

**MASCULINITY AND SEXUALITY
IN PERFUME ADVERTISEMENTS**



Thesis

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BY:

MURNITA DIAN KARTINI

NIM C1307526

**ENGLISH DEPARTMENT
LETTERS AND FINE ARTS FACULTY
SEBELAS MARET UNIVERSITY
SURAKARTA
2010**

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**By
MURNITA DIAN KARTINI
C1307526**

Has been approved by:

Thesis Consultant

Dra. Sri Kusumo Habsari, M.Hum, Ph.D
NIP. 196703231995122001

The Head of the English Non Regular Program

Drs. S. Budi Waskito, MPd
NIP. 195211081983031001

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By
MURNITA DIAN KARTINI
C1307526

Has been approved by the Board of Examiners
Faculty of Letter and Arts Sebelas Maret University
On.....

Position	Name	Signature
Chairperson	Dra. Endang Sri Astuti, MS	()
Secretary	Fitria Akhmerti Primasita, S.S, MA	()
First Examiner	Dra. Sri Kusumo Habsari, M. Hum, Ph.D	()
Second Examiner	Dra. Susilorini, MA	()

The Dean of
Faculty of Letter and Arts Sebelas Maret University

Drs. Sudarno, M.A
NIP. 195303141985061001
DECLARATION

Name : Murnita Dian Kartini

NIM : C1307526

I certify that this thesis does not incorporate without acknowledgement any material previously submitted for any degree or diploma. And to the best of my knowledge and belief it does not contain any material previously published or written by another person except where due reference is made in the text.

If this declaration is proven falsehood later, I willingly accept any penalties from English Department of Sebelas Maret University.

Surakarta, July 2010

The Researcher,

Murnita Dian Kartini

Be free person. Be strong as water which is always able to find its own way, soft as prayer, and full of patience like drops of morning dew.

(Menjadi manusia merdeka. Teguh bagai air yang selalu mampu menciptakan jalan sendiri, lembut seperti doa, dan penuh kesabaran sebagaimana embun.)

Duty is always duty
It's not the matter of heaven or hell
But it is the matter of dignity as human being
(The Late) Rendra

Tugas adalah tugas
Bukan perkara surga atau neraka
Melainkan tentang kehormatan diri sebagai manusia
(Alm. WS. Rendra)

This thesis is proudly dedicated to:
My Family and Science

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ABSTRACT

Murnita Dian Kartini. 2010. 1307526. Masculinity and Sexuality in Perfume Advertisements. English Non Regular Program. Faculty of Letters and Fine Arts. Sebelas Maret University.

This research is conducted to describe how the masculinity and sexuality are symbolized and constructed in the society: politically, and culturally. The object of the analysis will be fragrance/ perfume advertisements taken from The Scented Salamander: Perfume and Beauty Blog and Webzine. They are: Kenzo Jungle with Satya Oblet (1998), Caron Pour un Homme with Patrick Duppond (1998), Tom Ford for Men (2008), and Sean John: I Am King (2008).

Since this study is conducted within American Studies framework, therefore it requires some approaches that are suitable with the subject as consequence of using an interdisciplinary study. Semiotics approach is applied to find and explore the signifier and signified in the advertisements. The socio-cultural approach is applied together with gender approach as the third approach to understand the visual meaning of signifier and signified in cultural context.

This analysis describes how advertisement constructs men's body as a commodity which has economical value. Besides that, this analysis also explains how body politics concept constructs American society's perspectives toward masculinity.

Based on the analysis, the concept of masculinity exploited for commodity has shifted from 1998 to 2008. In 1998 the visual of male body should not break the hegemonic masculinity that male is the holder of power, authority, domination, and control over women. However, in 2008 male could be the object of female gaze. Man could be the object but at the same time is a subject who still has control over women.

Body politics explains that the use of men's body as a visual object does not break the hegemonic masculinity believed by American society, by using some negotiations. Hegemonic masculinity constructs men as the holder of power, authority, domination, and control over women. This construction of masculinity values have been explored and exploited by capitalism industries in America to attract the consumers and sell their products.

ABSTRAKSI

Murnita Dian Kartini. 2010. 1307526. Maskulinitas dan Seksualitas dalam Iklan Parfum. Sastra Inggris Non Reguler. Fakultas Sastra dan Seni Rupa. Universitas Sebelas Maret.

Penelitian ini disusun untuk menjelaskan bagaimana symbol dan konstruksi maskulinitas dan seksualitas dalam masyarakat secara politis dan budaya. Obyek dalam penelitian ini adalah

iklan- iklan yang bersumber dari The Scented Salamander: Perfume and Beauty Blog and Webzine, yaitu Kenzo Jungle with Satya Oblit (1998), Caron Pour un Homme with Patrick Duppond (1998), Tom Ford for Men (2008), and Sean John: I Am King (2008).

Karena berada dalam lingkup penelitian Kajian Budaya Amerika, maka penelitian menerapkan beberapa strategi pendekatan yang berkaitan dengan subjek kajian sebagai konsekuensi dari kajian ilmu lintas disiplin/ interdisipliner. Pendekatan semiotika digunakan untuk menentukan *signifier* (penanda) dan *signified* (petanda) dalam visual iklan. Pendekatan sosio-kultural diaplikasikan dengan pendekatan gender sebagai pendekatan ketiga untuk menggali makna *signifier* (penanda) dan *signified* (petanda) dalam konteks budaya.

Analisa ini memberikan gambaran bagaimana iklan mengkonstruksi tubuh pria sebagai sebuah komoditas yang memiliki nilai jual, dalam konteks politis dan budaya. Di samping itu, penelitian ini juga menjelaskan bagaimana konsep politik tubuh mengkonstruksi pandangan masyarakat Amerika terhadap maskulinitas.

Berdasarkan pada hasil analisa, dapat disimpulkan bahwa konsep maskulinitas mengalami pergeseran dalam kurun waktu 1 dekade (1998-2008). Pada tahun 1998, visual tubuh pria tidak melawan konsep hegemoni maskulinitas di Barat yang menempatkan pria sebagai pemegang kekuatan, kekuasaan, dominasi, dan kontrol terhadap wanita. Sedangkan pada tahun 2008, pria dapat ditempatkan pada posisi sebagai obyek pandang wanita. Pria dapat menjadi obyek namun sekaligus menjadi pemegang kontrol atas wanita.

Konsep politik tubuh yang menggunakan tubuh pria sebagai obyek visual tidak melawan konsep hegemoni maskulinitas yang dipercaya masyarakat Amerika dengan menggunakan beberapa negosiasi. Hegemoni maskulinitas mengkonstruksi pria sebagai pemegang kekuatan, kekuasaan, dominasi, dan kontrol terhadap wanita. Dan perspektif ini telah dieksplorasi dan dieksploitasi oleh masyarakat industri kapitalis di Amerika untuk menarik minat konsumen dan menjual produk mereka.

CHAPTER I

INTRODUCTION

A. RESEARCH BACKGROUND

Advertising industries as the part of global capitalist have placed men and women as object of exploration and exploitation to attract costumers. Although more scholars use women as their research object, actually, men have the same role with women in term of media exploitation. Men's sex appeal is also explored and exploited in several levels although it is in fewer portion compared to women. The masculinity value is taken to show men's character suitable to the product, besides to gain product selling. Reading masculinity also brings the description of how media constructs the concept of femininity-masculinity relationship in the society.

Yasraf Amir Piliang in his book, "*Dunia yang Dilipat: Tamasya Melampaui Batas-batas Kebudayaan*" (2006) has said that the usage of body signs and body representation as commodity in capitalist system creates two main relations: economical and cultural. Economically, advertisements work in the concept of marketing strategy, but culturally, advertisements work within system of ideology. It works on how body and image produce social relations, especially gender relation which is constructed based on capitalist and patriarchal system. The relation between man and woman is situated in political position: between the strong and the weak, the superior and the inferior, the authorized and the intimidated (2006: 341). This thesis focuses only on analyzing cultural and political exploitations of male body as commodity.

Human body, position, commodity, and cultural system mentioned above are some examples of the simple description about the concept of body politics. Here, body politic is the important part of this thesis. The concept of body politics is reflected in various promotion and entertainment media: advertisement, movie, photography, and also painting. I choose advertisement as the main object of my research, perfume advertisement in particular.

This research uses four perfume advertisements which are taken from “The Scented Salamander: Perfume and Beauty Blog and Webzine”. (http://www.mimifroufrou.com/scentedssalamander/perfume_images_adverts/, on July 27, 2009, 8.39 pm). I take four advertisements which are launched in 1998 and 2008. They are Kenzo Jungle with Satya Oblet (1998), Caron Pour un Homme with Patrick Duppond (1998), Tom Ford for Men (2008), and Sean John: I Am King (2008). I use this two periods of time to make clear distinction of how masculinity and sexuality in advertisement are shifted during one decade.

Most body politics concepts focus on looking at women as the object, however this research focuses on the opposite. It analyzes men with all of his signs, potential and libido as object of visualization. This research relates masculinity through its signs, potential and libido—which is reflected in perfume advertisement to its function beyond the biological function: body as the product of cultural system which can be politicized for commodity. This thesis tries to describe human body as commodity, where human body is no longer biologically functioned; further, human body is used to gain product selling points through advertisement in various media.

B. SCOPE OF STUDY

This thesis only focuses in analyzing masculinity and sexuality which has been exploited politically and culturally in American perfume advertisements in the period of 1998-2008.

C. RESEARCH QUESTION

Since the topic of this thesis is masculinity and sexuality in advertisement, the research is conducted in order to answer the following question:

How are masculinity and sexuality symbolized and constructed politically and culturally in perfume advertisement?

D. OBJECTIVE OF THE STUDY

The focus of this study is to describe how the masculinity and sexuality are symbolized and constructed in the society in the scope of body politics (political and cultural).

E. BENEFITS OF THE STUDY

1. To show to the readers about the exploitation of human body for the needs of advertisement industry.
2. To show to the readers how masculinity and sexuality are constructed in advertisement.

F. METHOD OF STUDY

1. Data and Source of Data

To do the analysis, I use several data from various sources. Data in this research are divided into two groups, main data and supporting data.

- a. Main data are taken from the internet. The main data is image that visualized in perfume advertisement which has function as signifiers, such as model's expression, pose, environment/ space, color, and gaze. The fragrance/ perfume advertisements are taken from The Scented Salamander: Perfume and Beauty Blog and Webzine. The website address is http://www.mimifroufrou.com/scented salamander/perfume_images_adverts/ (on July 27, 2009, 8.39 pm). They are: Kenzo Jungle with Satya Oblet (1998), Caron Pour un Homme with Patrick Duppond (1998), Tom Ford for Men (2008), and Sean John: I Am King (2008).
- b. The supporting data are taken from library resources, such as books from any disciplines: cultural studies, advertising, and semiotics. I also use some articles and international journals from the internet related to this topic, such as gender, advertising, and masculinity.

