

## 4DMan: Representation of Pakistani Masculinity on Paparazzi Magazine Covers

**Abstract:** *The present study tried to observe Pakistani masculinity in terms of '4Dman' on covers of paparazzi magazines. Galician (2004) highlighted that mostly gendered magazines represent flawless and perfect sort of beauty which is usually missed by normal persons of society. Cashion (2010), under the Bauer Media, mentioned that '4Dman' is a term to represent a confident, physically fit, metrosexual and manly behaviour; 4Dman is different from the lad who is a young boy. The content analysis through an intersectional method of six covers of Pakistani English magazine 'paparazzi' revealed that Pakistani men on covers are not sex objects, supportive to the other models, well mannered, well groomed and esteemed, well represented, passionate, young, energetic and intellectual and physically fit. Individuality in male portrayals is more clear rather than to be repressed by others. Pakistani men's dress includes full clothing like qameez shalwar, pants, shirts, sherwani, jackets etc., to affirm Pakistani culture. The pictorial message on all the six covers is to attract and keep the readership, fantasies the imagery and represent the gender in general and particularly Pakistani males as 4Dman.*

### Contents

- [Introduction](#)
- [Review of Literature](#)
- [Research Questions](#)
- [Methodology](#)
- [Data Analysis](#)
- [Findings and Discussion](#)
- [Research Questions Revisited](#)
- [Conclusion](#)
- [References](#)

**Key Words:** 4Dman, Paparazzi, Gender, Pakistani Men, Masculinity

### Introduction

The current study aims to investigate and interpret the outcomes of pictorial representations on covers of Pakistani English magazine 'paparazzi'. Hussan (1986) identified how the print media conveys aesthetic, glamorous and fancy matters to the public. This study looks at how the images persuade the readers and how males are represented on

paparazzi magazine covers. Magazine covers, as communicating tools, have the power to represent what is popular in culture and society (Hackney, 2014). The content analysis helps to uncover the features of magazine covers to attract the readers; they shape their personalities by observing the images in magazines. The body shape, postures, skin colour, dresses, designs and overall styling on the magazine covers persuade

\* Lecturer, Department of English, Ghazi University, Dera Ghazi Khan, Punjab, Pakistan.

Email: [mzafar@gudgk.edu.pk](mailto:mzafar@gudgk.edu.pk) (Corresponding Author)

† Assistant Professor, Department of English, The Islamia University of Bahawalpur, Bahawalnagar Campus, Punjab, Pakistan.

‡ Visiting Lecturer, Department of English, Ghazi University Dera Ghazi Khan, Punjab, Pakistan.

the reader to follow the visuals. The bold representation of magazine covers bridges the real images of society and presented images on covers (Saluja, 2016).

Mostly, the images of women are on the covers of fashion magazines. It is very hard to find male representation on covers equal to women's representation. The increasing demand for male beauty products opens the door for men to be on fashion magazine covers. Braddock (2010) introduced the term 4D man in modern society, where a man aged between 15 to 40 years carries individuality, interests in metrosexuality, look confident and considers health and fitness seriously. Bauer media group is the leading media group ranging from more than 80 print and digital UK magazines; the focal person of the group defined the notion of 4D man as drawing out of being young but considering masculinity and the identity of a man. The lexis man in '4D man' itself demands maturity, masculinity and sexuality.

The present study targets to explore how Pakistani masculinity as a 4D Man is represented on covers of paparazzi magazines. This study builds a foundation for future research on the visual representation of men in print and digital media. The current study is restricted to the portrayal of men on magazine covers but in future, the research by correlating pictures and textual information can be done.

## **Review of Literature**

---

The review of literature covers the related work in terms of identity, mass media, magazines, gender roles, and the relation of gender identity in fashion magazines and the concept of 4DMan. Vigorito & Curry (1998) pointed out that identity role helps people to perceive them being as social characters. Potter (2001) defined: "A mass media effect is a change in an outcome within a person or social entity that is due to mass media influence following exposure to a mass media message or series of messages" (p. 903).

Baran & Davis (2012) comments on media operating in the given set values of social set-ups. There is very limited mass communication theory for observing the correlation between fashion media and its standards and ideals. Roland

Barthes (1967, 1983) originated the term "fashion system". Welters (2001) labelled magazines as an essential part of the fashion industry. Galician (2004) explained how it is difficult for common people to get the ideal beauty that is on gender-oriented magazine covers.

