

## CHAPTER 2

### LITERATURE REVIEW

#### 2.1. Theoretical Framework

In analyzing male university students' perceptions toward the representation of masculinity in "L-Men Gain Mass" commercial, the writer uses the theory of Hegemonic Masculinity by Raewyn Connell and the theory of masculinity in sports. The two theories will be combined in analyzing masculinity in "L-Men Gain Mass" television commercial.

##### 2.1.1. Connell's Hegemonic Masculinity Theory

Hegemonic masculinity proposed by Raewyn Connell is understood as an effort to stabilize the gender relation in society (R.W. Connell). It deals with competitions, which means there should be competitions among men in society which then results winning and losing. However, hegemonic masculinity is not a universal concept of masculinity because it depends on the culture it exists.

The concept of hegemonic masculinity deals with two types of man, masculine man and unmasculine man. Masculine man is defined according to the culture it exists, while unmasculine man is the one whom denied by society because he is not considered as masculine man. In other word, unmasculine man does not have one or more characteristics of masculine man (Connell). In addition, masculinity

studies, or also known as man studies, deals with the way men behave in society and the way they are placed in the right status (R.W. Connell).

Hegemonic masculinity is understood as a pattern of social practices that legitimate men's domination in society (R.W. Connell). This pattern of men's domination is understood to know the meaning of being men and to continue their domination in society. All men should follow the standard of hegemonic masculinity to be considered as masculine men. However, this domination results rejection from subordinated groups like women and unmasculine men. This rejection is then negotiated by applying hegemonic masculinity (Connell). Hegemonic masculinity, like written above, is an effort to stabilize gender relation in society (*Ibid*). That is why men can always dominate the society and find the best place for them because they can adapt with the situation where they live. An example can be found in L-Men Gain Mass commercial, where a man defeats the other players in a basketball game. This victory could illustrate domination of a man in a society because he competes with the other players and becomes the winner. Why is hegemonic masculinity always on the top amongst the other concepts of masculinity? It makes men feel safe to fulfill standard of masculinity. In addition, it separates them from subordinate masculinity which is identical with powerlessness. It means, hegemonic masculinity is the best way to define men's features in any kinds of society because people will accept concepts of masculinity as long as it is related to the power of a man.

The concepts of hegemonic masculinity originated from Churches, then described by mass media, and applied in cultures (Connell). The first concept of masculinity was spread by the churches that a man should have power to control a woman. This concept does not apply on gay men or homosexual men because initially they were denied by churches. It means that religion or belief also supports the idea of hegemonic masculinity by the concepts of a man's power. This concept also exists in Islam, especially in Indonesia where the largest population of Muslim inhabit, that a man should be the leader of a family, and then called as "*imam keluarga*" (*family's leader*) so he is the one who has the control of his family.

The concept of hegemonic masculinity also appears in media, especially about the relationship of family members (R.W. Connell). A man is considered as the breadwinner of a family because he is the leader. Hegemonic masculinity also works in media in which a man shows his power to people around him. However, the way he shows his power is not always related to toughness or physical oppression. There are also "hidden powers" of him, like ideas, can be shown to dominate people around him.

In "L-Men Gain Mass" commercial, the way a man dominates people around him is showed by demonstrating his physical power toward people around him. However, this cannot be directly categorized as an oppression because although the male model dominates another character physically, it happens in terms of sports. The domination or hegemony is shown by Albern Sultan as the model by portraying his

muscular body which then indicates his strength. Because he has strength or power, he can win the basketball game. Instead of physical oppression, the domination of Albern Sultan in the commercial is shown by demonstrating his basketball skills and having more muscular body than the thinner male, who lost the game. Albern Sultan as the model is illustrated as the ideal illustration of masculine man in the commercial because he dominates the others by showing his muscular body and by winning the game. With those variables, he shows his power so that he is considered as masculine man.

### **2.1.2. Masculinity in Sports**

In Gary Whannel's "Media Sport Stars, Masculinities and Moralities", the issue of masculinity deals with how physical body of male athletes are presented in mass media, and how they influence people to follow their behavior and lifestyle (Whannel). In this study, the male athletes are replaced by a model named Albern Sultan in L-Men Gain Mass commercial. He plays as a male basketball player whose muscular body is shown to influence audiences to follow his appearance.

In discussing masculinity in sports, especially in England, people tend to follow traditional belief of masculinity that a masculine man should regularly do exercises. Athleticism and muscular Christianity in England (19<sup>th</sup> Century Public Schools) originated from Greek idealism which emphasizes the balance of body and mind (Whannel). During 1980s, sporting masculinity focused on how men are

represented according to the nature they lived in. However, recent works on sporting masculinity focus on portrayals of men's bodies and descriptions of male exploits.

