenomenon of fashion from a linguistic perspective. Barthes himself talks

about the dichotomy connotation and denotation present in some of the articles to which I refer.

The following aspect is the leap from traditional media to social networks as dissemination tools and their importance. Technology continues to advance and become present in various aspects of daily life in society. Fashion is no exception, and social networks have become a showcase that allows you to show several contents (almost) simultaneously. Internet access, combined with technological advances, allows this type of content and fashion trends to reach any corner of the world. In this way, the reach of fashion has gone global. This allows the interaction of global trends within local contexts and vice versa, access to global trends without being physically in place.

The final aspect is the combination of methods for fashion analysis. Like communication, fashion is a social phenomenon and can be analyzed from different perspectives. Some articles use the concepts of discourse, text, discursive practices, fashion discourse, visual texts, or meaning-making to refer to the elements that will be analyzed. In the methods section, we have some elements of textual analysis such as transmediality, cross-mediality, hypertextuality. Methods more focused on fashion, such as fashion theory, fashion language. Semiotics is also used as a method for analysis, in particular semiotics of fashion, resemiotization, semiotics of transformation, and other fields such as clothing semiotics and commercial semiotics. Finally, multimodal analysis is also related to fashion and the use of semiotic resources.

In this way, we can separate this group of texts into four groups according to the methods and concepts. The first group of studies focuses particularly on fashion and semiotics playing a secondary role or appear as an analytical tool. In the second group, we have the semiotic studies involved with fashion. In this case, a semiotic model is applied to a fashion theory to expand its ideas and demonstrate how fashion can be understood through the semiotic perspective.

The third group is the one that uses multimodal analysis. This group can be seen as a combination or a kind of nexus between the first two groups since fashion and semiotic approaches are present in the same way. Aspects such as colors, fabrics, and textures, become semiotic resources that help to interpret the phenomenon, in addition to the importance of the

different semiotic modes that make communication possible. The last group in my classification is that of case studies. These studies use many of the elements already mentioned and are good examples that show the different possibilities of analysis in the same phenomenon.

### 1.1.1. Fashion studies involving semiotics

This type of research includes some aspects, terms, models, methodologies, or influences of semiotics. One of the first investigations that it is necessary to mention is that of Patrizia Calefato (1997), who says that there is a similarity in the forms of organization and articulation between language and the fashion system. For Calefato, the context plays an essential role in communicating messages (verbal and non-verbal). In this case, she points to modernity as the context within which fashion speaks through language (1970: 70). The author positions fashion within the new media (e.g., television) since, despite having existed for many years, fashion is renewed and reinvented with the appearance of new media. Currently, these new media are associated with new technologies that continue to grow by leaps and bounds. This highlights the interaction of fashion with various media and their feedback. In her analysis of the fashion system, Calefato uses the clothed body and fashion theory concepts and concludes by mentioning that fashion is a syncretic and textual system within which cultural and aesthetic representations of the clothed body occur (Calefato 2020: 30).

This type of investigation is the most frequent. First, Patrizia Calefato (1997) proposes a similarity between the organization and articulation of language and the fashion system. She mentions that the fashion system can communicate verbal and non-verbal messages through language within the context of modernity (Calefato 1997: 70). She proposes that fashion can be included as part of the new media and that the fashion system has its internal communication structure that at the same time can come into contact with other media (Calefato: 1997: 71). About this description of the fashion system, the author highlights the concept of "dressed body" that refers to a subject in process, one that is constructed by its visible form, its being in the world, its appearance style (Calefato 1986; Kaiser 1992).

Accordingly, to the author's fashion theory and the definition of the concept of fashion that this theory proposes. Within this theoretical framework, fashion is understood as a system within which cultural and aesthetic representations of the clothed body occur. This turns fashion into a syncretic and textual system (Calefato 2020: 30).

However, other examples like this article show the role of the fashion phenomenon in today's society. Specifically, as a form of communication, in this case, analyzing *Sex and the City* and its role in reinforcing gender stereotypes based on fashion (Kuruc 2018). It also mentions a brief description of the history of fashion and its definition. Subsequently, the analysis is performed based on a semiotic approach and the fashion theory. Then the meaning of fashion and branding is presented. Finally, the tv series is analyzed in depth.

#### 1.1.2. Semiotic studies involving fashion

The articles in this section combine a multidisciplinary methodology with discursive and social theories and concepts. In the first example, Vannini uses the semiotics of transformation to analyze how it can be applied to Blumer's theory of fashion. Blumer's thesis (1969) has a more collective rather than a personal approach, compared to the trickle-down proposed by Simmel (1957). Blummer emphasizes that fashion always plays a central role no matter in which field it is situated. Furthermore, she establishes that fashion is a social phenomenon because it emanates from society. According to the author, fashion is not always motivated by the imitation mechanism (as Simmel mentions), but fashion trends are followed to be fashionable. Semiotics of transformation is the process in which meanings are produced, exchanged, interpreted, and used in different and changing ways over time (Vannini 2007: 306).

Fashion represents a case of semiotic transformation and only one of many possible cases and forms at that. Fashion is unique as a case of semiotic transformation because it seemingly changes so drastically and so quickly and varies significantly among different groups of users and consumers. Paz Gago (2020) establishes a division between the classical semiotics of fashion (1960-2000) and the neo-semiotics of fashion (2000-2020). He mentions that this new approach addresses the problem of fashion using different strategies of

resemiotization. The author stresses that fashion needs the media to exist, subsist, spread, and spread (Paz Gago 2020: 19) since the media are the fashion habitat.

It highlights the importance of visual and digital media as elements that facilitate the dissemination of fashion and its trends. In particular, Instagram has become the natural medium for communication in the fashion semiosphere (Paz Gago 2020: 19). Later, he proposes a change in the way trends are transmitted to the public. In this new process, the author suggests that fashion guidelines are submitted by users and consumers and are transmitted through different social networks.

This paper highlights the changes that the fashion system has undergone due to electronic commerce and social networks. These changes have caused modifications even in the communication of the specialized fashion press, generating a new type of fashion discourse. Terracciano positions social networks as agents of social resemotization that transmit various messages based on cultural configurations (Paz Gago 2020: 92). The analysis focuses on Instagram stories, understood as a text in which it must be translated into the Lotmanian sense (polyglotism).

Later, in this other article looks at the language of fashion in postmodern society. The author proposes the following hypothesis; fashion trends change when social trends also change (Boero 2015). Interestingly, this connection is presented as a reciprocal relationship that Boero defines as social semiotics. The other element that is combined with the semiotic approach is fashion theory. This offers the opportunity to analyze various phenomena, individual or collective, communication, and transmission of different messages.

On the other hand, Rocamora (2012) presents an analysis of the rise of blogs and the impact of new technologies on fashion. It uses two approaches, hypertextuality, and remediation, to describe how fashion blogs define themselves about traditional media and the specialized fashion press. The author agrees with Bolter and Grusin (2000 [1999]) that old and new media feed into each other rather than exclude each other. It is a relationship of codependency rather than a rivalry.

Finally, the same author presents the following article and talks about the relevance of the concept of mediatization to understand the relationship between fashion and digital

media. Rocamora (2017) begins by giving a general review of various definitions of mediatization and subsequently shows how multiple practices in the world of fashion are shaped by and for digital media. It also mentions the relevance of the fashion mediatization process and its scope in different spheres of daily life (Rocamora 2017: 506).

### 1.1.3. Studies using multimodal analysis

In this paper, Bouvier (2016) pays special attention to multimodality and its details for communication, specifically how fashion can communicate ideas and identities through different means (shapes, textures, colors, etc.). In her case study on the hijab in Egypt, she mentions how Muslim women can communicate various speeches simultaneously. In addition, it proposes a discussion on how women of Islam are represented in the western media and how clothing can contract and facilitate women's agency.

On the other hand, in this work, the author continues with the line of multimodal discourse and fashion in the Middle East. This time her object of study is the abaya in the UAE. Exploring the context of the literature on fashion and identity, the analysis shows that, on the one hand, the abaya is a new element that is inserted within the traditional perspective of Islam. Furthermore, the adhesion of this new item refreshes the representations of international values and ideas that are integrated with new proposals on taste.

### 1.1.4. Case studies

In this a couple of case studies that combine interesting elements. First, the authors focus on the semiotic construction of the authenticity of the Sarva jeans brand. They explore how this brand reinvents and repositions the authenticity of denim, positioning it as Sámi, which is an element of the culture of the indigenous peoples that inhabit northern Scandinavia. Their analysis describes how semiotic resources (multimodal approach) are used to balance authenticity and global mobility (Archer & Westberg 2020: 3).

This is another example of the application of semiotics for the analysis of advertising campaigns. In particular, the case of Diesel and how they sell pro and contra cultural

ideologies (Arning 2009: 23). Arning highlights how semiotics in this type of advertising helps us decode the less obvious signs in the texts (2009: 47). The aim of the aforementioned study was to show the importance of recognizing persuasive techniques related to advertising campaigns.

## 1.2. Place of the given study

I find it very interesting that most authors use semiotics (in some way) to analyze the phenomenon they are investigating. Although semiotics of fashion is not the most popular approach, I think that in these articles, there is a close relationship between fashion, social phenomena, sign systems, and the media that are used to transmit messages. Even though on certain occasions semiotics is not spoken of in an explicit way, in the articles aspects such as the meaning-making are mentioned, the communication process that exists between the individuals involved, the different discourses and ideologies that exist, and how they exist. Current media play an essential role.

However, sometimes I think that the semiotics part falls short. The authors do not present enough information about their analysis, or it is not sufficiently clear how they applied the semiotic approach. This might be the case because they rely on semiotic rather generally. For example, the classical definitions of the sign or the discipline (Saussure and Peirce) are used, and no other concepts or models are used. I understand that the choice of concepts and methods of analysis responds to the objectives of the research. In this case, semiotics plays a secondary role since the papers try to contribute to the study of fashion in some of its many facets. Therefore, these are not studies that prioritize or deepen semiotics; on the contrary, it is used as a tool to solve some aspects.

This set of revised texts allows me to observe the panorama of the study of fashion, how it is linked to communication phenomena, and its current relationship with the media and social networks. The first contribution that helps me develop my study is the proposal that many authors analyze contemporary phenomena. The study of fashion applied to case studies such as the hijab and its representations in today's Muslim society. The second contribution is how to approach social networks, use them to access the various aspects of

fashion, and facilitate communication. This aspect seems relevant to me because nowadays it is possible to follow fashion trends from (almost) any mobile device with internet access. You can be part of a community without being present in a specific place and be informed about various aspects with greater ease. Finally, the analysis of different media is essential since fashion lives on advertising. Fashion magazines are still one of the most critical media in the dissemination of trends. However, today other elements have been used that help to disseminate these messages and extend the reach that a magazine would have in its physical version. Videos, posts on social networks, specialized blogs, photographs, digital versions of magazines are some of the media that can be accessed from the internet.

