

JACK SOLOMON

Masters of Desire: The Culture of American Advertising

When the background music in a TV or radio automobile commercial is classical, you can be pretty certain that the ad is pitching a Lexus or a Mercedes. When it's country western, it's probably for Dodge or Chevy. English accents are popular in Jaguar ads, while a good western twang sure helps move pickup trucks. Whenever advertisers make use of status-oriented or common-folk-oriented cultural cues, they are playing on one of America's most fundamental contradictions, as Jack Solomon explains in this cultural analysis of American advertising. The contradiction is between the simultaneous desire for social superiority (elitism) and social equality (populism) that lies at the heart of the American dream. And one way or another, it offers a good way to pitch a product. Solomon, a professor of English at California State University, Northridge, is the author of *The Signs of Our Time* (1988), from which this selection is taken, and *Discourse and Reference in the Nuclear Age* (1988). He is also coeditor with Sonia Maasik of both *California Dreams and Realities* (2005) and this textbook.

Amongst democratic nations, men easily attain a certain equality of condition; but they can never attain as much as they desire.

—ALEXIS DE TOCQUEVILLE

On May 10, 1851, a young French aristocrat named Alexis de Tocqueville arrived in New York City at the start of what would become one of the most famous visits to America in our history. He had come to observe firsthand the institutions of the freest, most egalitarian society of the age, but what he found was a paradox. For behind America's mythic promise of equal opportunity, Tocqueville discovered a desire for unequal social rewards, a ferocious competition for privilege and distinction. As he wrote in his monumental study, *Democracy in America*:

When all privileges of birth and fortune are abolished, when all professions are accessible to all, and a man's own energies may place him at the top of any one of them, an easy and unbounded career seems open to his ambition. . . . But this is an erroneous notion, which is corrected by daily experience. [For when] men are nearly alike, and all follow the same track, it is very difficult for any one individual to walk quick and cleave a way through the same throng which surrounds and presses him.

Yet walking quick and cleaving a way is precisely what Americans dream of. We Americans dream of rising above the crowd, of attaining a social summit beyond the reach of ordinary citizens. And therein lies the paradox.

The American dream, in other words, has two faces: the one communally egalitarian and the other competitively elitist. This contradiction is no accident: it is fundamental to the structure of American society. Even as America's great myth of equality celebrates the virtues of mom, apple pie, and the girl or boy next door, it also lures us to achieve social distinction, to rise above the crowd and bask alone in the glory. This land is your land and this land is my land, Woody Guthrie's populist anthem tells us, but we keep trying to increase the "my" at the expense of the "your." Rather than fostering contentment, the American dream breeds desire, a longing for a greater share of the pie. It is as if our society were a vast high-school football game, with the bulk of the participants noisily rooting in the stands while, deep down, each of them is wishing he or she could be the star quarterback or head cheerleader.

For the semiotician, the contradictory nature of the American myth of equality is nowhere written so clearly as in the signs that American advertisers use to manipulate us into buying their wares. "Manipulate" is the word here, not "persuade"; for advertising campaigns are not sources of product information, they are exercises in behavior modification. Appealing to our subconscious emotions rather than to our conscious intellects, advertisements are designed to exploit the discontents fostered by the American dream, the constant desire for social success and the material rewards that accompany it. America's consumer economy runs on desire, and advertising stokes the engines by transforming common objects — from peanut butter to political candidates — into signs of all the things that Americans covet most.

But by semiotically reading the signs that advertising agencies manufacture to stimulate consumption, we can plot the precise state of desire in the audiences to which they are addressed. Let's look at a representative sample of ads and what they say about the emotional climate of the country and the fast-changing trends of American life. Because ours is a highly diverse, pluralistic society, various advertisements may say different things depending on their intended audiences, but in every case they say something about America, about the status of our hopes, fears, desires, and beliefs.

