

EFFECTS OF WOMEN IN MEDIA ON CUSTOMER BEHAVIOUR

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Abstract: Advertising can be seen as having an impact both logical and emotional on the creation of social attitudes and consumer behavior. As a result, advertising produces psychological implications and clashes with the social ethical and moral values on which they are supposed to be based. In every day advertisements such as tv and internet commercials and banners, the stereotypical portrayal of females in advertising, which typically involves depictions of a house lady, a businesswoman without a family or only a decoration, can be seen. However, the paradox faced by women, with no direct connection to the product or service marketed, poses the following questions for this paper: whether it is appropriate or desirable to represent women frequently in ads, If this was the most popular "means" for sale of the women beauty model indicated. The best approach to counter two competing factors is to have a negative effect on women's happiness and self-confidence, contrasted with morals and ethics and the marketing phenomenon, which seeks to attract people and therefore alter the way they shop.

Key words: advertising, women in ads, customers' attitudes, ethical issues.

THE EFFECT OF ADVERTISEMENTS ON CONSUMERS' ATTITUDES

There was a lot of discussion of the role of advertising in a contemporary society. In addition it encourages the purchasing and use of advertising-based services (Moriarty, Mitchell, Wells, 2009, 58; Ognjanov, 2009, 151), and also lead to a client social identification that influences both their behaviours and acts (Gallagher, 2016, 25; Maričić I. RADULović, 2013, 5).

Modern consumers are subordinated to a large number of promotional messages per day, therefore responding rapidly when purchasing. As defined by established consumer culture (Pardun 2013, 3, Mariačić I Radulovic 2013, 5), there is a strong opportunity to construct socially acceptable contents. Take this into account: a customer passes three tablets on his way home, which he shows Volkswagen commercials with a little care. When he returns home, he sees Volkswagen advertisements on the right side of the page as he watches online the news. One fair question is whether Volkswagen is not enough. The money is not frittered in such a case, according to Robert Heath, a major English scholar and scientist. The effects of publicity are noted in his book Secret Promotional Power (Heath, 2011), which not only affects the depth and emotional strength of the message and the customer but also decreases market integration

mechanisms. It was believed before this assumption that advertising only had an impact if customers were aware of a particular announcement or were even mildly aware that they saw an announcement. It has had an effect on ads whether we know this or not (Heath 2011). The publication published (Maričić Radulović 2013, 21; Belch & Belch 2013) has an influence on people's conscience and subconsciousness. Heath states that publicity affects the creation of a continuous link in human consciousness, but we may not be aware of it. These relationships are modified over time, shifting consumers' actions and converting it from brand to brand. It's called mere exposure effect in psychology, and a process by which people can establish a preference simply through getting experience in things (Ferrier and Fleming, 2014, 27). The more a well-known branded customer, the more he likes it. In addition, the brand advertising message may not be known to you.

Announcements have such an extreme impact that consumers are sacrificing their personal feelings to make things objective and clearly interpreted (Hayko 2010, 79). It can therefore be concluded that advertisement encourages and promotes the growth in the consumer society as well as the culture of materialism, which is particularly characterised by the admiration of properties and the desire for a lifestyle that requires, without sharing, material possessions (Belch and Belch, 2012, 688). It leads not only to a less content person's new life demands, but also to someone else's new demands (Kanuk and Shiffman 2004, 105). Publicity criticism is mainly about replacing an individual's internal encouragement and satisfaction with a new social status which contributes to satisfaction and consumption. The studies revealed that modern consumers are very economically unreasonable by using assumptions, exploiting real-life emotions and ideas (Belch, Belch, 2012, 688; Hayko, 2010, 80).

A wide variety of advertisements, from chocolate and drinks to cars and mode is often supplied with advertising materials, including luxury, spacious lifestyles, fascination and sex (Aysad, 2014, 6129-6130; Aren. Weigold, Arens, 2011, 47). Another example of how advertising impacts the customer's behaviour is that women promote their faces and bodies. The use of women's bodies as sexual objects in advertisement eventually undermines the role and importance of women in society. However, there are many behaviours. Some women in the academy promote the use of bodies as works of art and define this whole theme. The behaviour of women in advertising, on the other hand, serves as a description of attractiveness, which has become a form of model and even an ideal for women (Belch, Belch, 2012, 691, Berberick, 2010, 2). It is a negative aspect of an ideal-beauty message in which women are the heroine most popular (Hayko 2010; 80), as ads can affect consumers' self-image and cause problems such as healthy diet, depression and personal dissatisfaction. The overwhelming advertising includes many

emotional calls (Živković, 2011, 131-132), which in a given case has produced a series of miseries, such as fear, guilt, concern, etc. These strategies have a major effect on young people, particularly young girls, who seek their identity. They assume that by purchasing a specific beauty product they can improve and become an advertising symbol.

