CHAPTER 2

LITERARTURE REVIEW

2.1 The History of Masculinity in Western World

This section talks about masculinity in the western world, especially in Europe and United States of America because some literatures discuss about the masculinity in those places from Greece to the modern era. "Maleness is biological, then masculinity is cultural" (Beynon 2) is the basic concept of masculinity. The quote means that male is sex which is biologically constructed. It means that everyone must be born to be male and female. On the other hand, masculinity is socially or culturally constructed which means that man is not born with his masculinity as a part of his genetics. Masculinity is constructed by the society and culture where men live, and they naturally learn how to be a man.

For example, in working-class society, work is meaningful for men; it is part of them as a key dimension of their identity and masculinity (Beynon 7). A boy in working-class society will learn how to be an ideal man in that society. The boy may not get a good grade or being the best student in school because he focuses more on physical prowess that he has got from his parents and neighborhood. Then, when the boy becomes a man, the working-class jobs are the first choice for him because he has physical prowess that he has got since he was a child. Working-class men get the masculinity from a working-class job which relies more on physical skills, such as strength and toughness accompanied with a

very good work ethic. This example belongs to traditional masculinity that is the stereotype of man who is independence, competitive, self-reliant, and active (Chrisler and McCreary 530).

The idea of traditional masculinity has adhered to society over many years. It gives men roles that some of them perhaps can do the roles well, but some others are not able to handle the roles. According to traditional gender roles, men's roles are much harder than women's. Men should be the head of the family while they have to provide the good financial and make the decision for the family. On the other hand, women should become the nurturer of the family (Miller, Lerner and Schiamberg 337)

According to Farell, becoming men is 'The Death Profession' which means that men have to be successful in any business, whether in their work or family (Edwards 25). Men prefer themselves as a machine that can perform many functions to a human body that needs care and attention. And men would rather solve their health problems by doing sport and going to the gym rather than going to doctor in order to conduct a medical check-up (Edwards 12). According to Lee and Owens (2002) "the influence of testosterone to men's greater participation in many forms of life-threatening activities, including sport, drinking and smoking, violence and road accidents which are account for many young male deaths" (Edwards 12). This indicates that men tend to ignore both their physical and psychological health (Edwards 12). Thus, the portrayal of traditional masculinity emphasizes on how men perform activities using their strength and toughness compared to the physical appearance as a masculine identity.

According to Doyle (1989) cited in (Beynon 59 - 61), moreover, there are six ideal types of historical masculinity that are the heroic man, spiritual man, chivalrous man, Renaissance man, the hedonist, and the *he-man*.

- The heroic man

  Heroic man is represented as a warrior in the epic sagas of ancient Greece. He is a courageous man and excellence warrior who has good physical strength, skill, and courage in a battle or war. He is a loyal man means heroic man devotes to his leader.

- The spiritual man

  "Spiritual man is the non-violent masculinity associated with the figure of Jesus Christ and based on celibacy, self-renunciation and service to others" (Beynon 60).

- The chivalrous man

  "Chivalrous man is the product of European feudalism, and the rise of a new military class based on trade and the growth" (Beynon 60). This type of man is depicted clearly in the figure of medieval knights in crusades against the Infidel that show great braveness in the war.

- Renaissance man

  "Renaissance man is the free thinker of the seventeenth century" (Beynon 61). Men of this age tried to find science in order to get the enlightenment. The figure of men in this era are Leonardo and Michelangelo that succeeded in artistic and scientific. The value of science became incorporated within the concept of masculinity.

- The hedonist man

"The hedonist is associated with the rise of the privileged middle class in the eighteenth century" (Beynon 61). This type of man loves to flaunt his wealth and chooses the fastest way to get the success by taking any risks in doing a business.

- The he-man

Doyle (1989) illustrates he-man masculinity "by reference to what he terms the 'strenuous life' in the United States in the end period of the Civil War up to the 1920s" (Beynon 61). After the American civil war, the frontier men were leaving the land and went to the cities. Then they entered the industrial and commercial world. All-male activities in the cities like sport business tend to develop the baseball, basketball, American football, and athletics was an action to prevent the process of emasculinization that is threatening the nation (Beynon 61).