We'll begin with two ad campaigns conducted by the same company that bear out Alexis de Tocqueville's observations about the contradictory nature of American society: General Motors' campaigns for its Cadillac and Chevrolet lines. First, consider an early magazine ad for the Cadillac Allanté. Appearing as a full-color, four-page insert in *Time*, the ad seems to say "I'm special — and so is this car" even before we've begun to read it. Rather than being printed on the ordinary, flimsy pages of the magazine, the Allanté spread appears on glossy coated stock. The unwritten message here is that an extraordinary car deserves an extraordinary advertisement, and that both car and ad are aimed at an extraordinary consumer, or at least one who wishes to appear extraordinary compared to his more ordinary fellow citizens.

Ads of this kind work by creating symbolic associations between their product and what is most coveted by the consumers to whom they are addressed. It is significant, then, that this ad insists that the Allanté is virtually an Italian rather than an American car, an automobile, as its copy runs, "Conceived and Commissioned by America's Luxury Car Leader—Cadillac" but "Designed and Handcrafted by Europe's Renowned Design Leader—Pinfarina, SpA, of Turin, Italy." This is not simply a piece of product information, it's a sign of the prestige that European luxury cars enjoy in today's automotive marketplace. Once the luxury car of choice for America's status drivers, Cadillac has fallen far behind its European competitors in the race for the prestige market. So the Allanté essentially represents Cadillac's decision, after years of resisting the trend toward European cars, to introduce its own European import—whose high cost is clearly printed on the last page of the ad. . . .

American companies manufacture status symbols because American consumers want them. As Alexis de Tocqueville recognized a century and a half ago, the competitive nature of democratic societies breeds a desire for social distinction, a yearning to rise above the crowd. But given the fact that those who do make it to the top in socially mobile societies have often risen from the lower ranks, they still look like everyone else. In the socially immobile societies of aristocratic Europe, generations of fixed social conditions produced subtle class signals. The accent of one's voice, the shape of one's nose, or even the set of one's chin immediately communicated social status. Aside from the nasal bray and upturned head of the Boston Brahmin, Americans do not have any native sets of personal status signals. If it weren't for his Mercedes-Benz and Manhattan townhouse, the parvenu Wall Street millionaire often couldn't be distinguished from the man who tailors his suits. Hence, the demand for status symbols, for the objects that mark one off as a social success, is particularly strong in democratic nations—stronger even than in aristocratic societies, where the aristocrat so often looks and sounds different from everyone else.

Status symbols, then, are signs that identify their possessors' place in a social hierarchy, markers of rank and prestige. We can all think of any number of status symbols—Rolls-Royces, Beverly Hills mansions, even shar-pei puppies (whose rareness and expense has rocketed them beyond Russian wolfhounds as status pets and has even inspired whole lines of wrinkle-faced stuffed toys)—but how do we know that something is a status symbol? The explanation is quite simple: When an object (or puppy) either costs a lot of money or requires influential connections to possess, anyone who possesses it must also possess the necessary means and influence to acquire it. The object itself really doesn't matter, since it ultimately disappears behind the presumed social potency of its owner. Semiotically, what matters is the signal it sends, its value as a sign of power. One traditional sign of social distinction is owning a country estate and enjoying the peace and privacy that attend it. Advertisements for Mercedes-Benz, Jaguar, and Audi automobiles thus

frequently feature drivers motoring quietly along a country road, presumably on their way to or from their country houses.

Advertisers have been quick to exploit the status signals that belong to body language as well. As Hegel observed in the early nineteenth century, it is an ancient aristocratic prerogative to be seen by the lower orders without having to look at them in return. Tilting his chin high in the air and gazing down at the world under hooded eyelids, the aristocrat invites observation while refusing to look back. We can find such a pose exploited in an advertisement for Cadillac Seville in which we see an elegantly dressed woman out for a drive with her husband in their new Cadillac. If we look closely at the woman's body language, we can see her glance inwardly with a satisfied smile on her face but not outward toward the camera that represents our gaze. She is glad to be seen by us in her Seville, but she isn't interested in looking at us!