Brands which evoke a strong emotional client status are more credible than rivals, measured against higher revenue and profits (Filipović, 2014, 355; Moriarty, Mitchell, Wells, 2009, 57 Florin Isar, 2009, 1). Furthermore, passion and enthusiasm advertisements are simpler for women than men to be remembered (Baird, Walhers and Cooper, 2007). Furthermore, women tend to have better answers to advertisement messages than men. For goods not necessarily emotion-based, such as automobile tyres, women can make productive use of emotional calls (Baird, Walhers & Cooper 2007).

A study shows that men better react to self-image publicity and that women better respond to advertisements with which they can sympathetic display conditions (Brunel & Nelson, 2003). Some studies also show that famous people and average people who appear effectively in publicity also draw women's attention (Cramphorn, 2011).

THE ROLE OF WOMEN IN MODERN ADVERTISING MESSAGES

It can be asserted that advertisement sells the usual principles, pictures and ideas. With perfectly set pictures, advertisers aim to construct a virtual world and place on society as a whole an idea of what is considered usual. Author Jim Fowles described a cycle of attraction as evolving fashion patterns and pointed out that the cycle is described and completed within popular culture and advertising (Klein, 2013, 30). Changes in style, fashion and social values are changing in the role of women during the period of attraction. Idealized photos inform customers who they are and who they want to be through advertisement. Advertising affects the vital force of thought through manipulation of terms and messages. In this manner, a woman's trust generates an unstable setting. This climate causes women to dissatisfy themselves, frequently contributing to an obsessive monitoring of their fundamental food requirements (Klein, 2013, 30).

In commercials which are expected to cause the association between aesthetically appropriate and the desired and suffering appearances among viewers and consumers (Aysad, 2014, p. 6129), women are most often portrayed as beautiful and desirable. Women in advertising typically play an important role as subjects of appeal, housekeepers or self-employed young women (Nagi, 2014, p.86).

Differences in representation of women and men in advertisements

A study that examined the effects of 30 separate research studies highlighted four separate parameters (Furnham et Paltzer, 2010:217-218) for the portrayal of men and women in advertising. In accordance with the first criterion, the study revealed that the role of men in the delivery of a verbal message is more prominent, while women play mainly a visual role in advertising.

The qualifications were evaluated in relation to the expert-user element, which men and women might assume in advertising (Furnham & Paltzer, 2010, 217-218) as a significant criterion. Women were mainly portrayed in most European countries as consumers of branded goods. But both consumer functions and authorities (experts) were equally clear when it comes to men. In other words, 42.9% of men were identified as consumers of a product, while they were portrayed as experts in 38.1% of cases. The only exception to the rule was Russia, where men were more likely than women to play the role of product consumers (Furnham and Paltzer 2010, 217-218).

Studies in Europe find that the presence of protagonists in some age groups in ads varies considerably (Furnham and Paltzer, 2010, 217-218). In Russia, Turkey, Sweden, Poland, Bulgaria and Asia, the most influential advertisers were young women (60%), while in Austria, ads accounted, for instance, for 64.1% of middle-aged men.

The way ads represented prizes would be charged by customers if they purchased a specific brand, based on their sex, was another category studied during the studies. The Polish rewarding women were often seen to be a better place in society and in self-affirmation, in 37.7% of cases, twice as much as the percentage of the male segment. This proportion for women was 44.4% in Turkey and 16.1% for men. Concrete and realistic incentives are being advertised by advertising for women (65,8 percent), while men are encouraged to be pleased with themselves and what can be done with a commodity (45.9 percent) (Furnham and Paltzer, 2010, 219-220).

Their body language needs to be analysed in order to better understand the discrepancies in the representation of women and men in ads. Men are normally portrayed in a dominant attitude, with legs extended straight across the camera (see image 1 on the left), reflecting the concept of masculinity, which includes logic and secrecy of the audience. In general, however, women are represented in standing or sitting advertisements, legs are crossed, arms rest on their bodies (Figure 1, right), an emotional message is conveyed even to the viewer (FemCities Conference 2012, 10).

Women's facial expressions are much more emotional in ads than men. The traditional job of women as housewives is a stereotypical portrait, which is not autonomous and which is open. The same applies to men who demonstrate a dominant role in the family and community in the commercial field. Particularly due to the increased number of women on the labour force (Sheehan, 2014, 89), the situation has changed to a certain extent. Researchers report that working women prefer to be employed by themselves and their own bodies rather than their jobs (Catalog of Requirements for the Classification of Discriminatory Ads, page 5, found at: <http://www.werbewatchgroup-wien.at>, 10.08.2017) in contemporary advertising campaigns that are opposed to male representation as occupied by workers.