In conclusion, this literature review showed me that it is possible to relate fashion and semiotics to study a particular phenomenon. Another important element is the use of multimodal analysis. This allows paying attention to various details and, finally, the use of the concept as text and its application to the fashion system. The article that talks about the analysis of the Swedish brand of jeans and the other one about the investigation of Diesel ad campaigns are good examples and could serve as a model for my research.

## **2.About masculinity**

The current chapter addresses the phenomenon of masculinity and its relationship with men's fashion. The chapter is divided into four sections. The first section focuses on masculinity within a broader cultural context. The second section focuses on hegemonic masculinity, its characteristics, how it relates to other types of masculinities and concludes with a small discussion about the suit as a sign of this specific type of masculinity. The section that follows addresses different types of masculinities and their characteristics. The last section includes a description of alternative masculinities and three typologies of masculinities.



## 2.1. The gender opposition

Gender is a historical and cultural construction that is based on the division of the sexes, male and female. Gender acts as a modeling system since it divides individuals into two categories, masculine and feminine. Within these categories, there is a series of activities, roles, spaces, behaviors, attitudes, values, colors, and clothing, among many other things associated with each of the genders. All these elements contribute to the construction of boundaries that separate and distinguish both genders, causing individuals to follow the rules assigned to their gender. The features that are part of the masculine and feminine gender are different depending on each society's historical and cultural context. Despite this, some elements coincide in different contexts and others that may be opposed if one passes from one society to another. For example, in Western societies, the display of physical force and a certain tendency to violence are associated with the ideal representation of masculinity, while in China, cultural aspects such as intellect or knowledge are valued more (Tan et al., 2013).

Male and female are opposite categories that have historically been associated with other dichotomies such as good/bad, up / down, right / left, white/black, light / dark, hot/cold, strong/weak, large/small, among many others that indicates a positive and a negative part. This accentuates the differences and facilitates the representations of each of the genres. The representation process is important because it defines what is male and what is female according to the halves assigned to each. However, the opposition also contributes to this identification process by pointing out those characteristics that do not correspond to one gender or another. For this reason, it is important to mention what femininity is to understand in what aspects masculinity is opposed to it and with what elements it is associated. In this research, the aspect of fashion is the one of most significant interest and therefore the one that will be discussed about masculinity.

## 2.2. So, what is femininity?

Based on the previous section, femininity can be defined as a set of cultural qualities, values, behaviors, and characteristics that are diffused and assigned to women. This supports the existence of an ideal representation of the feminine woman who possesses all these attributes and does not go against the position designated to her. The same is true of masculinity and

its representation of the masculine man. This position is subordinate to men, where it plays a secondary role and performs “minor” tasks. One of the most popular examples of the ideal representation of the feminine woman is the wife/housewife. The description of this figure embodies various elements of femininity since she is generally represented as a delicate, affectionate, understanding woman dedicated to housework and motherhood, which seems not to need to leave the house.

Fashion is associated with a feminine aspect and a phenomenon or activity that interests women. One of the arguments of this association is the "constant" search to look good, highlight physical beauty or be an attractive woman in the eyes of men. For this reason, the fact of showing interest in fashion, being a member of the male gender, represents a negative action. From the perspective of masculinity and its ideal representation, interest in fashion can be interpreted as an incursion within the boundaries of the female gender. This also applies inversely, a woman who shows interest in some aspect or activity designated for men. Take Danica Patrick's foray into the NASCAR series as a racing driver in 2010. For example, these types of borrowings between elements of one genre have become more common today. This has led to the emergence of new types of representing masculinity and femininity, which are moving away from traditional representation.

### 2.3. What is masculinity?

As the reader could well observe in the brief introduction to the chapter and from the title of this section, masculinity and all its variations, continue to be tried to define. This is because masculinity is, like many other concepts, a social construction that is defined by the cultural and historical context that a society goes through. For this reason, the series of characteristics used to define the masculine and the men that fit into that category can vary from one society to another. However, it is possible that motivated by external phenomena such as global marketing and advertising consumption, certain elements are found in different societies. An example of this phenomenon is the cross-cultural analysis carried out by Tan et al. (2013), where they analyzed 636 ads of the three most popular lifestyle magazines for men in Taiwan (GQ, Cool, and Men's UNO), China (Esquire, Men's Health, and FHM) and USA (Esquire and Men's Health) (2013: 243). The authors point out that they did not find significant

cultural differences in the types of masculinity shown in the ads and that the global culture could highlight the lack of differences between the representations (Tan et al. 2013).

The other half of the gender opposition presented above is masculinity. This gender category can be defined as the social category that is distinguished by a set of psychological features and role attributions that society has assigned to the biological category of sex (Hegelson 2005: 3). This is because masculinity is, like many other concepts, a social construction that is defined by the cultural and historical context that a society goes through. For this reason, the series of characteristics used to define the masculine and the men that fit into that category can vary from one society to another. However, it is possible that motivated by external phenomena such as global marketing and advertising consumption, certain elements are found in different societies. Tan et al.'s (2013) research is an example of marketing and advertising analysis in western and eastern societies. In their study where they analyzed 636 ads of the three most popular lifestyle magazines for men in Taiwan (GQ, Cool, and Men's UNO), China (Esquire, Men's Health, and FHM), and USA (Esquire and Men's Health) (2013: 243). The authors point out that they did not find significant cultural differences in the types of masculinity shown in the ads. The global culture could highlight the lack of differences between the representations (Tan et al., 2013). The most popular type of masculinity is Refined and Sophisticated, which raises a representation where intelligence, the social value of education, academic and financial achievements are valued (Tan et al. 2013: 245).

Returning to the general description of masculinity general description of masculinity, the characteristics that it has historically been associated with are some values such as bravery, solidarity, and courage. Qualities that are often associated with masculinity are leadership, autonomy, and the responsibility for providing for their families. Certain attitudes attributed to masculinity are rudeness, a certain tendency to violence, and rejection of feminine things or activities. The absence or presence of these characteristics may vary from one concept of masculinity to another. This characterization is reinforced with the old idea of the gender division, in which spaces, tasks, roles, jobs, activities, clothing were assigned, among other things, for the masculine and the feminine. Despite the constant historical and social changes, the transgression of the boundaries established for each gender

continues to be sanctioned in many societies. This reminds me of the famous quote by Simone de Beauvoir, “one is not born, but rather becomes, a woman” because she somehow also has validity when she moves to the masculine gender. It is not about decontextualizing the famous phrase or usurping feminism (a movement that has influenced the questioning of masculinity and that gave rise to the emergence of other types of masculinity), but the opposite, which is to show the success, importance, and validity of the declaration of the French philosopher. Society builds, decides, rules, and models masculinity, causing individuals to have to act and identify under the rules already established.

#### 2.4. Hegemonic masculinity

According to Connell, this type of masculinity represents a great set of ideals, aspirations, norms, and unattainable social behaviors in society (1987, 1993, 1998). Brannon and David (1976) highlight four main points of this traditional view of masculinity. The first is the constant concern for competition, achievement, and success. The second point is the emphasis on the physical and the non-display of emotions. The third element is the tendency towards homophobia and the rejection of feminine things. The last point refers to displays of aggressiveness. Generally, it is determined by society's economic system and sets the standards used to judge the achievements of men who are not part of this category (Tan et al. 2013: 239). In his article on hegemonic masculinity, Donaldson (1993) uses the Gramscian sense of hegemony to explain how it is articulated with masculinity. The author mentions that hegemony can be understood as the way to maintain and gain power and promote the formation of social groups (Donaldson 1993: 644). Another important aspect of hegemony is its ability to persuade the population, using institutions and the media, so that the elements selected by the ruling classes appear natural or normal. This causes the establishment and maintenance of domination by the ruling classes, in this case, the subordination of women to men (Donaldson 1993: 644).

One of the characteristic elements of hegemonic masculinity is the representation of men's size and muscular body, which has become a stereotype that reinforces the values, qualities, attitudes, and other characteristics described in the previous section. The stereotypical image of the male body represents a strong, tall, large individual whose body is

robust and muscular. This image has become a kind of aesthetic and physical standard that men should aspire to. One of the classic representations of this type of body can be found in ancient marble sculptures, such as Michelangelo's David or the statue of Adonis. This type of representation constitutes the ideal about how a man should be, and at the same time, it includes the image to which those who are far from this type of masculinity should aspire. Even though today there are other types of masculinities, hegemonic masculinity and the ideal of the muscular body continue to appear in advertisements, magazine covers, movies, especially in leading male roles and even in toys and action figures (Ricciardelli et al. 2010).

Heterosexuality is another factor that distinguishes hegemonic masculinity (Di Piero 2002, O' Barr 2006, Coulter 2014). This is complemented by the naturalization of the subordination of women, the rejection of the feminine, and homosexuality. In general, there is a tendency to think that a man is heterosexual by default, and his sexuality is not questioned unless he moves towards the boundaries of masculinity. This means that he shows interest or gets involved in activities associated with the feminine, for example, the taste or attraction for fashion.

As I have already mentioned before, fashion is a phenomenon closely linked to women. For this reason, if a man begins to be interested in some aspect of fashion, he may be marked as gay or effeminate. In this regard, the study by Weiner (2019) stands out, where he analyzes the interactions of a group of men (51 individuals) in different online fashion forums. Weiner's results are interesting because they show that, within these communities, men can enjoy their passion for clothing and its consumption without their masculinity being threatened (2019: 3)<sup>3</sup>. In addition to this, the author highlights the distinction that this group of men creates between fashion and style. The first concept is associated with the feminine, while the second refers to their description of the clothes they like. This style involves suits and the association of this element with a timeless or classic style (Weiner 2019: 18).

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<sup>3</sup> See Tuncay and Otnes (2008) regarding to the fashion's association as a threat to heterosexual men's masculinity.