Ads that are aimed at a broader market take the opposite approach. If the American dream encourages the desire to "arrive," to vault above the mass, it also fosters a desire to be popular, to "belong." Populist commercials accordingly transform products into signs of belonging, utilizing such common icons as country music, small-town life, family picnics, and farmyards. All of these icons are incorporated in GM's Heartbeat of America campaign for its Chevrolet line. Unlike the Seville commercial, the faces in the Chevy ads look straight at us and smile. Dress is casual; the mood upbeat. Quick camera cuts take us from rustic to suburban to urban scenes, creating an American montage filmed from sea to shining sea. We all "belong" in a Chevy.

Where price alone doesn't determine the market for a product, advertisers can go either way. Both Johnnie Walker and Jack Daniel's are better-grade whiskies, but where a Johnnie Walker ad appeals to the buyer who wants a mark of aristocratic distinction in his liquor, a Jack Daniel's ad emphasizes the down-home, egalitarian folksiness of its product. Johnnie Walker associates itself with such conventional status symbols as sable coats, Rolls-Royces, and black gold; Jack Daniel's gives us a Good Ol' Boy in overalls. In fact, Jack Daniel's Good Ol' Boy is an icon of backwoods independence, recalling the days of the moonshiner and the Whisky Rebellion of 1794. Evoking emotions quite at odds with those stimulated in Johnnie Walker ads, the advertisers of Jack Daniel's have chosen to transform their product into a sign of America's populist tradition. The fact that both ads successfully sell whisky is itself a sign of the dual nature of the American dream. . . .

Populist advertising is particularly effective in the face of foreign competition. When Americans feel threatened from the outside, they tend to circle the wagons and temporarily forget their class differences. In the face of the Japanese automotive "invasion," Chrysler runs populist commercials in which Lee Iacocca joins the simple folk who buy his cars as the jingle "Born in America" blares in the background. Seeking to capitalize on the popularity of Bruce Springsteen's *Born in the USA* album, these ads gloss over Springsteen's ironic lyrics in a vast display of flag-waving. Chevrolet's Heartbeat

of America campaign attempts to woo American motorists away from Japanese automobiles by appealing to their patriotic sentiments.

The patriotic iconography of these campaigns also reflects the general cultural mood of the early to mid-1980s. After a period of national anguish in the wake of the Vietnam War and the Iran hostage crisis, America went on a patriotic binge. American athletic triumphs in the Lake Placid and Los Angeles Olympics introduced a sporting tone into the national celebration, often making international affairs appear like one great Olympiad in which America was always going for the gold. In response, advertisers began to do their own flag-waving.

The mood of advertising during this period was definitely upbeat. Even deodorant commercials, which traditionally work on our self-doubts and fears of social rejection, jumped on the bandwagon. In the guilty sixties, we had ads like the Ice Blue Secret campaign with its connotations of guilt and shame. In the feel-good Reagan eighties, Sure deodorant commercials featured images of triumphant Americans throwing up their arms in victory to reveal—no wet marks! Deodorant commercials once had the moral echo of Nathaniel Hawthorne's guilt-ridden *The Scarlet Letter*; in the early eighties they had all the moral subtlety of *Rocky IV*, reflecting the emotions of a Vietnam-weary nation eager to embrace the imagery of America Triumphant. . . .

Live the Fantasy

By reading the signs of American advertising, we can conclude that America is a nation of fantasizers, often preferring the sign to the substance and easily enthralled by a veritable Fantasy Island of commercial illusions. Critics of Madison Avenue often complain that advertisers create consumer desire, but semioticians don't think the situation is that simple. Advertisers may give shape to consumer fantasies, but they need raw material to work with, the subconscious dreams and desires of the marketplace. As long as these desires remain unconscious, advertisers will be able to exploit them. But by bringing the fantasies to the surface, you can free yourself from advertising's often hypnotic grasp.