Women as (sexual) objects in commercials

Messages with sexual content are not only transmitted by images, but also by accompanying words. Advertisers are linking these messages to their brands. Three brand guarantees can be made with regard to advertisements with sexual connotations (Aysad, 2014, 6131-6132):

- Sexual attraction promise – Also evident in this promise are perfume shopping, a woman's main position in a room full of entertainment wizards, and the crowd is accompanied by attractive men.
- More frequent sexual intimacy and enjoyment promise – In body treatment commercials for cosmetic products, such as lotions and shower gels, examples are popular in which a man shows an extreme desire to touch the "vetilated" female skin by using a particular cosmetic preparation.
- Promises to make a customer sexier – like previous products, this too is standard for the cosmetics industry, which sends a message that women are sexually appealing to the model they portray in an advertisement if they use a specific product by showing the desirable female famous people.

The world's leading brands like Victoria's Secret have established their identities when defining women's sexual identities (Torlak, 2013, 38) Calvin Klein, Giorgio Armani, Nike, Gucci. By studying the role of sexual appeal in modern marketing, it can be inferred that people rely on its use as romantic motives reflect something that draws their interest according to the views of a number of people. This is because, immediately after the urge to defend oneself in person, sexual attraction has a second instinctive reaction (Torlak, 2013, 38; Filipović, 2013, 357). It's a psychological climate. Advertisers must ensure that the product, trade, purpose, customer and sexual content is closely coordinated to achieve success (Nagi, 2014, 75).

The way women are displayed in ads on women's magazines varies significantly from how they are displayed on male magazines. In women's magazines marketers, for one thing, are more focused on the product and less on the image itself, while the women's bodies are the main promotional feature in men's magazines. Women will be directed in women's magazines, while women will be used as promotional material in men's magazines. In reality, goods are sold in women's magazines to buy them from the target market, while in men's magazines the female body is the main eye of the audience. Female face and body are used to advertise the message on the product in advertisements featured in men's magazines. Figure 2 demonstrates the Wolverine men's boots commercial. A lovely blonde lady says: 'I have been made for comfort. I'm Wolverine.' (2013:11). 'I'm Wolverine.' By using the word 'created,' you think it's an object, not a human being. A verbal message from this commercial is that a woman's body was made for men. Figure 2, correct shows a MAX shoe ad that shows a woman as she can not withstand in a subordinate, sexually accessible position. As a clear non-verbal message, women have access to the shoe only for the use of a passive man, "slave" position completely deprives one part of their personality (Crisan and Pop, 2013, 11).

The reality is that, for both men and women in their target groups, eroticism in ads will play a positive convincing role as long as it stays within the appropriate limits (Crisan & Pop, 2013, 14).

Differences in advertisements' perception by women and men

Samples indicate that men and women have some similarities but also indicate variations in the interpretation of sexual content in advertisements from 100 graduate students from both genders (Torlak, 2010, 55). Interpretation of women and men Last year women regarded sexual appeals by women as more (28 percent) than the male portion (6 percent) of the student population. By comparison, males were more descriptive than females when defining the physical properties of the models (e.g. physical attractiveness, body and clothing). However, though men offered a larger definition (71%), even women considered significant physical features (58%). For both women (37 percent) and men (37 percent), movement models and other nonverbal behaviours were also significant. These studies show that men and women respond to sexual stimuli in a different way so that gender affects the interpretation of sexual content in advertising messages significantly (Torlak, 2010, 56). Interestingly, men and women are also responding differently to sports advertising. Women never regard themselves as sportsmen even when they play

professional sport, while, even if they do not practise professional sports, men consider themselves as sportsmen (Sheehan, 2014, ninety-one).

Research has shown a greater impact on men than on women from sexual appeals (Sheehan, 2014, 104). One explanation is that young, healthy and attractive women normally regard themselves as good partners. In ads, therefore, visual messages are used for attracting the attention of men to associate the purchasing of a product with winning a woman's heart at a subconscious level. On the other hand, women pay more attention to their desire to be a father, to make money, to have authority and prestige. Since all these variables are almost unmistakable in one position, publicity items aimed at women use romantic appeal and a courtesy, connexions and love mechanism. The inference is that the visual artefacts of advertisement (photo) targeting women are geographical rather than content (Sheehan, 2014, 104).

According to the marketing post, women and men decide to buy (Sheehan, 2014, 91). Men exchange messages and determine much more quickly than the women, which is primarily because they focus exclusively on the primary message, which enables them to accept the linear method of reasoning (Sheehan, 2014, 91). In comparison, women process information from various sources, including music, pictures, sound and text, at different levels. The decision-making process for women takes place so that all new knowledge is upgraded from the previous one. Such non-linear methods make it possible for women to contemplate closely related factors (Sheehan, 2014, 91).