According to Ian Harris (1995) cited in (Beynon 58), masculinity is categorized into five groups that tell the men how they have to be:

1. Standard bearers, who do their best and achieve as much as they can,

2. Workers who become good breadwinners and develop a strong work ethic,

3. Lovers, whether as faithful husbands and partners, or playboys,

4. Bosses, by overcoming all possible hurdles and taking control,

5. Rugged individuals, who are prepared to engage in dangerous and adventurous acts, having faith in their abilities.

Ian Harris gained those results based on an extensive interview data with large numbers of men in the United States over a number of years. He summarized the opinion from parents, teachers, peers, the media, and organizations which men live their lives.

Those groups become the guidelines for men to know how to be a real man. Therefore, masculinity is stereotyped as a man who works hard to achieve success, strength, guts, and intelligence, and he has a good ability in the work and becomes a head of his family. Thus, according to the writer's assumption about the construction of masculinity in Slickboy Deluxe advertisements, some of the types of masculinity above are represented in Slickboy Deluxe advertisements. The traditional masculinity is one of the ideas that emerges in the advertisements.

2.2 New Man and New Lad

New Man is the concept of masculinity which is pro-feminist (Edwards 34). According to Beynon (2002), *New Man* is divided into two, namely *New Man*-as-nurturer and *New Man*-as-narcissist. *New Man* as nurturer is a reaction against the first wave feminism; these men support all women's movement and take the previous women's roles in domestic area like child-rearing. Meanwhile, *New Man* as nurturer has characteristics such as fully involved in domestic or household tasks, including child care. And he also respects to and understands

women. Moreover, he becomes good listener, opposes to violence, and he is emotionally literate and sensitive (Beynon 121).

New Man as the narcissist is associated with commercial masculinity (Beynon 102). The men's lifestyle magazine in 1980s as popular culture also supported the concept of New Man as a narcissist. In the lifestyle magazine, men are represented as erotic objects replacing women (Beynon 103-104). According to Tom Edward, men's lifestyle magazines reconstruct masculinity through consumption (Beynon 104), which means that men as a part of consumerism whether they become the models of products published in the magazine or they become buyers of the products. In short, the characteristics of New Man as narcissist are high body, healthy consciousness, muscular, care about their appearances, and interested in shopping, fashion, clothes and grooming (Beynon 121).

On the other hand, New Lad is represented as a return to reactionary pre-feminist values of sex, sport, drinking, the relative male-only world of pubs, pornography, and football (Edwards 34). The origin of New Lad is linked up to pop music and football in Britain associated with drinking, football, and sex (Beynon 1). Thus, New Lad is associated with traditional masculinity that rejects all about feminine characteristics such as caring and narcissist as New Man does. Furthermore, New Lad has slogans, namely 'non-sense, don't care' in fashion. New Lad also adheres to heterosexual promiscuity (Milestone and Meyer 125). According to Edward (2003), New Lad lets the working class man use grooming products, go shopping, and dress up without middle class appearance to attract

woman and has a date with her (Milestone and Meyer 125-126). However, in Slickboy Deluxe advertisements, the ideas about both *New Man* and *New Lad* are assumed to be represented.

2.3 Masculinity in Indonesia

During New Order era, the boundary between masculinity and femininity was strictly maintained (Nilan 330). It means that gender role was important during this era. Male and female had their own roles so that they should do for their entire lives, and the roles should not be mixed or inverted. It was aimed to make the nation-building program successful (Nilan 330). Masculinity in this era embraced the concept of Javanese masculinity that showed men as *Bapak* which means father. The principal of *Bapak*ism always rules over the family. At the same time, in the New Order era, *Bapak* could also rule over business, and even nation-state. Indeed, this concept of masculinity gave man authority towards women, younger men, or men with lower position or status quo (Nilan 332).

There was also another type of masculinity in the New Order era against *Bapak*ism. It was *Pemuda* or young unmarried men. This type of masculinity challenged the authority of an older man or *Bapak* (Nilan 333). *Pemuda* in this era was associated with the protester or male activist that demands the law enforcement dominated by older man who has an authority in Indonesia. This type of masculinity represented the ideal masculine that had a heroic trait to fight for the public right.