I can think of no company that has more successfully seized upon the subconscious fantasies of the American marketplace—indeed the world marketplace—than McDonald's. By no means the first nor the only hamburger chain in the United States, McDonald's emerged victorious in the "burger wars" by transforming hamburgers into signs of all that was desirable in American life. Other chains like Wendy's, Burger King, and Jack-in-The-Box continue to advertise and sell widely, but no company approaches McDonald's transformation of itself into a symbol of American culture.

McDonald's success can be traced to the precision of its advertising. Instead of broadcasting a single "one-size-fits-all" campaign at a time, McDonald's pitches its burgers simultaneously at different age groups, different

classes, even different races (Budweiser beer, incidentally, has succeeded in the same way). For children, there is the Ronald McDonald campaign, which presents a fantasy world that has little to do with hamburgers in any rational sense but a great deal to do with the emotional desires of kids. Ronald McDonald and his friends are signs that recall the Muppets, *Sesame Street*, the circus, toys, storybook illustrations, even *Alice in Wonderland*. Such signs do not signify hamburgers. Rather, they are displayed in order to prompt in the child's mind an automatic association of fantasy, fun, and McDonald's.

The same approach is taken in ads aimed at older audiences—teens, adults, and senior citizens. In the teen-oriented ads we may catch a fleeting glimpse of a hamburger or two, but what we are really shown is a teenage fantasy: groups of hip and happy adolescents singing, dancing, and cavorting together. Fearing loneliness more than anything else, adolescents quickly respond to the group appeal of such commercials. "Eat a Big Mac," these ads say, "and you won't be stuck home alone on Saturday night."

To appeal to an older and more sophisticated audience no longer so afraid of not belonging and more concerned with finding a place to go out to eat at night, McDonald's has designed the elaborate "Mac Tonight" commercials, which have for their backdrop a nightlit urban skyline and at their center a cabaret pianist with a moon-shaped head, a glad manner, and Blues Brothers shades. Such signs prompt an association of McDonald's with nightclubs and urban sophistication, persuading us that McDonald's is a place not only for breakfast or lunch but for dinner too, as if it were a popular off-Broadway nightclub, a place to see and be seen. Even the parody of Kurt Weill's "Mack the Knife" theme song that Mac the Pianist performs is a sign, a subtle signal to the sophisticated hamburger eater able to recognize the origin of the tune in Bertolt Brecht's *Threepenny Opera*.

For yet older customers, McDonald's has designed a commercial around the fact that it employs a large number of retirees and seniors. In one such ad, we see an elderly man leaving his pretty little cottage early in the morning to start work as "the new kid" at McDonald's, and then we watch him during his first day on the job. Of course he is a great success, outdoing everyone else with his energy and efficiency, and he returns home in the evening to a loving wife and a happy home. One would almost think that the ad was a kind of moving "help wanted" sign (indeed, McDonald's was hiring elderly employees at the time), but it's really just directed at consumers. Older viewers can see themselves wanted and appreciated in the ad—and perhaps be distracted from the rationally uncomfortable fact that many senior citizens take such jobs because of financial need and thus may be unlikely to own the sort of home that one sees in the commercial. But realism isn't the point here. This is fantasyland, a dream world promising instant gratification no matter what the facts of the matter may be.

Practically the only fantasy that McDonald's doesn't exploit is the fantasy of sex. This is understandable, given McDonald's desire to present itself as a family restaurant. But everywhere else, sexual fantasies, which

have always had an important place in American advertising, are beginning to dominate the advertising scene. You expect sexual come-ons in ads for perfume or cosmetics or jewelry—after all, that's what they're selling—but for room deodorizers? In a magazine ad for Claire Burke home fragrances, for example, we see a well-dressed couple cavorting about their bedroom in what looks like a cheery preparation for sadomasochistic exercises. Jordache and Calvin Klein pitch blue jeans as props for teenage sexuality. The phallic appeal of automobiles, traditionally an implicit feature in automotive advertising, becomes quite explicit in a Dodge commercial that shifts back and forth from shots of a young man in an automobile to teasing glimpses of a woman—his date—as she dresses in her apartment.

The very language of today's advertisements is charged with sexuality. Products in the more innocent fifties were "new and improved," but everything in the eighties is "hot!"—as in "hot woman," or sexual heat. Cars are "hot." Movies are "hot." An ad for Valvoline pulses to the rhythm of a "heat wave, burning in my car." Sneakers get red hot in a magazine ad for Travel Fox athletic shoes in which we see male and female figures, clad only in Travel Fox shoes, apparently in the act of copulation—an ad that earned one of *Adweek's* annual "badvertising" awards for shoddy advertising.

The sexual explicitness of contemporary advertising is a sign not so much of American sexual fantasies as of the lengths to which advertisers will go to get attention. Sex never fails as an attention-getter, and in a particularly competitive, and expensive, era for American marketing, advertisers like to bet on a sure thing. Ad people refer to the proliferation of TV, radio, newspaper, magazine, and billboard ads as "clutter," and nothing cuts through the clutter like sex.

By showing the flesh, advertisers work on the deepest, most coercive human emotions of all. Much sexual coercion in advertising, however, is a sign of a desperate need to make certain that clients are getting their money's worth. The appearance of advertisements that refer directly to the prefabricated fantasies of Hollywood is a sign of a different sort of desperation: a desperation for ideas. With the rapid turnover of advertising campaigns mandated by the need to cut through the "clutter," advertisers may be hard pressed for new ad concepts, and so they are more and more frequently turning to already-established models. In the early 1980s, for instance, Pepsi-Cola ran a series of ads broadly alluding to Steven Spielberg's *E.T.* In one such ad, we see a young boy, who, like the hero of *E.T.*, witnesses an extraterrestrial visit. The boy is led to a soft-drink machine where he pauses to drink a can of Pepsi as the spaceship he's spotted flies off into the universe. The relationship between the ad and the movie, accordingly, is a parasitical one, with the ad taking its life from the creative body of the film. . . .

Madison Avenue has also framed ad campaigns around the cultural²⁵ prestige of high-tech machinery. This is especially the case with sports cars, whose high-tech appeal is so powerful that some people apparently fantasize about being sports cars. At least, this is the conclusion one might draw from

a Porsche commercial that asked its audience, "If you were a car, what kind of car would you be?" As a candy-red Porsche speeds along a rain-slick forest road, the ad's voice-over describes all the specifications you'd want to have if you were a sports car. "If you were a car," the commercial concludes, "you'd be a Porsche."

In his essay "Car Commercials and *Miami Vice*," Todd Gitlin explains the semiotic appeal of such ads as those in the Porsche campaign. Aired at the height of what may be called America's "myth of the entrepreneur," these commercials were aimed at young corporate managers who imaginatively identified with the "lone wolf" image of a Porsche speeding through the woods. Gitlin points out that such images cater to the fantasies of faceless corporate men who dream of entrepreneurial glory, of striking out on their own like John DeLorean and telling the boss to take his job and shove it. But as DeLorean's spectacular failure demonstrates, the life of the entrepreneur can be extremely risky. So rather than having to go it alone and take the risks that accompany entrepreneurial independence, the young executive can substitute fantasy for reality by climbing into his Porsche—or at least that's what Porsche's advertisers wanted him to believe.

But there is more at work in the Porsche ads than the fantasies of corporate America. Ever since Arthur C. Clarke and Stanley Kubrick teamed up to present us with HAL 9000, the demented computer of *2001: A Space Odyssey*, the American imagination has been obsessed with the melding of man and machine. First there was television's *Six Million Dollar Man*, and then movie-land's *Star Wars*, *Blade Runner*, and *Robocop*, fantasy visions of a future dominated by machines. Androids haunt our imaginations as machines seize the initiative. *Time* magazine's "Man of the Year" for 1982 was a computer. Robot-built automobiles appeal to drivers who spend their days in front of computer screens—perhaps designing robots. When so much power and prestige is being given to high-tech machines, wouldn't you rather be a Porsche?