Analysis of examples of representation of women in advertisements of famous brands

- Coca Cola advertisement for the Fair life milk

The Coca Cola company's promotional campaign in support of new milk was highly criticized by the public because of the prevalent sexual attractiveness of women. Women in the advertisements have been seen nude only with milk-covered portions of their bodies (Figure 3). In addition to the famous term of 'sex sells' (Coca-Cola, 2014, Bad Geschmack), Coca-Cola's previous commercial from the time the so-called pin-up girls as Marilyn Monroe were successful was a common one (search for 'sexy' ads featuring women covered in droppery milk found at the <http://www.dailymail.co.uk/04.07.2016>).

In addition, the product offering cannot be related to a woman (the new Fairliffe milking advertisements are unoriginally and tiredly sexism and retrieved from: <https://www.theguardian.com,04.07.2016>). This is the first product to be available at Fair life. The following slogans can be used for these advertisements: "Drinking what they wear. This ad exposes in media advertising the traditional portrayal of a woman as a sex object. Customers who strongly condemned this initiative on Twitter and pointed to it as an opportunity to promote

women's sexual objectivity (Carey, 2014, Nackt-Women Wrappedin-Milk Initiative Coca-Cola Under Fire, fetched at <http://www.business2community.com>, April 7, 2016)

- Advertising campaign of the Belgian organ donor foundation

The Belgian organ donor foundation campaign with the motto 'Becoming a donor is possibly the only way you would be able to get in' caused intense public reaction, since sexual calling was used to encourage humanitarian organ donation. The campaign was quite successful. A young, sleek wife in underwear and high heels was seen on the market (Figure 4). Via a humanitarian message, a woman's objectification underpins her work and reduces her to a sex object. The publicity may also insult men by giving the message that they are shallow people who can only make a good act by sex.

This advertising logo and slogan was removed from the www.adwomen.org website and visitors were asked what they think was supported by the advertisement. Some responses were donations of liver, clothes and shoes. 42 percent (318) of the 755 visitors who answered the query indicated that the organ donation was the commercial underwear, while 30 percent (227 visitors) said it was the shoe ad (<http://www.adwomen.org/2011/06/this-ad-announcement>, retrieved: on 8th August 2017). This was the result of a donation of an organs (227 visitors). A contestant who correctly replied could be expected to have seen the ad earlier, which is why they replied correctly. The results of the survey indicate the potential problems of misleading customers, in conjunction with the danger of sexual objectification by women, particularly if it is difficult to relate the intent with the subject of the publicity.

- Sony PlayStation Vita Advertisement

The 2011 ad featured Sony's manual console and an intangible woman with a correct two analogue and memory controls on the front and back painted on her head (Figure 5). This ad is intended for children and children people with the slogan 'Touch both sides for more fun,' which depicts a woman's body as part of the game and an object for the touching. (TP:www.eurogamer.net/articles/2012-11-2001-sony-ad-compares-playstation-vita-to-a-woman-with-4-breasts).

Sony PlayStation is an advertisement business that is often sexually appealing because its target demographic is more likely to be teenagers and young men. However, the question is if the unconscious message of an organisation is that women are viewed as games and can be exploited and manipulated if a publicity represents a business' values and brands. Because of the public repercussions these announcements seek to tarnish the image of the organisation in the long term, which may negatively affect the company's general business.

- The BMW campaign g 'Ultimate attraction'

In addition to sexual attractiveness, the BMW commercial entitled 'Ultimate attractions' also features stereotypical gender representation. The commercial depicts the face of a man and a female while sex, in a magazine that shows the BMW car ad (<https://adstrategy.wordpress.com/2010/03/18/bmws-ultimate-attraction>, reminiscent: 10.07.2016). The women's magazine is an act of complete dehumanisation, with a woman losing his own name, as a car's image replaced her face in the magazine.

This ad offers the public a misleading impression of sexual relations. A man and a woman's body status represents a myth that men dominate any situation, while women are subordinate and substitutable. The guy is also far from a woman, but she seems to be trying to get him to contact her whatever the cost (Kimmel, Hearn & Connell, 2005, 37-38). It is possible to point out that the ad is also disrespectful to men in certain respects, since it portrays them as shallow, not interested in having relations with women, and is sessional with material items like BMW cars. The publicity often transmits the message that a man will be beautiful and will win a lovely heart of a woman, if he purchases BMW cars. Men relate to a man who would like to describe him, while the photos of a husband and wife of ads are far from true (<http://www.karanovic.org/courses/mca008/archives/1515>), recovered: July 10, 2016). The Last Attraction is a passionate relationship between a man and a woman because in this picture the woman basically does not exist. The attraction is only between an individual and a car.

The social role of advertising in women's lives is to demonstrate, but also to shape. The preparation of highly realistic representing of women should use this kind of power in an ethical way. Studies have shown that realistic representation in advertising gives consumers a good feeling, whereas some kinds of representations, including objectification of women, cause consumers to have negative reactions (Sheehan 2014, 108).