In Indonesian history, masculinity experienced a crisis when New Order ended, "women are considered by the capitalist market place as actors in the public sphere, as earners and spenders" (Clark 29). To illustrate, the advertisements' target is not only broadcast about food and other household item but also women. Cosmetics advertisements also represent Indonesian women as career women with a public profile in order to enlighten Indonesian women (Clark 29). This is what Clark called Indonesian men are under attack. It means when women become successful in anything, men seem to be anxious, lacking of confidence, and confused about their roles. The men's roles as successful objects in traditional masculinity are taken by women as today happens. This condition leads men to do anything in order to find their roles and places in society, like becoming a model of men's grooming product advertisements. Consequently, the boundaries between masculinity and femininity in Indonesian advertisements are increasingly biased.

According to Nilan, there are three stereotypes of masculinity in Indonesia; First, young Muslim who believes that men should be the leader in family, organization, even country by applying Islamic Shari'a law. Second, young 'cool' or 'cowok trendi' which mean men who care about physical appearance, luxury lives, and sexual adventures. Third, criminal or gang member or in Indonesia well known as preman, such as a drug user or dealer, a pimp, or just a collective participant in the gambling, drinking, whoring 'fight club' culture characterizes inner-city street life after midnight (Nilan 329).

2.4 Semiotics

The simple definition of semiotics is a study of signs. According to Eco, "semiotic is concerned as everything that can be taken as a sign" (Eco 7). Every sign has its meaning; certain images and gestures also have meaning. All of those are considered as a sign which can be taken significantly as substitute for something else (Eco 7). Saussure creates the term semiology that is "a science which studies the roles of signs as a part of social life." On the other hand, Charles Pierce creates the term semiotics as "formal doctrine of signs" (Chandler 3). This study uses semiotic approach proposed by Roland Barthes.

Semiotics is the best approach for this study since it tries to discover the meaning of signs. Roland Barthes in 1964 made an essay entitled Rhéthorique de I'image which discussed about the signification process. Likewise the previous Barthes's essay, The Photographic Image (1961), the image became the main attraction to be analyzed. In Rhéthorique de I'image, he tried to analyze an advertisement for pasta and pasta sauce called Panzani. He directly focused on the written language, and he considered it as the first sign. Then he moved on to the second sign that is the image of the advertisement. He saw some images, such as half-open bag, tomato, the pepper, and the tricolored hues. Thus, he began to reveal the meaning of each sign. He created three messages, including linguistic message, the coded-iconic message, and the non coded-iconic message in order to reveal the meaning of signs (Leckie, Given and Buschman 23).

Mythology or myth which proposed by Roland Barthes was also applied for this study. The best example of Barthes' myth is the front cover of Paris-

Match magazine. It depicted an African or black boy in military outfit saluting the French flag. Barthes analyzed the myth of this image; he found that the black boy saluting French flag connoted that French was a multicultural country that black people had an opportunity to live there without any oppression from the colonizer.

2.5 Linguistic Message

The linguistic message deals with all the words in the visual design, such as advertisement, printed text, and photographs. Words can have meaning whether denotative, connotative or even both (Bennett 261). The denotative level deals with what can be read from the picture, and the connotative level loads the denotative signification with the meaning (Leckie, Given and Buschman 23).

2.6 The Coded Iconic Message

The coded-iconic message has connotative meaning in the photograph or advertisement. The messages are not always direct. As well as, coded iconic message is a sort of visual hidden message (Bennett 261). It is also considered as the third message that "all the messages are connoted by the image itself" (Leckie, Given and Buschman 23).

2.7 The Non Coded Iconic Message

The non coded-iconic message has denotative meaning in the photograph or advertisement. Non coded iconic message is a simple identification of visual items without any additional meaning (Bennett 262).

2.8 Myth

According to Bignell, "myth here does not refer to mythology in the usual sense of traditional stories, but to ways of thinking about people, products, places, or ideas which are structured to send particular messages to the readers or viewers of the text" (Bignell 16).