For men, sport provides a bound universe, part real, part fantasy in which fantasies lay on the perfections of performance (Whannel). And sport, which performs fantasy of sexuality, manifest physicality and marginalize sexuality. Here, the cultures of "hardness" become one interesting point in relation with heterosexual masculinity. It is useful to police heterosexual masculinity and to preserve fragile barriers, female sexuality and homoerotic desire (*Ibid*).

In discussing "hardness" in sport, Roger Bannister (in Whannel) stated it is a "physical stress and challenge as character building, demanding activity that push ourselves into our limit" (Whannel). Male first grade students who were initially passive then turn into masculine men because of the practices of oppression, punishment, challenges for character and moral (Aitchison). This is probably the basic concept of adolescence among young men and women. One thing that probably influence hardness is *machoisation* of masculine culture in 1980s, in which new male characters appear and the buddies who were weak become more powerful in mass media. Humphries and Metcalf (in Whannel) wrote about "attack" of extreme masculine men image in media. Then, Rutherford made a distinction between new man and retributive man in which retributive man should be independent (*Ibid*). If retributive man is independent, then new man probably needs help from other people or be cooperative. This was seen as weak or not independent; for example in

American sports like rugby, when a man wants to win the game, he should be single-minded.

Vinnie Jones, an ex-English professional football player, stated that being hard means confrontation (Whannel). It is related with any kinds of confrontation, either physically or verbally. In L-Men Gain Mass commercial, physical confrontation happens when the male characters are playing basketball since the number of physical contacts are high. In addition, to be a “hard men”, one should be hard in all aspects of life, both inside and outside the field (*Ibid*). Sport, as one of many aspects of life, has divided gender between male and female. For example, sports magazines for male mainly talk about sports and male figures. The portions of females in the magazines are very little or almost nothing. It is probably because females are not viewed as important figures whom should be appeared in those media. For example, it is difficult to find Maria Sharapova or English WAGs like Victoria Beckham as the *cover girl* of English sport magazine.

The difference between male and female magazine probably proves that sports have been commercialized for male only through mass media. Females are likely discriminated from sports topics in the media. It also happens in Indonesia where sports magazines also portray male athletes in their covers. Magazines like *Bola*, *Soccer*, and so on focus on sports, so they choose male athletes as their covers because the targeted readers are young males.

The construction of masculinity in those popular sports magazines surely has its own history. It started from the 1970s when a term “fitness chic” was produced by jogging, weight training, aerobics, and work-out (Whannel). One popular figure in the era was Freddy Mercury, who was a role model of the shifting from thin body into more muscular body. It was because during the 1980s, narcissistic culture was related with muscular body (*Ibid*). Current mass media popularize not only about sports but also grooming product for male, which influences male audiences to pay more attention to their appearances. It can be seen in “L-Men Gain Mass” commercial which also influences audiences about the importance of paying more attention to body in order to be muscular, by portraying Albern Sultan as an example of masculine man who pays attention to his appearance. He is not only doing well in sports, but is also having a good appearance that is aimed to influence the audiences to follow his appearance.

### **2.1.3. Hegemonic Masculinity in Sports**

Sports is an area where the ideology of masculinity applies. Any kinds of sporting activities are identical with power and toughness, because the main purpose of sport is winning the game. All sports result victory and defeat, means that there must be a winner of a sporting competition. Connell’s hegemonic masculinity theory can be combined with the theory of masculinity in sports because hegemonic masculinity deals with competitions, which means there should be competitions

among men in society which then results winning and losing (Connell). This competition happens in most aspects of life, including sports. In sporting competitions, hegemonic masculinity applies on how a male athlete wins a competition by defeating his competitors. However, the idea of winning and losing is not the only idea found in sporting competitions, because sports have another important objection, which is constructing athletic body for male athletes. In addition, the portrayal of male athletes in media is also another indicator of masculinity in sports because, like written before, it deals with how physical body of male athletes are presented in mass media, and how they influence people to follow their behavior and lifestyle (Whannel).

The portrayal of male athletes in mass media is considered as the combination of both masculinity in sports and hegemonic masculinity. Here, the hegemony appears when the portrayal of males' athletic bodies are considered as the ideal concept of being masculine for male readers. Because the readers are influenced by this portrayal, they want to follow it so the process of hegemony works as the readers follow the appearance of male athletes in mass media. The idea of portraying male's muscular body also happens in sporting masculinity because male athletes are considered as examples of masculine men in society. Their physical power, their muscular bodies, and their competitiveness in sports are the indicators why they are considered as masculine men. It also appears in "L-Men Gain Mass" commercial in which the appearance of the male athletes (replaced by the model Albern Sultan)



becomes an example of how masculine man should be. His muscular body and his competitiveness in sports, showed by winning the basketball game, are considered as the ideal portrayal of masculinity for male audiences. The hegemony works when Albern Sultan won the basketball game against his opponent and when he becomes the best in terms of having muscular and athletic body.