Realistic representation of women in advertisements

A June 2012 campaign for good looks in advertising was unveiled at the Vogue Mashion Magazine. As a 'good ambassador,' it wouldn't use in its 19 foreign editions posing for people suffering from eating disorders or models younger than 16 (Sheehan 2014, 108) in its editorial pages. Ben Barry, the founding Canadian fashion agency, has been researching the effect on women's inclusion in advertising on their purchasing decisions (Sheehan, 2014, 108). The findings suggest that, if the models have their real height, age and the same skin colour, women are more closely linked to adverts. This has only reinforced that most women buyers wished to see models in magazines with realistic body shapes (Sheehan, 2014, 108). In an earlier survey, this was shown.

The majority of these women proposed purchasing "plus-size" magazines, while they claimed clothing was better for leaner models (Sheehan 2014, 108). (Sheehan, 2014, 109).

The behavioural patterns of the Y generation are fine in consumer culture. The fact that the latest #NOFilter Hashtag is one of the most common Instagram hacktags indicates the fact that the images are genuine and untouched. 86% of members of that generation reported that faults made people true, while 63% reported that they chose to buy faulted products (Bergh, V. J. 2014, Trends for 2015: Completely imperfect, from: one of their Jillian Mercado marketing models on the wheelchair muscular dysstrophy models).

Likewise, American Eagle conducted American Eagle I'mperfect 's campaign in which she dismissed the concept of "one-size-fits-all" beauty which a number of fashion brands embraced. The idea of establishing democracy for this business in the world of denim was to deliver 22 models in 84 sizes appropriate for all characters and people. Printings, posters, digital images, a brief slogan 'My Imperfections make me great' and a strong, imperfect brand statement (Picture 1) were the key elements in the campaign. The operation started in the form: 06.07.2016). Available: 6.07.2016

Facebook has made tremendous strides in their promotional policies, which both ban users from sexually explicit and lascivious roles and practises, which are too intrusively or sexually suggestive, in the process of talking of sexually explicit messages in order to protect their customers. The photos are not able, including for art or educational purposes, to reflect nudity, naked skin and decolletage or to unnecessarily reveal certain parts of the body The display of images or pictures of unpredictable or incorrect outcomes in the use of the advertised product has been rendered in a similar manner (<https://www.facebook.com/policies/ads/>, found: 06.07.2016).

Interestingly noteworthy is also the campaign of the US government's non-profits "About Face" to tackle skewed and ugly representations of women in advertisement communications. In addition, the movement extended its network globally, in spite of many demonstrations that took place on sexually biased advertisement messages. They publish daily on their website, including 'The Hall of Shame,' the list of manufacturers who are currently using women to advertise their goods. There is also the list of countries with the highest proportion of such ads (France is leading, but Serbia does not have the list). The movement also publishes the producers in dispute and the letters of protest (Torlak, 2010, 112), both in their addresses and telephone numbers.

RESULT ANALYSIS OF THE RESEARCH ON THE INFLUENCE OF REPRESENTATION OF WOMEN IN ADVERTISEMENTS ON CONSUMERS' ATTITUDES

The research carried out on the sample of 109 respondents aimed at analysing consumer conduct with respect to women's representativeness in televised, electronic media, or press ads. publications were available in India. Of the total, 63 percent were female, while 37 percent were male. Two forms of surveys have been combined: a personal interview with 20 people and 89 on Facebook.

The study experiments have tested the idea that a negative image of women in society can be accomplished by current ways of using and representing women in ads based on their image, roles and values. The survey interviewees were also extensively covered by the electronic media and the press

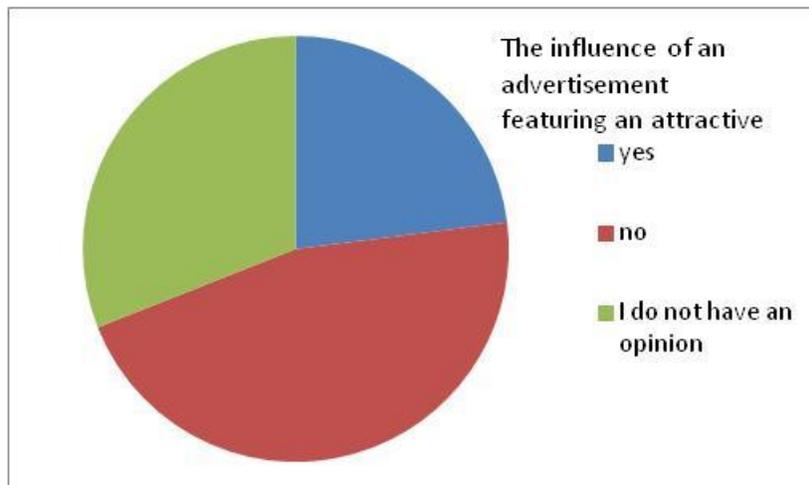
The majority of respondents, that is, 41%, answered the question of whether women's inclusion in ads had a positive impact on them. Moreover, up to 30 % of respondents responded that they had no real opinion, the explanations both for the attention and for the way it was communicated. The next question was to decide how customers viewed types of women listed in advertising. 92% of participants replied that, in their view, only one form of woman was the ads that had a flawless look and skin – wearing full make-up and well dressed. In addition, 82 percent of respondents responded positively if they saw women as decorative objects promoting marketed goods or services in advertising, in other words, that women were being used for decorative purposes in advertising, particularly with respect to advertising for goods whose target group were males. (for example, car advertising) Just 8% had a different opinion, while 10% did not take a specific view of the topic. Furthermore, 76 percent of the respondents indicated that ads portray women without signs of old age in their face, with the message that the image of young people is superior to that of women. Just 11 percent had a different view, while 13 percent had no clear view.