Figure 2.1

According to Roland Barthes, there are two orders of significations in semiotic. The first order of signification is denotation which involves the literal or explicit meaning of words (Ott and Mack 105). It means that denotative meaning is used to describe a definition of words. In the map above, denotation consists of Sign (3) as a result of combination between Signifier (1) and Signified (2). For

example, the term 'rose', signifier (1) of the term 'rose' is the word 'rose', signified (2) is the picture of rose, and the sign (3) is the rose itself. The second order of signification has connotative meaning that "operates at the level of ideology and myth" (Ott and Mack 105). Connotative meaning consists of denotative sign (1) that becomes a signifier (I). Sign (III) is a result of the signifier (I) + signified (II). Connotation is cultural which means the meaning of the sign depends on the context. For example, the connotation of rose is associated with love in many countries.

2.9 Related Studies

The writer will explain briefly about some researches that have been done before related to this study. The related studies are used to develop this research, and they can be useful for researchers as references. There are four points will be discussed in related studies such as the purpose of the studies, the methodology used, the finding, and the differences between this research and previous studies. There are three related studies to be discussed.

The first study entitled "Just For Men: The Representation of Masculinities in Grooming Product Advertising" was conducted by Casey Scheibling (2014). The purpose of this study is to analyze grooming product advertisements in order to reveal what these texts tell about contemporary men and masculinity. Scheibling used quantitative methods and content analysis to interpret texts or images in advertisements. The data are five grooming product

advertisements which were taken from the period 2011 to 2013. The finding of this study is the men's grooming advertisements coded as necessary gender and inherent masculinity. Whereas, the act of grooming body has been associated with femininity. Advertisers often use the idea of traditional masculinity. Unlike this previous study, the writer uses qualitative method and semiotic to analyze the messages and reveal the myth in the advertisements. In addition, the writer also relate some codes in advertisements to the concept of masculinity, *New Man* and *New Lad*, to know the construction of masculinity in the advertisements. However, this study is useful for the writer to support his study because both of those studies use the same object that is men's grooming product advertisement.

The second study entitled "Representasi Maskulinitas dalam Iklan (Analisis Semiotik Iklan Lifebuoy Men Bodywash versi Superdad" was conducted by Farida Retnowulan (2010). This research tried to analyze the advertisement of Lifebuoy Men Bodywash Superdad version based on the sign and symbol existed in the advertisement in order to present the representation of masculinity in the advertisement. She used qualitative method in order to analyze the sign and symbol appeared in the Lifebuoy Men Bodywash Superdad advertisement. She used semiotics proposed by John Fiske in order to reveal the representation of masculinity in the ads. She found some shifts of the value masculinity in the society. This study used visual advertisement of Lifebuoy Men Bodywash Superdad as a sample. In this research, she found that there were two kinds of masculinity existed in the advertisement between old masculinity and new masculinity. Unfortunately, she did not state clearly what the new and old

masculinity were. Unlike this previous study, the writer uses Barthean semiotics to analyze the message and to reveal the myth in Slickboy Deluxe advertisements.

The third study entitled "Representasi Penampilan Pria Metrosexual dalam Oriflame's Catalog" was conducted by Febrina Carolina (2007). This research aimed to know the representation of metro sexual men in Oriflame's catalogue into the sign of communication in the form of pictures and texts. The method used was a qualitative content analysis. She used Sander Pierce's theory about semiotics in order to interpret the representation of metro sexual men in the advertisement through the signs, such as icon, index, and symbol. This study used five pictures in Oriflame's catalogues as the data. The finding of this study was she described the representation of metro sexual men based on the accessories that they wore, such as fashionable clothes, stylish haircut, healthy and clean face, and good body shape. Unfortunately, in the data analysis, she did not analyze the data based on Sander Pierce's method, such as icon, symbol, and index which she wrote in the technique of data analysis. The reader needs to find what signs are categorized as icon, symbol, and index. Unlike this previous study, the writer uses Barthean semiotics to analyze the message and to reveal the myth of Slickboy Deluxe advertisements since the writer wants to know the construction of masculinity in the advertisements.