

**THE REPRESENTATION OF MASCULINITY IN *INDOMIE KUAH***

**TV COMMERCIAL NICHOLAS SAPUTRA EDITION**

**A THESIS**



**By:**

**Putri Wijayanti**

**121211232010**

**ENGLISH DEPARTMENT  
FACULTY OF HUMANITIES  
UNIVERSITAS AIRLANGGA  
SURABAYA**

**2016**



**THE REPRESENTATION OF MASCULINITY IN *INDOMIE KUAH***

**TV COMMERCIAL NICHOLAS SAPUTRA EDITION**

**A THESIS**



**By:**

**Putri Wijayanti**

**121211232010**

**ENGLISH DEPARTMENT  
FACULTY OF HUMANITIES  
UNIVERSITAS AIRLANGGA**

**SURABAYA**

**2016**

**THE REPRESENTATION OF MASCULINITY IN *INDOMIE KUAH***

**TV COMMERCIAL NICHOLAS SAPUTRA EDITION**

**A THESIS**

**By:**

**Putri Wijayanti**

**121211232010**



**ENGLISH DEPARTMENT**

**FACULTY OF HUMANITIES**

**UNIVERSITAS AIRLANGGA**

**SURABAYA**

**2016**

**THE REPRESENTATION OF MASCULINITY IN *INDOMIE KUAH***

**TV COMMERCIAL NICHOLAS SAPUTRA EDITION**

**A THESIS**

Submitted as Partial Fulfilment of the Requirements

for the Bachelor Degree of English Department

Faculty of Humanities

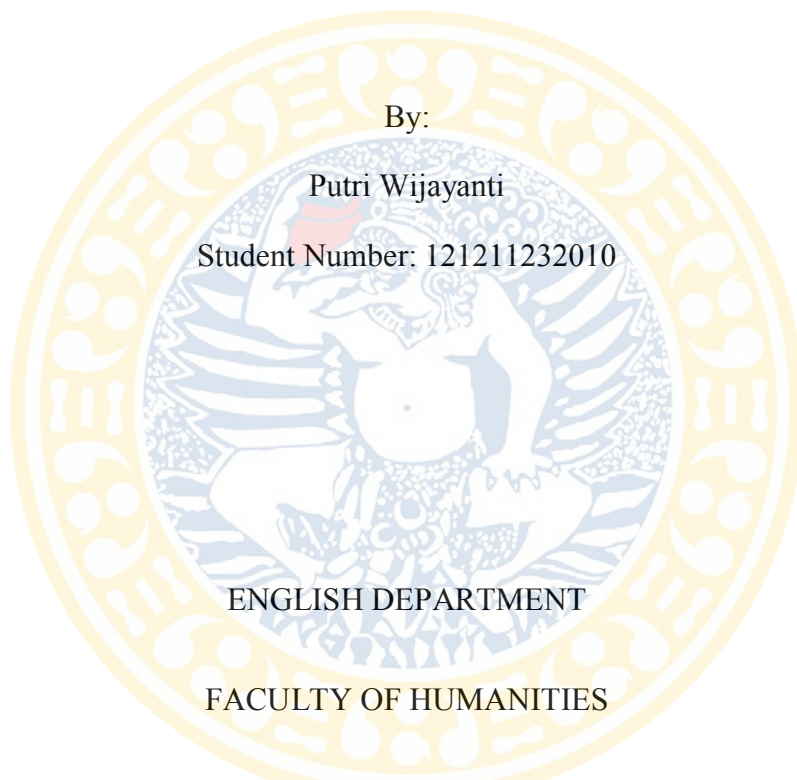
Universitas Airlangga

Surabaya

By:

Putri Wijayanti

Student Number: 121211232010



ENGLISH DEPARTMENT

FACULTY OF HUMANITIES

UNIVERSITAS AIRLANGGA

SURABAYA

2016

## DECLARATION

This thesis is submitted as a partial fulfilment of the degree Sarjana Humaniora (S.Hum.) of the English Department, Faculty of Humanities, Universitas Airlangga. Hereby, I confirm the following points:

1. This thesis is entirely my own work.
2. It is not copied from any other person's work (published or unpublished).
3. I do not use the service of any professional agencies to produce this thesis.
4. It has not previously submitted for assessment either at Universitas Airlangga or elsewhere.
5. Any text, tables, figure, data or other material copied from other sources (including, but not limited to, books, papers, and the internet) have been clearly acknowledged and referenced in the text. These details are also confirmed by a fuller reference in the references at the end of the text.

I understand that breaching any or all the above points will result in the withdrawal of the awarded degree and disciplinary action in accordance with the regulations at Universitas Airlangga.

Surabaya, 15<sup>th</sup> June 2016

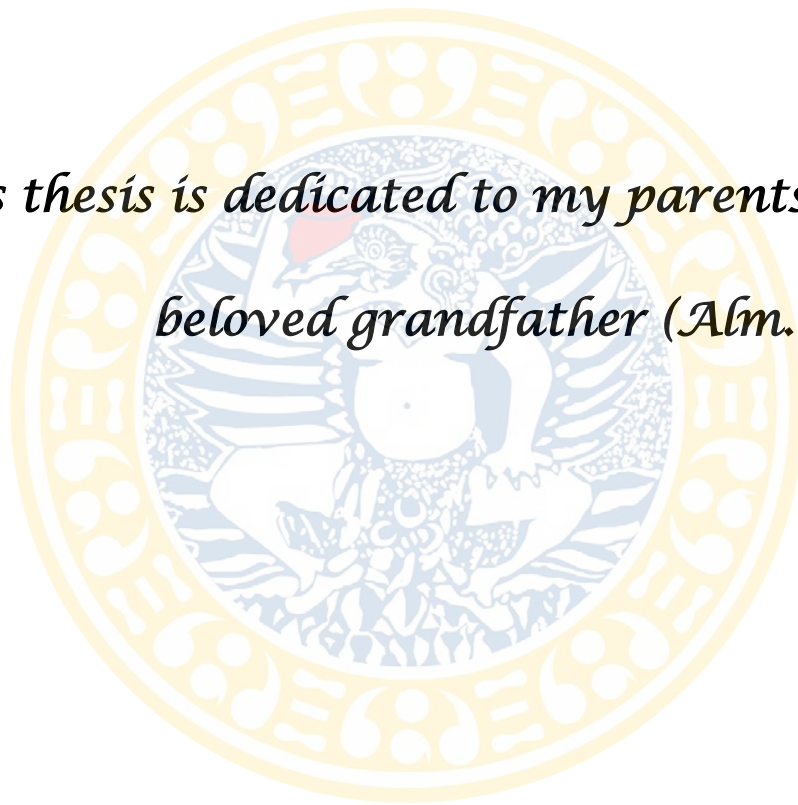
Writer,



Putri Wijayanti

121211232010

*This thesis is dedicated to my parents and my  
beloved grandfather (Alm. Abdoeh)*



**Approved to be examined**

**Surabaya, 16<sup>th</sup> June 2016**

**Thesis Advisor**



**Nurul Fitri Hapsari, M.A.**

**NIP. 198307142012122002**

**Head of English Department**



**Deny Arnos Kwary, Ph. D.**

**NIP. 197501011999031001**

**ENGLISH DEPARTMENT**

**FACULTY OF HUMANITIES**

**UNIVERSITAS AIRLANGGA**

**SURABAYA**

**2016**

This thesis has been approved and accepted by the Board of Examiners,  
English Department, Faculty of Humanities, Universitas Airlangga

On 14<sup>th</sup> July 2016

The Board of Examiners are:



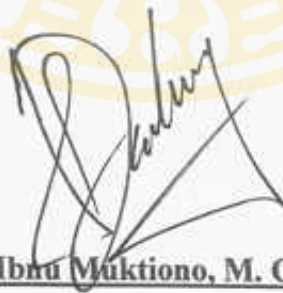
**Dra. Sudar Itafarida, M. Hum.**

**NIP. 195901201989032001**



**Nurul Fitri Hapsari, M. A.**

**NIP. 198307142012122002**



**Dadung Ibnu Muktiono, M. C. S.**

**NIK. 139090992**



## ACKNOWLEDGEMENT

First, I take this opportunity to express my profound gratitude to thank Allah SWT, *Alhamdulillah*, for the accomplishment of this thesis paper which can be successfully finished by me with blessing of Allah SWT. Second, I'm very thankful because Allah has given me an amazing family who always support and love me, especially my handsome father, Amadi, who always take care of me, and my beautiful mother, Harnanik, who always pray for me, my two brothers and my sister. Thank you for always supporting me and giving me everything I need. The most important gratitude to Bidikmisi Scholarship which has been funding me for this four years my study at Universitas Airlangga.

My special gratitude is to my thesis advisor, Nurul Fitri Hapsari, M. A., who always guides, advises, and supports me during the writing of my thesis. Additionally, I would like to thank to Mr. Gesang Manggala Nugraha Putra, S.S., S.A., M.Hum., as my academic advisor for this four years and to all lecturers in English Department Universitas Airlangga for the, knowledge critics, and suggestions.

Thanks for Nicholas Saputra as my object of this research who I replace his name with "the first male model". Thanks for being my focus in this thesis. I also thanks to Song Joong Ki who always smiles at me in my laptop and mobile home screen. You both are so handsome.

I would say many thanks to my beloved best friends, Okta Diana NSC, Rizky Mayadita A, and Irma Dian M who always support me in every condition

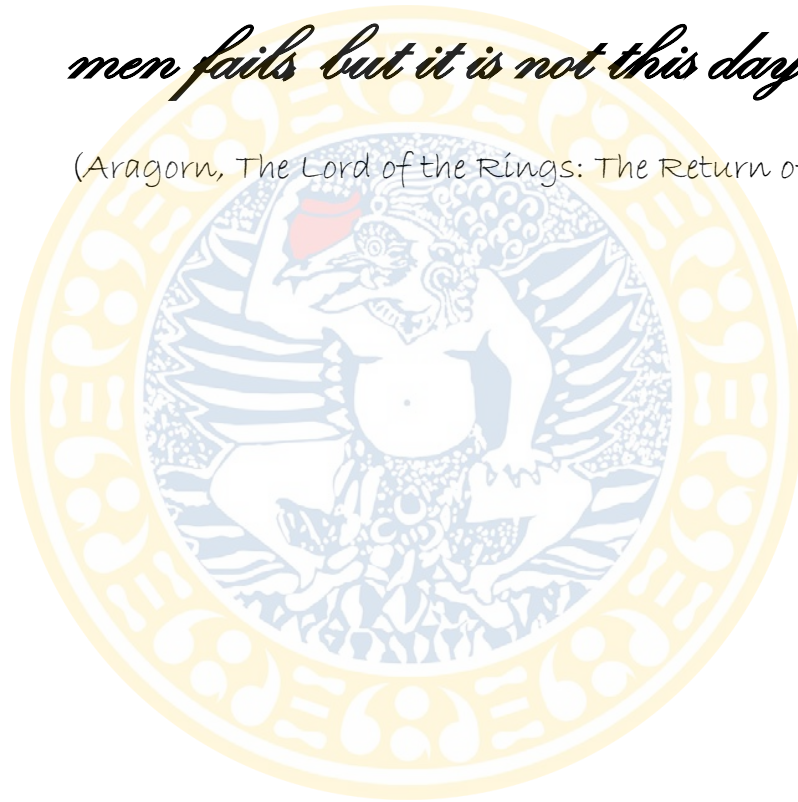
and take me to beautiful beach in everytime I need to refresh my mind. I also thank to my college buddies, Yanti Praptika, Gelar Nanggala, Dwi Ayun P, Dwi Mei S, Dwi Cahyani O, Aprilya Indah, Ryan Putra Samudra who are always with me sharing many stories and happiness, to Elfa Resita P who always chat me about Song Joong Ki at all nights and to all EDSA 12 “Go Change” members who are with me through this four years in college. Special thanks for my KKN Banjaran team – mates, Dea Ayu Agatha, Auliyaul Karim, M. Nurul Khakim, Retno Safitri, Farah Medina, and Fachri Zulfikar who always keep in touch with me and have given me priceful memories. My deep thanks are for my senior and junior buddies in college, Septian Yuwandis Amir, Nita Suryanti, Ditia Paramita, Dinda Ayu Adelia, M. Reza Dharmawan and Rachma Kusumaputri who have been like my brother and sisters in college, and special thank to M. Luki Asrofi for the supports. I love you all guys, let’s on the top together. Last but not least, I would say many thanks to Trio PPKK (Mbak Yanti, Mbak Rosa, Mbak Dwi) who always give me many lessons and experiences for handling a job.