## 2.2. Review of Previous Studies

Studies about masculinities in commercials have been popular recently. The writer decides to pick related studies on it. The first one is Kartika Restu Anggara's "*The Representation of Masculinity in Mama Lemon Advertisement Supermarket Version*" (Anggara). In her study, Anggara did a qualitative research based on Creswell's theory. Her data source was the *Mama Lemon* advertisement. The whole duration of the advertisement was called as "*population*" and the necessary scenes are known as "*sample*". After that, she gathered her data and applied Erving Goffman's gender advertisement theory to determine scenes related with masculinity. In her study, Anggara finds that masculine men should show superiority to other men and women, in terms of knowledge and rationality. Knowledge and rationality are softer ways to dominate other people.

The writer finds similarities between the writer's study and Anggara's study. They are masculinity in television commercial as the object and hegemonic masculinity as the theory. However, the differences lay on the relationship between

male character and female character. Because Anggara's object of the study portrays this relationship, she analyses it by using Goffman's theory about gender relationship in media. While the writer decides to use masculinity in sport as the supporting theory in this research because the writer does not deal with gender relationship. The difference also lays on the research method, in which the writer uses audience research as method of the study.

Another related study about masculinity is "*Pengaruh Korean Wave terhadap Konsep Maskulinitas Penggemarnya dalam Penggunaan Produk Perawatan Diri*" by Indra Cipta Soewantrijaya (Soewantrijaya). In this study, Soewantrijaya finds that masculinity concepts of Korean Wave influences male consumers in Indonesia to use Korean grooming products as exemplified by the Korean pop idols. However, male consumers of grooming products reason they use those products only for their necessity. It means although they are influenced by the appearances of male Korean pop idols, they do not directly follow their style because they think that buying grooming products is only an activity to maintain their facial appearances. So, Korean pop idols do not influence Indonesian male consumers in using Korean grooming products because Indonesian male consumers use the grooming products for their necessity, not for making themselves similar like their idols.

The similarities between Soewantrijaya's research and the writer's research lay on the theoretical framework and method of the study. In his research, Soewantrijaya uses hegemonic masculinity of Connell as theoretical framework. The

main point of the theory is no normative standard of masculinity in the world. Soewantrijaya uses audience research by interviewing ten male Korean pop fans. His method is in-depth interview and he uses snowball sampling to gain his respondents. The differences lay on the supporting theory, object analyzed, number of respondents, and the purpose of the study. Soewantrijaya uses Korean music videos as object of his study, while the writer uses “L-Men Gain Mass” commercial. Soewantrijaya uses the theory of hegemonic masculinity without support of the theory of masculinity in sports like the writer does. The number of respondents are different from this research because Soewantrijaya uses ten respondents, while the writer uses fifteen respondents. The method of gaining respondents is also different. If Soewantrijaya uses snowball sampling, the writer does not use this sampling because the writer does not research a group of audience. The writer does random sampling with purposive audiences, means the criteria of audiences have been considered by the writer before doing sampling. The purpose of the study is also different because Soewantrijaya aims to prove the masculinity shifting in the use of male grooming products as the effect of Korean Wave, while the writer would like to figure out responses of male university students about the concepts of masculinity in “L-Men Gain Mass” commercial.

Since the writer is going to do an audience research, another related research is also necessary so the writer could review what other researchers have done in this field. The writer found another good related research entitled “*An Audience Study on*

*Indonesian Idol Talent Show*” by Nadia Seassi Roesdiono (Roesdiono). In her study, Roesdiono applied Ien Ang’s famous audience research “*Watching Dallas*” method and used mixed –method approach (both qualitative and quantitative). She used mixed-method approach to determine what audience of *Indonesian Idol Talent Show* think about the show, whether they agree or disagree. Her data source is the audience of *Indonesian Idol*, and she categorized the audience based on their age range. By following Ien Ang’s audience research method, Roesdiono then made a range of audience’s ages between 16 and 65 because people in those ages are the targeted audiences of *Indonesian Idol*. Her sampling was done in Surabaya and Universitas Airlangga. Of course, Roesdiono had had some considerations before choosing the place of her research. Surabaya is the second largest city in Indonesia, and there are many consumers of pop cultures like *Indonesian Idol* talent show. She also chooses Universitas Airlangga because it is situated in the midst of Surabaya where popular urban cultures like *Indonesian Idol* exist. So, her study is all about audience’s perceptions about the talent show and the data was from her audiences.

The similarity is on method of the study, because both the writer and Roesdiono do audience research. However, although Roesdiono worked on similar subject with the writer, her object of research was different because she analyzed the audience of *Indonesian Idol*, while the writer analyzed *L-Men Gain Mass* commercial. Another difference is on the theoretical framework. Roesdiono uses Ien Ang’s theory of audience, while the writer uses hegemonic masculinity theory

supported by masculinity in sports. The method of gaining respondents is also different between the writer's and Roesdiono's, in which Roesdiono applies Ien Ang's method of audience research while the writer uses random sampling with criteria according to the writer.