Fashion magazines have been accused of presenting women as objects of beauty and sex. With the changing trends in society, now men's beauty and skin care products are also represented by men. Baxter (2018) redefined gender roles by connecting the performances and experiences undertaken by men and women. Feminine and masculine are the terms to represent gender outwardly; otherwise, gender roles can be shaped and reshaped. MacKinnon (2003) mentioned that the definition of femininity and masculinity changes as per changing the social set-up. Gruidl (2001) stated that the media images are responsible to build up social opinions about the culture and society. Social learning theorists highlight that people learn by observing others. Bandura (2017) identified that maximum human behaviour is learnt by modelling others. The previous research found a strong relationship between readers and visually appealing magazine covers. Hinze et al. (2002) suggested that magazine covers have effects on readership and sales in a particular locality. Fashion magazines have the power of gender, class, sex and sexuality representation and their practices in socially settled society. Barnard (2002) noted, "Fashion, clothing, and dress are signifying practices; they are ways of generating meanings, which produce and reproduce those cultural groups along with their positions of relative power" (p.38). This is really difficult to redefine masculinity in the media age. In recent years, the identity of the man has been questioned many times. To call a man as 'man' is not enough; one needs to identify and differentiate between an urban boy and rural boy, soft lad and new lad and metropolitan and himbo. The media persons can differentiate between Spurmo (Single Proud Unmarried Man over Thirty) and the mIMbo (male instant-messaging boy). The term was also coined by Geoff Campbell (2010), managing director of Men's Lifestyle, Bauer Media Group. After reviewing the related literature, a hypothesis was made;

Pakistani male models on the covers of Pakistani English magazines are represented as 4Dman.

### Research Questions

To test the hypothesis for the current study, the following research questions were made:

1. How are the men portrayed on the covers of Pakistani English fashion magazines?
2. How do the readers perceive the men's representation on the cover of Pakistani English magazine?
3. To what extent does the depiction of men on magazine covers represent the Pakistani culture?

### Methodology

There are numerous fashion magazines in Pakistan. Almost all of them represent women on the covers to highlight the glamour of the fashion industry. The researcher has selected six (last two months of three latest years) covers of Paparazzi magazine.

**Table 1.** Division of selected magazine covers

Years	Months
2015	November
2016	December
2017	

To answer the research questions in the current qualitative research study, content analysis was used. Babbie (2005) commented that content analysis performs in-depth description and analysis. The intersectional method suggested by Crenshaw (1991) was applied under the notion of content analysis. The content analysis observed how men on six different covers represent the notion of '4Dman'.

Crenshaw (1991) coined intersectionality as characteristics of social identity like age, body type, race, sex, physical ability and sexual orientation. This would help to understand gender and race on magazine covers. The content analysis supported to reflect how Pakistani men are interacting with the readers, with the co-models and representing their culture.

### Data Analysis

The interpretation of the images on covers was made by describing images in detail and observing what is going on in these images and what these images communicate. The cover images included in this study are:

- A single male Model postured running on the beach (November 2015)
- A single male Model with crossed legs while sitting on a bench (December 2015)
- A single male dressed formally walking on the road( November 2016)
- Two males and one girl stood straight representing urban studio (December 2016)
- Two males and two females representing Urban Studio (November 2017)
- Two males and two females dressed formally facing the camera(December 2017)

Van (2000: 341) asked, "what options, what choices does the 'language of images' give us to depict people?" Therefore, analysis of different poses, gazes, and races enabled discussion and conclusions about men and women in general and the representation of men on Pakistani English magazine covers particularly.

#### A Single Male Model Postured Running on the Beach (November 2015)

The magazine cover represents the image of a boy almost 30-35 years old who postures running on the beach. The image is labelled with the word CONTRADICTISAN. The water waves are clear and a bit bright because of the sunlight. The male is dressed up well; dress pants, belt, goggles and watch make his appearance formal, but his short upper and transparent half-open shirt draws his funky image. He is wearing a white shirt, grey pants and light brown upper. He is not looking toward the camera, and the transparent shirt is unable to hide his slender body. His firm body, nice haircut and sharp jawline give him an attitude. The open shirt gives the hairy look of his chest. Both his arms are open, but he is serious enough.