Surabaya, 15<sup>th</sup> June 2016

Putri Wijayanti

*"A day may come when the courage of  
men fails but it is not this day"*

(Aragorn, The Lord of the Rings: The Return of the King)



## TABLE OF CONTENTS

Inside Cover Page .....	i
Inside Title Page .....	iii
Declaration Page .....	iv
Dedication Page .....	v
Advisor's Approval Page.....	vi
Examiner's Approval Page .....	vii
Acknowledgements .....	viii
Epigraph .....	x
Table of Contents .....	xi
List of Figures.....	xiii
Abstract .....	xv
CHAPTER I: INTRODUCTION .....	1
1.1 Background of the Study .....	1
1.2 Statement of the Problem .....	8
1.3 Objective of the Study .....	9
1.4 Significance of the Study.....	9
1.5 Definition of Key Terms .....	9
CHAPTER 2: LITERATURE REVIEW .....	11
2.1 Theoretical Framework .....	11
2.1.1 New Man Theory.....	11
2.1.2 Hegemonic Masculinity.....	14
2.1.3 Masculinity in Indonesia.....	16
2.1.4 Gender poses stereotype of Goffman's pattern in advertisements.....	18

2.2 Review of Related Studies.....	21
CHAPTER 3: METHOD OF THE STUDY .....	25
3.1 Method of the Study.....	25
3.2 Data Source.....	26
3.3 Population and Sampling.....	26
3.4 Technique of Data Collection .....	27
3.5 Technique of Data Analysis .....	27
3.6 Scope and Limitation .....	30
CHAPTER 4: DISCUSSION .....	31
4. 1 Goffman’s Pattern of Gender Portrayal in <i>Indomie Kuah</i> TV Commercial....	31
4.1.1 Relative Size.....	31
4.1.2 The Feminine Touch.....	43
4.1.3 Function Ranking .....	49
4.1.4 The Ritualization of Subordination .....	56
4.1.5 Licensed Withdrawal .....	60
4.2 The Representation of Masculinity in the <i>Indomie Kuah</i> TV Commercial Nicholas Saputra edition.....	61
4.2.1 The First Male Model as New Man Figure Supporting the Superiority Over the Female Model.....	61
4.2.2 Relation of Two Male Models Represents Man’s Domination Among Men.....	68
CHAPTER 5: CONCLUSION .....	71
1.1 Conclusion.....	71
1.2 Suggestion for Further Research.....	72
WORK CITED .....	74
APPENDIX .....	80

**LIST OF FIGURES**

Figure 1.1 .....	4
Figure 1.2 .....	5
Figure 1.3.....	5
Figure 1.4.....	6
Figure 4.1 .....	32
Figure 4.2 .....	32
Figure 4.3 .....	33
Figure 4.4 .....	34
Figure 4.5 .....	34
Figure 4.6 .....	35
Figure 4.7 .....	36
Figure 4.8 .....	38
Figure 4.9 .....	39
Figure 4.10.....	40
Figure 4.11.....	41
Figure 4.12.....	43
Figure 4.13.....	44
Figure 4.14.....	44
Figure 4.15.....	46
Figure 4.16.....	47
Figure 4.17.....	47
Figure 4.18.....	48
Figure 4.19.....	50
Figure 4.20.....	51

Figure 4.21.....	52
Figure 4.22.....	53
Figure 4.23.....	57
Figure 4.24.....	58
Figure 4.25.....	60
Figure 4.26.....	66



### Abstract

Nowadays, men have been dominant in food product TV commercial. One of TV commercials that represent masculinity is *Indomie Kuah TV commercial Nicholas Saputra* edition. This study aims to find the representation of masculinity in the TV commercial. Usually food TV commercials portray women to promote the product, but this TV commercial presents a man as the main model by cooking the product. This opposes the traditional gender role concept that men should be masculine, not doing feminine thing. The writer gained the data by downloading the TV commercial in Youtube official account of Indomie. The sample of the study was 10 scenes taken from the TV commercial. This study used qualitative method and critical approach using Goffman's patterns of gender portrayal in advertisements. The main theory of the study is New Man by Tim Edwards and Hegemonic Masculinity by Connell. The writer interpreted the data using the *images of men in Indonesian TV advertising* concept. The finding showed that there are some changes in the pattern of gender portrayal in the TV commercial. However, masculinity in this TV commercial represented as new man figure. Therefore, the main male model can become more dominant and superior through being nurturing and narcissist over women. In conclusion, the domination of masculinity in this TV commercial still exist and supported by New Man characteristics appeared by the main model.

**Keywords:** *representation, masculinity, New Man, Indomie Kuah, TV commercial*



## CHAPTER 1

### INTRODUCTION

#### 1.1 Background of the Study

Masculinity consists of behaviors, practices, and languages associated with males and thus culturally not defined as feminine (Abumere 42). In order to be identified as masculine, men should do what women do not do. The distinctive feature between men and women is their behaviors. Men should be masculine not feminine as women should be. Being a man is not being woman and vice versa (Beasley 12). The underlying factor attributed to this distinction is the traditional gender roles, which is the result of social constructionism (Tyson 86).

Traditional gender roles can be deemed as gender categories constructed by society, which differentiates men from women in the way they interact in society (Tyson 86). This concept of traditional gender roles assigns different roles to men and women. Men and women are expected to behave differently by patriarchal society, a society that promotes the traditional gender role (Tyson 85), in doing some activities in social interaction. Babcock & Laschever said that gender stereotypes in society cast men as assertive, dominate, decisive, ambitious, rational, strong, protective, and self-oriented, whereas women are warm, passive, nurturing, emotional, submissive and friendly (Tyson 85; Nicole Parcheta 242). The previous categorizations highlight that men and women are divided based on their attitudes; for example, a man should not cry because crying is associated with women's emotions and irrationality. On a differing point, women are viewed

as the weaker sex (Nicole Parcheta 242), contrary to men who are perceived as strong and dominant. Therefore, the differentiating point based on traditional gender roles lies in the superiority of men over women.

It is traditionally believed that men have power over women. Men are more superior and dominant than women. Bressler argues that traditional gender roles are believed by patriarchal assumption through male-centered and male-dominated (Bressler 168). It is socially constructed that men are superior and women are inferior to men. Men play diverse roles and act as leader in the economy, the community, and the family (Greig 1). With the leadership role that they play, men can control the society like family. As husband, they have to lead their family that consists of women as wife and their children. The husband or father plays an instrumental role of breadwinner and competitive hard worker, while the wife or mother plays the expressive role of homemaker and supportive figure like nurturing (Alex Thio 78). It can be inferred that men have more important role than women due to their active and competitive role. Thus, it proves that men have higher position or role than women in society, strengthening the superiority of men over women.

The superiority of men still exists in different parts of the world, including in Indonesia. Traditionally, Asian culture follow the most important norm of patriarchal society which separates social members according to sex (Thomas Tsu Wee Tan 853), and Indonesia is one of Asian countries. Therefore, Indonesia follows the patriarchal rules. Indonesia is one of patriarchal societies since the people still treat men based on the traditional gender roles, for example a father must becomes the head of

family and it is written in family card in Indonesia. For instance, men still become the head of society, especially family, in Indonesia. It is still favored that men in Indonesia should work outside home which is public area and women should take care of their children at home which home is domestic area (Sajogyo in Pujianti, 15). It implies that men dominate women because men are decision maker and the main breadwinner for family while women only considered as manager who have to manage family's needs (Sajogyo in Pujianti, 16). Even though nowadays many women have entered into workforce and it starts to be a common occurrence, many Indonesian people still consider that men are the ones who have to work outside and earn money to support their family's need as had been regulated in the Indonesian Law No. 1 of 1974 Article 34 paragraph 1 concerning marriage":

*"Suami wajib melindungi isterinya dan memberikan segala sesuatu keperluan hidup berumah tangga sesuai dengan kemampuannya"* (Laws Number 1/1974 concerning marriage)

The law stipulates the duty of men as husband, which is to provide family's needs. It implies that Indonesia follows traditional gender role, which positions men in higher place than women in family or in other societal levels. The superiority of men in Indonesia is often depicted in media and later consumed by society. One of the media is advertisements.

Advertisements in Indonesia portray men as masculine by attributing some characters, for instance strong, protective, brave, and outdoor. Furthermore, things like motorcycles, cars, sports, etc. are also identified as masculine stuff. Advertisements in Indonesia indirectly dictate men to behave based on the

traditional gender roles. Indonesian TV commercials promote that man's primary roles are public, and they also reinforce as well as strengthen male dominance over female in Indonesian society (Clark 9). Thus, advertisements play a role in constructing the masculinity of men in media. There are some advertisements in Indonesia that portray men to fit with the traditional gender roles, such as Dji Sam Soe advertisement.



*Figure 1.1 Dji Sam Soe advertisements*

The Dji Sam Soe advertisement illustrates men authority, which is outdoor place. According to the traditional gender roles, men authority is outdoor place, while women authority is indoor (Nicole Parcheta 242). The existence of Indonesian advertisements portraying the traditional gender concept proves that the society still holds on to the concept. However, nowadays, the masculinity represented in advertisements has changed since masculinity is dynamic and able to change over times (Beynon 15). Men nowadays are represented in different way.



***Figure 1.2 Mama Lime TV commercial***

Nowadays, advertisements portray men in different way. Men are often portrayed as more nurturing and supporting to women. There are many advertisements that counter conventional gender role, portraying men that take on women role; one of which is Mama Lime TV commercial. It takes the setting in a kitchen where there is a male model washing dishes. Traditionally, washing dishes is women's chores, and kitchen is women authority. However, Mama Lime TV commercial changes the stereotypical women's role into something done by the male model. With the emergence of such commercials, it can be assumed that advertisements in Indonesia showcase a different representation of men.



***Figure 1.3 Royco TV commercial***

Another example is Royco advertisement in Figure 1.3. It presents a male model cooking in a kitchen. From his apparel, the man is a chef. Cooking is known as female-dominated activity, and kitchen is their authority (Goffman 36),

yet the advertisement displays different situation where a man is cooking. Given the two examples, it can be inferred that many nowadays' advertisements no longer speaks a single view of men as strong and active according to traditional masculinity. This portrayal is present in some advertisements in Indonesia, especially food advertisements.

Usually, food product advertisements are mostly dominated by female models. According to Eva Espinar – Ruiz and Christina Gonzalez – Diaz, food advertisements depict more feminine presence and more masculine voice. They found a higher presence of masculine touch through men's voices than their appearances (12-13). Different from men, women are oftentimes depicted as the main model promoting the products in food product advertisements. Women are also located in more indoor area, especially kitchen, while men are often presented as narrator through their voices. Therefore, this study selected *Indomie Kuah* advertisement as the object of the study to investigate the representation of masculinity in food advertisement.



**Figure 1.4** *Indomie Kuah TV commercial in 90's era until 2014*

The *Indomie Kuah* TV commercial has a male as the main model, which is different from other popular food advertisements with female as the main model. This advertisement has been aired since May 2015. The writer preferred to choose *Indomie Kuah* product because it is the first product produced by Indomie

(Official Website of Indomie). In the 90's era, *Indomie Kuah* TV commercial presented women to serve the product and men were served. In the year 2014, it still presented women as serving food but also presented men in group consist of only men were eating the product in outdoor place . Now, the *Indomie Kuah* TV commercial Nicholas Saputra edition presents a man is cooking the product and having group consist of men and woman. Therefore, the writer argues that the *Indomie Kuah* TV commercial Nicholas Saputra edition gives different representation of masculinity from the past *Indomie Kuah* TV commercials. Another distinctive feature of this TV commercial that makes it different from other food TV commercials is the portrayal of a male model cooking food in indoor place – a place that is known as women authority.

The writer chose Indomie product advertisement because Indomie is one of the most popular food products in Indonesia. Budiasih unraveled that Indomie is the most well-known brand with the largest number of consumers in Indonesia. Her research found that Indomie has higher value of brand equity than other brands (79). Therefore, the representation of masculinity in *Indomie Kuah* TV commercial is considered having a significant influence on society, especially in constructing masculinity in Indonesia. The main male model in the TV commercial reveals a changing representation of masculinity in advertisements.

Usually, Indonesian men are stereotyped as hypermasculinity, exaggerated expression of traits, beliefs, actions and embodiment considered to be masculine and opposition to femininity (Nilan 329), but in this TV commercial the main male model is presented as a man who can take on women chores like cooking. It

is assumed that the main male model represents New Man figure. New Man is a term to explain today's men and masculinity as a potential response to the second wave feminism, and it is pro – feminist because men are still narcissist and invention (Edwards 34). New Man figure is accepted more in society because of their support toward women. New Man is divided into two, namely New Man as nurturer and New Man as narcissist. New man as nurturer casts men as more caring, sharing and nurturing than women (Beynon 100), while New Man as narcissist casts men as stylish with mass male fashion as the reference (Beynon 102). The main male model in this advertisement is assumed to be portrayed as nurturer by taking on woman's chores, cooking. Besides, he is also assumed to be portrayed as narcissist since he is fashionable.

This study used New Man theory and Hegemonic Masculinity theory as the main theory since this TV commercial represents New Man figure and maintaining domination process among men. This study uses qualitative method and critical approach using Goffman's pattern of gender portrayal in advertisements to analyze the data. The writer argues that this TV commercial represents a New Man figure and the main male model maintains his domination over the other man.

## **1.2 Statement of The Problem**

How is masculinity represented in *Indomie Kuah* TV Commercial Nicholas Saputra edition?



### 1.3 Objective of The Study

The objective of the study is to find out the representation of masculinity in *Indomie Kuah* TV Commercial, which portrays the male model doing both men and women's chores (adventuring and cooking).

### 1.4 Significance of The Study

There are some significances of this study. First, this study contributes new knowledge to cultural studies field on the topic of the representation of masculinity in food TV commercial. Second, this study provides an alternative understanding on being masculine for larger society. Last, the writer hopes this study will be useful and contributive to future cultural studies researches in Universitas Airlangga.

### 1.5 Definition of Key Terms

Representation : "A term that spread, trusted, and accepted to be true towards society" (Dyer cited in Durham and Kellner 353).