2. Technique of Collecting and Analyzing Data

- a. To get the main data, I collect and choose four perfume advertisements from the internet. "The Scented Salamander: Perfume and Beauty Blog and Webzine" as the main source of the data is a specific blog and web magazine which contain various advertisements from various period of time. I choose four advertisements during the period of 1998 and 2008. These four

advertisements are chosen because they bring strong masculinity character. I take two advertisements from the period of 1998 (Kenzo Jungle and Caron Perfume) and another two from the period of 2008 (Tom Ford for Men and Sean John “I am King”). The main data in this thesis is the image visualized in these perfume advertisements which have function as signifiers, such as model’s expression, pose, environment/ space, color, and gaze. I use these different years to identify how masculinity and sexuality in advertisements have been shifted.

- b. I then print the image in color paper.
- c. I look at the picture/ image of the advertisements and collect the signifiers inside the visualization of the advertisement. The signifiers are model’s expression, pose, environment/ space, color, and gaze.
- d. I find the relation of the signifiers to the broader context. Here I use the supporting data to complement the main data for answering the research question.
- e. I start to analyze the main data and connect it to my supporting data.

G. THEORETICAL APPROACH

America is an immigrant country and characterized with its multi pluralistic people and culture. Many scholars are interested in study American culture and history as its pluralistic which is then called American Studies. American studies as academic discipline begins from 1930 and it was rooted from traditional disciplines of literature and history. The field of this study was then developed widely from its establishment to include artifacts, methodologies, and practitioners from various of disciplines within the humanities, including political science, sociology, theology, communications, anthropology, music, art history, film studies, architecture,

geography, gender studies, ethnic studies, and etc. American Studies is an academic area that tries to find an integrated and interdisciplinary understanding of American culture.

(<http://www.encyclopedia.com/doc/1623401800180>, on May 3, 2010, 8.46 am).

From Bradburry and Temperly in “*An Introduction to American Studies*”, I note that some important aspects of American Studies are the process of building the text, such as American myth and narrative. American Studies tries to explain “American” national character and American “way”. American Studies is a study trying to reveal American experience in achieving the dreams, using certain values, and having their own identity (1998: 27).

The objective of this research is to describe how the masculinity and sexuality are symbolized and constructed in perfume advertisement. Advertisements become part of people’s daily life or it can be said that advertisement is a cultural artifact which develops in the field of popular culture. In the context of American Studies, advertisements can function as a source of information of American culture as advertisements can communicate the product to the society if the advertisement brings “local value” of the society. Value determines meaning beyond the real meaning. As Herron wrote in her article “The Value of Symbols”, she has defined that value is a visualization or conceptual representation of that which is invisible. “The value of symbols is its ability to compress into a simple, meaningful whole, readily grasped and retained; to provide center for the shaping of conduct and belief” (<http://www.freemasonsry.com/frbcindex.html>, on March 20, 2010, 1.31 pm). Thus, value will determine the idea brought by the advertisement.

Because the object of this research is advertisement, the first step of the analysis is finding the signifier and signified inside the advertisements. This is the work of Semiotics Approach. As Williamson said in “*Decoding Advertisements*” that a sign (it can be formed as object, word, or picture) has particular meaning to a person or a group of people (1978: 17).

Semiotics is about the process of constructing meaning of any kind of representation in many forms (text, radio, television, newspaper, magazines, books, photographs, films, and records). Semiotics is important to see the symbolical system work in the advertisement. Here semiotics is used to find the meaning of color, gaze, technique of shot, and environment brought by the visualization of advertisement.

According to Gillian Dyer in “*Advertising as Communication*”, that semiotics is system of signification similar to languages. Semiotics can be used to analyze any system of signs although it uses language as the basic model. Semiotics works in wider field: verbal, visualization, or the mixture of both such as speech, myth, folktales, novels, drama, comedy, mime, paintings, cinema, comics, news items and advertisements. (1982:117-119).

From the statement above, the use of semiotics is unavoidable because it is required to understand and reveal the deepest meaning of the advertisement’s visualization. This analysis works in the two order of semiological system. Semiotics is used in either the first order or the second order of semiological system. The first semiological system is used to find out the denotative of the visualization—material content—signifier. The second order is used as device to find the correlation of those signifiers to American cultural and society—mental content—signified. In this process, I need more information related to American society and culture, so I use socio-cultural approach to understand the codes brought by the visualization. The socio-cultural approach is the way people act and develop based around their surroundings/environment. Socio cultural factors affect self-concept and self esteem. The socio-cultural approach also is based upon people’s beliefs and what they stand for (<http://socio-culture1.0.tripod.com/>, on March 20, 2010, 1.54 pm).

Since the research of masculinity and sexuality cannot be separated from gender concept and construction, in the second order analysis, gender approach is applied to analyze the signifier. Julia T. Wood in “*Gendered Live*” stated that “gender refers to how an individual sees himself or herself and how he or she acts in terms of masculine and feminine traits”. Gender approach is needed to understand how those signs and symbols—body language—become the part of gender construction/ representation and work in the culture. Gender concept works in the ideological system of political-cultural position based on men and women stereotypes and roles in society (2000:19).

In this process, I need also the theory of gaze to understand the meaning of body pose in the advertisement. Socio-cultural and gender approach show how masculinity is constructed in American society.

H. Thesis Organization

The thesis is organized into four chapters. The first chapter is Introduction which consists of Research Background, Problem Statement, Benefit of the Research, the Significance of the Research, the Scope of Research, the Methodology, and Thesis Organization.

The second chapter is Literature Review that contains Semiotics and Ideology in Advertising, Color Theory, Body Politics Concept, Gender Concept and Gender Construction Concept in Advertisement, Camera Shots, and Theory of Gaze (The way of seeing).

The third chapter is Analysis which consists of discussion about the problem statements, how the masculinity and sexuality are reflected and constructed in American perfume advertisement. The fourth chapter is Conclusion and Recommendation.

CHAPTER II

LITERATURE REVIEW

This chapter contains six subchapters. The first subchapter discusses about the basic concept of semiotics and ideology in advertising. This subchapter gives us basic understanding of how to think semiologically; Basic Concept and Methods of Semiotics; Iconic, Indexical, and Symbolic signs; Denotation and Connotation; and Codes. The second subchapter explores the understanding of color and its meaning in the producer's point of view. The third subchapter talks about the concept of body politics. This subchapter digs more information related to body politics. The fourth subchapter discusses about gender concept and gender construction concept in advertisement. This subchapter divided into four main focuses: traditional gender stereotype, American masculinity movement, gender construction concept in advertisement, and American black masculinity. That information deeply explains about the construction of masculinity in media from time to time. The fifth subchapter explores about the basic information of camera shots and the technique of visual composition. And the last subchapter talks about the theory of gaze (way of seeing). This last subchapter is used to strengthen and understand more about gender concept.

A. Semiotics and Ideology in Advertising

Semiotics theory is used to find the signifier and signified in the advertisement. In order to clarify the works of semiotics in the analysis of advertisement as signs and systems, I divide

this subchapter in four terms: Concept and Methods; Iconic, Indexical, and Symbolic Signs; Denotation and Connotation; and Codes. This following explanation is taken from Gillian Dyer book entitled “*Advertising as Communication*” (1982).

1. Concept and Methods

According to Gillian Dyer, the concepts of semiotic are divided in two ways; the first concept of semiotics contains of *langue* and *parole*, and the second distinction contains of signifier and signified. (1982:117-119). Here, I want to focus on using both of these concepts simultaneously.

Based on the main function of semiotics that was adopted from linguistics field, the former concept is usually referred as *langue* (language) and *parole* (speech). *Langue* consists of structural rules and convention which are independent of the individual use of them. The individual use is called *parole* (speech). It is the manifestation of the preferred, combined and expressed elements of *langue*.

Dyer has argued that “an advertisement is the manifestation of both *parole* and *langue*”. Advertisement is *parole*—the combination of verbal and visual signs which creates meaning—and that *langue* is the means (codes) which allow the messages to function. *Langue* conditions and is conditioned by *parole* and consists of a diverse set of social limits, references and discourses, image, formal techniques and symbolic figures which advertisers represent to create message to the public/ society. (1982: 118)

Further explanation about sign, Dyer has also given simple understanding about the definition of sign. A sign is made up of the signifier and the signified. Signifier is a material concept and signified is a mental concept. It can be said that signifier is real meaning of a visual, but signified is the concept—it works in the way of thinking. Both of signifier and

signified are work together, but this distinction is needed for the purpose of analysis in order to see how the sign works. (1982: 118)

2. Iconic, Indexical, and Symbolic Signs

Iconic, indexical, and symbolic signs are the form of signs. Semiotic analysis needs them to discover the meaning of the advertisement. Gillian Dyer in the same book sources “*Advertising as Communication*” has said that advertisement, especially printed advertisement is a kind of photographic product or photographic image. “Photographic images look like the representation of thing, place, or person”. This makes them *iconic signs*, where the relationship of signifier-signified is similarity. A portrait of person is an obvious example of an iconic sign, because the picture is similar to that person. (1982:124)

Some signs work beyond the real or natural meaning and are used in *indexical* way to indicate a further or additional meaning to the obviously signified. For example, the costume a person is wearing may describe *iconically* the style of dress worn by a person or character in an advertisement, but in the same time it also describes *indexically* for a social position or profession. (1982: 124)

The relationship between signifier and signified in some signs is arbitrary. It can be said that signifier does not cause the signified, but it is related to it by convention or “contract”. This type of sign is called *symbol*. Nevertheless, some of symbols used to communicate meaning or idea are not completely arbitrary, for example the symbol of justice—a pair of scales—cannot be replaced by any other symbols. (1982: 125)

This explanation is strengthened by Williamson in “*Decoding Advertisements*”, she has said that “a product and image/emotion linked in our minds, while the process of linking is

very unconscious” (1979: 30). It means that there is something/ another meaning beyond the real visual of an advertisement.