Overall the calmness of the picture represents the featured man as middle-aged, ambitious, healthy, passionate, and groomed.

### **A Single Male Model with Crossed Legs Sitting on the Bench (December 2015)**

---

A male wearing closed shoes without socks, a tight pair of pants, a fitted high neck, a horizontally lined coat, and a double-coloured muffler is sitting on a bench. He is looking towards the left side and down. It seems that he is thinking about something else. The short-trimmed beard male on the cover has sharp features on his face, and his hair is fixed. His name FAWAD AFZAL KHAN is with his image in the centre of the magazine cover. His slender body and lean legs identify him as health conscious, and he has the looks of a man of 33-36 years old.

### **A Single Male dressed Formally Walking on the Road (November 2016)**

---

A fitness freak in his thirties is walking on the road. He is carrying a handbag in his left hand and puts his right hand in the right side pocket of his pants in such a way that the fingers are inside the pocket, but the thumb is outside the pocket. The man with a serious look, sharp jawline and straight body is avoiding facing the camera. He has a two-piece suit which is in check print, a plain shirt, a tie with lining and a silver watch. There is a tie pin on a tie. The overall presentation of the male is formal, but the muffler in his neck makes him look casual. The image is to promote the 'monark' brand claiming 'we are a smart casual men's wear brand.' The back scenery of the male on the cover shows the city road and area.

### **Two Males and one Girl Stood Straight, Representing Urban Studio (December 2016)**

---

One girl with curly open hair is standing between the two boys who are also standing. One boy on the left of the girl and the girl herself is standing with crossed legs, but their arms are down with their bodies. One boy right to the girl puts his hands in the pockets of his pants while the other two are wearing leather gloves. All of them are in tight jeans and boots, and they are facing the camera straight. The boys are dressed up in closed-neckline shirts, but the girl's beauty bone is prominent. The boys have no jewellery, but the girl is wearing a necklace. Their age can be of 18

to 23 years. The colours white, black and blue are visible in this image. The picture is labelled with 'URBAN STUDIO OVER THE EDGE'.

### **Two Males and two Females Representing Urban Studio (November 2017)**

---

The cover of the magazine is labelled with URBAN STUDIO beat the season and represents four persons; two males and two females. Three of them are in blue jeans, and one girl is wearing a pink top and brown jeans. The pictorial representation is very casual. Their postures of sitting and standing are informal; three of them are sitting, whereas one girl is standing at the back of the boy. The two boys are adjacent to each other and one girl is half in front of the boy. Their body shape, the red lipstick of girls, the handsome looks of boys and open arms and legs give them a sexy but urban look. Three of them are facing the camera directly, and one male is not directly facing the camera but is looking straight.

### **Two Males and two Females dressed Formally Facing the Camera (December 2017)**

---

The image represents the bridal dress of two girls who are sitting in front of two standing males. The females' dresses (lehnga) are with heavy embroidery, but the males wear simple dresses (sherwani). The colours are light; silver, light blue and brown make the image soft. Three of them are serious but one male is smiling. All of them are looking at the camera with straight body postures. The males' dressing shows closed and semi-closed necklines, but the females' dresses show naked shoulders. Their arms are closed; females are closing their arms around their waist, but males are closing their arms at their back. The back environment of the featured men and women is very luxurious. The cover is labelled with RANGREZA.

Many researchers have mentioned that the covers must set the tone and layout of the magazine. Johnson & Prijatel (2000: 314) mentioned, "Your cover defines you in popular perception". People remember visuals for a longer time period. Johnson & Christ (1995: 216) commented, "The most dominant cover factor is

the image". The visual analysis of the covers of Pakistani English magazine 'paparazzi' leads to the findings and discussion through which the answers to the research questions are explored.

## Findings and Discussion

Souiden and Diagne (2009) identified that fashion magazines are one source of developing a power of shops and trends in the market. 'paparazzi' magazine was selected for the current study because it is considered a recognizable and influential magazine in the fashion industry and market of Pakistan. Another reason is that it is difficult to find an individual man on this magazine cover, and this limited representation of men on magazine covers incited the researcher to unfold Pakistani masculinity. The pictorial investigation of the covers of the magazine reflected the characteristics of nine men and five women featured on the covers of a magazine. All the people on the covers are physically fit with attractive facial features, confident, trendy and well groomed.