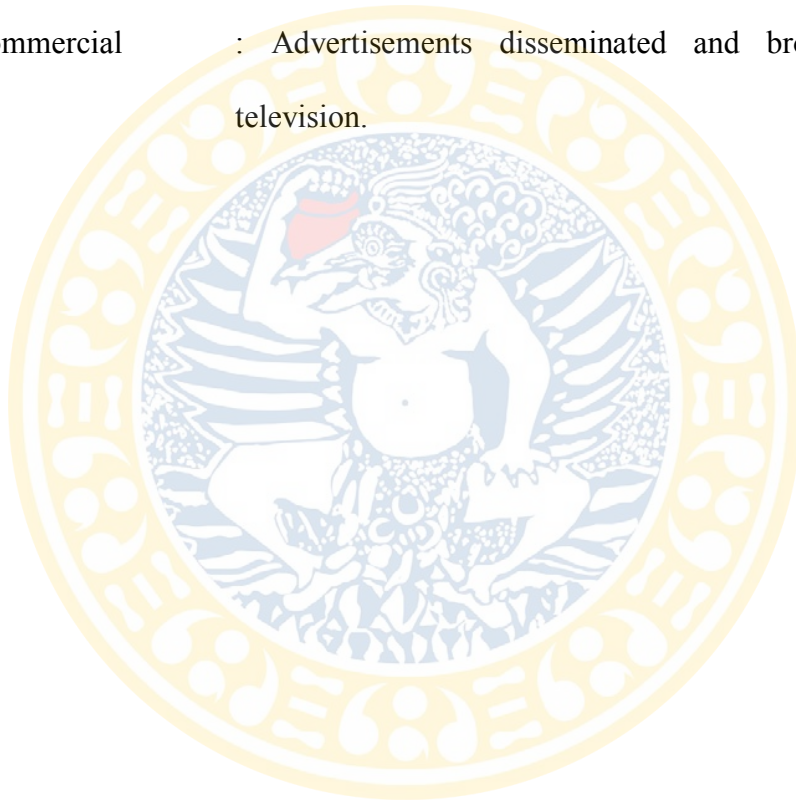
Masculinity : "Masculinity consists of those behaviors, languages and practices, existing in specific cultural and organizational locations, which are commonly associated with males and thus culturally defined as not feminine" (Abumere 42).

*Indomie Kuah* : "The instant noodle produced by Indofood factory in Indonesia, which was first launched in 1982 and has

many flavours such as *Soto*, *Kari Ayam*, *Kaldu Ayam*, etc.” (Official Website of Indomie).

New Man : “A term to explain how men and masculinity today, as a potential response to second wave feminism and it is pro – feminist because men are still narcissist and invention” (Edwards 34).

TV Commercial : Advertisements disseminated and broadcasted in television.



## CHAPTER 2

### LITERATURE REVIEW

#### 2.1 Theoretical Framework

This chapter intends to describe the theory used in this research. This study uses two theories to find the representation of masculinity in *Indomie Kuah* TV commercial Nicholas Saputra edition. The main theory is New Man theory by Tim Edwards which defines the appearance of male models in the TV commercial and Hegemonic Masculinity by Connell which is used to analyze the dominance of a male model in the TV commercial. In purpose of getting depth understanding, the writer uses supporting theory based on the context. The supporting theory is *Images of Men in Indonesian Advertising* concept by Marshal Clark. This concept will reveal the masculinity of Indonesian men in TV commercial because several reasons: (a) the models are Indonesian, (b) the product is made in Indonesia, and (c) the TV commercial is created and broadcasted in Indonesia.

##### 2.1.1 New Man Theory

Masculinity is socio – historical and cultural construction (Beynon 18). Masculinity is constructed by society as the time passed by and also affected by their culture. In 1980s, masculinity is more extensively applied as commercial forces (Beynon 98). Thus, male body is treated as an objectified commodity (Beynon 108). Male is represented as object in media such as magazine, television and advertisements. It used to be presented by female body. However, the masculinity is shifting into newer and improved version, resulting in new

representation in media called New Man and New Lad. This study focused on the New Man figure because the main model in this advertisement fulfills the criteria of the New Man. New Man is a term to explain how men and masculinity are today, as a potential response to second wave feminism (Edwards 34). New Man figure is accepted more in society because of their support toward women. According to Edwards, New Man is pro – feminist because men are still narcissist and invention (34). It pictures men that are more concerned with their physical appearance and fashion, something related to consumer culture and masculinity. Since New Man is closely linked to consumer culture, it means that the New Man figure has been commercialized because at that time New Man began to appear in the media, especially magazines (Edwards 31).

According to Beynon (2002), New Man is divided into two, namely New Man as nurturer and New Man as narcissist. New Man as nurturer casts men as more caring, sharing and nurturing (Beynon 100). New Man as nurturer casts men as persons who support women's movement and take on woman's role in domestic area, but men's involvement in domestic labour has not significantly changed (Beynon 100). The conveyed meaning is that men can also do women's chores such as cooking, taking caring of children, washing, etc. even though men may not do as well as women do. There is also another argument that New Man as nurturer as a tree – hugging, back to nature figure (Beynon 100), since nature is usually associated with women. There are some characteristics of New Man as nurturer (Beynon 121), elaborated as follows:

1. Domestically competent and fully involved in domestic tasks

2. Emotionally literate, sensitive and in touch with his gentler, feminine side
3. Understands, respects, relates well to women (caring and sharing)
4. Opposed to violence, good listener and relates to others in a thoughtful and democratic way
5. Forward looking in his thinking

On the other hand, New Man as narcissist is associated with commercial masculinity (Beynon 102). New Man as narcissist casts men as stylish as the status quo of mass male fashion (Beynon 102). The men's lifestyle magazine in 1980s, as one of 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 Tim Edward, men's lifestyle magazines reconstruct masculinity through consumption (Beynon 104), which means that men are a part of consumerism whether they become the models of products published in the magazine or they become the buyers of the products. There are some characteristics of New Man as narcissist (Beynon 121):

1. Having fit and high body, health conscious and muscular
2. Ultra – smart in his appearance and clothes, fashion and shopping
3. Highly ambitious, careerist and driven by the need to achieve, to attain status
4. Loves expensive goods
5. Enjoys a good time
6. Adventurous, daring and brave

Those characteristics of New Man as nurturer and New Man as narcissist are also noticeable in the TV commercial. The main male model in *Indomie Kuah* TV commercial looks friendly to female model, and he is doing domestic role, cooking. He also enjoys his good times by adventuring, having highly body and sparing time in his house. For those reasons, New Man theory is considered relevant to this study.

### **2.1.2 Hegemonic Masculinity**

Hegemonic masculinity is a term that refers to the effort of men to understand and stabilize gender relations, relation of men toward men and men toward women (Connell & Messerschmidt 831). Thus, hegemonic masculinity is not only about men's dominance over women but also the dominance over other men. How hegemonic masculinity works in gender relations is when many men, with the same behavior and purpose, can be the one who can emphasize their status in the first place rather than others. Hegemonic masculinity is a pattern of social practice to men that legitimates men's domination to continue (Connell & Messerschmidt 832). It means that hegemonic masculinity is used to know their meaning of being men and to maintain their domination. Hegemonic masculinity is a process of practice that allowed men's dominance over other men (Connell & Messerschmidt 832). It means that hegemonic masculinity is not only as theorizing how men should be, but it is also proven by the practice of being men who are dominant over the others. Hegemonic masculinity is supported by the culture which promotes the dominance of men since hegemonic masculinity

consist of word “hegemony” which according to Gramsci is a simple meaning of cultural control (Connell & Messerschmidt 832).

Hegemonic masculinity is defined as successful ways of being man in particular places at a specific times (Beynon 16). Hegemonic masculinity is introduced as a concept which, due to its understanding of gender as dynamic and relational and of power as consent, could explain both the persistence of male power and the potential for social change (Duncanson 232). Since hegemonic masculinity defines men power towards gender relation and gender relations are historical, so hegemonic masculinities came into existence in specific circumstances and were open to historical change (Connell & Messerschmidt 832). Therefore, being dominance in past time may different from present time because the practice of masculinity may also change. Men’s domination used to be considered as negative because masculinity is problematic and represents a risk factor (Gough in Tim Lomas 2). In contrast, nowadays men dominates gender relation through different way.

Being dominance is not always must being rude. The dominance of hegemonic masculinity appears through different ways. Hegemonic masculinity defines that being dominance is not mean violance even though the hegemonic masculinity concept is powerful. The hegemonic masculinity becomes dominance through getting accepted by culture and society softly. As Connell and Messerschmidt said:

Men who received the benefits of patriarchy without enacting a strong version of masculine dominance could be regarded as

showing a complicit masculinity. It is in relation to this group, and to compliance among heterosexual women, that the concept of hegemony is most powerful. Hegemony did not mean violence, although it could be supported by force; it meant ascendancy achieved through culture, institutions, and persuasion (832).

The dominance of man over the other man is assumed to be represented in the *Indomie Kuah* TV commercial. The main male model is assumed being more dominant than the other male model. Therefore, the Hegemonic Masculinity theory is appropriate for this study because there is a male model becomes dominant among the other models.

### **2.1.3 Masculinity in Indonesia**

Masculinity in Indonesia can be considered to have changed over times. Masculinity nowadays may be different from masculinity in past time. In New Order era, for example, masculinity was promoted differently from the femininity. The binary of masculine and feminine is addressed as *kodrat pria* and *kodrat wanita* (Nilan 330). The two terms are very traditional to define what men and women should be. It is the men's role (*kodrat pria*) to work outside to earn money for their families. On the other hand, *kodrat wanita* defines home as the women's place that is closely related to children and kitchen. However, in the late New Order era, masculinity in Indonesia was different from the traditional values. Clark concluded in his study, "*Men, masculinities and symbolic violence in recent Indonesian cinema*":



Just as the Indonesian nation has found itself in a deep crisis in the years following the fall of Suharto, as a constructed category the Indonesian 'man' is also undergoing a period of fluidity. Cultural icons such as the landmark film *Kuldesak* suggest that the contemporary image of the Indonesian male is torn between outdated and archetypal images and 'alternative' or non-traditional masculinities. The alternatives themselves, as seen in recent fiction, television advertisements and cinema, are contradictory and ambiguous (114).

The finding suggests that since the late New Order, after the fall of Soeharto, the images of Indonesian men are more non – traditional. Indonesian male is not always defined by their strength and dominance over woman. As Sen said, cited in Clark (Clark 9), in the late New Order era media represented Indonesian men and women equally. Women can do men's activities and men can do women's chores. However, Indonesian commercial advertisements still portray men's trait as public and dominant, reinforcing the patriarchal rules that divides men in public area and women in domestic area (Clark 29). As Marshal Clark (2004) stated there are some images of Indonesian men, which are portrayed in Indonesian TV advertisements (24-28) as follows:

1. Men are portrayed as not always as the patriarchal winners. It is because women are portrayed as equal as men in the late New Order Era.
2. Men are portrayed as combination of feminized version of masculinity and an extremely 'macho' activity.

3. Men are portrayed as traditional representation of hegemonic masculinity, such as brave, courageous, and adventurers
4. Men are portrayed as having group and rising solidarity value which relates to the typical gang of Indonesian men.
5. Men are sometimes portrayed heroically when there is interaction with women.
6. Men are often portrayed as inept and clueless in the domestic sphere.

Those conventional portrayals of masculinity in Indonesian advertisements are also assumed to be portrayed in *Indomie Kuah* TV commercial. The main male model is portrayed as a man who has the combination characteristics of feminine and “macho”, having group, becomes hegemonic and does activity in domestic sphere. Thus, the portrayal of masculinity in Indonesian advertisements supports this study because the six images are also assumed to be found in the TV commercial.

#### **2.1.4 Gender poses stereotype of Goffman's pattern in advertisements**

Advertisement is one of the most consumed media. As a medium that is consumed by society, advertisement has to present scenes that are as real as possible since advertisement is made of photographic scenes. Given this reason, advertisement follows popular stereotype in society, which in this case is gender stereotype (Goffman 25). Advertisement is made of photographic pictures so that model and settings have to seem so real, especially the poses of the model. Pose is a gesture or action that appears in advertisement. Men and women are pictured in different poses in advertisement. Thus, advertisement exhibits gender pose

stereotype, portraying the difference of men and women with regard to patriarchal society rules. Female model appears as female figures, and male model appears as male figures (Goffman 26).

Men and women are differentiated through how they appear in advertisements. Men are always pictured as taking an executive role while women are only supporting role, (Goffman 32) except when they are pictured in domestic area, men are pictured as having no role at all (Goffman 36). In addition, men are always pictured taller and larger than women (Goffman 26). Therefore, the size that appears in advertisements signifies different social status and superiority between men and women. Nevertheless, there is an exception. In a very few occasion, women are pictured taller or larger than men. In this context, women hold position of higher social status, and their superiority is supported through men's appearance, especially their fashion (Goffman 26).

The poses of men and women are stereotyped in order to indicate the role of men and women. Again, the objective is to convey a message that men are more superior than women. Women are often pictured having pose that denotes submissive trait in advertisements; for example, women are pictured in lower body position, unserious pose like expressing childlike pose, lying-on-the-bed position or floor, and bashful knee bend (bending one knee in ward) (Goffman 40-56). Moreover, women are pictured expressing their feeling, which indicates that they are dependent, through some gestures such as covering face with hands, putting a finger to mouth, and displaying finger to finger position (Goffman 57-

61). In contrast, men are pictured having protective poses like holding arms and hands of women (Goffman 56).

Advertisements require men and women presence to promote the product through their hands by touching something or the product softly (Goffman 29). This touching gesture is usually depicted so softly and feminine, yet it does not mean that only women can do that. Nowadays, men appear as main model in advertisements, meaning they can also promote the product using their hands. In addition to touching something or the product, models sometimes appear in advertisements by touching their body or known as self – touching (Goffman 31). This pose aims to emphasize that the models' bodies are a precious thing. Therefore, model's body including hands is used to promote the product.

In conclusion, advertisements ritualize the gender stereotype, and it is called as hyper – ritualization. Men and women are depicted as participants of hyper – ritualization of social scene, which portrays gender stereotype in everyday life (Philip Bell 204). Gender stereotype molds men in dominant role image and women as the subordinated gender (Bressler 168). The subordination of women that advertisements manipulate leads to their submissiveness to men. All those portrayals of gender pose stereotype of Goffman's pattern are also assumed to be demonstrated in *Indomie Kuah* TV commercial. The commercial may depicts the main male model as the most dominant and superior man. This depiction may be seen through his poses during the commercial. Thus, the Goffman's gender stereotype in advertisements supports this study because those portrayals are also found in the TV commercial.