## 2.5. The suit as a sign of hegemonic masculinity

According to Edwards (2011), a suit consists of a jacket and pants made of the same material. There are several designs in the suits that aim to emphasize some areas of the body. For example, men look wider, and that more attention is paid to the chest area thanks to the V-cut of the jacket (Edwards 2011). This outfit has become popular in business spheres, and its presence can be found from the upper classes to the middle class. For this reason, the men who wear this outfit are associated with money, power, and the formality of business. However, its use has spread to other spheres and social events that involve a degree of seriousness, such as weddings or funerals. The character of James Bond is perhaps the perfect example of the embodiment of hegemonic masculinity. Many actors have played the character in the different films of the saga, despite that the essence remains the same, it is a bold man, capable of doing anything, seductive and powerful. The suit is an immutable characteristic of the character, regardless of who is in charge of interpreting it.

## 2.6. Fast fashion as a refuge for masculinity.

According to Gupta and Gentry's (2016) research, fast fashion retailers such as Zara or H&M create scarcity conditions that provoke behavior that justifies purchases and does not pose a threat to men's masculinity. These brands create an atmosphere of scarcity by offering a limited number of sizes, pieces, and in-store display time. This set of limitations provokes a sense of urgency for those interested in acquiring the garments, regardless of gender. The sense of urgency becomes a justification for the need to buy clothes since if you take more time, there is the possibility of not finding the right size, the color, or the desired price.

The context of this situation transforms buying clothes into a competition to be first. Competitiveness is a quality associated with masculinity. Therefore, visiting a store goes from being an activity that can be considered feminine to being a battlefield in which you must show who is the best. The appeal to male competitiveness and limitations combine to stimulate this behavior. This is how the race to get the best available garment begins; the winner will be the one who manages to find the desired outfit in the shortest possible time and at the same time, depriving the men who arrive behind the first place of the same opportunity. It is how this competitive metaphor, combined with the conditions established

by fast fashion retailers and the sense of urgency, creates a kind of safe zone, where the masculinity of those men who participate in the game is not questioned or threatened (Gupta and Gentry 2018).

## 2.7. Types of masculinity

Based on the criticisms of the feminist movement during the 70s and all the social changes like the vindication of sexuality, family, work, and the right to abortion<sup>4</sup>. These changes caused an increase in the presence of women in spheres that were (almost) exclusive to men. This has caused the characteristics and representations of hegemonic masculinity to be questioned, and new expressions or ways of living masculinity emerge. Two types of masculinity stand out, the new man and the metrosexual, which stood out in the 80s and 2000s, respectively (Weiner 2019: 6). Both representations are described below to show some of the differences concerning hegemonic masculinity.

The new man can be defined as a figure that opposes the old representation of the masculine man. This new type of masculinity accepts and is in contact with his feminine side, establishes love as his priority over personal ambitions and promotion (Tan et al. 2013). Some scholars such as Chapman (1988) and Crewe (2003) mention that this new type of masculinity fits into the growing advertising markets. This is due to the interest of this market in lifestyle marketing. On the other hand, the metrosexual can be defined as a man who spends a lot of time grooming himself. He is also often associated with an interest in shopping and fashion trends. The term was created by Mark Simpson<sup>5</sup> and was used for the first time in 1994 in a publication of The Independent newspaper. It is about the union of the words metropolitan and heterosexual. For Simpson, it is about the man who lives in the city and who made the leap from the interior of the magazines to the streets to go shopping. Probably the most famous representation of this type of man is the English footballer, David Beckham.

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<sup>4</sup> Retrieved from <https://www.britannica.com/event/womens-movement>

<sup>5</sup> Retrieved from <https://www.marksimpson.com/here-come-the-mirror-men/>

### 2.7.1. Hybrid masculinities

According to Bridges and Pascoe (2014), hybrid masculinity refers to the selection and incorporation that men make of elements associated with the feminine or other subordinate and marginalized masculinities. These elements are reflected in the gender identities and performances that men carry out. Clothing is an excellent example of how this type of masculinity works. According to Kaiser and Green (2016), the clothes that men wear fulfill the function of mark or unmark the body. Clothing marks the body when wearing garments that include expressive, colorful, and tight elements that can be associated with the opposite gender (Barry 2018: 3). While the body is unmarked, following the traditional line of men's clothing, this means garments or suits that are dark and loose colors or that do not excessively frame the dimensions of the body (Barry 2018: 3).

Barry (2018: 2) proposes three categories of hybrid masculinities that are expressed through clothing *disavowing, reining-in, and celebrating feminine dress*. The men who fit into the first category are those who do not defy the canon of masculinity. They regularly unmark their bodies by wearing dark blazers, pants, and button-down shirts (Barry 2018: 11). The second category is made up of men who follow current trends, use bright colors, luxurious materials, and accessories that are traditionally associated with women. However, they mix include men's clothing to achieve balance (Barry 2018: 14). In the last category, men wear feminine garments to mark their bodies (Barry 2018: 17) openly.

### 2.7.2. Typologies

Throughout this little discussion about masculinity and the different ways of representing it, it has become clear that many categories describe the characteristics that identify each of the types of masculinity. For this reason, three examples were chosen that propose different models; however, they also coincide in some aspects. This highlights the impact of hegemonic masculinity and some alternatives that choose to distance themselves from it. The three examples show results in the analysis of ads in lifestyle magazines that show representations of masculinity.

These typologies serve as a framework to show the different faces of hegemonic masculinity and how it manifests itself to a greater or lesser extent. This can be observed in



the examples in this section, since they coincide in the descriptions they make of various categories, highlighting some elements that are repeated. However, the categories that are contrary and that other models of masculinity propose are also important. The three selected examples show the interaction of men with two different media that coincide in the point of male representation. I think that for this research it is easier to follow one of the proposed typologies and point out the elements that coincide. In addition to paying attention to the elements that are not present and that may be relevant as a result of this analysis

The typology of Yuan and Shaw (2011) results from an analysis of the covers of lifestyle magazines for men. The authors classified the images into seven different categories "Tough and Macho," "Refined and Gentle," "Stern and Sophisticated," "Vigorous and Sunny," "Trendy and Cool," "Sensual and Sexy," and "Androgynous." Each of these types of masculinity has a description of its characteristics as shown below:

1. **Tough and Macho.** With a traditional cowboyish look and temperament, the model is muscular in physique and determined in facial expression. The sharp, angular lines of his face speak of toughness and resolution. With tanned skin, in leather or cowboy clothes, the model appears—in either expression or posture—nomadically unkempt, strong-willed, and lion-hearted.
2. **Vigorous and sunny.** Like a boy next door, the model often wears a coy, innocent, and brilliant smile. His skin is tanned. His clothing is sporty and casual. His look and posture are those of someone who is amiable and easy-going.
3. **Refined and Gentle.** With the look of a well-learned intellectual, the model appears cultured, polite, graceful, and good-mannered. He is often dressed in preppy style (e.g., shirts, argyle sweaters, etc.) and wears glasses. His hair is always neat and tidy, and his appearance is always clean and classic.
4. **Stern and Sophisticated.** With a confident and firm look, the model impresses the viewers as mature and reliable. He is dressed in formal attire (usually suits). He is a man of some age, with wrinkles upon his face. His gaze is focused. He is often a man with a successful career.

5. Trendy and Cool. Clothed and accessorized in the latest fashion, the model is likely to stand in a provocative posture and displays a freedom-loving and rebellious temperament. His facial expression is either numb or aloof, thereby creating a sense of distance between him and his viewers. He often leers at people and assumes the attitude of indifference and scorn.
6. Sensual and Sexy. Often in sexually arousing attire or revealing, tight clothes such as a swimming suit and underwear, the model usually looks away from the camera and refrains from appearing smart and sophisticated or springy and sunny. His facial expression and posture—such as caressing his own body—often seem unnatural because they are contrived to seduce his viewers and arouse their sexual desire.
7. Androgynous. With exquisite features, the model dresses and behaves in a more feminine way or wears makeup. He appears in a more delicate, meek, and dependent posture.
8. Other types that cannot fit into the above categories.

The typology of Yan et al. (2013) is based on the previous model. This classification was applied in the cross-cultural analysis of the ads in the lifestyle magazines for men in the USA, China, and Taiwan. In this case, the authors decided to combine the seven categories of Yuan and Shaw (2011) to create three large groups. The groups are as follows "Vigorous and Tough." ("Tough and Macho" with "Vigorous and Sunny"), "Refined and Sophisticated" ("Refined and Gentle" with "Stern and Sophisticated"), and "Trendy and Cool" ("Trendy and Cool" with "Sensual and Sexy"). The main reason for this combination is that it facilitates the inclusion of younger and older men in the same group. Subsequently, these new categories were framed in the following roles:

- Professional/occupational role. The model is engaged in a certain profession or occupation, in professional attire.
- Entertaining role. Includes any identifiable movie stars, TV celebrities, etc.
- Familial role. The model is portrayed as a father, a husband, or a family member.

- Recreational role. The model is staged to appear engaging in a certain kind of recreational activity, such as exercise, outdoor activity, swimming, boating, sailing, etc.
- Decorative role. The model is NOT portrayed as any functional character, such as a father, a worker, or a movie star. He appears solely for his lure and look.
- Other. Any other roles that do not fit comfortably into the abovementioned categories.

The typology of Tuncay Zayer (2010) studies the ideal representations of masculinity in advertising in a group of men belonging to Generation X. In her research; the author proposes eight representations that fit with ideal masculinity and three that go against her. The positive categories are as follows:

1. The Attractive Man is good-looking, physically fit, well-groomed, and sexy.
2. The Daredevil is courageous, does not mind taking risks, and lives a bit on the edge, even if that means he could face danger.
3. The Family Man is committed to his position in the household, whether it is the role of husband and/or father.
4. The Goal-Driven Man is determined, mentally strong, and motivated to reach his goals.
5. The Adventurer engages in adventurous, but not necessarily dangerous, activities.
6. The Athlete is actively engaged in sports.
7. The Individual is his own person and likes to stand out.
8. The Strong Man is physically powerful.

While the negative categories are described below:

1. The Partier is out to get drunk and party to excess.
2. The Player is a womanizer, always out for sex.
3. The Slob is unattractive and out of shape.

These three typologies could be considered contemporary, at least among them due to the years of publication and they coincide in the medium they chose to analyze the representations of masculinity. All three chose to analyze ads in men's magazines and highlight various characteristics of the classic version of masculinity. For example, the three proposals coincide in the emphasis placed on the type of body that the models have in the ads, the clothes they wear, and that support the description of each category, the facial expressions present in the photographs of the ads, for example. Finally, the role they play within the context of the ad. At the same time, it is interesting the addition of Tuncay Zayer (2010) of three models that break with the ideal of masculinity. Despite being a different medium, it is related to the three categories proposed by Barry (2018) that also move away from the traditional representation through the garments that men decide to wear.