The study disclosed that out of six covers, three represent man alone without any animate and inanimate thing. It is their personalities which are louder enough. The three covers show that men are with women. Barthel (1994) stated that the masculine gender role emphasizes power. Interestingly, in the current study, the male representation as standing at the back of the women and right with them suggests that Pakistani men are supportive in actions but their serious look reveals the mental power and dignity of their personalities. Men are not represented as sex objects on the covers of Pakistani English magazines; women seem to be portrayed to persuade sexuality. Andrews (1992) and Fiscoff (2011) claimed that nude men are perceived as vulnerable, which is not attractive as masculine. The majority of cover images (five out of six) showcase full clothing, a closed neckline, light colours of clothing, no extra accessories apart from a watch, and a toned, slender body shape. Therefore, it is suggested that Pakistani male representation is not supposed to be observed as vulnerable, but they are simply masculine, and their presence with women is just to be supportive of them.

The maximum representation on covers is young, confident, slender, attractive, handsome, and passionate. Images of 14 individual people were analyzed. Of those 14, 9 are males, 5 are females, 2 males are teenagers, 3 are under their thirties, and 4 are above their thirties. Out of 5 females, only one is a teenager, but the four are mature and under their thirties. All of them represent Asian tan complexion which is more attractive than white.

Goffman (1979) mentioned that commercially posed pictures represent young, taller, attractive, slim, and blond people who are better than real objects. The current research found same that men on the covers of the magazine are comparatively attractive and better looking than the average real male. Their slender bodies affirmed their health consciousness and their formal and informal looks presented in a confined manner proved them as metrosexual.

Vigorito and Curry (1998) found men depicted as nurtured roles in women's magazines. Unlike the stereotypical concept of gender representation, the images of males are as clear and loud as women's representation on magazine covers. Though the covers of the magazine catch the attention of readers due to the bright and glamorous representation of women but the presence of males with them is also eye-catching. Their tall, handsome and strong look is not to ignore. Schroeder (2002) pointed out the position of the gazer, which is dominant and develops a psychological connection between gazers and gazed. The models on the covers are invited us to see them as individuals and 'objects of desire'. The three covers represent male models facing the camera directly, but on the other three covers, male models are looking towards other sides. That is to ensure the intellectual, decisive and aimed traits of Pakistani male models. Strategic visual communication, like these magazines. Male representation in the real world is everywhere, but in the fashion industry, they are secondary to females. However, paparazzi magazine covers representing males can reconstruct the fashion statement. The three covers represent male models alone to expose the real masculinity of Pakistani men. Though their representation is simple without any glamorous features; their portrayal is to represent them as

individuals who are to prove the concept of 4Dman. In all six covers, males have not just objectified statues of bare bodies and muscles, but they are depicting realistic roles. The magazine publishers are showing respect for both gender on the covers of magazines, and male representation is more than a facial and muscular showcase. Readers can find erotic male representation on the covers of Pakistani English magazines.

Men as celebrity icons are represented on the covers of a magazine. These images reflect a sense of delusion to the reader. These delusions, in turn, lead to a sense of escapism for a moment, and the readers consider themselves as or close to the celebrity icons. The covers use the dream of being a celebrity or being close to the celebrity to grab the attention of serious buyers. Referential to the physical appearances, cultural norms suggested by different works in social psychology, gender portrayal and art identified covers of the magazine as cultural artefacts of Pakistani society situated within print media. Overall, the analysis of the data in the current study fills a gap in gender studies for the portrayal of Pakistani men as 4Dman on the covers of Pakistani English magazines.

### **Research Questions Revisited**

---

1. How are the men portrayed on the covers of Pakistani English fashion magazines?

Almost all men are presented as healthy, normal, non-violent, passionate, serious and gentle. The images in the sample did not show males as sexual objects, as women usually are portrayed. The men were clothed fully. Josef (2019) says that self-presentation can be affected by the gaze, gestures and postures of the individual; one's intentions can be identified by observing such characteristics. The male images reflect the person's self-esteem; there is no physical attachment to the females in front of or next to them. Their kinetic appearance is open that is to show their warm welcome to the audience. Individuality in male portrayals is more clear rather than to be repressed by others. The men on these covers are supportive of the females.