## 2.2 Review of Related Studies

The writer has reviewed several previous studies related to the advertisements and masculinities. Besides providing the influential findings related to the issue, these related studies will exhibit the significance of this study. The subchapter will focus on four points in each study namely the purpose of study, the applied methodology and theory, findings, and comparison to this study.

The first study is conducted by Eva Espinar-Ruiz and Cristina González-Díaz entitled *Gender Portrayals in Food Commercials: A Content Analysis of Spanish Television Advertisements*. The aim of this research is to find out how gender portrayed in food Spanish TV commercial. The authors analyzed the portrayal of gender in some food television advertisements using quantitative technique of content analysis. The corpus of the research is 407 food TV advertisements and the researchers have 220 variables as the coding. The results show a higher presence of male through their voices as the narrator in commercials, especially for children commercials. While female are mostly located indoors, such as home, and portrayed as attractive women in order to promote the beauty or the healthy qualities of the product.

This research has significance to the writer's study about the gender portrayal in food commercials in TV which is also as the text of the writer's study. This research supports the writer's study since this research finds that men are still dominant in food advertisements although only through their voices explaining the products. Both the writer's study and this research have similarity which is

discussing about gender portrayal in food advertisements, but the writer's study uses masculinity perspective. The differences are the writer research using qualitative method, but this study used content analysis as the method of the study. Another difference is the context of the advertisement, which this research using food advertisement in Spanish while the writer's study using Indonesian food TV commercial.

The second previous study entitled *The Representation of Masculinity in Mama Lemon Advertisement Supermarket Version* by Kartika Restu Anggara. In her undergraduate thesis, she analyzed the representation of masculinity in the advertisement which portrays man in washing dishes. The aim of this study is to find out how men model represented in the advertisement. This study is using the gender pattern in advertisements by Goffman which is also will be used in the writer's study. In achieving the goal of this research, she used hegemonic masculinity and New Man theory, combining all of them to make deeper analysis. The results show that there is new perspective of masculinity in the advertisement. This research finds three main issues of masculinity that are superiority, rationality, and knowledge which also strengthen domination of the male model. She argued that the advertisement portrays a hegemonic masculinity even though the man model does a women chore, washing dishes.

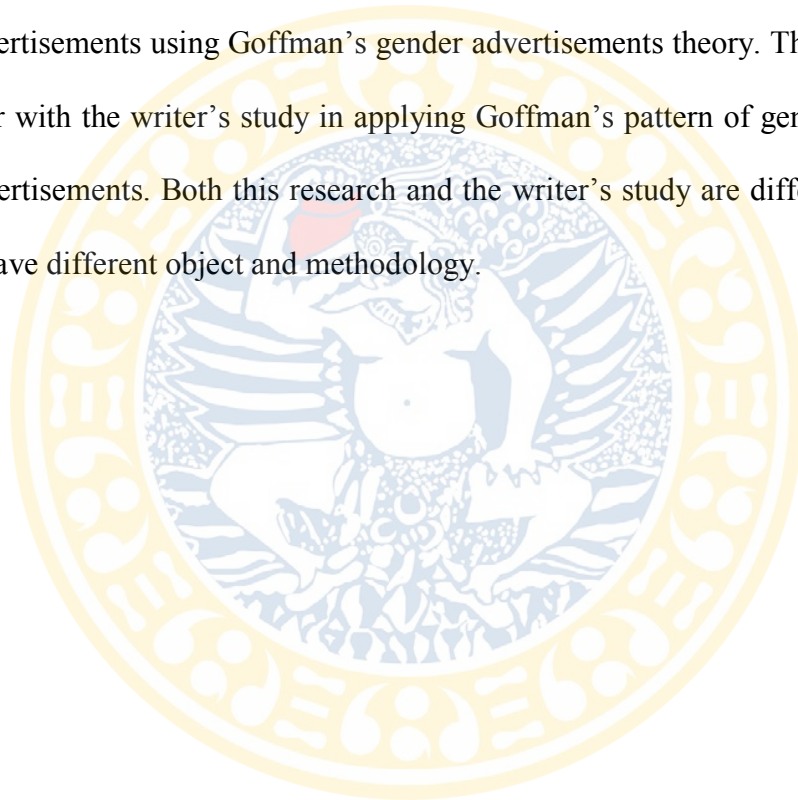
This study advances the writer's study which also analyzed an advertisement using Goffman's pattern of gender portrayal in advertisements and New Man and Hegemonic Masculinity theories. This study supports the writer's study because this study finds how masculinity is represented in domestic sphere

and becomes dominant through being a soft man. The similarities of the writer study and this study are both studies using New Man theory by Tim Edwards, Hegemonic Masculinity by Connell and gender portrayal in advertisements by Goffman. The differences are the writer study using food TV commercial while this study using washing dishes product advertisement. In addition, both studies are also different since the writer study using the images of men in Indonesian TV advertisements concept by Marshal Clark to get depth understanding relating to the context of the TV commercial. It is used to find the differences of representation of masculinity in Indonesian advertising between past and present times.

The last previous study is Philip Bell and Marko Milic's study entitled Goffman's *Gender Advertisement* Revisited: Combining Content Analysis with Semiotic Analysis. The writers tried to revisit Goffman theory in gender portrayal by using 827 samples of magazines collected from Australia's men and women magazine. They argued that women in advertisement become the first model. Women are still presented in a group, difference with men who are portrayed as individually. They also stated that Goffman theory may not change in defining men and women in advertisements, men as the domination and women as subordinate. The results of this research are when analyzing by content analysis, most advertisements portrayed as the Goffman's pattern of gender portrayal in advertisements. Men are still portrayed as the most superior one. While analyzed by using semiotic, most advertisements portrayed that among two decades, a

“hyper – ritualized subordination” of Goffman is less portrayed since the male body is increasingly constructed in narcissistic and seductive ways.

This research advances the writer’s study in using Goffman’s pattern to analyze advertisements. This research supports the writer’s study because this research found that men are still dominant in advertisements. This research has the same issue with the writer’s study that is about how masculinity is portrayed in advertisements using Goffman’s gender advertisements theory. This research is similar with the writer’s study in applying Goffman’s pattern of gender portrayal in advertisements. Both this research and the writer’s study are different because they have different object and methodology.





## CHAPTER 3

### METHOD OF THE STUDY

#### 3.1 Method of the study

In this study, qualitative method was used. Qualitative method, according to Sharlene, is used to study with a goal of understanding how texts or objects of the study make meaning within their social world (Hesse-Biber 455). Qualitative method is used to answer and describe a question from a phenomenon and social practices to get deep understanding about the context (Jackson 17). Qualitative method was the most suitable because this study aimed to get the understanding how the text, particularly *Indomie Kuah* television commercial, reveals the masculinity characters. Besides, this study also engaged the representation of masculinity with the context of Indonesian masculinity. Therefore, qualitative method was appropriate for this study.

The approach of the study was critical approach using Goffman's pattern of gender portrayal in advertisements. The critical approach assumes that social reality is historically constituted and that it is produced and reproduced by people (Myers 5). The critical approach was the most appropriate for the writer's study because this study raised issue of gender portrayal in advertisements as portrayed in Goffman's pattern which is historically constructed by society to reveal how masculinity is represented in the TV commercial.

### 3.2 Data source

There were two types of data used in this study. There were primary data and secondary data. The primary data of this study was the *Indomie Kuah* TV commercial. The TV commercial was retrieved from Official Youtube of Indomie (<http://www.youtube.com/user/indomie>). The TV commercial was uploaded on 24<sup>th</sup> May 2015 and downloaded on 10<sup>th</sup> September 2015, at 12:08 a.m. The secondary data were all supporting data or literary sources consisting of books, electronic books, journal articles, and related studies that can support the study.

### 3.3 Population and Sampling

The population of this study was the full duration of *Indomie Kuah TV commercial*. The full duration was for 30 seconds. The sample was gained using technic of purposive sampling. Purposive sampling is developed by researchers to select subjects who represent the population (Berg 32). Therefore, in this study, the writer used Goffman's pattern of gender portrayal as the criteria in selecting samples. There were 10 scenes selected based on five of six goffman's patens, namely *relative size*, *feminine touch*, *function ranking*, *the ritualization of subordination*, and *licensed withdrawal* since the data only represents five patterns.

### 3.4 Technique of Data Collection

The writer took these following steps to collect the data:

1. The writer searched and downloaded the *Indomie Kuah* TV commercial Nicholas Saputra version from Official Youtube of Indomie on 10<sup>th</sup> September 2015, at 12:08 a.m.
2. The writer collected the data by capturing all scenes of the TV commercial.
3. The writer classified the data based on Goffman's pattern of gender portrayal in advertisements.
4. The writer gained 10 scenes that portray the representation of masculinity in food product TV commercial based on Goffman's pattern of gender portrayal in advertisements. There were 6 scenes in *relative size*, 6 scenes in *feminine touch*, 4 scenes in *function ranking*, 2 scenes in *the ritualization of subordination*, and 1 scene in *licensed withdrawal*.

### 3.5 Technique of Data Analysis

By using the qualitative method, the technique of data analysis in this study followed some steps:

1. In findings subchapter, the writer used the six patterns of gender advertisements by Erving Goffman, as in the Goffman's book entitled *Gender Advertisement* to analyze masculinity represented in the TV commercial, they were:
  - a. Relative Size

The size, the height, and the dominance of person's shot can define the authority, social weight – power, and rank of the person in a picture

(Goffman 28). Goffman added that the picture, for example, portray male as taller than female to show male's domination. The exception, such as female model is portrayed taller, indicate that it is the female costumes which is portrayed in order to describe the modest way of male's clothing. Here, the writer analyzed the size of male and female model portrayed in the TV commercial.

b. The Feminine Touch

Women are pictured using their fingers and hands to promote an object since the hand of women is softer to touch something rather than men (Goffman 29). However, the writer has collected the data that mostly the action of touching and promoting object is performed by the main male model. This pattern is also included to the analysis because it also reveals the male's characteristics although it is not performed by female hands.

c. Function Ranking

Men are portrayed to perform more executive than women. Men have a dominant role while women are only the supporting of the men action (Goffman 32). The role of men is mostly pictured as instructor and women are instructed. This pattern also includes the role of men who mostly do not contribute at all when they are in domestic authority of female. The writer analyzed some scenes where the two male models were interacting with the female model, they were presented have more dominant role over the female model even in doing feminine task such as cooking.

d. The Family

A family is pictured so close consists of the members of family as a symbol of social structure (Goffman 37). The writer found no scenes depict the family category since the TV commercial did not tell about family relationship.

e. The Ritualization of Subordination

A stereotype of lowering oneself physically represents of the proportion or the subordination (Goffman 40). Women tends to looking down lower than men to represents that women are submissive (Goffman 46). Women are pictured as subordinated through their physical action, such as sitting on floors, lying on sofa, low physical place, and bashful knee bend. Thus, the writer analyzed the physical appearance and physical action of male and female models that represented the dominance of male models and the subordination or the submissive of female model.

f. Licensed Withdrawal

Women are pictured doing an action like they lose control as an emotional expression because they are pictured dependent on others (Goffman 57). Women are pictured express their feelings by covering their face when they are afraid or laughing. Here, the writer analyzed the emotional expression of the models in the TV commercial, not only the female model but also the male models because it also reveals the male's characteristics although it is not performed by the female model.

2. In interpretation subchapter, the writer analyzed the data using the New Man and Hegemonic Masculinity theory to find how masculinity of the main male model is represented over the female model and the other male model, and the *images of men in Indonesian TV advertising* concept by Marshal Clark related to the context of masculinity in Indonesia.

### 3.6 Scope and Limitation

In conducting the study, the writer set some limitations to make the study stay in focus. The present study only focused on the representation of masculinity by Nicolas Saputra as the main male cast in *Indomie Kuah* TV commercial. Besides, only some scenes were taken as samples and analyzed with Goffman's method of gender portrayal in advertisements.

## CHAPTER 4

### DISCUSSION

In this chapter, the writer analyzes the scenes that represent masculinity in *Indomie Kuah* TV commercial Nicholas Saputra edition using Goffman's pattern of gender portrayal in advertisements. There are two male models (first and second male models) and one female model in the TV commercial.

#### 4.1 Goffman's Pattern of Gender Portrayal in *Indomie Kuah* TV Commercial

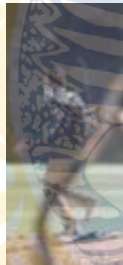
In this chapter, there are 10 scenes selected based on Goffman's pattern of gender portrayal in advertisements. Those 10 scenes portray the male model and his relationship with the female model. Those 10 scenes are only included in five patterns, *relative size*, *feminine touch*, *function ranking*, *the ritualization of subordination*, and *licensed withdrawal*. Those patterns will be explained in the next each sub chapter.

##### 4.1.1 Relative Size

The size, especially height, and the dominance of a person in picture can determines the power, rank and authority in social situation (Goffman 28). The size of people depicted in advertisements can define their position between each other's. The difference in size is related to the difference in social relation (Goffman 28). In social interaction, males are usually portrayed greater and higher than females. It expresses the superiority of male towards female (Goffman 28). The superiority of male is often supported by media, especially advertisements. It

is because of media depicts the traditional gender roles in society (Goffman 28). In traditional gender roles, males are depicted have more power and get more dominant position over females.

This study finds 6 scenes in *Indomie Kuah* TV commercial related to the relative size pattern. Those scenes determine the dominance of a person among others based on the size that in this TV commercial is represented by the first male model, Nicholas Saputra. Before going further, the writer notifies the special addition of the color they wear. The three models wear same style of clothes but in different colors. Hence, each color represents each meaning related to the models characteristics.



**Figure 4.1** *The first male model's full body look*



**Figure 4.2** *The first male model's fashion look*

The first male model wears a dark blue color jacket and a dark blue backpack bag. Dark blue color is associated with the sky (Cirlot 53), while the sky is a symbol of the active principle related to the masculine character and to the spirit (Cirlot 318). It shows that his jacket and bag support the masculine character of the first male model. He also wears a red T-shirt as clearly shown on the figure 4.2. According to Cirlot in his book, *Dictionary of Symbols*, red is associated with fire (53) while fire is a symbol of the concept of superiority and control (105). It



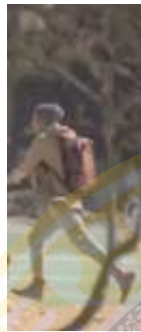
represents that the first male model is superior and takes control towards the others. As shown in the figure 4.1, the first male model wears brown pants, which the color is associated with the earth (Cirlot 53). Relating to this subchapter, it is assumed that the first male model upholds the nature value. In contrast, he wears white shoes which white color is defined as the feminine color (Cirlot 56). Based on the appearance, it can be summarized that the first male model represents the superior man who closes to the nature and takes control towards others. In spite of his superiority, he indicates the feminine side.



**Figure 4.3** *The female model's full body look*

The female model is portrayed wearing a green jacket, a white t – shirt, grey pants, brown shoes and bag. As what has been explained before, white reveals to the feminine color and brown is related to the earth. According to Cirlot, the green color is related to the nature (56). It is assumed that the female model represents the nature value which is supported by her jacket and shoes color. She wears grey pants which grey is related to neutralization or having no strongly characteristics (54), so it is assumed that the grey colour supports that the female model is submissive because she does not have strong characteristic in the TV commercial. The female model is known have no significant role in this TV

commercial as the first male model who is the main model. So, the female model is submissive over the first male model because she does not have strong characteristic dominating this TV commercial as the first male model have. Therefore, the grey colour strengthen her insignificant role in this TV commercial.



**Figure 4.4** *The second male model's full body look*



**Figure 4.5** *The second male model's fashion*

The second male model wears same style of clothes with the first male and female model. He has the same items but they are in different colors. He wears brown jacket, brown shoes and brown backpack bag, green pants, and blue shirt. It has been explained above that green and brown are related to the nature and earth, while blue is related to the masculine and active principles. It represents that the second male model is a man who active and masculine but he achieves the nature value even he has more colors that represents the nature and earth meaning. It is also assumed that the blue colour supports the first male model and the second male model masculine characteristics, because both of them have blue colour on their clothes.



**Figure 4.6** *The first scene of relative size pattern*

Figure 4.6 is the first scene of relative size pattern. The background of the scene is a natural place that is known as the white crater in Ciwidey, Bandung (Official Youtube Indomie), one of the most famous tourism destinations in Indonesia. This scene portrays the three models run forward but they have different poses. The pose of the first male model is like running, his body tends to move forward, and his face looks ahead. One of his legs is in front of the other. It is assumed that the first male model is an active person because he does an action by moving some parts of his body that are hands and legs. On the other hand, the female model is portrayed like jumping. Both of her hands are rising up and her face looks down. Actually it is also can be stated as an active pose, but the writer argues her pose is more like confessing her feeling or like a “yippie!” pose. It shows that the female model expresses her happiness, a kind of emotions. Therefore, the female model is represented as a woman who matches with a feminine character that women are literally emotional (Tyson 85).

The size, especially height, and the dominance of a person in picture can determine the power, rank and authority of that person (Goffman 28). The picture above portrays the first male model as the tallest one among the others. The first male model is taller than the female model. The proportion of wide also depicts the difference of dominance between the first male model and the female model

which the first male model is the dominant because he is bigger than the female model. Media, especially advertisements, often support the superiority of male. It is because media depict the traditional gender roles which cast men have more power in society (Goffman 28). This role is represented by the dominance of the first male model over the female model by looking at their sizes in the TV commercial. In contrast, the second male model is smaller than the female model. It is assumed that the second male model is inferior to the female model, and the second male model is the most subordinated one. It shows and strengthens the superiority of the first male model.



**Figure 4.7** *The second scene of relative size*

The Figure 4.7 illustrates three models in the public transportation as the passengers. Together with this scene in the TV commercial, the narrative text spoken by the first male model is “sering bareng temen”, or in English “often spending time with friends”. It means that the first male model chooses public transportation because he wants to spend and enjoy his times with his friends. This scene also portrays the first male model sits in left side and in front of two other models. The figure comprehensively shows the female model face’s expressions but it does not clearly show the female’s face. Their expression illustrates happiness they have.

Commonly, male is considered as higher and bigger size than female to show his power. The female model is considered as the highest character because she is in front of the camera. In contrast, the women will be portrayed higher than men do if the advertisement wants to show the different style of clothes. As Goffman stated:

For on the very few occasions when women are pictured taller than men, the men seem almost always to be not only subordinated in social class status, but also thoroughly costumed as craft-bound servitors who it might appear can be safely treated totally in the circumscribed terms of their modest trade (28).

In that scene above, the two males are pictured shorter than the female model, but the two male models are pictured more focused than the female model. Her body does not totally appear like the male models. Moreover, the male models are not pictured wearing a costume that identified them as subordinated people. The writer argues that the female model is portrayed as the tallest because the angle of the scene is taken from the female model side. It means that the angle focuses on the first male and the second male model that is why the female model is not totally appear. So, it shows that this scene want to focus on the male models. It means that the male models are more dominant than the female model. In addition the more dominant of a person on screen, the more portions a person gets in one picture rather than others (Goffman 28). Therefore, even though the female model is the tallest one, but her portion on screen is smaller than the two male models. It means that her height in the picture does not make her become the

dominance one, since the portion of the two male models on screen is more dominant.



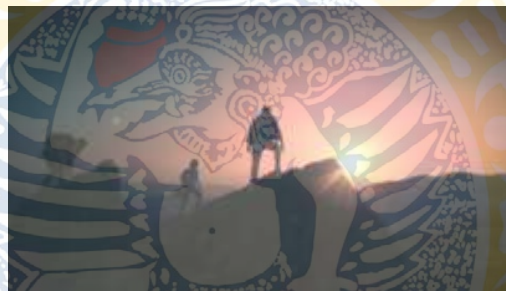
**Figure 4.8** *The third scene of relative size pattern*

The third scene that portrays relative size pattern is the figure 4.8 above. The scene is taken in different place with the scene before that is such a hill area. The three models are portrayed hike the hill but the first male model has different pose among the others. In the picture above, pose of the female and the second male model is same, hiking and looking ahead. In contrast, the first male model poses differently with others. His body is shown just a half because he turns toward the angle. It is assumed that the first male model is important by showing his face while the others are not.

The scene above is analyzed by seeing the size of each model that represents their level of superiority and dominance (Goffman 28). The different of size in the scene above is clearly depicted. Advertisements usually portray male bigger and taller than female model (Goffman 28). In the second scene above, the first male model is presented as the tallest one. It supports more the first male's domination and superiority in this TV commercial.

However, the female model walks in front of the second male model. She is also taller than the second male model. There is an exception when females are

pictured taller and bigger than male, the male are usually depicted as not only subordinated but also in their fashion appearance (Goffman 28). But, the picture above portrays the three models wear same style fashion even though the female model is pictured taller than the second male model. It means that the second male model is not totally subordinated because their fashion appearance is same even the second male model here is pictured shorter than the female model. It can be stated that the second male model is subordinated just because of his size not his fashion appearance.



**Figure 4.9** *The fourth scene of relative size pattern*

The other scene that portray relative size pattern is the figure 4.9. The scene above has different nature background with other scenes before. The background of the scene also portrays a twilight view. It is assumed the setting of time of the TV commercial that is sunset time which means that their adventure is almost for a day because the scenes before is taken at morning. Twilight implicitly means the end of one cycle and the beginning of another (Cirlot 355). Through this scene, it implies that this scene is the last scene in the TV commercial which portrays their adventure and the time of being together with friends has ended and the first male model's time being alone in his house which is portrayed in a scene after has begun. It represents that the TV commercial presents two different

setting of places generally that are outdoor and indoor places. In addition, the background is top of hills. According to Cirlot, top of hill is a symbol of levels (39). It represents that the scene above shows the level of the three models among each other which is analyzed in explanation below using Goffman's pattern of gender portrayal in advertisements.

The size of each model represents their level of superiority and dominance (Goffman 28). In the scene above, the first male model is pictured as the highest and biggest one. It represents his superiority among the female and the second male models. However, the second male model is higher than the female model. It means that the second male model is superior to the female model. So, it can be stated that the female model is the most subordinated one. Moreover, the two male models stand near of the top of hills, while the female model is in lower position than them and far from the top of hills. Thus, it supports that the female model is the submissive one and has lowest level among the others since she does not stand at the top of hill.



**Figure 4.10** *The fifth scene of relative size pattern*

Figure 4.10 is a scene that is also included in relative size pattern. The scene portrays that the models sit between two big rocks and the space is close. It is assumed their relationship is close between each other as friends. This scene is



different from the scenes before since this scene portrays the three models in different position and different line.

According to relative size pattern, size can defines the social status of a person. The size, especially height, and the dominance of a person in picture can determines the power, rank and authority in social situation (Goffman 28). The second male model is portrayed as the tallest one, but his face looks at his friends so his face does not appear because he blocks the camera. It means that even though he is the tallest one, but the proportion of his body is not dominant in frame. In contrast, the dominant size in this scene is for the first male model and the female model. The first male model and the female model are portrayed in bigger portion than the second male model. Their faces are appeared in the frame not as the second male model's face. So, it can be stated that the first male model and the female model are more dominant than the second male model.



**Figure 4.11** *The fifth scene of relative size pattern*

The figure 4.11 is the fifth scene of relative size pattern which portrays the first male model is eating and smiling to the second male model. His smiling represents his happiness and makes sure the second male model about the food taste. In accordance with this scene, the narrative spoken by the first male model is “kuahnya menghanyutkan” or in English “the food taste is delicious”. It is

assumed that the first male model tries to promote the product through giving an expression when he is eating.

Because of there are two male models in this scene, in figure 4.11, then it will be analyzed using relative size pattern. The size of a person, tall and large, indicates the superiority of that person (Goffman 28). Taller and larger of a person appears means that person is more superior. In this scene, there are two male models, the first and the second male model, but the first male model is pictured taller and bigger than the second male model. Moreover, the second male model is blurred, and the shot is focused on the first male model. Advertisements use focus, from sharp to blurred, to distinguish and indicate which one is the main point in the shot (Helen Fulton). It means that the first male model is the main point of the shot and he is more dominant than the second male model since the second male model appearance is blurred.

According to those findings in this pattern, the *Indomie Kuah* TV commercial represents the first male model as the most superior among the others. It is represented through some scenes that have been explained before. His position and size are always portrayed as the most superior one since he is mostly in front of and bigger than the others. He is also portrayed as the most dominant one in the frame. It shows that according to the size, this TV commercial still portrays the traditional gender role which men are always more superior than women. Therefore, the first male model is the one who is most portrayed as the superior one among the other.

#### 4.1.2 The Feminine Touch

Women are pictured to commercialize the product using their fingers or hand since women touch is softer than man (Goffman 29). Men usually grasp the object even they tend to break it (Goffman 29). It means that women's presence and body, such as hands, is a precious thing to commercialize the product. Unlike what Goffman has stated in his pattern of gender portrayal in advertisements, this study finds the different way in defining the feminine touch pattern. There are 6 scenes will be discussed in this pattern. Almost of the scenes portray the first male model to touch something in order to promote the product. There is only one of the scenes portray the female model also promotes the product using her hands. It proves that the feminine touch pattern today does not always depend on the women's hand, but using man's hand as well.



**Figure 4.12** *The first scene of the feminine touch pattern*

This is the first figure that is included in the feminine touch pattern. The figure portrays cooking activity of first male model in the place. The place is considered as kitchen because there are cooking utensils such as stove and pan. Besides, the background supports the description of kitchen by portraying shelf contained the bottles of seasoning. He also wears different clothes from his clothes in adventuring scenes before. In this scene, he only wears a blue T – shirt

which color is associated to the masculine and active principles. It shows that the scene represents the first male model as masculine person and an active person (Cirlot) even in the kitchen which is known as domestic area.

This scene is analyzed using the feminine touch of Goffman's gender portrayal since the first male model uses his hand to promote the product specifically instant noodles. According to Goffman, women are pictured to commercialize the product by using their fingers or hand since women's touch is softer than man (29). However, the first male model cooks the product in this scene. This scene clearly shows that the first male model uses his hand to promote the product by using his hands successfully as woman do without breaking anything.



**Figure 4.13** *The second scene of the feminine touch pattern*



**Figure 4.14** *The position of spoon changed*

The next scenes that portray the feminine touch pattern are the scenes when the first male model is cooking in outdoor place. The background of the scenes shows that the first male model is cooking in wild natural place represented by the appearance of trees, stone, and sky behind him. His appearance has indicated masculinity as what has been explained by the writer in the first subchapter.

Figure 4.13 and figure 4.14 present the first male model does feminine touch activity by cooking the product. The first man is portrayed in stirring a spoon to cook the product, namely instant noodles. Figure 4.14 is essential because it shows the product itself, *Indomie Kuah*. On the other hand, both figure 4.13 and 4.13 are important because they portray the difference of spoon-stirring position performed by first male model. In addition, the shoot is also taken closer to the first male model's hand and it could be seen through the shoot of figure 4.13 and 4.14. It supports that the first male model does a feminine touch to promote the product because the focus of the scene on the first male's hand. As in the scene before, this scene shows that man also can touch thing as woman can without breaking anything.