3. Denotation and Connotation

The works of semiotic analysis cannot be separated from the function of Denotation and Connotation. They refer to first and second level of meaning in a sign. The term of denotation refers to the factual meaning of a sign; something that is presented objectively, it is easily recognized and identified. Oppositely, connotation refers to meaning which is positioned beyond denotation but it is dependent on it. Dyer has explained that “connotative readings of a sign are introduced by the reader beyond the literal meaning of a sign and activated by the meaning of conventions or codes”. (1982:128)

Barthes in Dyer has said that signified of connotation in advertising photography works in the domain of ideology which is existed in the society. The signified cannot be single meaning but based on the society and the history where the signifier of connotation may use. It can be said that advertisement as a means of representation and meaning constructs ideology within themselves through the intervention of external codes, which are located in the society since the ad use images, notions, concepts, myths, etc that already available in the culture. (1982: 129-130)

4. Codes

Dyer has written that codes are forms of social knowledge which are derived from social practices and beliefs although they are not set down in any rules. Or it can be said that codes are closely related to culture and history. The concept of codes is the central of semiotics analysis. Codes are a set of rules or an interpretative instrument known to both transmitter and

receiver and it enable the message can be received and understood by both the receiver and the sender. Codes enable the formation and the understanding of a message. (1982: 131)

B. Color Theory

Color as a visual attribute has the capacity to affect the emotions of the viewer. For that reason the use of color is more important than any other visual attributes. Paul Martin Lester in “*Visual Communication: Images with Messages*” has stated that color have social or sociological meaning. Another explanation by James Maxwell in Lester that although most people associate color with real object but the science of color must be considered basically as a mental science. So that, there will be no single meaning of a color. Or it may possible for two individual see a color in the different way. (2003: 32)

According to Color Wheel Pro’s article “See Color Theory in Action”, a color can bring several meaning. Colors, with its several derivatives have their own meaning. Here are basic color meanings taken from the Color Wheel Pro’s article “See Color Theory in Action”: (<http://www.color-wheel-pro.com/color-meaning.html> on Sunday, December 27, 2009, 8.48 am):

1. Red

The color of red is the color of fire and blood. This color is identically showed energy, war, danger, strength, power, determination as well as passion, desire, and love. It is a very emotionally intense color. It improves human metabolism, increases respiration rate, and

raises blood pressure. Red is used in stop signs, stoplights, and fire equipment for its very high visibility. Red is used to indicate courage. Many national flags use this color.

In advertising field, red brings erotic feelings in the visual of red lips, red nails, red-light districts, “Lady in Red”, etc. Red is widely used to indicate danger (high voltage signs, traffic lights).

Some derivative colors of red are:

- a. **Light red** signifies joy, sexuality, passion, sensitivity, and love.
- b. **Pink** is identically considered to romance, love, and friendship. It also denotes feminine qualities and passiveness.
- c. **Dark red** is connected with energy, power, anger, leadership, courage, longing and hatred.
- d. **Brown** recommends stability and denotes masculine qualities.
- e. **Reddish/Golden Brown** is associated with harvest and fall.

2. Orange

The color of orange is the combination of energy of red and the happiness of yellow. Orange is connected with joy, sunshine, and the tropics. Orange represents enthusiasm, fascination, happiness, creativity, determination, attraction, success, encouragement, and stimulation.

Orange is highly accepted for young people. Orange brings the sensation of heat, but it is not as aggressive as red. Orange increases the supply of oxygen in human brain. It produces a revitalizing effect, and stimulates mental activity. As a citrus color, orange is often used to represent healthy food and stimulates appetite. Orange is the color for harvest and fall. Orange is also symbolic of strength and endurance.

Some derivative colors of orange are:

- a. **Dark orange** can mean dishonesty and distrust.
- b. **Red-orange** represents desire, sexual passion, pleasure, domination, aggression, and thirst for action.
- c. **Gold** is prestigious color. It brings meaning of illumination, wisdom, and wealth.

Gold often symbolizes high quality

3. Yellow

As the color of sunshine, Yellow is associated with joy, happiness, intellect, and energy. Yellow produces a warming effect, stimulates cheerfulness, stimulates mental activity, and generates muscle energy. Yellow is often associated with food. The combination of Yellow and Black is often used to issue a warning. Yellow symbolizes honor and loyalty, but later the meaning of yellow is connected with cowardice.

Yellow is unstable and spontaneous. Light yellow tends to disappear into white, so it usually needs a dark color to highlight it. Shades of yellow are visually unpleasant because they lose cheerfulness and become dingy.

Some derivative colors of yellow are:

- a. **Dull/ dingy/ gray yellow** represents caution, sickness, and jealousy.
- b. **Light yellow** represents intellectual, freshness, and joy.

4. Green

The color of green is often associated to nature. It symbolizes growth, harmony, freshness, and fertility. Green has strong emotional correspondence with safety. Green is the opposite of red because it represents the color of free passage in road traffic. It brings the

feeling of safety for its great healing power. It is the most restful color for the human eye; it can improve vision. Green suggests stability and endurance. It indicates growth and hope.

Because green is directly related to nature, we can use it to promote 'green' products. Dull and darker green is commonly associated with money, the financial world, banking, and Wall Street.

Some derivatives color of green are:

- a. **Dark green** is connected with ambition, greed, and jealousy.
- b. **Yellow-green** can indicate sickness, cowardice, discord, and jealousy.
- c. **Aqua** is associated with emotional healing and protection.
- d. **Olive green** is the traditional color of peace.

5. Blue

The color of blue is the common color for the sky and sea. It represents depth and stability. It also symbolizes trust, loyalty, wisdom, confidence, intelligence, faith, truth, and heaven. This color is considered to have benefit to the mind and body. It slows human metabolism and produces a calming effect. Blue is strongly associated with harmony and calmness. According to studies, blue is highly accepted among males, so that blue is associated with masculine color. Dark blue is associated with depth, expertise, and stability.

Some derivative colors of blue are:

- a. **Light blue** is associated with health, healing, silence, understanding, and softness.
- b. **Dark blue** represents knowledge, power, integrity, and seriousness.

6. Purple

The color of purple is the combination of the stability of blue and the energy of red. It is associated with royalty, wisdom, dignity, independence, creativity, mystery, and magic.

Purple symbolizes power, dignity/ upper class, luxury, and ambition. It also expresses wealth and extravagance.

Some people consider purple to be an artificial color because it is very rare in nature.

Some derivative colors of purple:

- a. **Light purple** brings romantic and nostalgic feelings.
- b. **Dark purple** evokes gloom and sad feelings. It can cause frustration.

7. White

The color of white is considered to be the color of perfection; it usually has a positive connotation since White is the opposite of black. White symbolizes light, goodness, innocence, purity, and virginity. White brings meaning of safety, purity, and cleanliness. White represents a successful beginning, faith and purity.

Advertising often use White to bring the sense of coolness and cleanliness because it is the color of snow. White is an appropriate color for charitable organizations; angels are usually imagined wearing white clothes. White usually connected with hospitals, doctors, and sterility, low weight, low-fat food, and dairy products.

8. Black

The color of black is the representation of power, elegance, formality, death, evil, and mystery. Black is the opposite of White. It usually has a negative connotation (blacklist, black humor, 'black death', and black as the symbol of grief). Black is a mysterious color since it is connected with fear and the unknown (black holes). Besides, black denotes strength and authority; it is considered to be a very formal, elegant, and prestigious color (black tie, black Mercedes).

Black gives the feeling of perspective and depth, but black background decline readability. People use black suit or dress to make him/ her looks thinner. Black is used as a background to make the other colors stands out. Black makes perfect contrasts with bright colors. Black gives a very aggressive color scheme if it combines with red or orange, or other very powerful colors. (<http://www.color-wheel-pro.com/color-meaning.html> on December 27, 2009, 8.59 am)

C. The Theory of Body Politics

Since the second focus of this analysis is body politics, the theory of body politics is important to find the answer of the problem question.

According to Susan Bordo in “The Body and the Reproduction of Femininity”, human body is means/ instruments of culture. It means that human body is not only related to biological concept, but human body with all of its activity also becomes the part of culture. Society will see the way people dress, what people eat, and all human daily ritual which presented in human body. This explanation is strengthened by Mary Douglas in Bordo who said that the human body is powerful symbolic form. Human body is a place where central rules, hierarchies, and even metaphysical commitment of a culture exists and reinforced through the body language (1993:309).

As what Janine M. Mikosza has written in “Gender, Sport, and the Body Politic: Framing Femininity in the Golden Girls of Sport Calendar and The Atlanta Dream”, that human bodies

are central to social and cultural relations. Human bodies symbolize meaning which constantly shifting and fluid, as the social relation change and shifting by time. Or it can be said that human are gendered not only via “natural/biological” but also social relation. The males and females or feminine and masculine relation in social construction created the inferior position of women to men in society (1999:6).

Mikosza has also explained that human body produces and becomes instrument of change, both in and through their bodies at once. Further she has said that this understanding create the idea that human bodies are formed through a fixed body or mind dualism (feminine body versus masculine mind) which translates into the dual opposition of masculine and feminine (1999:5).

From this perspective, Braidotti in Mikosza has said that the formation of gender is not a fixed category, it is layered and shifting. It is strengthened by Shilling in Mikosza (1999) who has said that human body is the instruments to learn and experience gender based on social relation and culture. This process will shift and change the way people see human body. Body is no longer describe as a part of biological artifact, further, body politics is about cultural symbolic; political, social, and economical position in the society (1999: 5).

Related to this topic, Yasraf Amir Piliang in”*Libidosophy: Kapitalisme, Tubuh, dan Pornografi*” (*Dunia yang Dilipat: Tamasya Melampaui Batas-batas Kebudayaan (2006)*) has stated that in the culture of capitalist concept, human body that contain symbols, image, simulation, and artifice becomes the central point of economy-politics (body politics concept). This condition occurs because human body with the aesthetics, passion, sensuality, and eroticism inside, is a commodity which used to sell the other commodities, through the potential physic, sign, and libido. (2006: 339)

Further Piliang said that the using and representation of body sign as a commodity is not only related to the economic field, but also ideological relation further. According to Piliang ideological has function as a bridge of real world (material concept) and imaginer world (mental concept). Ideological relation refers to how body and sign are used to sign the social relation; gender that has been constructed based on the capitalist ideology and system of patriarchy. (2006: 154)

According to the mentioned information above, Piliang said that human bodies are then formed as text—a complexity of signs—and combined within some semiotics codes and certain pornographic signs such as sensuality and erotica. Here, pornography makes human bodies as the part of political economy of the sign system. Human body is segmented to be elements of signs (eyes, lips, nose, etc) and simultaneously formed certain concept or meaning (signified). The signifier can be also human body's appearance; gesture, pose, and expression, which can be explored through the meaning potential and libido values inside. All of these values are changed into currency based on its function in commodity. (2006: 346)

According to Piliang, human bodies are valued as a commodity based on several aspects, they are (2006: 348-351):

1. Body Appearance

Body appearance describes how commodity system displays human body such as age, sexual appeal, and body shape. Age 18 and 35 are considered to be more sensual in visual appearance. Youth has high sensuality in capitalist system. Sex appeal is the other element of body appearance and sensual body shape; sexy, and less fat are the main factor in determining sensual context.

2. Manner

Manner determines human body relation in media. It can be seen from body expression in various styles and tendencies such as seductive pose and showing desire. Clothes in various styles and sizes are also important in determining human's social position in society. (2006: 350)

3. Activity

Body activity can be defined as signifier for social position in media, for example, *touch* describes the situation of passive or active and inferiors or superiors. (2006: 350)

Body appearance, activity, and manner are the main elements to create body signs. In capitalist system, these elements are exploited as a commodity signs in order to create power of attraction through several aspects:

a. Obscene signs

It appears within sexual activities or simulation which is showed directly or indirectly, such as touching, rapping, groping, holding, or lapping.

b. Overexposed sign

It is how media industries expose human body and all of its parts such as breasts, thigh, genital, calf, etc as public show/performance.

c. Sexual signs

Sexual signs are signs which tends to sexual activities for example, an intercourse in blurring technique or being explicitly shown in media considered to contain sexual sign.

Related to sexuality as the power of attraction in advertisement, Levi-Straus in Williamson's "*Decoding Advertisement*" has said that sex as a natural attraction is cooked and processed to emerge the cultural meaning. Levi-Strauss named this cultural transformation

process as “cooking” process of nature. In the world of sign, the term of “cooking” means giving the cultural symbols to the natural objects (1978: 186).

Levi-Strauss as quoted by Williamson in her book has stated that this process does not only involve nature or our perspective on nature, but also ourselves, our bodies, desires and images about the body and desire. Sex turns into ambiguous or symbolism. But sex is never displayed in raw form. Sex is always “proceed” and “cooked” so that the process results cultural meaning transfer (1978: 186). In this process, every advertisement has their own way to “cook” sexuality/ sexual activities as their power of attraction to the costumer.

D. Gender Concept and Gender Construction Concept in Advertisements

As I have mentioned previously, the work of masculinity and sexuality cannot be separated from the theory of gender. In this subchapter, there are four parts; Traditional Gender Stereotype to understand basic information of traditional gender concept, American Masculinity Movement to find out the shifting of masculinity from time to time, Black American masculinity—it is needed because one of the advertisement (Sean John “I Am King”) contains visual of American black male, and Gender Concept and Gender Construction Concept in Advertisement to understand more about the construction of gender in media.

1. Traditional Gender Stereotype

Studies toward gender stereotype have been held for long time. According to Julia T. Wood in *“Gendered Lives: Communication, Gender, and Culture”*, the first gender thought was came from Mary Wollstonecraft as she introduced the social character of gender in 1792. She has declared that most differences between sexes are not naturally/ genetically created but socially learned (2000: 22). It means that gender is constructed under the relation to the culture, it may shift or change; depends on how culture is developed in the society.

Reeder in Wood has stated that although sometimes people think that gender and sex is similar, actually the two concepts have very distinct meaning. Sex is designation based on biology while gender is socially and psychologically constructed. Sex is classified by biological characteristics. People usually use genetic and biological character to define whether a person is a male or female. Sexes can be defined based on external genitalia (penis and testes in males, clitoris and vagina in females) and internal sex organs (ovaries and uterus in females, prostate in males). Sex is also determined by chromosomes (2000: 20).

In fact, the definition and the construction of gender are more complex than sex. Sex is female and male, but gender is feminine and masculine. Gender refers to how an individual sees himself or herself and how he or she performs in the terms of masculine and feminine tendencies. (2000: 19). People get their gender through interaction in a social world and it changes by the time. Wood has argued that one way to understand gender is to think of it as what people learn about sex. Human are born as male or female, a classification based on biology, but then they learn to be feminine and masculine. (2000: 22)

Since this study focuses on masculinity as a part of gender study, it is important to know the traditional stereotypes of men and women. Archer and Lloyd’s as quoted by Synnot in *“Tubuh Sosial: Simbolisme, Diri, dan Masyarakat”* has concluded those stereotypes in a “gender

contradiction table” that may reflect gender status in the society. Those stereotypes are not change because the gender functions in the society are not also change by decades. (2007: 109-110).

Gender Contradiction Table: Contemporary Stereotypes

Men	Women
Play role as leader	Full of affection
Aggressive	Emotional
Ambitious	Feminine
Straight to the point	Gentle
Competitive	Love Kids
Dominant	Sensitive
Strong	Understand
Excellent in sport/ physical exercise	Warm
Independent	
Noisy/ loud	
Easy to make a decision	
Masculine	
Tough	
Self Confidence	

Source: Archer and Lloyd in “*Tubuh Sosial*” by Anthony Synott (2007:110)

Geert Hofstede as quoted by Marlin Sadek-Endrawes (Umea University, Scandinavia) in his master thesis entitled “Culture and Advertising” (<http://www.essays.se/essay/95460be112/>, on March 19, 2009, 9.12 pm), has explained masculinity as a term which is used for a society

where men are judge to be self-confident, rough, and focused on material success. In contrast, women appear to be more humble, modest, caring, and concerned with the quality of life. The opposite term, femininity, is used for a society where both men and women are identically humble, tender, and concerned with the quality of life. (2008: 25)

According to Sadek-Endrawes, the effect of masculinity-femininity can be clearly seen in the family life. He has explained that family is the first place where somebody is facing the cultural differences. At home, based on the structure of the society, a girl may be raised with certain prototypes, such as quiet and modest. In opposite, boy may be raised to have strong prototype. In the society, differences may occur in the field of occupation; some jobs are more male and some more female. This, of course, has a direct impact on the salary. In some countries, men in some jobs get higher salary rather than a woman. (2008: 26)

Masculinity as the part of gender is closely related to patriarchy system in society. Masculinity, based on the explanation by Larissa Mann in “Patriarchy: A Primer for Men” (2007), is political-social system which claims that males are naturally dominant, superior to everything, and consider everyone as weak (especially females). Patriarchy belongs to social and political system that gives men privileges. These privileges emerge as the result of socialization process which teaches people that heterosexual men are superior to women and all non-heterosexual men. “The most obvious symptom and consequence of patriarchy in the society is sexism”: the way male think that they are better than women. (<http://www.essays.se/essay/991a410ad0/>, on February 3, 2010, 10.55 am)

This information is strengthened by Hoff-Sommers in the article of “Manhood in America” (2007), who has said that “masculinity has got two aspects: power and quality”. Power exists through an individual’s self-reflection while quality refers to an original organizing feature

of an individual. Or it can be said that masculinity is the creation of the self as well as an influence of the self. (<http://www.exclusivepapers.com/essays/Informal-Essay/manhood-in-America.php>, on February 3, 2010, 10.23 am)

2. American Masculinity Movement

To learn about men in America, it is important for us to know the history of men movement in America from time to time. This understanding can be functioned as the basic of analyzing masculinity in American culture.

Masculinity always considered as domination, authority, power, and control. According to Robert G. Davis' article entitled "Understanding Manhood in America: The Elusive Quest for the Ideal in Masculinity", men thought that the future depends on them; that they have an ability to guide or become mentor, they believe that they were great men who will become the heroes of their sons.

The following explanation is summarized from Robert G. Davis' article "Understanding Manhood in America: The Elusive Quest for the Ideal in Masculinity" (http://freemasons-freemasonry.com/manhood_america.html, on May 3, 2010, 5.36 am). Here, Davis explained an overview of manhood over the past 200 years of American history in America to the rapid changes in definitions of masculinity during the post World War II Era.

Michael Kimmel in Davis has said that during the era of the signing of the United States Constitution, there were three dominant ideals of manhood: the Genteel Patriarch, the Heroic Artisan, and the Self-Made Man. These three cultural ideals were stratified the world of men and defined manhood in America.

The first ideal, the Genteel Patriarch was the representation of dignified aristocrat, upper class man and full of honor, fine tastes and refined sensibilities. This ideal was close to classical

European definition of man. For that Genteel Patriarch, manhood meant an ownership of property and a generous patriarchal authority at home. He was the moral mentor for his sons. He was full of love, compassion, kindness, and duty for his family and his society. It was largely exhibited through public humanity and usefulness. The Genteel Patriarch, on the other hand, was the maker and enforcer of rules, with powdered wig and patterned clothes, the ruler of his estates, bound to his fatherland and loyal to his king.

The second ideal was the Heroic Artisan who has character of independent, honorable, and honest. He was difficult to be formal in his relationship with woman but he was loyal to his male friend. The Heroic Artisan ideal was also an honest worker, strong in work ethic, proud of his craftsmanship, and secure in his independency. Apron and rolled up sleeves are the identity of the Heroic Artisan's appearance. The Heroic Artisan was the builder, the worker in the merchant association, the mentor to his son and the ancestor of the next generation of craftsmen.

The third ideal was the Self-Made Man who was constantly on the go, competitive, restless, aggressive, and constantly unconfident. He was a man who desperate to achieve some forms of stability in masculine identity, but seldom trapped around to put down his ancestry/cultural roots. The Self-Made Man reflected the character of America in the era of expansion to west, where in the first half of the nineteenth century, all kinds of men moved to west: farmers and trappers, adventurers and rebel, ministers and school teachers, soldiers and miners. "In the land of immigrants and democratic ideals, the Self-Made Man seemed to be born with America". Here, the frontiersman became the national hero and the cultural icon of masculinity. The frontiersman was the representation of Self-Made Man who would come to dominate America's definition of manhood.

By mid-century, through his character of manhood, the Self-Made Man began the long struggle to redefine America—he tried to build himself into a powerful machine, capable of victory in any competition, and conquest was the key to his image. He took the initiative, he was aggressive, but he did not settle down. To make his fortune, he would run away to the west, away from the feminine influences of the Victorian Era. Or he would choose to define himself in the urban environment of his own place—they wanted to get away from the domestic life of women and proved himself to other men by off to work. The new model of manhood was self-control, exclusion, and escape—and this would become the dominant character of American masculinity for the next 150 years.

American Manhood was influenced by certain important experiences happened in America, such as Women Movement, Great Depression, World War II, Vietnamese War, and the development of media.

Women movement in 1920 through the Women's Suffrage agreement has reduced men's domination toward women. For example, the office job, once a male-only culture, was invaded by newly educated women. In this era, sexuality emerged as a central element of American masculinity. Men created hierarchy to separate themselves from women in their occupation. Women run and organized their family completely; they arrange three main principles institutions of their child—family, region, and education. Here, men felt they needed to strengthen the ideals of their own gender. Men needed a more masculine definition of manhood. They saw masculinity as being anything opposite from that which was soft and feminine.

The Great Depression which was experienced by America in 1930 also colored American manhood. The increasing of massive unemployment shook the structured manhood and produced shake men's emotional at that time. The Great Depression changed the way society and men

itself thought about themselves. Men were formerly placing himself as a hero for his family. He provided his family, and it became the important dimension of heroism for a man—the heroism of breadwinner and leader of the family. In fact they were unemployment, and it made men see themselves as unused for their family. Men had lost their dual identity as worker and father/husband.

In 1941, America announced that men should participate in a World War. This momentum challenged men to prove themselves. War was important for them to prove themselves. War requires masculine energy and communal effort. Men then were trapped in the old conflict between courage and cowardice, right and wrong, aggression and compassion. But most importantly, war needed soldiers—men who can be protectors of home and family. War created a new definition about American masculinity. On the contrary, after war, men challenged one big problem. Men brought war trauma, anger, and nightmare to their family life. They brought back terror of war and they were failure to handle it. As a result, they were vague and uncertain with their role as fathers.

In the mid 1960s, father sent their son off to another war, where standards of masculinity could not understand and were not ready to accept yet: Vietnamese War. After the war, all the proofs of manhood and the victory were gone. Soldiers who came from war challenged the different treatment as a hero. There no parades, crying, or kissing in the street, there was only an anger condition. But the other side, Vietnamese War brought Vietnamese Syndrome. It has inspired Hollywood to create a strong character as a representation of Heroic Artisan and Self-Made Men who experienced battles in Southeast Asia—Rambo—in 1980s. Here, America transferred its manhood through hero fantasy.

During the last decades of the twentieth century, the term of “feminist” and “anti-feminist” arose and made social consciousness for men. The feminists group tended to support women’s causes, such as discrimination and equality. On the contrary, the anti-feminists wanted a new kind of masculinity founded in men’s rights. Men increasingly wanted a new balance in legislation which affected both men and women.

Another kind of men’s movement also gained national attention in the mid-90s calling themselves the Promise Keepers, a large group of Christian men saw manhood as being directly tied to spirituality. The idea was to correct promises from each other aimed at making them better fathers and husbands at home. What men in the Promise Keepers were looking for was meaningful relationships with other men. The Christian Right took over the movement from inside. They made too structured and dogmatic agenda for men’s expression. This movement has made men close to media industry and consumerism where place men in a position more to be seen than to be heard.

In the first decade of the new Millennium era, men are valued as a larger-than-life (impressive/ ambitious) and stand-alone version of himself (individual). He is not guiding, nurturing, or directing a real world adventure, but is being directed in a virtual world as a reflection of himself. He is a man on display in the marketplace.

In fact, the thing called manhood, or masculinity, is certainly a vague or blur thing. Even after more than two hundred years of the American male experience, man is still in search of a consistent definition for himself. (http://www.freemason-freemasonry.com/manhood_america.html, on May 3, 2010, 5.36 am)

3. American Black Masculinity

The stereotype of black men masculinity in America is the other story. Studies about black life, the black family, the black father, and black masculinity by black people have a long history. Ellis Cose in “The Envy of the World: On Being a Black Man in America” has said that black men face different condition than before, they have never had more opportunity for success than they do today. He has said that, although the population of black American is the twelfth largest urban area in America, but they still live under their stereotype of slavery, second class civil, and destructive person. Black American closes to AIDS, poverty, illiteracy, crime, murder, and under-class identity. In America, this condition can be seen as the effect of the gap of these two races and poor economic status between them. There are many characteristics and experiences that define black men. Beside all of negative stereotype, worlds have noted their personal struggles to achieve and define freedom, manhood, and their identity. (<http://www.diesel-ebooks.com/cgi-bin/item/parent-9780743427159/The-Envy-of-the-World-On-Being-a-Black-Man-inAmericaeBook.html>, on January 15, 2010, 3.12 pm)

Herman Gray in “Black Masculinity and Visual Culture” has said that in the United States, self representations of black masculinity are historically structured by and against dominant (and dominating) discourses of white masculinity and race. Black people in America illustrate the complex social relations (race, class, sexual) and cultural politics surrounding the self-construction and representation of the black masculine in the public field. Black people as modern innovators in musical aesthetics, cultural vision, and personal style challenge dominant cultural assumptions about masculinity and whiteness (1995:401).

Gray has also said that “the black male body is the representation of how they used by the dominant institution of white masculine power and authority-criminal justice system, the police,

and the news media-to protect white Americans from harm”.(1995:402)(<http://links.jstor.org/sici?sici=01612492%28199521%2918%3A2%3C401%3ABMAVC%3E2.0.CO%3B2-N>)

Thabiti Lewis in “The Modern Athlete, Hip-Hop, and Popular Perception of Black Masculinity” has stated black athletes and entertainers are constructed contemporary as bad man. People are consistently ignored of how the black man/ bad man has always confronts tyranny, racism, oppression, using his disorder and violence to claim victory. This construction is a fragile situation. Societies are unaware that the bad man motif is a response to oppression and their passive aggressive confrontation. Black males struggle their right through music and sports, as their response to the failed promises of the civil rights movement. (<http://www.gbmnews.com/articles/3975/1/The-Modern-Athlete-Hip-Hop-and-Popular-Perception-of-Black-Masculinity/Page1.html>, on May 13, 2010, 4.21 pm)

Media have constructed the masculinity of black men in many ways such as in their figures in music and sport. Media place them in the context of its resistance to oppression, as a response and compensation for loss of power, potency, and manhood after the prejudice and control of white power in their worlds.

4. Gender Construction Concept in Advertisements

The existence of stereotypes are so strong and have a great influence on people’s beliefs and actions, even if they do not realize it. The fact is that there are stereotypes towards gender especially for their performance in advertisements. For example in some countries, men appear with their muscle, women appear in pink, men like cars, women like flower, etc.

Author and academic Susan Bordo in “Media Awareness: Masculinity and Advertising” has analyzed gender in advertising and has agreed that men are usually portrayed as strong and

have sexual energy, muscular and powerful. Their powerful bodies dominate space in the advertisement. In contrasts, women are always presented in skinny, anorectic, tight diet, thin, and weak to attain a feminine ideal in the society. (http://www.media-awareness.ca/english/issues/stereotyping/men_and_masculinity/masculinity_magazines.cfm, on January 3, 2010)

There are many categories of how women and men are seen in advertisements. Sadek-Endrawes in his master thesis entitled “Culture and Advertising” (<http://www.essays.se/essay/95460be112/>, on March 19, 2009, 9.12 pm), has given example the categories of men and women appearance in advertisements and their meanings in America. (2008:28)

1. Women categories in advertisements in USA

Roles	Common social roles
Body as tool	Women’s bodies are often represented as tools, as things to be used for social or personal achievement
Strippers	Women seem as strippers or dancers
Bodies only	The advertising world shows women as being connected to their bodies, not their minds.

2. Men categories in advertisements in USA

Violence Against males	Advertisements that illustrate forms of violence committed against men
Phallic	Representations of phallic signifiers in popular advertising
Male heroes	Representation of men as saviors, as those who

	save women from peril or harm
Men in control	Advertisements that show men as powerful
Male objects	Advertisements that show men as sex objects

As I have written in the previous chapter, that in the term of media exploitation, men have the same role toward women, although in different portion. In modern era, not only women become the focus of advertisements, but muscled male bodies are also exploited massively in media industry.

E. Camera Shots

Printed advertisement is product of photography, so that the composition of the shot is also important to understand the character of the visual. Here, I need the theory of camera shot to add some information related to the visual. Based on “Basic Photography Techniques: Composition and Basic Shots or Sequence” (http://photoinf.com/General/NAVY/Composition_and_Basic_shots_or_sequences.Html, on April 10, 2010, 9.51 am), camera shot types are classified into five categories: extreme long shots, long shots, medium shots, close-up shots, and extreme close-up shots. Long shots capture picture in a whole. It gives people information in general. A medium shot is used primarily as a transition between a long shot and close up shot. Close up shots create impact and provide more detail and less visual information of the subject's surroundings.

1. Extreme Long Shots (ELS)

An extreme long shot (ELS) is used to capture a vast area from a very long distance area/ faraway. An ELS is used to impress the viewer with the vast scope of the setting or scene. This

shot type gives the audiences/ viewers general concept: it gives the audience view in a whole of the setting before the main action is introduced. It is used mostly in films and is seldom used in video productions.

2. Long Shots

A long shot (LS) shows the entire scene area where the action is to take place. LS is used to set up all elements within the scene. This setting enables the audience to know who and what is involved and where they are located. The setting, the actors, and the property are shown with LS to give general description to the audience with their overall appearance and location inside the scene.

3. Medium Shots

A medium shot (MS) is usually used between a long shot and a close up shot. In MS, camera is moved closer to the main subject. A medium shot tends to narrow the center of interest for the audience and answers the question "what". In an MS, actors are usually photographed to show them from the waist up. With MS, the facial expressions, gestures, or movements of a single actor or a small group of actors is not clearly captured.

4. Close up Shots

In the *close up shot*, a certain feature or part of the subject is captured close to the frame. A close up of a person usually means a close up of their face. Close-ups are obviously useful for showing detail. A close-up of a person emphasizes their emotional state. If a medium shot or long shot delivers fact and general information, close up shot delivers detail facial expressions which describe the subject's personal space and their feelings.

5. Extreme Close up Shots

Very small objects or areas or small portions of large objects can be photographed with an extreme close up shot (ECU), so their images are bigger on the screen. This shot is usually used to capture small machine parts, such as calibrations on a ruler or a match at the end of a cigarette, part of human face, etc.

(http://photoinf.com/General/NAVY/Composition_and_Basic_shots_or_sequences.

Html, on April 10, 2010, 9.51 am)

Photography technique also characterizes the form of black and white (monochrome) photography. Black-and-white (monochrome) is the oldest form of photography (originally all photos were black and white). Monochrome creates dramatic style. This style is use to maximize the impact of shapes, textures and tones.

(<http://www.mediacollege.com/photography/types/black-white.html/>, on May 13, 2010, April 10, 10.22 am)

F. The Theory of Gaze (The Way of Seeing)

Gaze is simply explained as the way people see thing. Gaze is closely related to gender and body politics. In the term of visual analysis, the function of gaze determines political, social, and cultural position between man and woman. Thus, the theory of gaze gives us information in the process of analysis.

John Berger in “*Ways of Seeing*” (1972) has stated that every image/ visual, even a photograph, represents a way of seeing. For example, the way the photographer sees a visual (determines perspective) and the way model sees the camera. The photographer’s way of seeing is reflected in his choice of subject and angle. Gaze is also the viewer’s perception or appreciation of an image depends also upon their own way of seeing. Further, Berger has also

said that people never look at just one thing. It means that people are always looking at the relation between things and themselves. The way people look at an object is continually active and moving. It can be said that that the way people see things is affected by what they know or what they believe. (1972:8-10)

In the term of gender, gaze determines political, social, and cultural position between man and woman. Gaze, in visual analysis, is closely related to men and women's presence in a visual/ image. Berger has stated that "the social presence of woman is different in kind from that of a man". A man's presence depends upon the promise of power which he represents. The promised power may be moral, physical, temperamental, economic, social, and sexual—but its object is always exterior to the man. Credible promise makes his presence is striking, oppositely incredible promise makes a little presence. A man's presence suggests what he is capable of doing to women. His presence is always towards a power which he exercises on others. (1972: 47)

Further Berger has said that a woman's presence represents her own attitude to herself, and describes what can and cannot be done to her. Her presence is reflected in her gestures, voices, opinions, expressions, clothes, chosen surroundings, and taste. Presence for a woman is so intrinsic/ basic/ fundamental to her person. Men tend to think of women presence as almost physical production, a kind of heat or smell or aura. (1972: 48)

In specific way, Berger has explained that woman is how men see and treat them. Women have to survey "who she is" and "what she does" to show how she appears to others, and ultimately how she appears to men. The way men see women becomes the parameter of her success. One might simplify this by saying: "men act, women appear". Woman watches themselves being looked at. This relation connects women to men and women to themselves.

Men are the surveyor for women and this condition create women as an object of view: a sight.

(1972: 46-47)

CHAPTER III

ANALYSIS

This chapter discusses one problem statement, how the masculinity and sexuality are symbolized and constructed in perfume advertisement. To answer the problem statement, I take four perfume advertisements from website: The Scented Salamander: Perfume and Beauty Blog and Webzine (http://www.mimifroufrou.com/scented salamander/perfume Images _adverts/). They are: Kenzo Jungle with Satya Oblet (1998), Caron Pour Un Homme with Patrick Duppond (1998), Tom Ford for Men (2008) and Sean John: I Am King (2008). Each picture is analyzed from some points of view: semiotics approach, gender, and socio-cultural approach.

The analysis explores these four perfume advertisements with their specific masculinity values that constructed in one decade (during 1998-2008). I divide this chapter into two main parts; period of 1998 and period of 2008. Each part analyzes two advertisements. The first part analyzes Kenzo Jungle with Satya Oblet (1998) and Caron Pour un Homme with Patrick Duppond (1998). The second part analyzes Tom Ford for Men (2008) and Sean John: I Am King (2008).

I try to analyze deeper of how these masculinity values in these advertisement shifted during one decade, based from the gaze, composition, technique of shot, color and connect it to American socio-cultural and gender context.

A. PERIOD OF 1998

1. KENZO “JUNGLE” PERFUME ADVERTISEMENT



1. a. SIGNIFIER IDENTIFICATION

Kenzo Perfume advertisement starred by Satya Oblit (1999) brings the relationship of man-environment concept as the theme. This minimalist advertisement only features four objects as the main part of the advertisement: a man, nature, a bottle of Kenzo perfume and a sentence which is the producer's trademark. These main objects are advertisement signifiers of which the construction of masculinity and sexuality is analyzed.

1. a. 1. Man (portrayed by Satya Oblit) in this visualization dominates the advertisement's material. The man featured is a man with dark skin, green eyes, short hair, and golden white beard and moustache (the same color as his hair). The body is

not shown wholly but only a side part of the face to the chest. The model faces aside with cold air of face without a single expression but a sharp look in the eye. He is captured in tilted pose with eyes not straightly look at the camera. The object is obviously his face. This visualization results in a strict silhouette lines along his face and body. He is standing in a wildlife nature environment with the domination of white-lined purple sky color and brown color of a dry meadow.

1. a. 2. Wild environment or wildlife nature atmosphere becomes the background of this advertisement. It is as if the man is standing in the middle of wild environment. Two horses appear from a far thicken the aroma of dry meadow and “nature”. Bright white-lined purple sky, a line of purple horizon with darker color gradation above the dry meadow describes much more distant and limitless mountainous scenery. The view of limitless dry meadow with a range of dark brown grass indicates how wide the meadow is.

1. a. 3. “Kenzo” perfume bottle put on the model’s head is the real form of the advertised product.

1. a. 4. The sentence “Kenzo jungle”

B. SIGNIFIED/ CULTURAL ANALYSIS

This advertisement is starred by a male Hindi model named Satya Oblet. He is a Hindi man who is physically dark-skinned, green eyed, golden (blonde) spiky short-haired. (www.indian-models/satya-oblet/html, on July 27, 2009, 8.41 pm)

Cold face is a statement that face expression is not needed in shaping the character of this advertisement since the main attraction is the way the leaning half body may shape the face silhouette strictly and perfectly passing through the dark model’s

body so that it produces the desired “masculinity effect” that are strong, sharp and accurate. Those are the points the creator want to introduce through this advertisement. The fact that the man using this perfume is close or attached to the values of freedom, stability, independency, high survival, defense, strength and accuracy.

In such a specific way, it can be explained that if the model does not stare at the camera it means he does not stare back at the “viewer”. Instead, he stares straightly ahead to a landscape lying before his eyes. The performed gaze as if bringing the viewer to dive deeper about what is close to his life. **This picture, especially its technique, introduces the man’s activity in open nature as a man. He wants to be seen as what is supposed to be a man through what he does (his activities).**

The combination of meaning between east and west becomes new perspective. The contrast in the advertisement does not give the function of meaning “offense” between the east and west freedom, yet it absorbs energy from the east, stronger exoticism and sensuality from east that west does not have.

This advertisement takes Hindi typical exoticism to get closer to the meaning. His golden hair and dark skin explain an exotic and sensual contrast relation. These are the factors which then are explored to gain more its masculinity values. Ethnic concept played here has delivered unique, sensual and exotic effect.

The man and the perfume in this advertisement are connected in the context of jungle/wild nature—man—perfume. The relations of the created man’s character with the perfume’s character in the context of nature - man -perfume are: free, close to something natural which is a strong ego, a strong man’s instinct, freedom, strength, survival, power, and independency.

Nature, which in this advertisement is on the same level with the jungle (forest/wild nature) as the trademark of the product, gives significant value in the creation of masculine character in the advertisement. Nature gives the sense of strength and amazing ability to survive (survival). The horses also strain more intimate between the man and the nature surrounding him. The horses in the advertisement's visualization are an obvious description of masculine, strong and powerful character. The wide space gives reign effect that politically dominates others.

Color's center in this advertisement is dominantly purple as the color of the sky with white line, darker purple color gradation as the reflection of borderless distant mountain, brown color of the meadow, bright brown and golden color of the man's hair and body. The purple, is a composition of combination color from blue's stability and red's energy. Purple symbolizes a dynamic power. Even though the theory mentioned that purple is the symbol of nobleness and elegance, but elegance created by purple color in this advertisement is not purely meant as material settlement and greatness. It is something strong, highly respected and valued; an ambition. Bright purple brings romantic atmosphere, nostalgic moment, comfortable and warm feeling.

This color construction produces meaning which strengthens masculinity values in the advertisement. Purple color produces the effect of passion and sensuality reflected in a man's self (portrayed by the model). While the brown color of dry meadow which is derived from red color (which is burnt) gives strong masculinity and produces stability effect. White color slashes in this advertisement's feature shall not be ignored. It symbolizes pure thing, safety and clean. The man which is described as half naked is the image of purity, security, and natural clean. The golden color of hair, beard, and

moustache is appropriate to the stretched horizon. **This color gives warm, intimate cozy effect. These entire color centers create natural, sensual, warm, dynamic, ambitious and mature meaning.**

In this visualization, the most explaining narration is the word “jungle” as the medium that this man is in a wild environment and he needs his masculine characters to survive in the environment. The model’s face is not explained by any narrations. There is no female figure since the entire relationship has described something centered to one power, which is man’s power in wildlife. Instinct, ego and desire of freedom stick to his masculine character has been packaged and exchanged with economical value of the commodity it represents.

In the context of American culture, this manhood character: ego, strong man’s instinct, freedom, strength, survival, power, and independency can be said as reflection of Westward Expansion in beginning of America. It is the time when people from various places came to west (America) to find better life. This man brings the character of Self-Made Man who becomes the icon of American culture hero: frontiersman or cowboy. Jennifer Moskowitz in “*The Cultural Myth of Cowboy or, How the West was Won*” has stated that in the period of Westward Expansion/ Old west, the social structure was extremely opened. This was a period of self-made men, a spirit of adventure, freedom, and ambitious to reach highest position. Here, everybody aspired to a higher status and a better life that they have before.

(http://www.americanpopularculture.com/journal/articles/spring_2006/moskowitz.htm,

on March 20, 2010, 1.38 pm) This advertisement constructs the context of men as doers. He tries to create clear character of his masculinity, far from the feminine influence at

that time. He builds himself as an active subject: powerful machine, capable of victory in any competition, and conquest was the key to his image. He is the subject who took the initiative, he aggressive and free. He makes his own fortune.

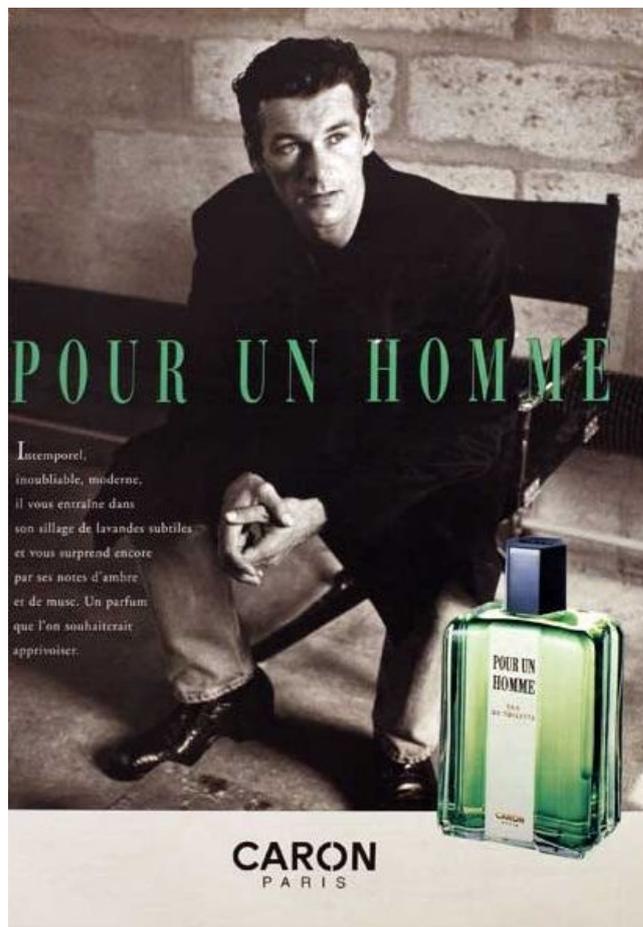
The focus brought by this advertisement is men's action instead of action men. It can be seen from the advertisement's visual composition. Colors domination and nature/environment's composition in this advertisement try to explain that the male body is not something to be shown for selling other products/commodities. Masculine characteristic is clearly portrayed from the model's surrounding environment which is the main point or determiner in this advertisement. Since the man in the advertisement is depicted as a man who is close to the nature, his activities are surely not far from his life with his surrounding nature. The model may come from any countries, but it is his action that is superior in the visualization.

As I have mentioned previously (see Chapter II), hegemonic masculinity in America always constructs men as subjects—doers—active. On the other hand, women's body in media is politically constructed as objects—something to be looked at/passive. It means that even though both of them have the same portion in exploitation, men's body has a distinct meaning compared to women's body.

Visualization in Kenzo advertisement explains a culture confrontation. Western masculinity concept always positions men as the subject, while the man in this advertisement is positioned as observable object or passive object. The man in this advertisement is an object; therefore if man is an observable object, then it is against the hegemonic masculinity that always such patriarchal, dominant and powerful mindset.

To keep the masculinity concept in track, a negotiation is needed. In Kenzo, what is called a negotiation is the tilted pose with eyes not straightly looks at the camera. This man in the advertisement still becomes the active subject who is doing an activity though in this advertisement's visualization he stays as the observable object, since the image is taken as if a man is walking and the camera secretly captures his picture (candid). Therefore, the man is not directly the object and he stays on the track of hegemonic masculinity attached to him. That is how the body politics works in this advertisement.

2. CARON PARIS PERFUME ADVERTISEMENT



2. a. SIGNIFIER IDENTIFICATION

The Caron Perfume is launched in 1998 and it starred by Patrick Duppond, a ballet dancer (art worker). This advertisement brings up minimalist theme and only involves two main objects: a male model and a perfume bottle. This is French perfume advertisement—since it is produced in France—but it is also launched in United States. This analysis tries to describe how foreign advertisement is designed in American style in order to build good communication to send its message to the people of America. The same as the previous advertisement analysis stages, this advertisement analysis is started by analyzing signifiers working in this advertisement:

2. a. 1. The male model is in sitting position on a chair with a calm expression, eyesight away from the camera, while his hands are crossed at the front. This man wears thick coat and neat dynamic jeans with shiny leather shoes. Behind him, there stands a strong wall as the background. There is a light coming from the side which creates an impression of a going performance and the man is sitting there to watch it. This picture is taken in medium shot technique and the entire colors are black and white technique with the contrast of the perfume green color.
2. a. 2. The perfume bottle (in soft transparent green color) stands in a quite big size next to the model. It is supported by French words as the product description.

2. b. SIGNIFIED/ CULTURAL ANALYSIS

This man in the visualization wears tidy dark colored coat, dynamic jeans, and shiny leather shoes. There is no interaction that can explain this advertisement. It only connects identities functioning as signifiers.

The color domination is centered on black-white nuance and green color contrast of the perfume bottle. The background concept, the wall can also provides meaning as the

limitation of strong past from present life. This visualization is strengthened by black and white color domination in this advertisement. In this situation, the concept of memory plays. There is a part of the past moving the man's life to his present time, a dramatic moment. This nuance gives **romantic and classic effects, and also a situation of full of hopes and inspirations.**

This Caron Perfume is similar to the first advertisement (Kenzo with Satya Oblet). The main object is only one, but it is not the center of attraction of the advertisement. Similar to Kenzo, this advertisement brings is **man's action instead of action man.** Patrick Duppond (the model) is a ballet dancer, as a dancer, he always coincides with art performance and showbiz. The surrounding environment plays a role in this advertisement; the chair gives more in details explanation about the man's world/life. The lighting from the side can be interpreted freely that there is a performance across, and even this man is the director. Wall as the advertisement background can be interpreted as a border between his present and past life. Dramatic memory concept appears. It can also give sign that this man has a strong character, strong principal and instinct.

The picture is taken in medium shot technique. This technique does not focus on one single object only, but also pays attention to other objects around it. Though it is taken in a whole position, the model's eyes do not stare at the camera. It seems like his eyes are enjoying the view of something located rather far from where he seats. This man is not the focus and not the center of attraction. What this advertisement wants to say is the absorbed meaning from the man's environment, which becomes the main factor why this man is worth to pay attention to: profession, status, calm face, and his dynamic

movement—the whole package. This visualization reflects masculinity values by providing those factors above.

From this visualization, this advertisement offers similar theme compared to the first advertisement (Kenzo); man and environment. In specific way, this advertisement brings the spirit of Westward Expansion, when people from many countries including European countries came to America which also produces myth of success. Man in this visualization is the representation of aristocratic figure brought by the European who came to the early America named The Genteel Patriarch. The Genteel Patriarch represents the classical European definition of man. This character brings the illustration of an aristocratic man, upper class civilian, honorable, become the representation of fine tastes and refined sensibilities. Model wears tidy dark colored coat, dynamic jeans, and shiny leather shoes. It may represents the ideal of The Genteel Patriarch as the maker and enforcer of rules, with patterned clothes, the ruler of his estates, bound to his fatherland and loyal to his king (here, his work).

This advertisement constructs masculinity along with negotiation that even though the man becomes an object but the truth is that the man is not really an object. The character of this product is shaped by those entire elements. This perfume is something classic, romantic, and full of hopes and inspirations. As I have written in previous analysis, hegemonic masculinity in Western places man as a subject and woman as the object of visualization. Man should not put as the viewed object. In this visualization, Patrick Duppond is pointed as the object of this advertisement, but, this advertisement is not against the hegemonic masculinity existing in the West.

To keep the masculinity concept in track, the advertiser uses negotiation. Similar to Kenzo, what is called a negotiation is the way of model's seeing. His eyes do not straightly look at the camera. This man in the advertisement still becomes the active subject who is doing an activity though in this advertisement's visualization he stays as the observable object, since the image is taken as if a man is sitting and seems to look at another object faraway, then the camera secretly captures his picture (candid). Therefore, the man is not directly the object and he stays on the track of hegemonic masculinity attached to him. This could be the negotiation of body politics for men.

Considering the function of advertising as tool of communication, the advertiser has intentionally exploited the concept of Westward Expansion as the theme in order to make a bridge of communication. This advertisement is fully French, the advertiser need "local" value, an American value to communicate this advertisement to American society.

B. PERIOD OF 2008

1. TOM FORD FOR MEN PERFUME ADVERTISEMENT



1. a. SIGNIFIER IDENTIFICATION

The third perfume advertisement to be analyzed is Tom Ford for men perfume starred by Tom Ford himself. The advertisement's theme strongly explains male sexuality with all of his sexual attraction. This is what makes it different from the previous analysis. The political position of the body becomes something dominant to be positioned as signifier than the male and female character in it. Sex becomes a bridge connecting sexuality and sensuality values interpreted into sexual activity of the model in the act. There are at least five signifiers belong to the advertisement:

1. a. 1. A man dressed in wedding suit (*lace* is identically used as an ornament for man's wedding suit in Western) lying on the bed. His chest part opened a little by the woman's hands next to him. A man with full-passionate expression stares at the camera. His expression is calm but it contains sexual desire. The man puts his hands behind his head; pose as if he is "ready" and "capable" to transfer his sexual desire to the woman.
1. a. 2. A woman (of which the existence is noted by a couple of hands touching the man's body), as if she opens the man's shirt while her other hand goes down close to the man's genital passionately. This woman is only shown from her hands and what indicates that it is a woman's hands is the color of red nail made as tempting as possible.
1. a. 3. The pillow and the bed are the next signifiers.
1. a. 4. The perfume bottle is put evenly with the couple, though it is only shown partially with the color of bright yellow which is contrast to the man's suit. The bottle's cap is similar to phallus/phallic (man's genital), as explained by Sandek Endrawes that masculine-nuanced advertisement usually show a form of an object look alike to the representation of phallus/phallic (2008: 28)
1. a. 5. The sentence of "Tom Ford for Men": The First Fragrance for Men from Tom Ford.

1. b. SIGNIFIED/ CULTURAL ANALYSIS

This advertisement is starred by Tom Ford, one of American fashion's icons. He is a famous fashion designer works for two international fashion brands; Yves Saint Laurent and Gucci. (www.fashion-infomat.com/tom_ford_biography/html, on July 27, 2009, 7.38 pm).

This advertisement uses sex approach, which is naturally used by the industry as the consumers' point of attraction. A man in wedding suit and woman on a bed with his clothes half open on the chest passionately describes amazing passion. Bed is where this sexual activity started, created, and achieved. White colored bed is a symbol of purity which becomes the basic of achievement. In sexual activity, we can say that bed is the destined heaven, last destination for human activity.

Their destination is no other than the white bed, as the form of achievement. The suit, nail polisher, wristwatch accessories are symbols that they are from upper class.

She could be naked but sits in such a way that her body is not displayed for the viewer as it often seen in porn advertisement. One hand is touching man's chest, as if she opens his suit, and the other hand is placed quite close to man's genitals. The inexistence of the whole figure of a woman is the signifier that her position is not primary, but a part of man's passion, a part of a patriarchy system where man is the holder of authority, domination, control and leadership.

This advertisement specifically explains superior-inferior political relationship in a sexual activity. The woman's side (identified by the existence of the hands opening the man's clothes) is placed as the "asking" side by starting it first. This visualization brings another kind of perspective of "serving" for man (towards woman). It describes how the man leads the woman's lust to satisfy him. This visualization shows how man—with the term of

“serving”—actually takes control over woman. It is an opposition, because though woman has “power”, she has no control over it. The control is still in the hand of the man who has “authority” politically.

The color has also strengthens masculinity concept of this visualization. The color centers of this advertisement are white pillow and bed—black suit—bright yellow perfume bottle—red nail—brown skin. These color centers produce a powerful, spontaneous, and full of desire, passion and love, mysterious and aggressive relationship.

Starting from the energy and passion of the red color, though it has minimum quantity but it gives maximum effect. The nail’s color symbolizes passion, sensuality, and love. In the world of advertisement, red color may raise erotic atmosphere. This red color is contrasted with black color and creates a spontaneous aggressive effect. Besides red, bright yellow is also contrasted to black. As I have explained in theory of color, the contrast of black with strong colors creates a strong aggressive scheme.

Next, the white colored pillow and bed. As what have been explained above of how bed functions as an achievement, a distribution of the whole energy, and destined heaven. Therefore white is purity which is the base of achievement, energy distribution and destined heaven. Except for the white color of the man’s shirt that does not belong to purity function. In this advertisement, the man’s white shirt is used as a factor that strengthens the character domination of the suit’s black color. The lighting technique makes their brown skin shines; here is where colors play big roles. The brown color derived from red color is a reflection strong masculinity values.

Viewers are not able to see the expression of the woman, but the gesture shown definitely identifies a certain meaning. The male model stares at the camera with a seducing

look as if he is going to undress and take control of the viewers' mind. It brings us to think about sexual scenes. Different from Kenzo advertisement, Tom Ford does not mainly point to action, but more to the existence of the man with all of identities and attributes he brings. He stares at the camera, stares back at the viewers looking at him, and makes his own identity. It means that personal character plays more strongly here, because with that character, the man does some actions.

Even though this man clearly stares back at the viewers, in order to explain his identity, but the whole package of control, domination, and power performed still presents an illustration that it is the man who has control on the situation inside the advertisement. Western masculinity concept is constructed quite well without the existence of a woman, and it strengthens the patriarchal concept.

Based on advertisement categories written by Sadek-Endrawes, this advertisement is suitable with the three mentioned assumptions:

1). Men in control

It means man rules. Man becomes an obvious description of the sexual activity he is undergoing. According to Berger in "Ways of Seeing", "a man's presence depends upon the promise of power which he represents". Credible promise makes his presence look striking, oppositely incredible promise make a little presence. "A man's presence suggests what he is capable of doing to women". (1972: 45-47)

There is a power which is able to condition it so that it is the man who has control. As what have been explained above, man and woman in this advertisement are in the patriarchy system, where man is the holder of authority, domination, control, and leadership. This sexuality becomes the main point, that man who wears this perfume will have sexual charm

that can control woman to be something inferior conditioned as the “asking” side. It’s a reflection of dominant political position and thick patriarchy system.