2. How do the readers perceive the men's representation on the cover of Pakistani English magazine?

In some images, though men are not gazing at the viewers, their gaze in different directions gives an attitude to their personality. It seems that they are submissive to the audience and allows the public to interpret the perception of that image. The men on the covers maintain curiosity among the audience. In some images, the men are looking at the viewers, and the softness of their looks helps to develop the rapport between the audience and the male model.

3. To what extent does the depiction of men on magazine covers represent Pakistani culture?

In some ways, the men on the covers of the magazine are the ideal men. They are the fashion icons ensuring the metrosexuality of men but the men in real are rather different. Clothing, Body postures, gazing, physical contact with the females, and the environment all are ways to express cultural norms. Pakistani men's dressing includes full clothing like qameez shalwar, pants, shirts, sherwani, jackets etc. The represented images are to affirm Pakistani culture. The reason is that these images are for the public and a common person finds the fashion of his comfort through these images. In Pakistan, men and women keep their distance in public, so the covers of magazines represent the same. Either the covers are presenting females or males separately. If they are on the same cover, their physical contact would be very restricted. The visual rhetoric of these covers invites the readers to explore and investigate the interior photos and textual contents of the magazine.

### **Conclusion**

---

The discussion based on analysis revealed that the female and male subjects seemed equally strong, confident, and satisfied, probably because they incited the readers to find the replica of themselves through these images. It is evident that the covers of magazines are represented as attractive due to the presence of gender images and carry the content on covers to guide the readers on what the articles inside are about. Wood and Taylor (1991) suggested that by seeing famous images, people become motivated to regenerate the same which they have observed already. They compare their appearances with the models on the cover and inside the pages of

the magazine and try to displace their real image with the idealized one. The pictorial message on all the six covers is to attract and keep the readership, fantasies the imagery and represent the gender in general and particularly Pakistani males as 4Dman. Liz Martin, managing director of Bauer, added: "The 4D attitude squeezes out lad attitudes – he is confident, individual and has

varied interests and passions." Pakistani masculinity is not limited to the nude muscles; it is to be gentle in behaviour. Pakistani men on covers of Pakistani English magazines are well mannered, well groomed and esteemed. They are healthy, well represented, passionate, young, energetic and intellectual.

## References

---

- Andrews, S. (1992). *She's bare. He's covered. Is there a problem?* New York Times.
- Babbie, E. (2005). *The Basics of Social Research, 3rd ed.* Belmont, CA: Wadsworth.
- Bandura, A. (2017). *Social Learning Theory.* Englewood Cliffs, New Jersey: Prentice Hall Inc.
- Baran, S. J., & Davis, D. K. (2012). *Mass Communication Theory.* Wadsworth.
- Barnard, M. (2002). *Fashion as communication.* New York, NY: Routledge of the Taylor & Francis Group.
- Barthes, R. (1983). The fashion system (M. Ward & R. Howard, Trans.). New York, NY: Hill
- Baxter, J. A. (2018). *Gender, Language and Leadership: Enabling Women Leaders.* In B. Vine (Ed.), *The Routledge Handbook of Language in the Workplace.* 401-412. 32. Routledge Handbooks.
- Braddock, K. (2017, July 25). *Communication Theory and Experimental Methods in the Study of Radicalization and Counter-Radicalization.* Start: National Consortium for the Study of Terrorism. <https://www.start.umd.edu/events/kurt-braddock-communication-theory-and-experimental-methods-study-radicalization-and-counter>
- Campbell, G. (2010, August 15). *MAGAZINE ABCs: Loaded drops 26.3% as men's lifestyle freefalls.* Campaign.
- Crenshaw, K. (1991). Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color. *Stanford Law Review*, 43(6), 1241–1299.
- Cashion. (2011). *Meet the 4Dman.* Irish Examiner.
- Fejes, F. (1984). Critical mass communications research and media effects: The problem of the disappearing audience. *Media, Culture and Society*, 6(3). 219–232. <https://doi.org/10.1177/01634437840060030>
- Galician, M. L. (2004). *Sex, love, & romance in the mass media: Analysis & criticism of unrealistic portrayals & their influence.* Mahwah, NJ: Lawrence Erlbaum Associates.
- Goffman, E. (1979). *Gender advertisements.* Cambridge: Harvard University Press.
- Hackney, M., & McKee, K. (2014). Community-based Adapted Tango Dancing for Individuals with Parkinson's Disease and Older Adults. *Journal of Visualized Experiments*, 94. <https://doi.org/10.3791/52066>
- Hussan, A. (1986). *Mass Culture as Woman.* in Tania Modleski, Ed., *Studies in E Entertainment: Critical Approaches to Mass Culture,* Bloomington: Indiana University Press, 99-118
- Gruidl, K. M. (2001). "The effects of television on the social construction of body images by five- and six-year-old girls". Student Work. 260. <https://digitalcommons.unomaha.edu/studentwork/260>
- Hinze, A., McKay, D., Vanderschantz, N., Timpany, C., & Cunningham, S. (2012). *Book Selection Behavior in the physical Library: Implications for ebook collections.* Paper presented at the 12th ACM/IEEE-CS Joint Conference on Digital Libraries, 305-314.
- Johnson, S., & Christ, W. G., (1995). *The representation of women: The news magazine cover as an international cultural artifact.* In D. A. Newsom & B.J. Carrell (Eds.), *Silent voices* 215–235. Lanham, MD: University Press of America.
- Johnson, S., & Prijatel, P. (2000). *Magazine publishing.* Lincolnwood, IL: NTC Contemporary Publishing.
- MacKinnon, K. (2003). *Representing men. Maleness and masculinity in the media.* New York: Oxford University Press Inc.
- Merunková, L., & Šlerka, J. (2019). Goffman's Theory as a Framework for Analysis of Self Presentation on Online Social Networks. *Masaryk University Journal of Law and Technology*, 13(2), 243. <https://doi.org/10.5817/mujlt2019-2-5>
- Potter, W. J. (2011). Conceptualizing Mass Media Effect. *Journal of Communication*, 61(5), 896–915. <https://doi.org/10.1111/j.1460-2466.2011.01586.x>
- Saluja, D. (2016). Consumer Buying Behaviour towards Fashion Apparels- A Case of Delhi. *IOSR Journal of Business and*