The last three scenes, from figure 4.12 to figure 4.14, symbolize that the first male model is capable of cooking in both indoor and outdoor places. The ability of cooking in both areas indicates man's capacity to be dominant in both outdoor and indoor. It is also assumed that cooking is no longer an odd and hard task for man although cooking traditionally belongs to women chores (Habsari 320-321). Therefore, the portrayal of places and the ability of cooking describe man's position to be more dominant than woman's position. In addition, the first male model negotiates his masculine and feminine role in the scenes by contradicting binary masculinity/femininity in each scene. The figure 4.12 depicts the masculine value by the appearance of his clothes' color, whereas the setting of kitchen and the activity of cooking imply the feminine value since they are the domain of woman. The figure 4.13 and figure 4.14 depicts the feminine value by

performing cooking activity, whereas the natural place is highly associated to man's area.



**Figure 4.15** *The third scene of the feminine touch pattern*

Next, the scene included in the feminine touch pattern is the figure 4.15. The scene portrays the first male model in close up position. Close up angle is used to show the importance and the expression of a person (Timothy Corrigan 112). The scene is assumed that the first male model has an important role in the TV commercial specifically as the main model who promotes the product. Talking about his expression, his pose portrays that he smells the food because it is in accordance with the narrative spoken by the first male model which tells "aromanya manggil banget" or in English "the smell is very good". The acts of raising and smelling food indicate that he shows the delicious food. Thus, this scene represents that the first male model uses his hands to promote the product. Women are pictured to commercialize the product using their fingers or hand since women touch is softer than man because men usually grasp the object even they tend to break it (Goffman 29). However, this scene proves that man's hands also can touch something without break anything. It can be assumed that the product is easy to consumed because it can be softly touched by man's hands

which usually tend to breaking. The first male model hands make the product being a precious thing to be consumed.



**Figure 4.16** *The fifth scene of the feminine touch pattern*

The figure 4.16 displays the first model eating the food and smiling to the second male model. He is depicted by holding the cup of food which obviously represents the food promotion. His smile represents his happiness and confirms the good taste of food to the second male model. The spoken narrative by the first male model specifically “kuahnya menghangatkan” or in English “the food taste is delicious” reveals the idea that first male model tries to promote the product through his hands and his expression while eating the food.



**Figure 4.17** *The sixth scene of the feminine touch pattern*

The figure 4.17 displays the first model eating the food together with the second male and the female models. They are portrayed by holding the cup of food which obviously represents the food promotion. It is the only one scene

which portrays all the models, male models and female model, are using their hands to promote the product.

Figure 4.16 and 4.17 show that Goffman's statement that men's hands tend to break everything they touch is no longer appropriated to this TV commercial. Those scenes portray that the first male model's touching is soft as women touch and his hands do not break the product. So, his hands is used to show that the product is a precious thing. His touching is used to make sure the consumer about the product.



**Figure 4.18** *The sixth scene of the feminine touch pattern*

From the portrayal of figure 4.18, the first male model is eating the food while he is leaning on the hedge. The setting of place is the cottage near the natural places. The portrayal of cottage can be seen from the hedge, sofa, floor, and bicycle. The portrayal of natural places lies on the display of mountainous view, lake, and trees in front of the cottage. The portrayal of this scene represents that man is close to the nature. The ornaments of the house such as wood floors, rattan sofa, and bicycle strengthen the idea that the man is correlated to the nature. Being portrayed solely in the scene adds the man's domination towards other characters. In accordance to the scene, the narrative spoken by the first male



model specifically “*Indomie Kuah*” supports his presence as the means of promoting the product.

The figure 4.18 is considered in the feminine touch section because it deals with the touching activity. Using his body, the first male model promotes the product. By eating the food while he is leaning means that he closes to the idea of promoting the product which similar to the feminine touch idea. Leaning to the hedge also indicates that the first male model uses his body to prove his ability not breaking anything he touches.

Furthermore, there is binary opposition between masculine and feminine value in the scene. The setting of cottage which indicates an indoor place and the woman’s area is contrasted with the setting of nature which suggests the man’s place. Here, the first male model negotiates his position between in masculine and feminine value.

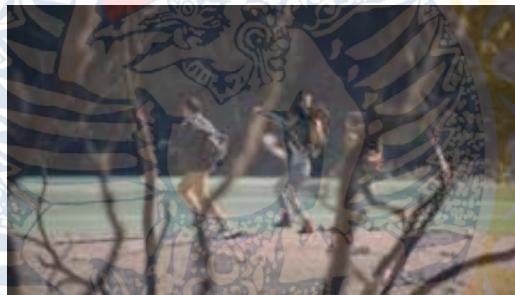
According to the findings, six scenes (figure 4.12 to the figure 4.18) clearly show the feminine touch almost done by first male model. There is only one scene which portrays the female model uses her hands to promote the product. In this pattern, the first male model uses the feminine touch pattern to promote the product. Touching the cooking utensils, smelling the food, and eating the food are the ways to commercialize the product by using the body of first male model.

### **4.1.3 Function Ranking**

Function ranking pattern defines men as the executive role, while women become their supporting agent (Goffman 32). It means that men’s role is more important than women’s role in advertisements. Women are only the receiver of

men's action. In addition, women are portrayed in advertisement as the agents who need protection from men. Men are portrayed as having no contribution in dealing with female tasks when they are in the domains of traditional authority of female, such as kitchen (Goffman 36).

There are 4 scenes involved in the function ranking pattern which describes man's domination in their own traditional authority. On the contrary, the *Indomie Kuah* version Nicholas Saputra TV commercial also portrays man in the authority of female such as cooking in the kitchen. It symbolizes how the man's domination works in the traditional female authority.



**Figure 4.19** *The first scene of the function ranking pattern*

Figure 4.19 portrays three models in the natural place expressing their feeling while moving forward. In the scene above, the three models walk together in same line, but each of them reveals different position. The first male model walks in front of the others. It represents that the first male model is a decision maker for the other models because the others walk following him. It shows that the first male model has an executive role and become the most superior one among the others. He leads the way and shows what should be done to the others.

Next, the female model is positioned between two male models. The act of being in center signifies female model's position. It solely portrays that she is protected by male models. The female portrayal, then, strengthens the idea that woman need protection from man. The setting of place, a natural place, highly suggests the incapability of woman in the outdoor place because adventure – being in natural places – can be said as male task and outdoor is a men authority (Jordan 1). Thus, the female model is protected by the two male models because of outdoor places are not her authority. Consequently, man is still portrayed as taking executive role in the figure 4.19.

Figure 4.19 portrays the second male model as the follower of first male model and the protector of female model. Second male model is in the last position in the line of three models. He is definitely following the first male model because he is in the last of line. Therefore, he can be considered as more inferior than the first male model because the second male model is portrayed as follower and has no chance to be decision maker as the first male model. Besides, his last position indicates that he protects the female model along with the first male model, so he can be considered as protector of the female model.



**Figure 4.20** *The second scene of function ranking pattern*

Figure 4.20 shows the function ranking pattern performed by first male model. The scene displays three models in the natural places. They seem in the ascended path on their journey. It is indicated by the different slope of position portrayed by each model. The first male model is in front of others, followed by the female model and the second male model respectively.

The scene indicates that first male model is the leader who shows the way for other characters. He is assumed as taking executive role since he is in front of other. Meanwhile, the female model seems to be supporting agent because she is not making decision, she is only following the repetition of the first male model. The second male model performs his role in protecting the female model but he cannot be the leader. In fact, the second male model is the follower of first male model.



**Figure 4.21** *The fifth scene of function ranking pattern*

When men are pictured in the domains of traditional authority of female, such as kitchen, then men are pictured as simply have no contribution in doing female tasks (Goffman 36). Since function ranking pattern discuss about men role, so this scene shows the first male model's role when he is portrayed in domestic area. However, the TV commercial portrays the first male model is cooking in a kitchen. He uses spoon and a pan – easy and simple tools to be used – for cooking. It is assumed that the first male model cooks the product in a simple and

easy way. In accordance with the scene, the narrative spoken by the first male model is “santai gue”, or in English “my free time”. The narrative suggests that the first male model enjoys his cooking activity, but cooking is not his main expertise activity since he cooks only when he has free times. Furthermore, his smile - simple smiling with raising cheeks - is associated with enjoyment (Daniel S. Messinger 643). His smiling indicates his proudness of cooking activity. It strengthens the idea that the first male model enjoys cooking although cooking actually is domestic role or women task (Habsari 320-321). It is assumed that there is a changing pattern of role that domestic sphere should be related to women but in this TV commercial, the first male model has well done doing female task.



**Figure 4.22** *The sixth scene of function ranking pattern*

Generally, cooking is one of traditional competence of female, or it is traditionally a female task. As Goffman said:

Which raises the questions of how males are pictured when in the domains of the traditional authority and competence of females - the kitchen, the nursery, and the living room when it is being cleaned. One answer, borrowed from life and possibly underrepresented is to picture the male engaged in no contributing

role at all, in this way avoiding either subordination or contamination with a "female" task. (Goffman 36).

On the contrary, TV commercial depicts the first male does cooking the food although there are three models, including female model, taking the adventure. In addition, all of three models are depicted as enjoying their own foods in the TV commercial. Since it cannot be stated that the first male model is responsible for cooking all models' food, the writer assumes that the portrayal of first male model's cooking activity is important. The portrayal of male in the domestic area becomes important because it wants to show that male is capable in cooking. Rather than portraying woman who cooks, the TV commercial tries to depict man in cooking activity. The portrayal indicates the man's role – cooking – as the important role. The writer assumes that the portrayal is male's way to dominate female in terms of cooking. Although there is no portrayal depicting male – female activity in cooking on one frame, but selecting first male model scene in cooking gives the idea of man's domination over domestic arena.

Six scenes ranging from figure 4.19 to figure 4.22 show that the first male model is the superior character. He is considered as leader because his position is always in front of others. According to Eagly, Wood, & Diekmann, men are casted as "agentic" characteristics such as taking control, competitive, and striving for achievement; while women are casted as "communal" characteristics such as individualized concern and sympathy (Wang, Chiang, Tsai, Lin, Cheng 101). Therefore, his role is a leader who takes control of others. In addition, both male models have role as giving protection to female model. Furthermore, the

characters are depicted in the natural place which symbolized as the man's place. It shows how men can dominate their own territory.

Female model, in contrast, is depicted in the middle of both male models. It symbolizes the female model need protection since she is in the outdoor where it becomes man's authority. It supports that female model needs to be protected in a place where does not belong to her. The act of female who protected by male models strengthens the male's executive role.

Cited in book "Social Problems" Shellenbarger stated that gender roles stereotyped women with indoor domestic chores and men with outdoor chores (Alex Thio 78). Moreover, the relation between men and food is that men are the consumers of women's culinary knowledge and labor (Gvion 409). In several scenes, the first male model does cooking in outdoor and indoor places. Therefore, the cooking male model is different from two notions mentioned.

First, cooking is the domestic area of female but the first male model can do cooking in both outdoor and indoor places. The appearance of first male model in the cooking scene has recreated the idea that man can involve in the domestic area. Furthermore, he has been portrayed in two places – indoor and outdoor – which each place symbolizes the authority. It can be assumed that the first male model replace the woman's position in the kitchen. TV commercial depicts both male and female characters. In contrast, the first male model has been portrayed do cooking in both places. It indicates that man has executive role regarding the domestic place. The process is done by "deleting" the role of woman in cooking.

Second, the notion of male as the consumer of woman's knowledge culinary cannot be seen in the TV commercial. On the other hand, first male model seems to serve the foods to others. It can be assumed by the appearance of all models enjoy their own food in outdoor place. In fact, the only portrayal of cooking activity in outdoor is depicted by the first male model. Rather than portraying the male and female models cook their own food, the TV commercial only focuses on the male model in cooking activity. Therefore, it cannot be stated that the first male model consume what female does, but he serves himself and probably others. It indicates that men start to enlarge his domination in women's activities. Here, the writer assumes that first male model has the executive role as the cook for others since he is the only person who cooks. Furthermore, "deleting" the woman's scene in cooking and portraying man doing the activity symbolizes that man dominates female in cooking area.

#### **4.1.4 The Ritualization of Subordination**

*"A classic stereotype of deference is that of lowering oneself physically in some form or other of prostration"* (Goffman 40). It means that lowering body physically is one of pose which indicates a person's acceptance of submissiveness. The ritualization of subordination pattern defines high physical place symbolizing high social place (Goffman 43). It also defines women pose usually indicates their submissiveness, such as bashful knee bend (Goffman 45). Those poses are also pictured in this TV commercial. There are two scenes included in this pattern.





**Figure 4.23** *The first scene of the ritualization of subordination pattern*

The figure 4.23 is the first scene indicating the ritualization of subordination. The three models appear in the scene. It describes that the models enjoy the sunrise in the peak while each model steps on the hills. The first male model is on the highest position of others. The second male model is pictured on the different rock and positions lower than the first male. It is because the second male model seems lowering his body. Meanwhile, the female is between the male models and positions on the lowest of all.

Physical appearance of the models defines the subordination of a person among the others. In the scene above, the second male model is portrayed lowering his body physically. It represents that the second male model is subordinated toward the first male model, because although they are in the same position that is the top of hills but the pose of the second male model represents submissiveness. In fact, the highest position of all is the first male model. Therefore, second male model is subordinated by the first male model. According to Goffman in his book “Gender Advertisements”:

Although less so than in some, elevation seems to be employed indicatively in our society, high physical place symbolizing high social place. (Court rooms provide an example). In contrived

scenes in advertisements, men tend to be located higher than women, thus allowing elevation to be exploited as a delineative resource (43).

It means that higher place defines higher social place in social relation. The scene above portrays the first male model stands in higher position than the female model. It means that the first male model has higher social status over the female model. The second male model is also positioned higher than the female model. Therefore, the female model is the subordinated one among the others because her position is the lowest one.



**Figure 4.24** *The second scene of the ritualization of subordination pattern*

According to the ritualization of subordination pattern, person who is standing has higher incumbent than person who is sitting on beds or floors even chairs (Goffman 41). It means that a person who is sitting is inferior to a person who is standing. In the picture above, the first male model and the female model are portrayed sitting on the rocks and the second male model is portrayed standing in front of them and facing to them. As what has been explained in the paragraph before, the second male model does not make his face visible to the camera that means he is not dominant among the others. It assumes that although the second

male model is portrayed standing, he is subordinated even though he is standing. On the other hand, the scene portrays the first male model is sitting lower than the female model. High physical place symbolizes high social place (Goffman 43). It should be the female model is superior to the first male model because her place is higher than him. In this scene the female model is portrayed sitting with her legs position is crossing or it is called as “bashful knee bend”. Bashful knee bend means as an acceptance of subordination and submissiveness (Goffman 45). It is assumed that the female model has social place higher than the male models, but she is also submissive since her pose, bashful knee bend, indicates an acceptance of subordination. Therefore, in this scene the first male model and the female model are more superior than the second male model even though he is standing and the others are sitting. In contrast the female model is more superior than the first male model since her position is higher than the first male model but she is also subordinated because her pose or legs position shows that she is submissive.

According to those scenes, the first male model is portrayed no posing which indicates that he is submissive as the female and the second male model. It supports more his dominance over the female model and the second male model. First scene shows even though the first male and the second male model are same standing on the top of hills, but the second male model is physically lowering his body which indicates an acceptance of submissiveness. It shows that they are same male but the first male model is more dominant. Second scene portrays even though the female model place is higher than the first male model, but the female model is portrayed crossing her legs that means a subordinate pose. Those scenes

show that the female and the second male model accept the first male model's dominance.

#### 4.1.5 Licensed Withdrawal

When emotional response causes an individual to lose control of his facial posture, that is, to "flood out", he can partly conceal the lapse by turning away from the others present or by covering his face, especially his mouth, with his hands (Goffman 57).

It implies that showing emotional expression by covering face with hands is considered as being submissive. In that statement, mostly women are pictured showing emotional expression by covering face with hands is an acceptance of being submissive. There is a scene portrays the second male model is covering his mouth when he is laughing. It means that this pose no longer only for women today but also can be done by men.



**Figure 4.25** *The scene of the licensed withdrawal pattern*

In this scene, the two male models are portrayed laughing each other showing their happiness. In showing their happiness, both males act differently. The first male's gesture is just smiling. On the other hand, the second male model adds the gesture of covering his smile with his hands. The way that second male

model shows his happiness is considered as licensed withdrawal pattern by Goffman. It means that showing emotional expression by covering face with hands is an acceptance of being submissive. In the scene above, the second male model poses covering his mouth using his hands. It represents that the second male model is submissive and inferior to the first male model and the first male model is still portrayed as the dominant character. There are two male models in this TV commercial, but only one of them who are more dominant, the first male model. This scene supports that the first male model is more superior and the second male model is more submissive.

#### **4.2 The Representation of Masculinity in the *Indomie Kuah* TV Commercial Nicholas Saputra edition**

In the previous discussion, this study finds two major issues of the representation of masculinity in *Indomie Kuah* TV commercial Nicholas Saputra edition. The first is about the New Man figure represented by the first male model. Hence, being New Man is supporting his superiority over the female model. Second, the presence of two male models indicates that the relation between them represents man's domination over another man.

##### **4.2.1 The First Male Model as New Man Figure Supporting the Superiority over the Female Model**

According to the finding subchapter, the first male model is the superior among the others. The first male model is superior to the female model. It is known through the all scenes, which portrays the first male model's superiority

through his size, poses, and roles. The first male model is always portrayed in taller and larger portion rather than the female model. His poses indicate that he is the superior. Talking about role, the first male model is the leader and protector for the female model. Besides, the first male model is also portrayed in dominating women's authority such as cooking in the kitchen. It means that the advertisement still portray the traditional gender role which men are always superior to women. In this TV commercial, the first male model dominates the female model. However, besides being superior, the first male model also represents a New Man figure which, in hence, strengthens his superiority towards the female model.

New man depicts the changing of men role in the 1970s and 1980s which presents men more caring and nurturing toward women and also narcissist (Beynon 100). New Man figure declares as more modern and support women to be equal to women. However, in this TV commercial there is no scene depicting the first male model is equal to the female model. The first male model is always represented as superior to the female model. The writer found that the first male model becomes superior to the female model through being a New Man figures, both nurturing and narcissist.

New man as nurturer attributes man as a person who domestically competent and fully involved in domestic tasks (Beynon 121). In this TV commercial, the first male model is portrayed cooking which is one of a female task. Even though the scene does not portray the first male model in taking the task from the female model directly, but it is known that the scene is taken when

he is adventuring with the female model. It is assumed that although he is being with the female model but he prefers to cook which is originally a female chore. Because of that, the female model becomes more submissive because she is only become the receiver of the first male action. In the TV commercial, she is portrayed eating the food together with other models but the one who is cooking is only the first male model. It is also assumed that she becomes the receiver action of the first male model because she eats the food which is cooked by the first male model. It means that she is no more serving food as generally the women role should be, but she is served by the first male model and it makes her become a passive agent. Thus, the writer argues that the first male model is a New Man figure as nurturer through his cooking in this TV commercial and it makes him become more superior over the female model.

Men's involvement in domestic sphere has not significantly changed (Beynon 100). It means that even though men today involve in doing domestic sphere, but they are not totally portrayed as competent as women. As in this TV commercial, the first male model is portrayed cooking but the food is only instant food product which can be cooked easily. In contrast, Marshall Clark (2004) stated that Indonesian advertisements depict men as inept and clueless in the domestic sphere. The writer argued that the first male model in this TV commercial cannot be stated as inept and clueless at all. According to Oxford dictionary, inept means having or showing no skill and clueless means having no knowledge, understanding or ability (Oxford Dictionary), but in this TV commercial the first

male model is not inept and clueless because he still has skill and knowledge in cooking at least how to use the stove or stirring the spoon when cooking the food.

In Indonesia, cooking actually is no longer only can be done by women, for example some TV cook shows in Indonesia such as Gula – gula and Foody with Rudy (Habsari 321). According to Norris, people used to think cooking was a sissified thing, however the majority of professional chef or celebrity chefs who lead the show are male. Most of the presenters are not sissy. They are masculine and some of them are macho. (Habsari 321). So, cooking is considered as an activity which can construct masculinity in Indonesia.

New Man as nurturer also attributes man as a person who relates well to woman (Beynon 121). In this TV commercial, when the first male model interacts with the female model, he always looks like related well with the female model as his friend. The scenes which portray they are together also represents the first male model is well interacting with the female model. In this TV commercial, the first male model shows his solidarity to the female model as his friend. It can be proven through narative spoken by the first male model “sering bareng temen” or in English “often being together with friends” which one of his friends is the female model.

Indonesian advertisements portray men as having group and rising solidarity and all the members are men, for example Sampoerna Hijau TV commercial which always portrays a group consists of men (Clark 26). In contrast, this TV commercial portrays the first male model and the female model are in one group. It supports more that the first male model is a New Man figure



as nurturer who relates well to women. It also indicates a new portrayal of men's group in Indonesian advertisements which consist of not only men but also women as the member. In recent times, media in Indonesia often portray an adventuring group that consists of women as the member. For instance, 5cm movie presents a group consists of four men and two women in hiking a mountain together. Besides, My Trip My Adventure reality show presents two men and a woman as the host. However, it makes the first male model become more superior over the female model since when they are interacting together, the first male model is always portrayed more dominant than the female model and it can be seen through how they appear in the scenes including size and poses.

Besides as nurturer, the first male model is also represented as narcissist which also supports him become more superior. According to Tim Edward, New Man as narcissist cast men as objectified commodity so their appearance in advertisement is consumed to reconstruct masculinity (Beynon 104). New Man figures men have high body (Beynon 121). In this TV commercial, the first male model is always portrayed as the tallest and biggest one on frame so that he is portrayed having high body. He has high body because in every scene which portrays he adventures with his friends, he is always the highest and biggest one. Thus, the size of body is considered in representing masculinity in this TV commercial because his body size indicates his superiority of the others (Goffman 28). Nowadays, men's body becomes an objectified commodity which is consumed by society through media (Edwards 31), for example advertisements.

Some Indonesian advertisements portray men show their body representing their power, such as L-Men advertisement.



**Figure 4.26 L-Men advertisement**

According to Connell, men tend to show their muscle in their shoulder to convey their relation with sport. In contrast, women tend to look slimmer and curvy in their waist to showcase their beautiful body and their relation to fashion (Connell 50). Hence, men and women exhibit different way to show their gender identity through their body. In the L – Men advertisement above, the male shows his strength through his body shape. So, men’s body also can be considered as constructing masculinity to represents their power. Therefore, Indonesian advertisements nowadays represent masculinity through men’s body.

New Man as narcissist defines men as being smart in their fashion (Beynon 101). In this TV commercial, the first male model appears in the same style with the other models, including the female model. They wear same t-shirt, jacket, pants, shoes, and bag. In fact, there is difference in their fashion since the first male model wears a shawl while the female model does not. Because the shawl is a part of fashion style (A.W. Koester 12), and the female does not wear a shawl too, it is assumed that the first male model is more fashionable than the

female model. This also makes the female model become more submissive in how she appears through her fashion.

New Man as narcissist casts men as enjoying good times and adventurous (Beynon 121). The first male model portrays enjoying his good times in two places, outdoor and indoor. He spends his good times in outdoor places by adventuring in some natural places, while in indoor place he spends his time by cooking, drawing and eating. Even though those activities are similar as his way to enjoy his times, the difference takes place on how he enjoys his time. He enjoys his times together with his friend in outdoor place. In contrast, he enjoys his times alone in indoor place. It shows that he has different way to enjoy his good times, specifically being together with friends and alone. However, the scenes that portray him in outdoor place are presented earlier in this TV commercial. It can be assumed that his activity in outdoor place is more important than in indoor place. It means that he prefers enjoying his good times by getting along with his friends in natural places rather than being alone in home. As has been stated before that outdoor place is men authority, the result shows that first male model gets more enjoyment when he is in his authority – natural places. It shows that his New Man figure, enjoying good times and adventurous, supports women since he lets the female model join in adventuring and supports his superiority since he is adventuring with the female model. Moreover, the female model is protected by the male models during the adventure scenes.

#### **4.2.2 Relation of Two Male Models Represents Man's Domination among Men**

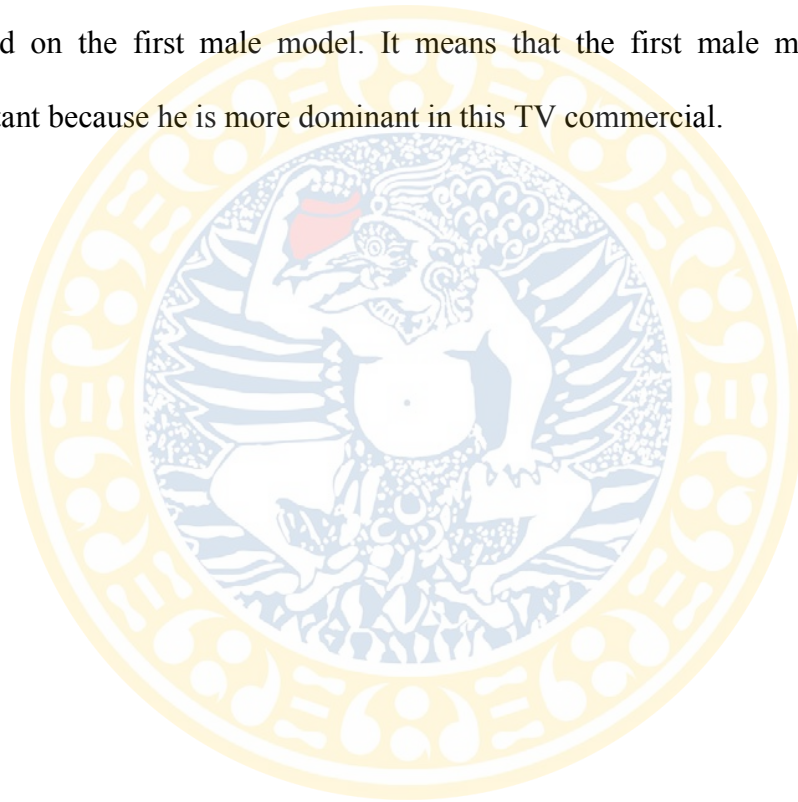
The goal of hegemonic masculinity is about their domination and superiority among gender relations (Connell 77). In short, masculinity becomes standard of men to maintain his domination among others. Hegemonic masculinity, then, is the best way to keep their existence if men want to dominate other persons. Since hegemonic masculinity defines men power towards gender relation, it implies that hegemonic masculinity is not only about men's domination over women but also over the other men (Connell & Messerschmidt 832). It is suitable for this study because there are two male models in this TV commercial but there is only one who is dominant, specifically first male model.

The domination of the first male model toward the second male model is represented through their relation which is depicted in the scenes. According to Connell & Messerschmidt in their research, hegemonic masculinity defines that being dominance is not mean violence even though the hegemonic masculinity concept is powerful (832). The hegemonic masculinity becomes dominance through getting accepted by culture and society softly (Connell & Messerschmidt 832). Therefore, the first male model becomes dominant softly over the second male model through how their relation which is depicted in this TV commercial. That relation includes their appearance in the scenes that makes the first male model is dominant over the second male model represented by their sizes, poses, and shots of camera in this TV commercial.

Talking about appearance in advertisements, it discusses the size, poses, and camera shots view of models in the advertisements. Goffman stated that size and poses of the models in advertisements represents the social status of them because their depiction is a photographic scene which wants to make sure the reality to the consumers (25). The first male model is always pictured higher than the second male model. Because the height indicates the dominance of a person, so it means that the first male model is more dominant than the second male model. In addition, the first male model is positioned in front rather than the second male model. It represents that the first male model is a leader, while the second male model is not. Being leader is not only because of the size and the position but also the acceptance of the others. In this TV commercial, while the first male model is the leader, the other models are following behind him, including the second male model. The second male model accepts the first male model as the leader and it is represented through his position and also poses.

The second male model always appears in this TV commercial through some poses which indicate him being more subordinated rather than the first male model. First, the second male model is portrayed laughing and covering his mouth. That pose indicates an acceptance of subordinated status. It means that the first male model is more dominant than the second male model. Second, the second male model is also portrayed lowering his body while the first male model is standing. Lowering body physically is one of subordinated pose. It also means that the first male model is still portrayed more dominant than the second male model.

The shots of camera also indicate the superiority of the models because advertisements are made of photographic scenes. This TV commercial commonly use two kind of shots to differentiate which one is more superior. Advertisements use focus, from sharp to blurred, to distinguish and indicate which one is the main point in the shot (Helen Fulton). In this TV commercial, when the first male model and the second male model appear in one frame, the shots are always focused on the first male model. It means that the first male model is more important because he is more dominant in this TV commercial.



## CHAPTER 5

### CONCLUSION

#### 5.1 Conclusion

*Indomie Kuah* TV commercial is one of food product advertisements which are usually dominated by women. However, this TV commercial portrays a man as the main model. The main model dominates this TV commercial, both outdoor and indoor scenes, thus this study attempts to discuss the representation of masculinity by the main model over the female and the other male models in this TV commercial. This TV commercial represents the main male model as a nurturing and narcissist man toward the female model besides he is also superior among the other male model. It assumes that the main male model in this TV commercial represents a New Man toward woman and dominant over the other man.

The New Man is pro – feminist which means that this concept considers men equal to women. In this TV commercial, the first male model is portrayed as nurturer and narcissist by cooking, emotional, having fit and high body, adventuring, and enjoying his good times. It makes the main male model seems be equal to women. On the other hand, this TV commercial still represents the traditional gender roles which cast men as more superior than women. It assumes that even the main male model portrays the New Man characteristics, but it does not mean equality with women since he dominates the female model. The main male model still becomes superior over the female model although he also portrays the feminine side. Talking about the superiority, the main male model's

feminine side supports him become superior. His nurturing makes the female model becomes subordinated since she is only as the receiver of the main male model's action. Therefore, through being nurturing he can become more dominant and superior over the female model.

There are two male models in this TV commercial, but only one of them who becomes the most superior among the others. Hegemonic masculinity's goal is to characterize the domination and superiority of man among the other men. In this TV commercial, the first male model is superior to the second male model. It can be seen through their relation which is portrayed in this TV commercial, for example through their appearance which can define their roles in this TV commercial. The first male model always appears higher and larger portion than the second male model. It shows that the first male model is superior over the second male model. He is also positioned in front of the others and the second male model is positioned behind him. It shows that the first male model becomes a leader and the second male model accepts it by being his follower. It shows how the first male model appearance in this TV commercial can construct him become the most superior and dominant among the others.

### **5.1 Suggestion for Further Research**

This study uses a food advertisement as the object of the study which has a main model not a chef like usual Indonesian food advertisement. The issues of masculinity in food advertisements have been discussed in recent scientific articles. The writer suggests that for further research to expand the issue in *Indomie Kuah* advertisements, for example, the audience perception towards



*Nicholas Saputra* as the model in *Indomie Kuah* TV commercial. This is interesting because *Indomie Kuah* is the most famous and consumed instant food product. In addition, *Nicholas Saputra* is one of the most favorite Indonesian actors. It can raise next question about how Indonesian society perception about masculinity nowadays, especially in food advertisement and what kind of masculinity today that can be accepted more by Indonesian society.



**WORK CITED**

- A.W. Koester, N.O. Bryant. Fashion Terms and Styles for Women's Garments. Oregon State University, 1991.
- Alan Greig, Michael Kimmel and James Lang. *Men, Masculinities and Development: Broadening Our Work towards Gender Equality*. New York: Oxford University Press, 2010.
- Alex Thio, Jim Taylor. Social Problems. Canada: Jones & Bartlett Learning, 2012.
- An-Chih Wang, Jack Ting-Ju Chiang, Chou-Yu Tsai, Tzu-Ting Lin, Bor-Shiuan Cheng. "Gender makes the difference: The moderating role of leader gender on the relationship between leadership styles and subordinate performance." Organizational Behavior and Human Decision Processes (2013): 101-113.
- Anggara, Kartika Restu. The Representation of Masculinity in Mama Lemon Advertisement Supermarket Version. Thesis. Surabaya: Unpublished, 2015.
- Beasley, Chris. *Gender & Sexuality*. London: Sage Publications, 2005.
- Berg, Bruce L. *Qualitative Research Methods for the Social Sciences*. 4th. Boston: Allyn and Bacon, 2001.

Beynon, John. Masculinities and Culture. Buckingham: Open University Press, 2002.

Bressler, Charles E. *Literary Criticism : an Introduction to Theory and Practice*. 4th. New Jersey: Pearson Prentice Hall, 2007.

Budiasih, Yanti. "Dimensi Ekuitas Merek(Brand Equity) dan Keputusan Pembelian Produk Mie Cepat Saji di Kota Depok." *Jurnal Liquidity* 3.1 (2014): 77-85.

Clark, Marshall. "Indonesian Masculinities: Images of Men in Indonesian TV Advertising." *Review of Indonesian and Malaysian Affairs* 38.2 (2004): 9-37.

Clark, Marshall. "Men, masculinities and symbolic violence in recent Indonesian cinema." *Journal of Southeast Asian Studies* 35.1(2014): 113–31.

Daniel S. Messinger, Alan Fogel, K. Laurie Dickson. "All Smiles Are Positive, But Some Smiles Are More Positive Than Others." *Developmental Psychology* 37.5 (2001): 642-653.

Duncanson, Claire. "Hegemonic Masculinity and the Possibility of Change in Gender Relations." *Men and Masculinities* 18.2 (2015): 231-248.

Dyer, Richard. "Stereotyping." Durham, M.G and D Kellner. *Media and Cultural Studies: Keywords*. US: Blackwell Publishing, 2006. 353-365.

Edwards, Tim. *Cultures of Masculinity*. New York: Routledge, 2006.

Eva Espinar-Ruiz, Cristina González-Díaz. "Gender portrayals in food commercials: A content analysis of Spanish Television Advertisements." Observatorio (OBS\*) Journal 06.4 (2012): 109-126.

Goffman, Erving. *Gender Advertisements*. New York: Harper and Row Publishers, 1987.

Gvion, Liora. "Cooking, Food, and Masculinity: Palestinian Man in Israeli Society." Men and Masculinities 14.4 (2011): 408-429.

Habsari, Sri Kusumo. "Masculine Domination and Power in Indonesian TV Cook Shows." Procedia - Social and Behavioral Sciences (2014): 320 – 325.

Helen Fulton, Rosemary Huisman, Julian Murphet, and Anne Dunn. Narrative and Media. Cambridge: Cambridge University Press, 2005.

Hesse-Biber, Sharlene. "Qualitative Approaches to Mixed Method Practices." SAGE (2010): 455–468.

Iklan Royco Bumbu Komplit. 2014. 16 May 2016. <<http://youtu.be/-OoUm6mWrbY>>.

Indomie, Official Website. *Indomie Awards*. 2015. 9 November 2015. <<http://www.indomie.com/About/Award>>.

Indomie, Official Youtube. *TVC Indomie Kuah 30" - Nicholas Saputra*. 2015. 10 September 2015. <<http://www.youtube.com/user/indomie>>.

Indonesia, Video Iklan Jadul. Kompilasi 10 Iklan Jadul Indomie era 90an 2000an.

2015. 20 July 2016 <<http://www.youtu.be/3G217OSiWek>>.

Itulua-Abumere, Flourish. "Understanding Men and Masculinity in Modern Society." *Open Journal of Social Science Research* 1.2 (2013): 42-45.

Jackson, Winston. *Approaches to Methods*. Sydney, 1995. Eloectronic Reserve Document.

J.E.Cirlot. A Dictionary of Symbols. London: Routledge, 2001.

Jordan, Debra J. "Gender Bias in Perceptions of Female and Male Outdoor Leaders." (1990).

Kumpulan iklan djisamsoe. *Iklan Dji Sam Soe Filter*. 2010. 16 May 2016. <<https://merlynacamelia.files.wordpress.com/2010/03/jisamsu-15small1.jpg>>.

L-Men, Official Website. *L-Men Bar*. 2015. 16 May 2016. <<https://l-men.com/l-men-bar>>.

Mama Lemon. *Iklan Mama Lemon Choky Sitohang*. 2014. 16 May 2016. <[http://youtu.be/B2jJL\\_X2ecQ](http://youtu.be/B2jJL_X2ecQ)>.

Myers, Michael D. "Qualitative Research." (1997).

Nicole Parcheta, Belal A. Kaifi, Nile M. Khanfar. "Gender Inequality in the Workforce: A Human Resource Management Quandary." Journal of Business Studies Quarterly 4.3 (2013): 240-248.

Nilan, Pam. "Contemporary Masculinities and Young Men in Indonesia." *Indonesia and the Malay World* 37.109 (2009): 327-344.

Oxford Learner's Pocket Dictionary. Oxford: Oxford University Press, 1995.

Philip Bell, Marko Milic. "Goffman's Gender Advertisements revisited: combining content analysis with semiotic analysis." visual communication (2002): 203–222.

Pujianti, Putri Wulandari. Peran Ayah dan Ibu dalam Iklan Produk Makanan di Televisi: Analisis Iklan Indonesia Royco (2000) dan Wall's (2011) serta Iklan Belanda Knorr (2011) dan Hertog Ijs (2002). Undergraduate Thesis. Depok: Universitas Indonesia, 2012.

R.W.Connelli. Masculinities. California: University of California Press, 2005.

R.W.Connelli, James W Messerschmidt. "Hegemonic Masculinity Rethinking the Concept." Gender and Society 19.6 (2005): 829-859.

Thomas Tsu Wee Tan, Lee Boon Ling, Eleanor Phua Cheay Theng. "Gender-role portrayals in Malaysian and Singaporean television commercials: an international advertising perspective." Journal of Business Research (2002): 853 – 861.

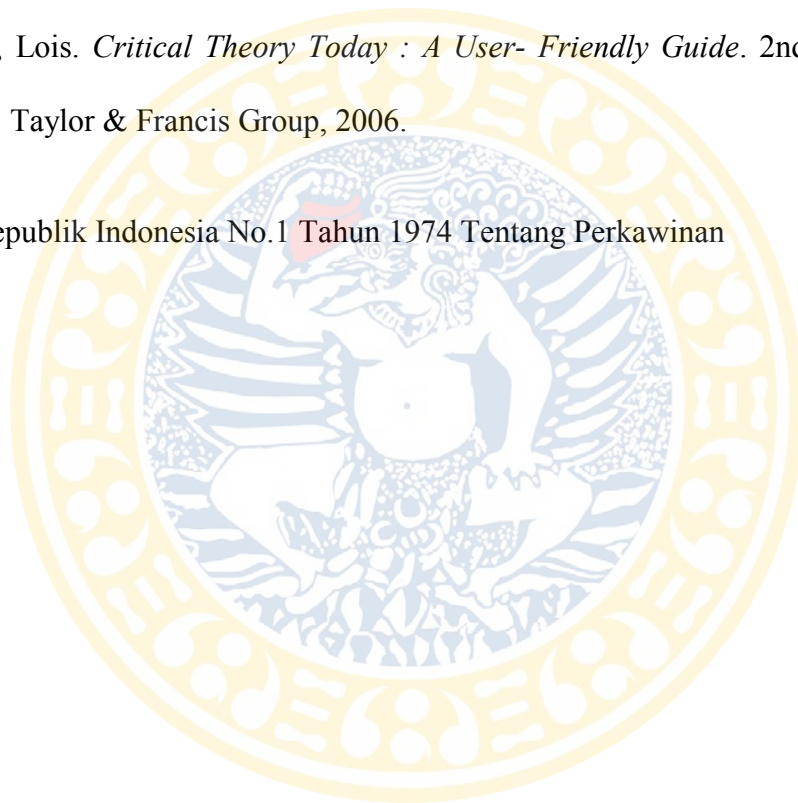
TheLagiman, Youtube Account. Iklan Jadul Mie Instan Indomie. 2013. 20 July 2016 <[http://www.youtu.be/LT6\\_eDGEAi4](http://www.youtu.be/LT6_eDGEAi4)>.

Tim Lomas, Tina Cartwright and Damien Ridge Trudi Edginton. "New Ways of Being a Man: "Positive" Hegemonic Masculinity in Meditation-based Communities of Practice." Men and Masculinities (2015): 1-22.

Timothy Corrigan, Patricia White. The Film Experience An Introduction. 3rd. New York: Bedford/St. Martin's, 2012.

Tyson, Lois. *Critical Theory Today : A User- Friendly Guide*. 2nd. New York: Taylor & Francis Group, 2006.

UU Republik Indonesia No.1 Tahun 1974 Tentang Perkawinan



**APPENDIX**