### 3. Analysis

The current chapter presents the analysis of the selected materials, Zara Man Fall/Winter 2020 Campaign and H&M Men Winter Neutrals campaigns. The chapter is divided into three sections. The first presents a brief overview of Zara and H&M to contextualize the brands within the field of fast fashion. The second part focuses on the review of the corresponding collections. This comparison intends to describe how these fast fashion retailers represent masculinity through their collections. The last section shows the typology used in this research for the analysis of the representations of masculinity.

#### 3.1 Methodology

The following section presents the different analysis methods used in this research. The primary influence is the work of Gunther Kress and Theo Van Leeuwen on Multi-Modal Discourse Analysis (MMDA). In this way, it is important to mention some key concepts within the metalanguage that Kress and Van Leeuwen present. This to understand the relationship that his methodological proposal has with semiotics, specifically with the semiotics of culture, which is the field in which the authors have made various contributions.

First of all, it is necessary to mention what the MMDA is. Kress himself defines it as:

[...] The description and analysis of any text - as a complete and coherent semiotic entity - aims at describing and analyzing what 'goes on' in a text, including the working of power in social interaction. An understanding of any text assumes understanding the selection of discourses, of their 'arrangements' - which one is dominant, what functions does each has. Other meanings are present,

and they are framed by the discourses present in the text, in an ideological arrangement (Kress 2013: 37).

The Kress quote shows how the MMDA works and how the context surrounding the text has the same importance as the modes, discourses, and ideologies that compose it. Another aspect that he highlights is the importance of analyzing the elements that make up the text. These elements, called modes, can be analyzed individually since each one contributes a meaning from its specific materiality. However, the unit that combines all the modes in one (the text) is also analyzed and described to know how communication occurs between individuals and the messages, discourses, and ideologies transmitted through it.

Next, it is necessary to explain what the modes are. According to the theory proposed by Kress, the modes are the materialization of discourses (2013: 39). They are different according to their materiality and the social configuration of semiotic possibilities within a specific context (Ibid). This means that the characteristics of each mode provide meaning to the text of which they are part, based on its materiality and according to the context. In the case of fashion, the selection of fabrics at the time of making the garments contributes to the set of full meanings that can be interpreted. This is important since in the MMDA, attention is paid to how the modes provide meaning to the text as a whole, from its materiality and the possibilities derived from that (Kress 2013: 39).

Probably the most famous example of this situation is denim in jeans. It is a material that was used to make the work clothes of the workers for a long time. Therefore, the original meaning that it transmitted was that of the hard work of the less privileged class. That perhaps highlighted the inequality between the members of the society through the wardrobe. Later, it became a standard element within pop culture, and some other garments began to be made using this material. In this way, the primary association with the working class was being displaced, giving way to new meanings. Even the big fashion houses have included this material as part of the resources they use in their designs. Therefore, it is likely that jeans have become one of the most popular garments in the world.

Returning to the MMDA and the line of concepts that are used, it is time to talk about the text. There are various text definitions; for this reason, it is convenient to choose one that empathizes with the rest of the concepts that make up this section. In the MMDA, the text is a multimodal semiotic entity with one, two, three, or four dimensions (Kress 2013: 36). These

dimensions are made up of the modes described in the previous paragraphs and can be materialized as gestures, speeches, images, music, writing, etc. In Kress terminology, the text is defined as:

[...] Texts, of whatever kind, are the result of the semiotic work of design, and processes of composition and production. They result in ensembles composed of different modes, resting on the agentive semiotic work of the maker of such texts. of design, and processes of composition and production. They result in ensembles composed of different modes, resting on the agentive semiotic work of the maker of such texts (Kress 2013: 36).

The concept of text, particularly the one proposed by Kress, is helpful for this research because it provides a framework that allows the analysis of representation in fashion. This can be done from different flanks and with different methodologies; however, here, we are interested in how the text is formed through a combination of various means that add meaning to the totality of the text from its specific materiality. Kress (2010) mentions that it is possible to analyze all these modes separately and at the same time, as a whole within the framework that makes up the text to which they belong.

Following the ideas of Kress about composition and production, it is important to highlight the role played by the author of the text and the way he decides to organize the text. This begins with selecting the different modes that will make up the text, the composition process, and the elaboration of the text in question. The final assembly and the meaning attributed to the text will result from the author's intention and interests to communicate the desired message. Subsequently, this series of elements will be submitted to the audience's interpretation that receives or consumes the text.

This is precisely what is intended to demonstrate in this research. Taking into account the materials that were selected for the analysis, it can be seen how different media can be added together and form a more complex unit. The first on the list would be the clothes since the garments are built using different means. However, this particular dimension is not part of the analysis. Still, it is important to mention it because from that point it is possible to start mentioning means and highlighting the meanings that contribute. The next medium is the body; this becomes a medium when it is dressed in the clothes that make up the outfit, and it is possible to appreciate how it is seen through body dimensions. Then we have the photograph, in this case, who wears the outfit that is to be portrayed and later the video. In the case of the last two media, it is possible to find multiple media such as linguistic, visual,

gestural, spatial, and sound (Kress 2010). It will depend on the depth of the analysis to be carried out, the number of relevant means, and the meanings that will be interpreted.

It is necessary to mention what the text is within the framework of this research. Making this distinction is pertinent since there are various concepts. It is required to clarify what and how this notion will be used and explain its relevance concerning the research in general. Having said the above, when referring to the text, it will refer to the following definition in which it is mentioned that “text, in my approach, is the material site of emergence of immaterial discourse (s) (Kress 2013: 36)”.

What makes this particular approach different from other scholars who use text as an analysis tool is that the focus is on grouping different elements together to create a cohesive unit (Kress 2013). The creation of this unit depends on a subject or subjects responsible for its elaboration; it is another relevant factor for the MMDA. The elements that make up the text and how they are linked can be many and very diverse in their material dimensions, accompanied by three-dimensional entities. Therefore, the text in the framework of the MMDA is about a multimodal semiotic entity in various dimensions (Kress 2013: 36).

How does this relate to fashion? As mentioned above, fashion is a complex phenomenon with many edges from which you can start to analyze using different approaches. In this case, the MMDA allows analyzing the modes of a text, for example, the colors, the fabrics, the looseness, or the rigidity of the garments. The messages that may be stamped, embroidered, woven, etc., the images or graphic patterns. The next level would be to analyze the combination of different garments in an outfit, added to the individual elements mentioned above. It is possible to go further and pay attention to the composition, design, and production of that set organized coherently.

This organization of the modes in a greater unit that brings together all the meanings that the modes add from their specific material responds to the communicative intention of the subject or subject who created the text. The message that this text conveys may contain various discourses and ideologies. Returning to the subject of this research, thanks to the tools that the MMDA provides, it is possible to analyze the representation of men's fashion in FFB and the messages, speeches, and possible ideologies that can be transmitted to the individuals who receive or consume them. The following field of application of the MMDA

in this research is focused on the means that the FFB uses to transmit or disseminate their messages to the public.

### 3.2. Overview of the fast fashion market

Both brands, Zara and H&M, are two of the most important fast fashion retailers worldwide. Both retailers have an international presence in various countries on all continents and have positioned the name of their brands (Oliveira 2014). However, their business model, annual profits, marketing strategies, the production of their garments, the design, and even the way the storage space is organized are different. In this brief review, only the most interesting aspects are mentioned for this research since each of these differences may represent a research topic on its own. This description notes some historical data of both brands; however, it does not show the exact chronology of the company but some relevant data that contribute to achieving the objectives of the investigation.

#### 3.2.1. Zara overview

The history of Zara begins with Amancio Ortega Gaona, businessman, and founder of Inditex (Industria de Diseño Textil), in 1985. Ten years later, he founded the first Zara store in La Coruña, Spain. The brand was born to sell medium-quality contemporary fashion at an affordable price (Oliveira 2014: 3). By 1998 Zara began its international expansion with its first store in Portugal, in Porto. Between 1990 and 1994, Zara entered the USA, France, Mexico, Greece, Belgium, and Sweden. This can be counted as follows, 519 stores in France, 116 in France, 87 in Italy, and 45 in the USA. During the 1990s, Zara began to experiment with different designs, improving its production and distribution process to optimize the delivery process and better respond to new trends. From that moment, the brand began to distinguish itself through this process, and it was Gaona himself who started to consider this as instant fashion (Lynn et.al., n.d.).

Currently, the Inditex group owns various brands that are dedicated to textile design. These brands include Zara, Zara Home, Massimo Dutti, Bershka, Oysho, Pull and Bear, Uterque, Stradivarius, and their worldwide presence (Lynn et.al., n.d.). The group has its



distribution center in Zaragoza, and from there, the products are distributed throughout Europe<sup>6</sup>. This is part of its market strategy. In addition to this, Zara produces smaller quantities of clothes on an intentional basis. The collections are exhibited for a limited time. They look for strategic locations for their stores and invest a minimum percentage of their profits in advertising compared to your competitors (Dutta 2002). The brand follows the trend of presenting two collections a year, spring/summer and fall/winter. However, the stores continue to be restocked throughout the year. One of the reasons for the limited production of the garments is to avoid the unnecessary accumulation of inventory (Oliveira 2014). This small set is put to the test in the stores with the highest sales worldwide and is usually displayed in the store for a maximum month, this causes an atmosphere of scarcity that motivates its customers not to miss the opportunity to buy their garments. Zara has a team of designers of 200 people; they oversee the design of the collections (Oliveira 2014: 11). Half of the main collection is presented six months before the start of the new season; the rest is created thanks to the feedback they receive from stores, searches on fashion blogs, visiting college campuses, nightclubs, and monitoring capitals of fashion like Tokyo, New York, or London<sup>7</sup>.

### 3.2.2. H&M overview

H&M is a Swedish brand founded by Erling Persson in 1947, after the Second World War. Persson was inspired by the mass production of outfits in the USA and introduced the concept of retail; this means high production at low prices. At first, the brand only sold women's clothing, and its name was Hennes, which means "hers" in English. In 1968, Persson acquired the inventory of men's sportswear from the Mauritz Widforss store (Lynn et.al., n.d.). This new addition caused the name to be changed to Hennes & Mauritz, which later became the current H&M. The expansion of the inventory brought with it the foray into the men's clothing market.