- Management*, 01(01), 82–86.  
<https://doi.org/10.9790/487x-15010010182-86>
- Souiden, N., & Diagne, M. (2009). Canadian and French men's consumption of cosmetics: a comparison of their attitudes and motivations. *Journal of Consumer Marketing*, 26(2), 97–109.  
<https://doi.org/10.1108/07363760910940465>
- Suls & T. A. Wills (Eds.), *Social comparison: Contemporary theory and research*. 23–49. Lawrence Erlbaum Associates, Inc.
- Van, L. T. (2000). *Semiotics and Iconography*, in T. van Leeuwen and C. Jewitt (eds), Handbook of Visual Analysis. London: Sage, 92-118.
- Vigorito, A. J. & Curry, T.J. (1998). Marketing masculinity: Gender identity and popular magazines. *Sex Roles*, 39, 135-152.
- Welters, L. (2011). *Introduction*. In L. Welters & A. Lillethun (Eds.), *The fashion reader* (2nd ed.), 395–397. Oxford, UK: Berg.
- Wood, J. V., & Taylor, K. L. (1991). *Serving self-relevant goals through social comparison*. In J.

Appendix



Figure 1:



Figure 2:



Figure 3:



Figure 4:

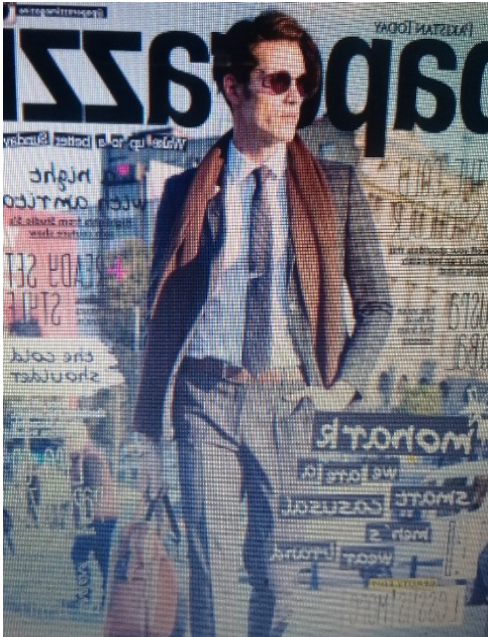


Figure 5:



Figure 6: