

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Masculinity is cultural (Beynon 2). This means that it does not exist in male as a congenital genetic, but it is culturally constructed. Thus, the construction of masculinity represents that men's superiority to women is socially constructed. On the other hand, advertisement as visual culture can construct masculinity by displaying certain elements of masculinity (Prasisko 80). For example, according to David and Brannon, masculinity in a Marlboro advertisement illustrated as loner cowboy whose horse riding ability constructs the idea of masculinity of men with his traits of "strength, invulnerability, independence, silence, and aloofness" (Kimmel and Aronson 499).



Figure 1.1

However, the emergence of men's advertisement product, such as clothing and grooming, makes the construction of masculinity diverse increasingly. The idea of masculinity in the men's grooming advertisement must be different from

the idea of masculinity which exists in Marlboro advertisement. For example, in Dolce & Gabbana Pour Homme advertisement depicts men as a “feminized form of masculinity”. This advertisement shows a topless man hold a perfume which the perfume always associated with woman’s thing. Thus, it shows the construction of masculinity that men should care about his body. This kind of construction is supported by a celebrity who endorses the advertisement. For example, David Beckham supports the construction of masculinity with “his considerable interest in fashion and grooming” (Edwards 99) since he is a model of Dolce & Gabbana menswear. This construction of masculinity built by the media can construct masculinity in the society. On the other word, the reality in the media can be a reality in the real world (Prasisko 106).



Figure 1.2

The number of men’s grooming products, such as hair styling products, facial wash, deodorant, body spray, and perfume has recently made men interested to buy any or all of grooming products to support their appearances. “Man’s consumption of grooming is just as important to his identity as a woman’s” (Shannon 194). It means that men are equal to women, even men more dominate to consume any kind of grooming products. As Shannon said that “men have

become as many parts of modern consumption as a woman" (Shannon 194). It indicates that men's part in consumerism is equal as women's.

Masculinity is actually opposite to femininity that men should not have the nature of women. Traditionally, masculinity described men to be strong, powerful, rational and competitive. Nowadays, the ideas of masculinity in the men's grooming product advertisements show that men should pay attention to their physical appearances. This assumes that the stereotype of a man who is innately strong, powerful, rational and competitive has changed to be more feminine with their nurturance and narcissism. Man who started to pay attention to their physical appearance or narcissism is called metrosexual men. Historically, the term 'metrosexual men' was popularized by Mark Simpson, who an English writer and journalist, in 1994 through the article '*The Independent*' (Ayunita 2). In Indonesia, the emergence of metrosexual men caused by the entry of import grooming product in 1997 through the big cities in Indonesia such as, Jakarta, Surabaya and Bandung (Sari 17). This leads to the man's habit of consuming grooming product is continuing to increase.

In Indonesia, the sale of men's grooming products in 2013 has increased 23% or Rp300 trillion from previous year (Sumaryati). It means that Indonesian men consume the products in order to perform their masculinity. Advertisements have a big influence in the idea of masculinity construction; it is also called as 'creative advertising' according to Mort. Creative Advertising is "a desire to play about with masculinity, to re-arrange traditional icon of maleness" (Edwards 102).

The creative advertising about fashion and grooming makes the boundaries between masculinity and femininity become more biased.

In addition, the growth of men's grooming products in Indonesia has rapidly risen. According to a Nielsen survey in 2013, there were 300 brands, which have competed in Indonesian market. The products distributed in Indonesia consist of deodorant, hairstyling, body spray, shampoo and face care. However, those markets are dominated by large multinational companies, such as Unilever Indonesia with its Pond's men and Vaseline men, Kao with its Men's Biore, L'oreal with its L'oreal Men Expert, Garnier with its Garnier men, and Beiersdorf Indonesia with its Nivea for men. The sales of men's grooming increase because men used to buy two products such as shampoo and deodorant. But now they prefer to buy three products. The sales of some products have also increased, such as face care products from Rp114 billion to Rp266 billion. They have risen 23% from the previous year, while deodorant and body spray product have risen 67% from Rp 219 billion to Rp 365 billions. The survey also shows that more than 50% Indonesian people have bought men's grooming products. The most favorite products are hair styling products (21.5%), deodorant (19.3%), spray cologne (17%), and cleanser (13.7%) (Sumaryati).

Furthermore, Nielsen's survey about men's grooming products shows that hair styling products are the most favorite grooming in Indonesia. Hair styling products such as pomade, hair wax, hair gel and hair spray become the most wanted grooming product because in 2013 hairstyle trends required hair styling products in order to obtain maximum results. According to Malezones magazine,

there are ten popular hairstyle trends in Indonesia such as The Matte Side-Part, The Voluminous Side-Part, The Natural Fringe, Fringe Fop, The Sleek Side-Part, The Roman, The Loose Fop, The Classic Side-Part, The '80s-Inspired Blow-Back, and The Slick Back (Rhesa). A half of those trends use hairstyling products like pomade to obtain a better shape.

Pomade is greasy substance, and it makes hair look slick, shiny, and neat; it's just like hair wax or gel. According to Sherrow, "pomade is greasy and heavy substance in order to push hair down on the scalp" (Sherrow 185). Pomade became popular in the 1950s when rockabilly singer, Elvis Presley, used it as a substance to make his pompadour hair. Elvis Presley used African American's favorite pomade, Royal Crown Pomade, to make the shiny and slick hairstyles of the day (Rodman 51). The pomade used by African American also helped them to shape their curly hair into curious shapes. In another word, pomade can make their hair stiff. It was pomade which kept Elvis's hair still in shape indeed; he did his crazy dance. Since then pomade has become identity with pompadour style, Rockabilly music and Elvis Presley.

The trend of pomade in Indonesia is supported by the hairstyle trends that require pomade to obtain a certain shape. As a result, there are various pomades in Indonesia, both local and import pomades. Indonesian men use various types of pomade whether it is locally made, such as Rita, Rivon and Slickboy Deluxe or import ones, such as Murray's, Suavecito, Uppercut, and Cock Grease. Mostly, pomade can be bought by visiting online shops which sell import pomade. For instance, Murray's and Suavecito become favorite items in online shops. Similar

to import pomade, local pomade products, such as Rita and Tancho popular in 1950-1960s, are hard to find in grocery stores and supermarkets. It can be found at souvenir shops, traditional cosmetic stores, fashion outlets and online shops. Although pomade can only be bought at certain shops, pomade users or greasers can still buy pomade easily by visiting pomade's online shops, which are much more popping out.

Slickboy Deluxe is a new Indonesian pomade brand released on September, 27 2013. It was produced by Bali clothing factory named RMBL which abbreviation is "Rumble" owned by I Gede Ari Astina or well known as JRX, the member of Indonesian famous punk band, Superman Is Dead (Rumble Cloth Bali). Slickboy Deluxe becomes the youngest pomade product in Indonesia. This pomade has two variants including "Romansa Supir Truck" and "Pesona Pantura". Both of them are made of organic material. Like other pomades, it also has the same functions and benefits with specific aromas of each pomade. Slickboy Deluxe is the only local pomade which has poster advertisements that successfully attract greasers or pomade users' attention. The posters can be seen at the official website of RMBL and social media, such as *Twitter*, *Facebook*, and *Instagram*.

There are five posters of Slickboy Deluxe posted on official Rumble Cloth Bali's *Facebook* account. The owner or producer would rather publish their products in social media like *Facebook* rather than mainstream media, such as television, magazines, and newspaper. In the Internet era, everyone has a Smartphone or gadget that connects to Internet hot spot anywhere and anytime to

get much required information. In 2013 according to the Indonesian Ministry of Communication and Informatics, the number of Internet users in Indonesia reaches 63 people, and 95% of the Internet usage are used to accessing social media (Kominfo). According to data of the Webershandwick public relation and provider of communication service company, there were 65 million active *Facebook* users, and 55 million active users use mobile devices (Kominfo). The marketing strategies of RMBL clothing Bali are effective. Besides, Indonesia was the fourth world of *Facebook* users. Thus, the selection of *Facebook* as a tool to sell or advertise products is on the right track. Because, official *Facebook's* account of RMBL clothing Bali uses fan page features which has several advantages as an account. For example, a fan page usually becomes the account of celebrities, figures, and companies which the number of the account followers is unlimited. Fan page is also equipped with several facilities to monitor traffic on the page that is not owned by group features. It has also been recognized by the search engine on *Facebook* that can easily be found by *Facebook* users. This fan page feature is not owned by other social media such as *Twitter* and *Instagram*. In the Internet era, perhaps advertisement in social media is more effective to sell products than in mainstream media.

Advertisement is a kind of communication tool used by someone or a company in order to share some information to target readers or consumers. According to William J. Stanton, “advertisement consists of all activities involving non-personal presentation, oral or visual, openly sponsored message regarding product, service or idea” (Sharma 133). According to (Danesi 179),

advertising is the famous form of mass communication that everyone can be exposed. The messages in the advertisements describe the condition of contemporary social and cultural landscape. Advertising is talking about commercial interest no longer; “it is also aimed to sway and influence opinions, attitudes, and behavior, such as propaganda, publicity, and public relations” (Danesi 179). For example, advertising has become political candidates’ strategy to persuade citizens to choose them in the election. Political candidates also can use advertising to create images of themselves in people’s minds (Danesi 179). Advertising is also “a form of persuasive social discourse intended primarily to influence how people perceive the buying and consumption goods” (Danesi 179).

Advertisements, furthermore, often represent stereotype gender’s roles and identities by invoking images of masculinity and femininity. As an illustration, Slickboy Deluxe advertisements represent masculinity by showing the images of tattooed man wearing a singlet and trouser can be associated with working class clothes. “Such representations convey, form, and perpetuate conceptions of gender norms in society that in turn guide social behavior” (Otnes and Zayer 179).

Advertisement as communication tools, moreover, delivers messages through languages, such as images, gestures, musical sounds, object and text (Barthes 9). All of those languages are considered as a sign which can be taken significantly as substitute for something else (Eco 7). Every sign has its own meaning; certain color may have distinct meaning from different country and culture. Particular images and gestures also have some meanings, and text either

taglines or a name of a product has certain meaning. Thus, semiotics is the most suitable approach to reveal the meanings or messages on signs.

In this study, therefore, the writer wants to know the masculinity construction in Slickboy Deluxe pomade advertisements. The writer chooses these advertisements because these are different from other Indonesian grooming advertisements since it uses tattooed men as a model. It is also interesting that the model of the advertisement is JRX, who is the member of famous punk band and the environmental activist, since most of the models of Indonesian grooming advertisements are pop bands vocalist and actors. Thus, Slikboy Deluxe represent the different construction of masculinity from most of grooming advertisements in Indonesia. This study uses qualitative approach and semiotics proposed by Roland Barthes to reveal the meaning of each sign and myth. This study also uses the masculinity theory about *New Man*, which is a feminine form of masculinity and the *New Lad* that emphasizes the stereotype of traditional masculinity, to reveal the masculinity construction which exists in the advertisements. The writer assumes that in the Slickboy Deluxe advertisements, there is interaction between the idea of the *New Man* and *New Lad*. As a result, the *New Lad* is the most dominant in Slickboy Deluxe advertisements.

1.2 Statement of the Problem

Based on the background of the study, the problem is

1. How is masculinity constructed in Slickboy Deluxe pomade advertisements?

1.3 Objective of the Study

The objective of the study is

1. To know the construction of masculinity in Slickboy Deluxe pomade advertisements.

1.4 Significance of the Study

The writer hopes that this study would become a valuable research for readers, particularly students of cultural studies in Universitas Airlangga who want to conduct a semiotic research in the men's grooming advertisements. And, for people who work in advertising, this study can become consideration to create advertisements, particularly men's grooming advertisements in order to develop the use of signs in accordance with the audience target to support the selling of the products. For common readers, this study will give an information about the representation of masculinity in grooming advertisements. For masculine studies, the writer expects to give an assumption that some grooming advertisements have presented different construction of masculinity from common grooming advertisements.

1.5 Definition of Key Terms

Masculinity : According to MacInnes (1998) cited in (Beynon 2), “masculinity exists in the first place only as fantasy about what men should be like”

Construction : “A production of social structures and regulative discourses” (Joodaki and Ghasemi 1).

New Man : *New Man* as nurturer is “opposed to violence, is a good listener and relates to another in a thoughtful and democratic way” and *New Man* as narcissist is “ultra-smart in his appearance and is into clothes, fashion, and shopping” (Beynon 121)

New Lad : “*New Lad* represents a return to reactionary *pre*-feminist values of sex, sport and drinking and the relatively male-only worlds of pubs, pornography and football” (Edwards 34)

Pomade : “Pomade is greasy and heavy substance in order to push hair down on the scalp”(Sherrow 185).