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<sup>6</sup> Retrieved from <http://www.zara-clothing.net/history-of-zara/>

<sup>7</sup> Retrieved from <https://martinroll.com/resources/articles/strategy/the-secret-of-zaras-success-a-culture-of-customer-co-creation/>

Between 1976 and 1980, the international expansion of H&M began when they opened stores in Britain, Switzerland, and Germany. At the same time, the brand continued to open stores within Sweden, which by 1990 made it one of the largest retailers and the fifth-largest company in the country. This is the first international expansion of its kind. Persson calls this process "global fashion," Thus, H&M began to associate itself with good quality and reasonable price (Oliveira 2014). By 1998 H&M opened six stores in Paris; the following year, they entered Spain and Italy to compete with Zara and United Colors of Benetton. While for the year 2000 they arrived in the USA after showing their dominance in Europe (Oliveira 2014: 18).

Currently, H&M is dedicated to the design and retailing of fashion and accessories. In addition to this, the brand offers a wide range of clothing, cosmetics, footwear, and accessories for women, men, children, and adolescents. The company has a presence in Europe, mainly North America and Asia. The headquarters are in Stockholm, and by 2008 it had 73,000 employees. Another important aspect of the expansion strategy is to enter a new country every two years (Lynn et.al., n.d.).

The brand has a team of more than 160 designers who seek inspiration from all corners of the world<sup>8</sup>. H&M launched advertising campaigns with iconic fashion figures such as Naomi Cambell or the Karl Lagerfeld collaboration in 2004. The garments that were part of these collections were displayed in stores for a limited time (Ginman et al., 2010). Unlike other brands, H&M does not skimp when it comes to advertising. Since 1998 it is possible to buy their clothes from the online store; they constantly invest in their website and have a "dressing room" application that allows customers to visit their local H&M site and try on and combine different clothes in virtual models before buying (Oliveira 2014).

### 3.3. About collections

This section shows a comparison between the styles of the collections of both brands. The two collections belong to the same season; however, they present certain differences. These

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<sup>8</sup> Retrieved from <https://hmgroup.com/about-us/history/>

differences are analyzed in the following section, along with the representations of masculinity that each brand communicates.

### 3.3.1. Zara Man Fall/Winter 2020 Campaign

The collection is titled Abstraction and focuses primarily on abstract art and sculpture. The collection's theme includes the models in creating different pieces within a studio; they use various materials such as wood, paint, canvas, lights, and foam. This is a centerpiece of the collection's theme reflected in the garments and style that Zara tries to convey<sup>9</sup>.

### 3.3.2. Photos

The collection's theme is abstract art, and elements are found in the photographs that show the outfits in the collection. However, they are not central elements. Instead, they serve as support in the construction of the stage or the atmosphere of the studio. The photographic collection consists of 21 photographs, eight black and white portraits of the models, and thirteen color photographs. There is racial diversity in the models that appear in the photos (a black guy, an Asian guy, and three white guys). All models have the same slender body type. Despite this diversity, no Latino and Arab models are participating.

The photographs show twelve outfits. Among these outfits, the ones in images 05, 012, and 017 stand out since they are suits. While the outfits in photos 011, 012, 015, 019, 020, and 021 show colors, some garments have light colors. The rest of the images show outfits with dark colors. This is an interesting balance as the collection has outfits that fit the traditional representation of masculinity and, at the same time, offers some options that fit more with other types of representations. Another important detail is that the models have a similar body type regardless of their outfit and what representation of masculinity can be associated with. This means that within this collection, there coexist outfits to mark the bodies and others that unmark. Therefore, the presence of hegemonic masculinity can be appreciated subtly.

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<sup>9</sup> Retrieved from <https://www.vanityforbes.com/2020/10/28/zara-fw20-campaign/>

The outfit shown in photo 017 is interesting because of the elements it brings together. The model is one of three participating white boys (models 1, 4, and 5). He is wearing one of the three suits in the collection, a dark-colored suit, and he is shown in a superhero/success pose. These three elements coincide with the traditional representation of masculinity, although some, such as the type of body, are not part of that representation. The photo suit 012 is also an interesting case in this investigation. The model is also white, but the colors of the suit are light. This combination is interesting since light colors mark the body. However, the symbolic load of the suit and its association with hegemonic masculinity is more significant. The Asian model wears the last suit in the collection. In general terms, it can be said that it is a classic representation of the suit. This is because it is a black suit; however, the suit is aligned with the theme and style that Zara proposes in her collection. These three outfits provide an atmosphere of formality that can also be found in the rest of the pieces in the collection.

### 3.3.3. Video

Zara's video<sup>10</sup> can be divided into two moments. During the first half, three of the five models appear, and from the second half, the remaining two models appear. These last two models appear wearing two of the three suits in the collection. The remaining suit is the second outfit that appears in the video. Throughout the video, the models work on their respective works of art, and during this art exhibition, some behaviors that refer to hegemonic masculinity can be observed. The only model that does not participate in this exhibition related to the traditional representation of masculinity is model 3. These behaviors show situations of control and references to the use of force when working on the sculptures. Another element in this implicit hierarchy appears when the models' artworks are presented at the end of the video. The first three correspond to the models who wear suits.

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<sup>10</sup> Retrieved from <https://www.youtube.com/watch?v=GYAPDbyH6bo>

### 3.3.4. H&M Men Winter Neutrals

Model Jeenu Mahadevan presents the collection. Include earthy tones with "winter neutrals" that feature clean lines for "cut out pieces." The idea of neutral tones is to facilitate the combination with different garments. The collection shows an urban environment that emphasizes basic clothes such as luck and light-colored pants<sup>11</sup>.

### 3.3.5. Photos

This collection promotes the brand's message about sustainability. The collection is shown in six photographs and shows five outfits. All the garments are presented with a single Norwegian model, the son of Sri Lankan immigrants, and a slender body. The entire collection shows light colors and an urban theme, in the style of the garments, in the locations where the photographs were taken, and the type of the photographs that look more casual compared to those of the Zara collection. None of the outfits shown in the photos are in the "unmarked" category. Finally, there are no references to the traditional representation of hegemonic masculinity.

## 3.4. Analysis of the characteristics of masculinity in the Zara and H&M campaigns

### 3.4.1. Method

The multimodal analysis matrix includes four mediums for material analysis. Mediums are visual, gestural, space, and linguistic. In the analysis, the visual aspect of the materials is prioritized. In addition, four categories were taken from the Reichert and Ramirez model (2000). These categories are physical features, movement, context, and proxemics. In the same way, some modes of each of these four categories are also considered.

- Physical features. It refers to the characteristics of the outfit and the body type of the model that presents the outfit. It includes two subcategories Clothing and Body.
- Movement. This category describes the behavior and activities carried out by the models in the Zara campaign video. Includes two subcategories Behavior and posture.

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<sup>11</sup> Retrieved from <https://www.thefashionisto.com/hm-2020-mens-winter-neutrals/>

- Context. This category describes the context of the photos and video of the Zara campaign. Includes the following four subcategories Photographic effects, setting, lighting, and black & white.
- Proxemics. It indicates the relationship of the models with the objects that are part of the context.

Subsequently, within each subcategory of the Reichert and Ramirez (2000) model, various modes were included based on the Kress and Van Leeuwen (2006) model to interpret images, the concept of Calefato's clothed body (1997), the differences between the types of bodies and the description about how the bodies are marked or unmarked according to the kind of outfit that Barry proposes (2018). In this way, the distribution of categories, subcategories, and modes is presented as follows:

#### ❖ Physical Features

- Clothing
  - ◆ Marked/unmarked
  - ◆ Clothed/naked, semi-naked
  - ◆ Light colors/dark colors
  - ◆ Formal/urban
- Body
  - ◆ Muscular/slender
  - ◆ Race
- Movement
- Behavior
  - ◆ What are they doing in the videos?
  - ◆ Adjectives to describe behavior
- Posture

- Proxemics
- Photographic effects
  - ◆ Close shot/medium close/medium/medium long
  - ◆ Vertical/horizontal
  - ◆ Low-angle/high-angle/eye-level
  - ◆ Black and white

❖ Context

- Setting
  - ◆ Artistic studio/urban (streets)
  - ◆ Formal/urban
- Lighting
  - ◆ Artificial light/natural light
  - ◆ Shadows
  - ◆ Light/Dark

In this way, visual and gestural mediums include physical features, movement, and proxemics, with their respective subcategories and modes. At the same time, the medium space consists of the context category, its subcategories, and modes. The last medium is linguistic and includes the words or word fragments that appear in the photographs and video of the Zara collection.

### 3.4.2. Linguistic

In the photographs of the Zara collection, some words and letters appear on the canvases of the paintings that are part of the context of the collection within the studio. While in the video, you can see the brand's logo at the beginning and end of the video. You can also see

the words written on the canvases of the paintings in the last part of the video when the models' works are presented.

### 3.4.3. Visual

#### *Clothing*

All the models that appear in the photos and video are dressed. This is important since nudity is also associated with the representation of masculinity. Nudity is typically referred to as the amount and style of clothing worn by models in ads, and nudity is operationalized as models in progressive stages of undress; it can be suggestive, partially revealing, or nude (Reichert and Ramirez 2000:267). This element is important since the body acts as the medium representing the outfit (Calefato 1997). the colors of the outfits also stand out. In the case of H&M, the colors of the outfits are light, while Zara includes primarily dark colors and light colors in some garments. The selection of colors causes the models' bodies to be unmarked if dark colors are used (Barry 2018). These combinations are aligned with the elements of hegemonic masculinity. Because the garments of the outfits and suits are loose, dark colors, and do not emphasize the dimensions of the body, these types of garments do not challenge traditional masculinity (Barry 2018).

On the other hand, light colors mark the bodies since they move away from the traditional representation. Finally, the style of the outfits is divided into formal and urban. H&M presents an urban style and Zara with a formal style. Formal style includes dark blazers, pants, and button-down shirts. In contrast, the urban style follows current trends and uses bright colors (Barry 2018: 11).

#### *Body*

Two aspects are considered in this category, body type and race. Both collections show racial diversity, despite the number of models used in each collection. The muscular/slender opposition is used to describe the body of the models, based on the traditional representation of the male body. According to this representation, the male body must be muscular. The slender body is based on Barry and Weiner's division (2019) proposed since it is the opposite



of the athletic body. It is also possible to associate it with the traditional representation of masculinity.

#### 3.4.4. Gestural

##### *Posture*

In the H&M collection, the model appears standing in all the photographs. On the other hand, in the Zara collection, there are two different positions. In six photos, the models appear seated, and in another six images, they appear standing. The photograph that stands out the most in this sense is number 017, where model 4 appears wearing a suit and in a pose of authority.