In short, the Porsche campaign is a sign of a new mythology that is emerging before our eyes, a myth of the machine, which is replacing the myth of the human. The iconic figure of the little tramp caught up in the cogs of industrial production in Charlie Chaplin's *Modern Times* signified a humanistic revulsion to the age of the machine. Human beings, such icons said, were superior to machines. Human values should come first in the moral order of things. But as Edith Milton suggests in her essay "The Track of the Mutant," we are now coming to believe that machines are superior to human beings, that mechanical nature is superior to human nature. Rather than being threatened by machines, we long to merge with them. *The Six Million Dollar Man* is one iconic figure in the new mythology; Harrison Ford's sexual coupling with an android is another. In such an age it should come as little wonder that computer-synthesized Max Headroom should be a commercial spokesman for Coca-Cola, or that Federal Express should design a series of TV ads featuring mechanical-looking human beings revolving around strange and powerful machines.

For other markets, there are other fears. If McDonald's presents senior citizens with bright fantasies of being useful and appreciated beyond retirement, companies like Secure Horizons dramatize senior citizens' fears of being caught short by a major illness. Running its ads in the wake of budgetary cuts in the Medicare system, Secure Horizons designed a series of commercials featuring a pleasant old man named Harry—who looks and sounds rather like Carroll O'Connor—who tells us the story of the scare he got during his wife's recent illness. Fearing that next time Medicare won't cover the bills, he has purchased supplemental health insurance from Secure Horizons and now securely tends his roof-top garden. . . .

The Future of an Illusion

There are some signs in the advertising world that Americans are getting fed up with fantasy advertisements and want to hear some straight talk. Weary of extravagant product claims and irrelevant associations, consumers trained by years of advertising to distrust what they hear seem to be developing an immunity to commercials. At least, this is the semiotic message I read in the "new realism" advertisements of the eighties, ads that attempt to convince you that what you're seeing is the real thing, that the ad is giving you the straight dope, not advertising hype.

You can recognize the "new realism" by its camera techniques. The lighting is usually subdued to give the ad the effect of being filmed without studio lighting or special filters. The scene looks gray, as if the blinds were drawn. The camera shots are jerky and off-angle, often zooming in for sudden and unflattering close-ups, as if the cameraman were an amateur with a home video recorder. In a "realistic" ad for AT&T, for example, we are treated to a monologue by a plump stockbroker—his plumpness intended as a sign that he's for real and not just another actor—who tells us about the problems he's had with his phone system (not AT&T's) as the camera jerks around, generally filming him from below as if the cameraman couldn't quite fit his equipment into the cramped office and had to film the scene on his knees. "This is no fancy advertisement," the ad tries to convince us, "this is sincere."

An ad for Miller draft beer tries the same approach, re-creating the effect of an amateur videotape of a wedding celebration. Camera shots shift suddenly from group to group. The picture jumps. Bodies are poorly framed. The color is washed out. Like the beer it is pushing, the ad is supposed to strike us as being "as real as it gets."

Such ads reflect a desire for reality in the marketplace, a weariness with Madison Avenue illusions. But there's no illusion like the illusion of reality. Every special technique that advertisers use to create their "reality effects" is, in fact, more unrealistic than the techniques of "illusory" ads. The world, in reality, doesn't jump around when you look at it. It doesn't appear in

Fear and Trembling in the Marketplace

While advertisers play on and reflect back at us our fantasies about everything from fighter pilots to robots, they also play on darker imaginings. If dream and desire can be exploited in the quest for sales, so can nightmare and fear.

The nightmare equivalent of America's populist desire to "belong," for example, is the fear of not belonging, of social rejection, of being different. Advertisements for dandruff shampoos, mouthwashes, deodorants, and laundry detergents ("Ring around the Collar!") accordingly exploit such fears, bullying us into consumption. Although ads of this type were still around in the 1980s, they were particularly common in the fifties and early sixties, reflecting a society still reeling from the witch-hunts of the McCarthy years. When any sort of social eccentricity or difference could result in a public denunciation and the loss of one's job or even liberty, Americans were keen to conform and be like everyone else. No one wanted to be "guilty" of smelling bad or of having a dirty collar.