As regards whether in ads women were portrayed as weaker, that is to say, men-dependent, almost half of the respondents thought that women in ads were not portrayed as men-dependent. Such findings are not predicted, as the position of women in the 21st century has increasingly evolved and hence there has been a need to alter advertising. Advertisements that depict successful women doing work that once had only been exclusively given to men are increasingly popular (Crisan and Pop, 2013, 15).

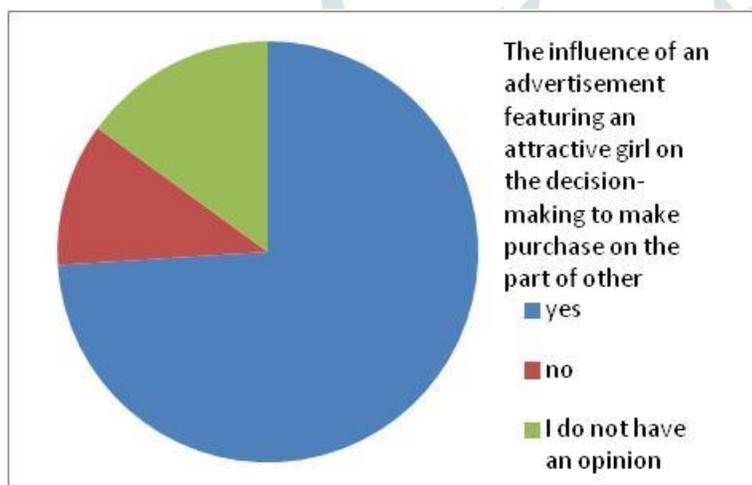
The majority, i.e. 46 percent, replied favourably if advertisers respected women's honesty. Interviewees claimed in a personal interview that women were often depicted in promotional

posts in provocative men roles, which they thought led to women's disrespect. 15% responded negatively, while 39% could not explain their views on the question

Graph 1



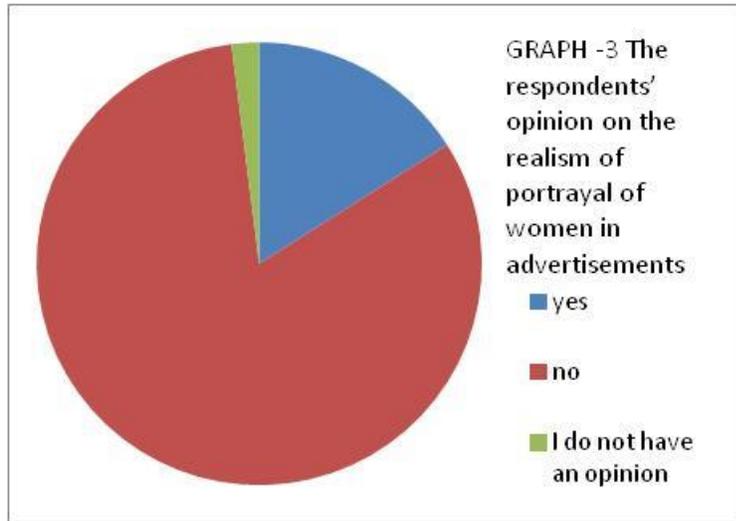
Graph 2



Interestingly, only when an attractive girl was promoted, 46 % of respondents found it not decisive to buy a certain object (graph 1). Certain other factors are thought to be important in their decision, such as price and quality. 74 per cent of respondent believed, instead of themselves, that the qualities of an attractive girl in an ad are important in shopping for others (Figure 2). Moreover, 82% said that a typical woman – a real woman – was unfit for the way a woman was depicted in publicity (FIGURE 3). In view of the answers to the three questions: a) consumers know about the unrealistic portrayal of women in advertisements (82%), b) they know that such an unreal, yet attractive image can be a decisionmaking factor in other matters of purchase (46%), c)