##### *Behavior*

This category focuses more on the Zara campaign video. Throughout the entire video, the five models appear working on different works of art. There are only two types of artistic works, sculptures, and paintings. During the process of creating the works of art, some references to masculine behaviors are shown. Two scenes make references to male behavior and art. Model 1 appears in a couple of scenes. The first sequence goes from the second 00:39.75 to 00:40.38, and the second sequence begins at minute 01:22.26 until 01:23.34. The second scene is the sequence of model 5 and its sculpture and starts at 01:03.10 until 01:10.30. This is the most extended sequence in the video. These behaviors are observed in five sequences during the video. In the case of model 1, he appears to tie the strings of his sculpture twice. Model 2 is part of a sequence where the black suit he is wearing is focused. Model 4 appears in the video and takes control of the lamps that are part of his sculpture. The last sequence shows how Model 5 appears for the first time in the video emerging from the dark. This sequence has several references to the traditional representation of masculinity since the model also wears a suit, takes off his jacket, and takes the hammer and chisel to start sculpting. This series of behaviors can be defined with adjectives such as powerful, focused, and relaxed.

## *Photographic effects*

### *Distance in photographs*

In this category, the vertical and horizontal dimensions and the three basic angles of the Kress and Van Leeuwen (2006) model are used. The three angles are low-angle, high-angle, and eye-level. In low-angle, the subject is shown from below, and this indicates the relationship of the subject's power over the viewer. The next angle is the high-angle; in this, the subject is shown from above. This shows the viewer's power relationship over the subject. The last angle is the eye-level. In this, the subject and the viewer are shown at the same level, indicating equality. The power relations at the angles are established in the vertical dimension, while the horizontal shows the degree of involvement and frontal or oblique dimensions (Kress and Van Leeuwen 2006). Another element that stands out is the type of shot of each image. Following the model of Kress and Van Leeuwen (2006), four types of shots are considered. These shots are close shot, medium close, medium, and medium-long and each one includes more elements within the photograph. The close shot shows the head and shoulders. In the medium close, the model is shown from the waist up. In the medium-long, the body can be seen from the knees upwards, and, finally, in the medium-long, the whole body is shown (Kress and Van Leeuwen 2006).

In both collections, low-angle and eye-level are used, and only the vertical dimension is used. This means that there is a power relationship between the models and the viewers; this is reinforced with low-angle photographs. However, an equal relationship between models and viewers is also shown using the eye-level angle in pictures. The two collections also combine the four types of shots in the photographs.

### *Black and white*

Zara's collection is the only one that includes black and white photographs. The photographs are nine portraits of the five models that present the collection. The portraits repeat some of the outfits that appear in other pictures. Photographs 007 and 018 are displayed in a snapshot style and with a yellow and red paint stain, respectively.

### *Lighting*

There is a difference in the lighting in the collections. In the H&M collection, there is primarily natural light since it is an outdoor session. On the other hand, the Zara collection

is presented inside a studio, and artificial lighting is used. Lighting has also been used to differentiate between men and women (Keating 2006). Generally, a sharp and intense light is used in the case of men: This is because artificial light emphasizes details, compared to natural light (Keating 2006: 100). In the photographs of both collections, the elements highlighted in the close shots are the models' faces and the haircuts.

#### 3.4.5. Space

In this category, the context of both collections is analyzed. The H&M collection shows an urban and outdoor style, while the Zara collection observes the theme of abstract art and takes place inside a studio. H & M's urban context shows a more casual or informal style. On the other hand, the atmosphere within the studio where the Zara collection is presented prevails a formal theme.

#### 3.4.6. Sonorous

The video features an instrumental soundtrack that adds drama to the sequences in which the models appear working on their artwork. The music fits in with the artistic theme that reigns throughout the collection.

#### 3.4.7. Discussion

In this brief comparison of the elements of both collections, it is possible to observe that the two brands follow opposite directions. On the one hand, H&M presents an urban style, uses a single model for its collection, and shows inclusion or racial diversity. This is an interesting element because it is one of Zara's models in her collection. All outfits show a light color palette. Therefore, the male representation that is observed can be associated with alternative masculinity that moves away from traditional elements.

While, on the other hand, in the Zara collection, dark colors are present in most of the garments. They use a greater number of models with an evident racial variety or conclusion. The outfits also include light-colored clothes. In this way, it is possible to say that there is a

balance when choosing an outfit. Alternative and classic representations are present at the same time in the collection. Three suits are associated with the traditional model of masculinity, even though one is light-colored. At the same time, three other outfits include light colors and the rest of the garments in the collection that could be associated with more alternative representations or that move away from the traditional way.

After the overview of the video, it is possible to highlight the modes of the video. The only text that appears is the word ZARA that refers to the name of the brand, there is no dialogue on the part of the models, the music is instrumental and creates an atmosphere of suspense or expectation, various images of the models appear before and after working on his works of art, the light throughout the video plays a central role, you can see various materials used in all art pieces. The video as a total unit relies on each of these modes to transmit the message in its entirety, in this case, the uniqueness of each present in the video, this characteristic is transmitted to the artistic interventions that each one of them performs since they are also unique pieces and by extension, this can be associated with the garments that make up the collection of that season.

This message finds a niche within the discourse of ready to wear, however it highlights in a certain way the exclusivity of high fashion by associating the garments in the collection with art. This association with exclusivity is ironic since these garments will be massively produced, in different sizes, they will be available in many countries around the world and online stores. For this reason, the fashion discourse that ZARA uses are interesting, since it appeals to this artistic sense of fashion. At the same time, it homogenizes the image of men's fashion, since it is a brand that is present in different parts of the world and is present in various social networks. The social networks have become a very powerful tool for the dissemination of these messages, nowadays it is possible to find out about the fashion trends with (almost) any mobile device that has an internet connection.

Zara takes advantage of this possibility and carries its message to almost anyone. Furthermore, Zara finds a positive response in the context of today's society where there are very marked divisions. In this way, the brand offers the possibility of acquiring garments that resemble high fashion garments for a much lower price, with the sensation of exclusivity that transmits the message of the collection and follows fashion trends. Another important

element is the possibility of fitting in with the male representation that Zara proposes. As it is a collection that will be massively produced and will have a presence in different countries, it is possible to wear these garments and the proposed style.

## Conclusions

The focus of this thesis was to describe how the discourse of fashion shapes the representations of masculinity in Zara and H&M campaigns. This was done by relying on a combination of methods included in the MMDA method proposed by Kress and Van Leeuwen, the Reichert and Ramirez model, and some concepts put in by Calefato and Barry, which resulted in a matrix that served to analyze the material from Zara and H&M advertising campaigns. Through the collection of information about the dynamics of fast fashion, masculinity, and how it is represented, I developed a framework that served to apply the combination of methods mentioned above, intending to answer the questions that I proposed at the beginning:

- How the different media in advertising campaigns contribute to the construction of the representation of men in these brands?
- How the different media in advertising campaigns contribute to the construction of the representation of men in these brands and how they work within the fashion system?
- Does the representation shown by these brands challenge the traditional representation of man?

In this case, fast fashion serves as a bridge to connect the world of fashion with semiotics and thus, to be able to access the images and representations of masculinity that are presented in Zara and H&M. Another relevant aspect is the dynamics with which fast fashion functions works within the great fashion system. This is interesting because haute couture or high fashion continues to be the most effective and probably far-reaching medium in the world of fashion since its message is transmitted through various media such as magazines, advertising campaigns, social networks, fashion blogs, video, and many more. Despite this hierarchy within the fashion system, fast fashion has created its niche and has managed to stay. On many occasions, referring to high fashion or simply adapting the trends that the big fashion houses propose each season. However, large retailers such as Zara and H&M have known how to innovate and use the game rules to their advantage. This has made them two of the

most successful companies in their field, and they have positioned their brand in almost every corner of the world.

Similarly, the role of the body is highlighted as the main medium of communicating messages through the different garments that make up an outfit. The body and its representations are shaped by culture; it is possible to assign characteristics that make it attractive or not, according to the cultural context in which these representations are found. In this case, the traditional representation of masculinity and its cultural manifestations were analyzed, such as the activities, roles, behaviors, body type, clothes, and colors that a masculine man should have. These gender characteristics were contrasted with cultural traits that were assigned to femininity to understand the limits that exist between one gender and another. This is because fashion is an activity usually or predominantly associated with women and is usually justified by constructing the categories of masculine and feminine.

In addition to the traditional representation of masculinity, other types of masculinity are mentioned. In this case, three types of masculinity, disavowing, reining-in, and celebrating feminine dress, are expressed through fashion. This is achieved through the kind of garments, colors, and materials used by the men in each category. This can be translated into bodies that are marked when they dress following a style that breaks with the traditional representation of masculinity and bodies that are unmarked when they follow the patterns of hegemonic masculinity. This type of masculinity can be observed in the world of fashion through the suit since it is one of the symbols that contribute to the spread of this type of masculinity.

In contrast, fast fashion retailers such as Zara and H&M have developed a strategy for men to visit their stores and buy their clothes without threatening their masculinity. This strategy is based on creating scarce conditions and presenting a limited number of garments for a short time. This causes customers to have to make quick decisions since the garment of their liking may disappear from one moment to another. This atmosphere of scarcity appeals to the sense of competitiveness associated with hegemonic masculinity and its presentation. Therefore, men go from engaging in feminine activity, such as shopping, to competing against each other for the best clothing and deals found in the store. In this way, men who

like to go shopping and enjoy such activities find refuge in brands such as Zara and H&M, where their masculinity is not threatened.

Three typologies were also included that serves as a prelude to material analysis since they present a list of male representations in men's magazine advertisements. This shows the whole series of characteristics associated with hegemonic masculinity and how certain representations are closer to the traditional image. Another element to consider is the presence of this type of representation in magazine advertisements with a worldwide presence.

Based on these analysis models, a multimodal matrix was designed to perform the analysis of the representations of masculinity and the characteristics that Zara and H&M show in their campaigns. The matrix is made up of five linguistic media, visual, gestural, space, and sonorous. Each of the media includes various semiotic resources and oppositions to highlight the characteristics of each image. The oppositions and categories found in the matrix are based on the theoretical concepts mentioned earlier in the research sections.

The analysis of the materials showed that both brands take advantage of the scarcity conditions to position the trends and styles of their collections. The H&M collection offers an urban style with light colors and is presented by a single model. None of the garments in the collection unmark the model's body. In the case of Zara, dark colors and formal outfits predominate. However, there are also garments with light colors. This indicates that, within the same collection, references to the traditional representation of masculinity are observed. At the same time, other representations that are far from the traditional model are shown. Representations of hegemonic masculinity can be observed with the models wearing the three suits within the collection. At the same time, other models are seen wearing light-colored garments similar to those in the H&M collection.