"Guilt" ads characteristically work by creating narrative situations in which someone is "accused" of some social "transgression," pronounced guilty, and then offered the sponsor's product as a means of returning to "innocence." Such ads, in essence, are parodies of ancient religious rituals of guilt and atonement, whereby sinning humanity is offered salvation through the agency of priest and church. In the world of advertising, a product takes the place of the priest, but the logic of the situation is quite similar.

In commercials for Wisk detergent, for example, we witness the drama of a hapless housewife and her husband as they are mocked by the jeering voices of children shouting "Ring around the Collar!" "Oh, those dirty rings!" the housewife groans in despair. It's as if she and her husband were being stoned by an angry crowd. But there's hope, there's help, there's Wisk. Cleansing her soul of sin as well as her husband's, the housewife launders his shirts with Wisk, and behold, his collars are clean. Product salvation is only as far as the supermarket. . . .

If guilt looks backward in time to past transgressions, fear, like desire, faces forward, trembling before the future. In the late 1980s, a new kind of fear commercial appeared, one whose narrative played on the worries of young corporate managers struggling up the ladder of success. Representing the nightmare equivalent of the elitist desire to "arrive," ads of this sort created images of failure, storylines of corporate defeat. In one ad for Apple computers, for example, a group of junior executives sits around a table with the boss as he asks each executive how long it will take his or her department to complete some publishing jobs. "Two or three days," answers one nervous executive. "A week, on overtime," a tight-lipped woman responds. But one young up-and-comer can have everything ready tomorrow, today, or yesterday, because his department uses a Macintosh desktop publishing system. Guess who'll get the next promotion?

subdued gray tones. Our eyes don't have zoom lenses, and we don't look at things with our heads cocked to one side. The irony of the "new realism" is that it is more unrealistic, more artificial, than the ordinary run of television advertising.

But don't expect any truly realistic ads in the future, because a realistic advertisement is a contradiction in terms. The logic of advertising is entirely sermionic: It substitutes signs for things, framed visions of consumer desire for the thing itself. The success of modern advertising, its penetration into every corner of American life, reflects a culture that has itself chosen illusion over reality. At a time when political candidates all have professional image-makers attached to their staffs, and the president of the United States can be an actor who once sold shirt collars, all the cultural signs are pointing to more illusions in our lives rather than fewer—a fecund breeding ground for the world of the advertiser.

READING THE TEXT

1. Describe in your own words the paradox of the American dream, as Solomon sees it.
2. In Solomon's view, why do status symbols work particularly well in manipulating American consumers?
3. What is a "guilt" ad (para. 33), according to Solomon, and how does it affect consumers?
4. Why, in Solomon's view, has McDonald's been so successful in its ad campaigns?
5. What relationship does Solomon find between the "new realism" (para. 38) of some ads and the paradoxes of the American dream?

READING THE SIGNS

1. **CONNECTING TEXTS** The American political scene has changed since the late 1980s, when this essay was first published. In an analytic essay, argue whether you believe the contradiction between populism and elitism that Solomon describes still affects American advertising and media. Be sure to discuss specific media examples. To develop your ideas, you might consult Thomas Frank's "Commodify Your Dissent" (p. 165).
2. **CONNECTING TEXTS** Read or reread David Brooks's "One Nation, Slightly Divisible" (p. 524). In an essay, argue whether you find a correlation between the red-state/blue-state dichotomy that he describes and Solomon's populist-elitist paradox. Be sure to support your position with specific examples from the media or consumer culture.
3. Bring to class a general-interest magazine such as *Time*, and in small groups study the advertising. Do the ads tend to have an elitist or popular appeal? What relationship do you see between the appeal you identify and the magazine's target readership? Present your group's findings to the class.