In relation to the acceptability of the ads of a woman's naked body, views vary. 27 % of respondents selected the appropriate option while 18% selected the partly acceptable option. 29

% of the respondents, on the other hand, chose the unacceptable alternative, while 22% chose the choice partially unacceptable. Increased number of respondents (51%) chose options for featuring a nude woman in ads that would not be suitable compared to respondents with the options for acceptability (45%). The preference of young people must not be ignored, but the elderly have mostly chosen the unacceptable alternative. In view of the virtual unrestricted access by young people to all types of knowledge, their perception of the relevant reality and the mentality of the elderly in society, this can be expected.

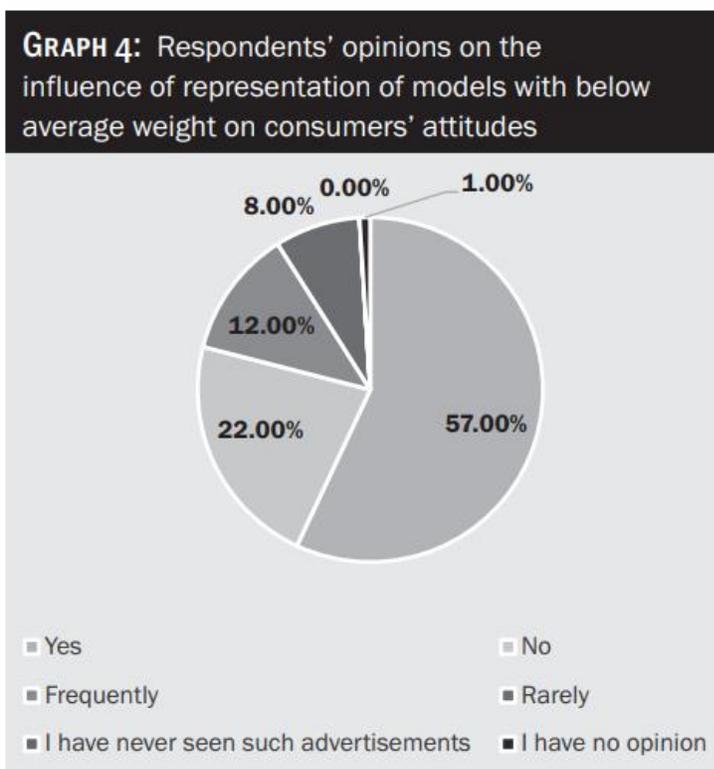


There is also a mixture of ideas that women are unaware of real life through the showing of female bodies in publicity stores. However, somewhat more interviewees (44%) were negative about this question, while 38% said that women's naked body would affect the attitude of women towards their own bodies in real life. In addition, 18 percent had no opinion on this subject, which gave room for research into factors affecting their uncertainty.

One of the questions asked was the respondents' stance on the impact on the user attitudes of the lower average model representation (graph 4). The majority (57 per cent) said that advertisements promoting thinness as the perfect solution for the attraction of women adversely affected real-world expectations of women and that common models were subject to lower medium weight. Advertisements featuring such material have an immense effect on teenagers, who generally regard models as symbols of beauty. 22percent claimed that such advertisements had no effects on women and 12percent said they had a negative influence on women.

Modern young women are increasingly worried with their weight, and this issue starts at nine years of age. The problem appears to be compounded by advertisements and the mass media generally, since young women are subjected to a great many publicity messages which demand that their weight is lost every single day. Given that advertising messages influence to a large

degree the development of social identity, women's exposure to ads calling for weight loss may have a major impact on their eating habits and wellbeing (Hobbs, Broder, Pope and Rowe, 2006, 720).). This form of advertisement has an almost unnecessary impact on men because men are slightly less interested in buying food, while weight issues are nearly equal, i.e. 32.2 percent for men compared with 35.5 percent for females (Cawley, Avery, Eisenberg, 2011, 26). Models used in advertisements have a faultless body that tells a modern woman she would like to look like an ad if she is attractive. Research has shown that what women see in advertising affects their perception of their own bodies, which in the past 20 years has been exacerbated. The use of women's images to advertise products still remains a concern as women start to upload photos from their slender bodies that have not been edited from Photoshop but are the product of a rigorous diet that enables them to use modern advertisements (Klein, 2013, 12).



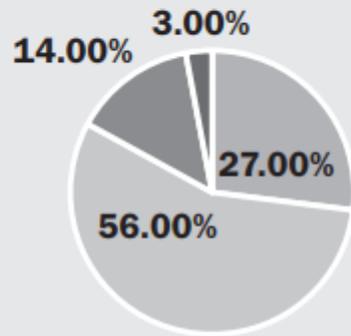
The majority of respondents, i.e. 56%, agree that advertisers should meet certain guidelines and instructions for women's representative advertisements, while 14% agree stringent rules should be applied (graph 5). There were fewer people who felt that censorship is not important and advertisers should be free to produce ads (27 percent).