Another interesting element about the traditional representation of masculinity is the body of the models. None of them have an athletic or muscular body. The models in both collections have a slender body that moves away from the physical characteristics of the traditional male body. Therefore, the references to hegemonic masculinity found in Zara's case are mixed since they do not possess all the elements of the traditional representation of masculinity. On the other hand, there is no reference to hegemonic masculinity in the H&M



collection. The racial diversity of the models in the collections of both brands stands out. Even though neither of the two brands includes Latin or Arab models. Zara shows greater racial diversity using five different models to present its collection. There are three white models, a black model, and an Asian model.

Future research could investigate the representations of both genders in the same campaign since both brands manufacture clothing for men and women. Exploring both genders' representations could be attractive due to the cultural context in which the advertising campaign occurs and the male and female representations that appear, especially in campaigns such as Christmas since it is usually associated with family union and coexistence. Another investigation that could be carried out in the future would be the interaction of users in the social networks of these brands. It would be interesting to analyze how Zara and H&M receive feedback from their consumers and apply it to create new trends and styles.

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## Kokkuvõte

### MASKULINSUSE ESINDAMINE MEESTE MOES KIIRETE MOBIMÄRKIDE LÄBI: MULTIMODAALNE ANALÜÜS

Selle uurimuse eesmärk on kirjeldada, kuidas moediskursus kujundab meeste esindatust kiirmoebrändide moe kaudu. Lisaks sellele, et näidata, kuidas erinevad meediumid reklaamikampaaniates aitavad kaasa nende kaubamärkide meeste esindatuse kujundamisele ja kuidas nad moesüsteemis töötavad. Lõpuks püütakse selles teesis vastata küsimusele, kas nende kaubamärkide esindatus vaidlustab inimese traditsioonilist esindatust? Kiirmoebrändide populaarsus on viimase 30 aasta jooksul hüppeliselt kasvanud ja see on moe mõõde, mille kohta on palju kirjutatud erinevatest teoreetilistest vaatenurkadest.

Esmane mõju on Gunther Kressi ja Theo Van Leeuweni töö multimodaalse diskursuse analüüsil (MMDA). Sel viisil on oluline mainida mõningaid metakeele võtmemõisteid, mida Kress ja Van Leeuwen esitavad. Seda selleks, et mõista suhet, mis tema metodoloogilisel ettepanekul on semiootikaga, täpsemalt kultuuri semiootikaga, mis on valdkond, kus autorid on andnud erinevaid panuseid.

Kolmas peatükk käsitleb maskuliinsuse fenomeni ja selle suhet meestemoega. Peatükk on jagatud nelja ossa. Esimene osa keskendub maskuliinsusele laiemas kultuurikontekstis. Teine osa keskendub hegemoonilisele mehelikkusele, selle eripäradele, sellele, kuidas see on seotud muud tüüpi maskuliinsustega, ja lõpetatakse väikese aruteluga ülikonna kui selle spetsiifilise mehelikkuse tüübi kohta. Järgnevas jaotises käsitletakse erinevat tüüpi mehelikkust ja nende omadusi. Viimane osa sisaldab alternatiivsete maskuliinsuste kirjeldust ja kolme maskuliinsuse tüpoloogiat.

Mõni tulemus on mõlema kollektsiooni elementide lühike võrdlus. Võib täheldada, et need kaks kaubamärki järgivad vastupidiseid suundi. Ühelt poolt esitleb H&M linnastiili, kasutab oma kollektsioonis ühte mudelit ning näitab kaasatust või rassilist mitmekesisust. See on huvitav element, kuna see on Zara üks kollektsiooni mudelitest. Kõigil komplektidel

on hele värvipalett. Seetõttu võib täheldatud meessoost esindatust seostada alternatiivse mehelikkusega, mis eemaldub traditsioonilistest elementidest.

Kui seevastu on Zara kollektsioonis tumedad värvid enamikus rõivastes. Nad kasutavad suuremat arvu mudeleid, millel on ilmne rassiline mitmekesisus või järelsus. Varustusse kuuluvad ka heledad rõivad. Sel moel on võimalik öelda, et riietuse valimisel on tasakaal. Alternatiivsed ja klassikalised esitused on kollektsioonis korraga olemas. Traditsioonilise mehelikkuse mudeliga on seotud kolm ülikonda, kuigi üks on heledat värvi. Samal ajal hõlmavad kolm muud riietust heledaid värve ja ülejäänud kollektsiooni rõivaid, mida võiks seostada alternatiivsemate kujutistega või mis eemalduksid traditsioonilisest viisist.

Kokkuvõtteks näitas materjalide analüüs, et mõlemad kaubamärgid kasutavad nappide tingimuste eeliseid oma kollektsioonide trendide ja stiilide positsioneerimiseks. H&M kollektsioon pakub heledate värvidega linnastiili ja seda esitab üks mudel. Ükski kollektsioonis olev rõivastus ei eemalda mudeli keha märgistust. Zara puhul domineerivad tumedad värvid ja ametlikud varustus. Siiski on ka heledate värvidega rõivaid. See näitab, et samas kollektsioonis täheldatakse viiteid mehelikkuse traditsioonilisele esitusele. Samal ajal näidatakse muid traditsioonilisest mudelist kaugel olevaid esitusi. Kollektiiooni kolme ülikonda kandvate mudelitega võib täheldada hegemoonilise mehelikkuse esitusviise. Samal ajal nähakse ka teisi mudeleid, mis kannavad H&M kollektsiooniga sarnaseid heledaid rõivaid.

# Annexes

## Tables

Table 1

			PICTURES	
MEDIUM	CATEGORIES	MODES	HM-Men-2020-Winter-Neutrals-001	HM-Men-2020-Winter-Neutrals-002
VISUAL-GESTUAL	Physical Features			
	Clothing	Marked/unmarked	Marked	Marked
		Clothed/naked, semi-naked	Clothed	Clothed
		Light colors/dark colors	Light colors	Light colors
		Formal/urban	Urban	Urban
	Body	Muscular/slender	Slender	Slender
		Race	Asian	Asian
	Movement			
	Behavior	What are they doing in the videos?	-	-
	Denemor	Adjetives to describe behavior	-	-
	Proxemics		There are a wall and a building	It is an empty space without objects
	Photographics effects	Distance		
		Close shot/medium close/medium/medium long	Medium,Close shot	Medium long
		Vertical/horizontal	Vertical	Vertical
Low-angle/high-angle/eye-level		Low-angle, eye-level	Low-angle	



LINGUISTIC SPACE	Context	Black and white	Absence	Absence
	Setting	Artistic studio/urban (streets)	Streets	Parking lot
		Formal/urban	Urban	Urban
	Ligthing	Artificial lighth/natural light	Natural light	Natural light
		Shadows	-	Model's shadow behind him
	Light/Dark	Light	Light	

Table 2

HM-Men-2020-Winter-Neutrals-003	HM-Men-2020-Winter-Neutrals-004	HM-Men-2020-Winter-Neutrals-005	Zara-Man-Fall-Winter-2020-Campaign-001
Marked	Marked	Marked	Unmarked
Clothed	Clothed	Clothed	Clothed
Light colors	Light colors	Light colors	Dark colors
Urban	Urban	Urban	Formal
Slender	Slender	Slender	Slender
Asian	Asian	Asian	White
-	-	-	-
-	-	-	-
-	No objects	The model is in front of the stair	There are a paint and a wall behind the mod
Medium	Medium close	Meduim long	Medium long
Vertical	Vertical	Vertical	Vertical
Low-angle	Low-angle	Low-angle	Low-angle
Absence	Absence	Absence	Absence
Streets	Outside	Stairs	Studio
Urban	Urban	Urban	Formal
Natural light	Natural light	Natural light	Aritficial light
-	-	Stair and model's shadow	Model's shadow
Light	Light	Light	

Table 3

Zara-Man-Fall-Winter-2020-Campaign-002	Zara-Man-Fall-Winter-2020-Campaign-003	Zara-Man-Fall-Winter-2020-Campaign-004
Unmarked	Unmarked	Unmarked
Clothed	Clothed	Clothed
Dark colors	Dark colors	Dark colors
Formal	Formal	Formal
Slender	Slender	Slender
White	White	White
-	-	-
-	-	-
It is a portrait	The model is in between the painting and the wall	The model is sitting with his back on the wall. Holding his leg
Close shot	Medium long	Medium close
Vertical	Vertical	Vertical
Eye-level	Low-angle	Eye-level
Presence	Absence	Absence
-	Studio	Studio

Formal  
Artificial light  
-

Formal  
Artificial light  
Model's shadow on the wall  
People but..  
is to..

Formal  
Artificial light  
Model's shadow on the wall

Table 4

Zara-Man-Fall-Winter-2020-Campaign-005	Zara-Man-Fall-Winter-2020-Campaign-006	Zara-Man-Fall-Winter-2020-Campaign-007
Unmarked	Unmarked	Unmarked
Clothed	Clothed	Clothed
Dark colors	Dark colors	Dark colors
Formal	Formal	Formal
Slender	Slender	Slender
Asian	Asian	Black
-	-	-
-	-	-
The model is sitted on a chair/bench	It is a portrait	It is a portrait
Medium long	Close shot	Close shot
Vertical	Vertical	Vertical
Low-angle	Eye-level	Eye-level
Absence	Presence	Prescence

Studio	Studio	Studio
Formal	Formal	Formal
Artificial light	Artificial light	Artificial light
Model's shadow	-	-

Table 5

Zara-Man-Fall-Winter-2020-Campaign-008	Zara-Man-Fall-Winter-2020-Campaign-009	Zara-Man-Fall-Winter-2020-Campaign-010
Unmarked	Unmarked	Unmarked
Clothed	Clothed	Clothed
Dark colors	Light and dark colors	Light colors
Formal	Formal	Formal
Slender	Slender	Slender
Black	White	White
-	-	-
-	-	-
The model is in front of the wall. There is painting behind the wall	The model is sitted on a chair/bench in front of a wall	It is a portrait
Medium close	Medium	Close shot
Vertical	Vertical	Vertical
Medium	Low-level	Eye-level
Absence	Absence	Presence

Studio  
 Formal  
 Artificial light  
 Model's shadow on the wall

Studio  
 Formal  
 Artificial light  
 Model's shadow on the wall

Studio  
 Formal  
 Artificial light  
 -

APT..