The findings of the survey are consistent with the results of previous research conducted in the report. This primary research has also demonstrated the hypothesis that publicity ads can create a stereotypical picture of women in society that has been analysed several times in science research and debate. However, there are some restrictions to be stressed and considered in the survey.

The job constraint mainly affects the sample size and the type of sampling used in the research. In other words, the sample used was very small and the end result should therefore be viewed with caution. As, however, the results were more or less expected as a case study conducted as a pilot study, the authors were encouraged to continue further studies more closely. A much greater number of respondents must be involved to draw more specific assumptions. The advice for potential investigators involves other population groups (senior citizens, teenagers, etc.), which can be studied and their impact on consumer attitudes.

The attitudes of the customers reflected by the survey however suggest tentatively that they identify and mostly disagree with this negative activity. This refers in particular to the unreal portrayal and degradation of a woman's body for the intent of having sexual appeal. The key paradox of this study, however, is the findings that show that a good girl in advertisements will not be definitive when customers decide to purchase a product, whereas the majority of respondents think a product might sell better when marketed by a young, desirable girl. These views contribute to the inference that the majority of customers and marketers share the perception that feminine attractiveness in ads is an efficient promotional tool that represents the traditional general role of society as a prevalent standard of appearance and achievement with a woman's appearance. This theory takes us to another topic, whether the stereotypes of women and their sexual objectivity are social goods rather than publicity, and if, if so, publicity poses socially appropriate attitudes and expectations. Another issue is whether the creation of expectations about the appearance of women in advertising articles stems from the overwhelming passing on of certain posts for decades, by means of which the concept of reiterating the message has been established in certain communication patterns with customers and in approving certain models of their behaviour. These are a strong foundation for further investigation in this field.

GRAPH 5: Respondents' opinion on existence of rules and guidelines in the way women are represented in advertisements



- Advertisers should have complete freedom
- There should be certain rules and guidelines
- There should be stringent rules
- I do not have an opinion

However, in both cases the liability lies with advertisers, irrespective of "whose liability it is" for the development of such a social attitude. The task of delivering positive advertisement messages which will have an impact on women's appreciation as people lies in them and the responsibility for changing their attitude, whether this is a case of an approach to the attractiveness of women as a means of sale which has simply become part of society or whether the marketers themselves have introduced it. Sadly, the fact that the role of marketing in society is often ignored is much greater than the commercial role, and that each company's goal should aim at positive social changes and the development of a healthier social culture, the main section of which will constitute women in particular.

CONCLUSION

It is entirely justifiable that there are customer behaviours that such laws and standards need to remain. In that regard, the function of the guidelines would be to remind marketers of their social and ethical responsibilities towards consumers before they distribute their messages and make them think of the possible consequences for consumers.

This paper explored the contemporary portrayal of women in media publicity and how women interpret such messages. We have come to the conclusion that the images of the woman in the ads of today are quite distorted, with a huge effect on advertising as a means of marketing

communication. We can only draw from the results of various studies and analyses. The views held by consumers in the survey contribute to such an adverse behaviour being embraced and disapproved. It refers in particular to an irreal depiction of the body of a woman and its use in order to create sexual appeal and object . The general hypothesis of the research, i.e. that modern commercial depicting women creates a negative image of women in society from the facets of their traditional appearance, status and values, has been confirmed, and might adversely affect their self-perception and self-confidence.

However, it's a mystery that the majority of participantes agreed that if a stunning and sexy girl is revealed, the product would sell better, but the majority assumed that such a factor would not have an impact on them to purchase. Unfortunately, advertisers depend disproportionately upon the idea of 'sex sales,' so it can be said of the strategy of modern advertising is focused progressively on the concept that 'the result justifies the means' focused on the realistic examples discussed in this paper.

The rule, however, is aimed at improving and evolving the means used. It is a fact that sexual appeals can play a strong convincing role for both men and women in ads (Filipović, 2013, 356), but it is very important to keep their use within those reasonable limits. Facebook is the only organisation to be successful in defining the limits that has forbidden the use of sexual appeal visually and verbally under its advertisement policy. Facebook has thus built a safe atmosphere for marketers that protects customers from potential advertisement consequences. Such activity should be adopted by all advertisers as well as by a philosophy of femvertising aimed at empowering women, growing their faith and breaking stereotypes (Herby-Becker, 2016, 3). Companies should become conscious of their tremendous obligation to women customers and should take such an obligation for shaping their identities and social roles as a humane challenge to them, so that they behave ethically and build a positive publicity climate and therefore a healthy society.

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