Table 6

Zara-Man-Fall-Winter-2020-Campaign-011	Zara-Man-Fall-Winter-2020-Campaign-012	Zara-Man-Fall-Winter-2020-Campaign-013
Unmarked	Marked	Unmarked
Clothed	Clothed	Clothed
Light colors	Light colors	Dark colors
Formal	Formal	Formal
Slender	Slender	Slender
White	White	Asian
-	-	-
-	-	-
It is portrait	The model's back is on the wall. There is one painting is next to him	The model is resting on the canvas

Close shot	Medium close	Medium close
Vertical	Vertical	Vertical
Eye-level	Low-angle	Low-angle
Presence	Absence	Absence
Studio	Studio	Studio
Formal	Formal	Formal
Artificial light	Artificial light	Artificial light
-	Model's shadow on the wall	Model's shadow on the wall
		Start ...NING ASKS THE IC...

Table 7

Zara-Man-Fall-Winter-2020-Campaign-014	Zara-Man-Fall-Winter-2020-Campaign-015	Zara-Man-Fall-Winter-2020-Campaign-016
Unmarked	Marked	Unmarked
Clothed	Clothed	Clothed
Dark colors	Light color and dark colors	Dark colors
Formal	Formal	Formal
Slender	Slender	Slender
Asian	White	White
-	-	-

-	-	-
It is a portrait	The model is sitted on a chair/bench in front of a painting. The canvas is in front of the wall	It is a portrait
Close shot	Medium close	Close shot
Vertical	Vertical	Vertical
Eye-level	Low-angle	Eye-level
Presence	Absence	Presence
Studio	Studio	Studio
Formal	Formal	Formal
Artificial light	Artificial light	Artificial light
-	Model's shadow on the canvas	-
	W	

Table 8

Zara-Man-Fall-Winter-2020-Campaign-017	Zara-Man-Fall-Winter-2020-Campaign-018	Zara-Man-Fall-Winter-2020-Campaign-019
Unmarked	Unmarked	Marked
Clothed	Clothed	Clothed
Dark colors	Dark colors	Light colors
Formal	Formal	Formal



Slender  
White

-  
-

The model is front of the painting and the wall

Medium close

Vertical  
Low-angle  
Absence

Studio  
Formal  
Artificial light  
Model's shadow

Slender  
White

-  
-

It is a portrait

Close shot

Vertical  
Eye-level  
Presence

Studio  
Formal  
Artificial light  
-

Slender  
White

-  
-

The model is sittted on a chair. There is a canvas behind

Medium close

Vertical  
Low-angle  
Absence

Studio  
Formal  
Artificial light  
There is a shadow in the face of the model

A  
PA  
R  
MO

Table 9

Zara-Man-Fall-Winter-2020-Campaign-020	Zara-Man-Fall-Winter-2020-Campaign-021
Marked	Marked
Clothed	Clothed
Ligth colors	Light colors
Formal	Formal
Slender	Slender
Black	Black
-	-
-	-
It is a portrait	The model is sitted on a char. Next to him there is a canvas
Close shot	Medium long
Vertical	Vertical
Eye-level	Low-level
Presence	Absence
Studio	Studio
Formal	Formal
Artificial light	Artificial light
-	The shadow of the model on the floor

Pictures



HM-Men-2020-Winter-Neutrals-001



HM-Men-2020-Winter-Neutrals-002



HM-Men-2020-Winter-Neutrals-003



HM-Men-2020-Winter-Neutrals-004



HM-Men-2020-Winter-Neutrals-006



Zara-Man-Fall-Winter-2020-Campaign-001





Zara-Man-Fall-Winter-2020-Campaign-002



Zara-Man-Fall-Winter-2020-Campaign-003



Zara-Man-Fall-Winter-2020-Campaign-004



Zara-Man-Fall-Winter-2020-Campaign-005



Zara-Man-Fall-Winter-2020-Campaign-006



Zara-Man-Fall-Winter-2020-Campaign-007



Zara-Man-Fall-Winter-2020-Campaign-008



Zara-Man-Fall-Winter-2020-Campaign-009





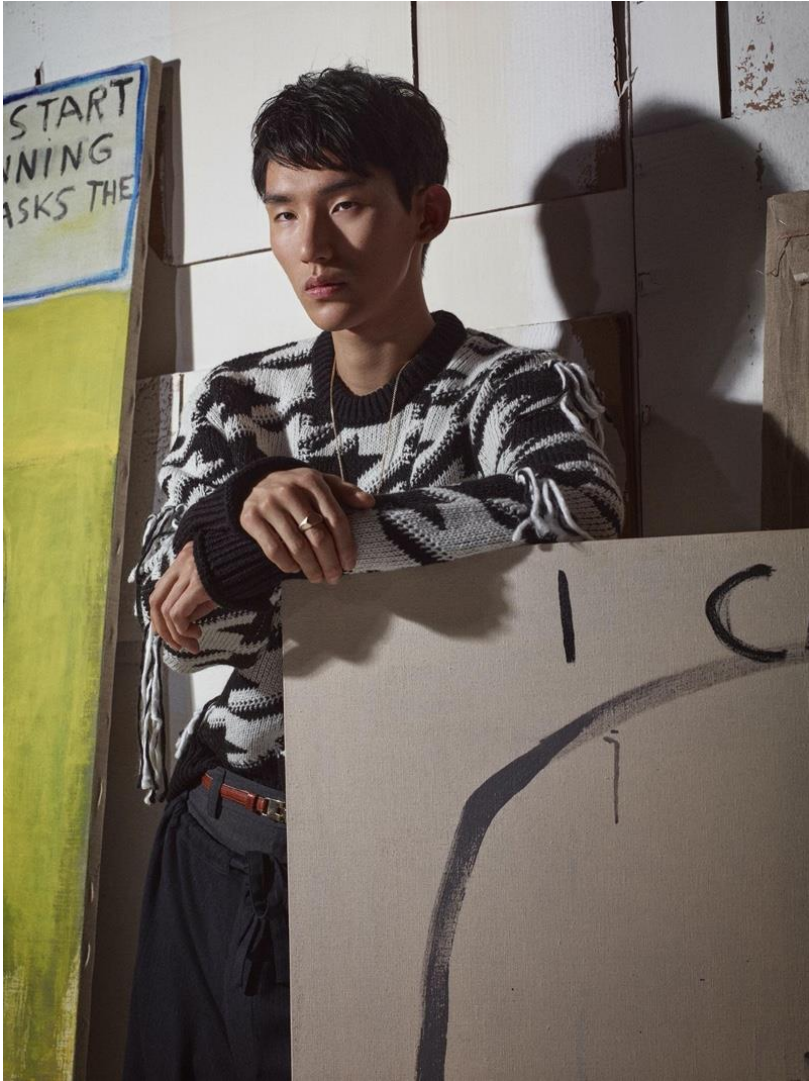
Zara-Man-Fall-Winter-2020-Campaign-010



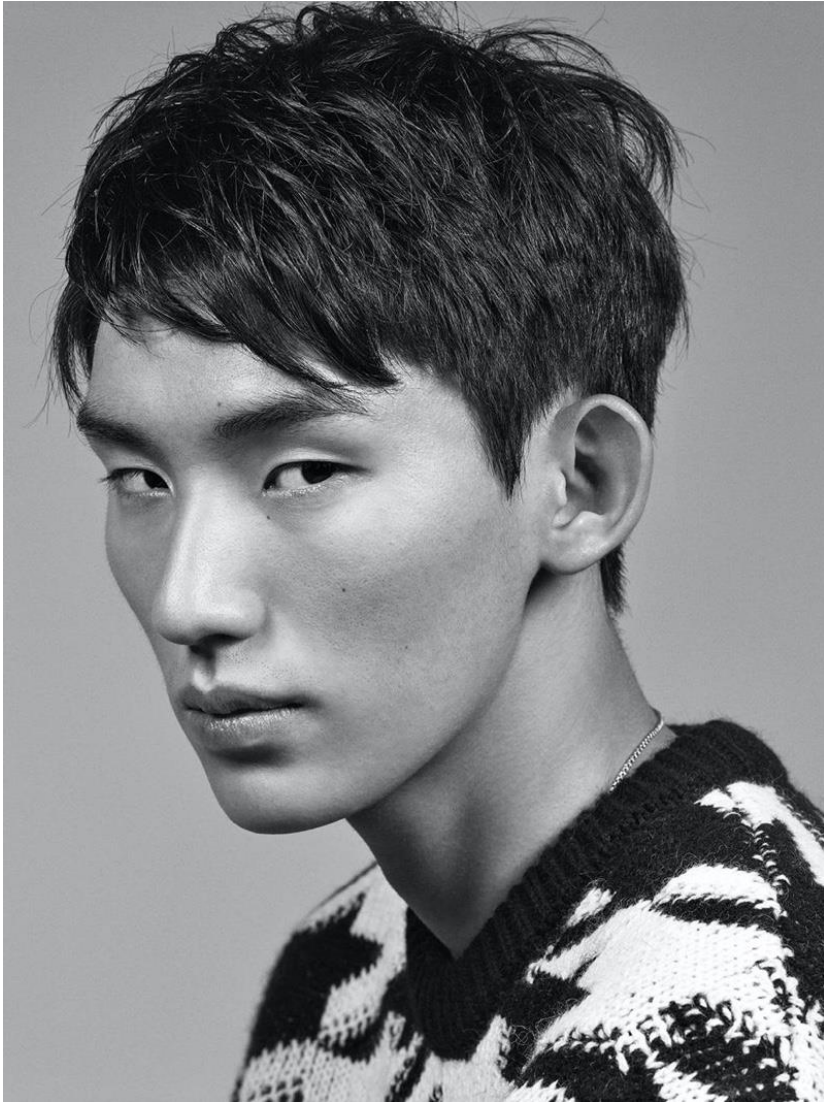
Zara-Man-Fall-Winter-2020-Campaign-011



Zara-Man-Fall-Winter-2020-Campaign-012



Zara-Man-Fall-Winter-2020-Campaign-013



Zara-Man-Fall-Winter-2020-Campaign-014



Zara-Man-Fall-Winter-2020-Campaign-015



Zara-Man-Fall-Winter-2020-Campaign-016



Zara-Man-Fall-Winter-2020-Campaign-017





Zara-Man-Fall-Winter-2020-Campaign-018



Zara-Man-Fall-Winter-2020-Campaign-019



Zara-Man-Fall-Winter-2020-Campaign-020



Zara-Man-Fall-Winter-2020-Campaign-021



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