2). Male objects

This advertisement uses man as a sex object. Patriarchy system creates authority, domination, control and leadership as the tool for man to put an inferior position for the woman. Man gazes surveys woman before treating them. Consequently, how a woman appears to a man can determine how she will be treated. To get some controls over this process, woman must contain and interiorize it. Every one of her actions—whatever its direct purpose or motivation can be also read as an indication of how she would like to be treated.

These masculinity values are clearly described and identically constructed with male sexual attraction toward a female. The aroma of the perfume cannot be connoted with the equalization of the power of the man’s sexual attraction contained in the perfume bottle.

3). Phallic

Advertisements which want to show masculine character ideology often take the form a representation of the shape of Phallus/phallic/man’s genital. This advertisement performs the shape of the perfume bottle located evenly with the couple. The bottle is visualized with striking big size, though it is pictured as a half with the bright yellow contrast to the man’s suit. Its cap’s shape is similar to phallus/phallic (man’s genital). This phallus shape is used as a supporting factor to strengthen the dominant character and political position of man culturally.

The calligraphy in this advertisement: “Tom Ford for Men” which is printed in bold, as if it refers to the idea that the domination belongs to Tom Ford is also owned by any other man towards his inferior object, the woman. They have a control to arrange when the woman is passionate to him using the charm reflected by the fragrance of the perfume.

Cultural transformation process or what Levi-Strauss named as “cooking” process of nature in the world of sign means giving the cultural symbols to the natural objects. Levi-Strauss as quoted by Williamson in his books stated that this “nature cooking process involve nature, or our perspective on nature, ourselves, our bodies, desires and images about the body and desire”. (1978: 186) This advertisement “processes” and “cooks” sexuality to create specific cultural meaning.

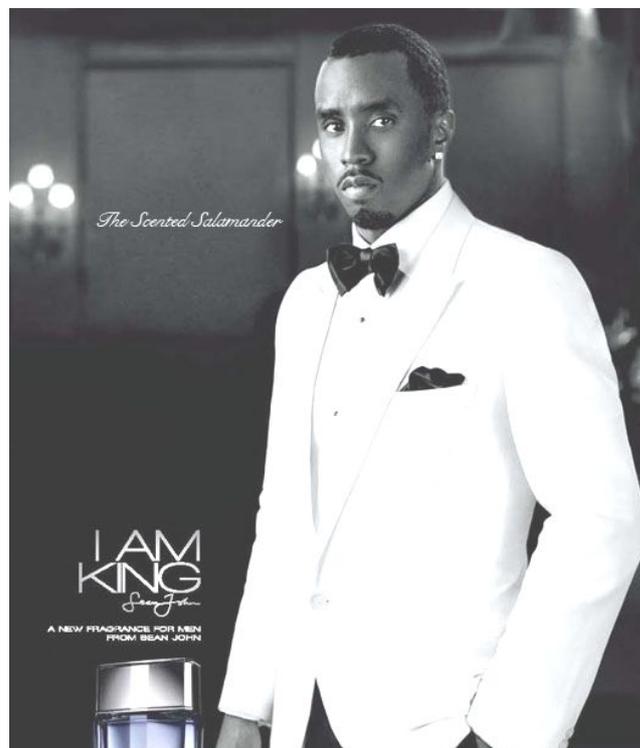
This advertisement turns sex into an exchanged value, as the function of money. It explores sex desire and wraps it using masculinity values attached to man. The result is a sexual attraction with cultural political position that is combined very well. The masculine values have been tangled very properly so that it produces effect ensuring that this perfume is able to create sexual attraction to its opposite sex.

In the beginning of the analysis, I have explained that this advertisement’s theme is male sexuality or man’s sexual attraction. This man uses sexuality as a part of control. If it compares to both advertisements in the first period, we can see that this advertisement encompasses its focus on the man who does an action—action men. It is different with what both Kenzo and Caron bring on their focus; how man does his activity in their environment—an action done by man—man’s action.

If we put this advertisement to the masculinity in millennium era, man in the first decade of the new Millennium is valued as an impressive and having individual version of

himself. In this advertisement, the advertiser understands how to build man's characters which suitable to what Westerners have believed about hegemonic masculinity by creating a thick nuance of patriarchy.

2. SEAN JOHN: I AM KING



2. a. SIGNIFIER IDENTIFICATION

The third advertisement becoming the analysis object of the thesis is perfume I am King from Sean John or publicly acknowledged as Sean “Diddy” Combs. This advertisement has been released on December 2008. Similar to “Tom Ford”, this advertisement also brings **male sexuality** as the theme. Besides the dominant figure of Sean John in this advertisement, another strong element is the jargon. I am King is the product’s name and jargon that is starred by Sean John. There are at least four signifiers appear in the advertisement’s visualization:

2. a. 1. Man, the feature of man portrayed by Sean John himself is a black male with modern appearance. This man wears luxurious suit, black trousers with the combination of bow tie and a black handkerchief. This man looks straightly at the camera with his left hand inside the trousers’ pocket. The contrast is that this man has a pierce on his ear, with classic beard and moustache. The black background creates a silhouette that shapes his face.
2. a. 2. A luxurious room with the domination of pitch black color and brighter black gradation so that the lamplight effect shining behind him. This light effect produces a shiny and elegant silhouette of face.

2. a. 2. Perfume bottle at the below left in transparent purple with an enchanting black silhouette.

2. a. 3. The jargon “I am King” Sean John, A new Fragrance for Men from Sean John.

2. b. SIGNIFIED/ CULTURAL ANALYSIS

This advertisement brings similar theme to the previous analyzed advertisement (Tom Ford): male sexuality. The only difference is the sense of male sexuality visualized. Sean John brings more personal and sensitive male sexuality in his advertisement.

The feature of Sean John in the advertisement is the character of today’s modern man: independent, successful, classy, elegant, and intellectual. Tidy suit with various attributes, styles that seems arranged by upper class nobleman’s protocols and eyesight which describes intellect of a man is the signifier of a condition. Luxurious room is chosen to strengthen its masculinity values.

All of these values are strengthened by the use of some dominant colors. Color center shown in this advertisement is black that dominates the background color of the advertisement, white suit and bright purple of the perfume. The combination of black-white-purple produces the meaning relation of power, ambition, and elegant, mysterious, sensual, intellect, romantic authority.

Basically, purple brings on values relates to royalty, power, luxury, clean and perfection. Black is formal, elegant and prestigious color. Black reflects authority and power. The contrast of black and white does not give opposition effect but creates strong effect that is elegant. Lighting effect that creates bright-dark sides at the face part strengthen the shining elegance and brilliance effect.

There is nothing special shown by this minimalist advertisement, except for the character performed is the opposite of daily activity and track record of a Sean John. This visualization becomes special because it connotes that self representation of Black masculinity in USA are historically structured by and against dominant and dominating discourses of masculinity and race, specifically whiteness.

Sean John is one of American giant fashion designer. He labels his fashion as “Sean John”; his real name and his fashion alter ego (change of personality/ character/ self identity). He is also an American famous hip hop singer with all of his life controversies. Puffy would soon be recognized for his musical talents, as well as his ability to fashion the image of the artists with whom he worked. (www.fashiondesignschool/article-sean-john.php.htm, on July 27, 2009, 7.35 pm)

There are two possibilities of what John wants to show in this visualization. The first interpretation is Sean John reveals his image as a man. As a part of modern man icon, then Sean John’s personality seems to be necessary. As the image of modern man, his style is intellectual, independent, successful, elegant, attractive and powerful. However this modern side does not offend his existence as a musician at all, because it is something inside him: his inner personality.

The second interpretation is Sean John bravely takes dangerous risk by changing his image in opposite to his usual style and appearance. Hip hop style is opposite to aristocratic style, but equal to intellectuality and creativity. Hip hop is not something that reflects political position but becomes the center of attention. This is the image used by Sean John to give the character to his perfume product.

These two perspectives produce the same meaning correlation: it is Sean John as an icon of modern man and his modernity is closely related to intellectuality, independency, center of attention (spotlight) and political authority. Culturally, it occurs an **ideology deconstruction**. The black skin color generally connotes to marginal, inferior and exiled society; but in this advertisement, he becomes a classic figure under the spotlight.

The process of this ideology deconstruction could not also happen if there is no “I am King” jargon and calligraphy. This jargon does not only contain symbolical meaning of leadership, but also the elevation of dignity, social class, political position culturally. Through this different appearance Sean John has full authority in “leading” his desires and dreams as a modern man living in capitalist society. He becomes a king of his dreams, desires and hopes. So everyone “must” have a whole leadership on what he dreams, desire and hopes for in his life.

Beside the two above mentioned points of view, this advertisement also provides meaning as if the model speaks to many people through his attitude and look through his eyes. There are invisible watchers. This advertisement constructs these viewers through the eye sight created by the model and the strong sense of the calligraphy telling that “I am King”. His body looks the audiences back, as if the audiences are looking at him. The audiences can be said as invisible watchers, dragging into the advertisement, as if the audiences are with that man in an elite party and with surprised expression look at him so that it appears the jargon from the man: “that I also a king here.”

Starting with the striking contrast and opposition, this advertisement gives different sense about the meaning of “King”. The body signs are shown opposing to the

reality and deconstructing the existing ideology that colored race is not a problem for having dreams and desires. Performing self differently is considered as a way for creating positive image and creating strong characters as a man.

This analysis matches to Gray's explanation in his article "*Black Masculinity and Visual Culture*" that contemporary images of black masculinity continue to **challenge hegemonic constructions** of whiteness. This advertisement's visualization tries to challenge and disturb racial and class constructions of blackness. The model tries to construct new image for black people.

The way John reveals his identity can be said as a form of cultural rebellion. In other words, this man consciously presents himself as a spectacle object, for his desire to be seen. The visualization of this man is taken in medium shot technique, with gaze and body position is directed to the camera.

Even though this advertisement's characteristic is nearly the same as the previous advertisement (Tom Ford), there is a significant difference. On Tom Ford's advertisement, to perform a man gazing at the camera needs negotiation by featuring a figure of a woman (though invisible). It also strengthens the "control" character of a man, so that the man, in personal, does not directly become an object.

On the other side, Sean John advertisement visualizes a man with gaze at the camera without any other objects around him. This man becomes the direct object of the viewers' gaze positions. He allocates himself as a spectacle object because he needs the position to gain his identity. It can be interpreted Sean John uses his masculinity in more personal and sensitive way to create "domination" and social position.

Analyzing on how the black man being presented in this advertisement, the man stands alone, stares at the camera, and seems to “speak” to the viewers, the advertiser does not need another object as a negotiation different from Kenzo and Caron. As explained by Gray (see in Chapter II) that the black male body is the representation of how the dominant institution of white masculine power and authority-criminal justice system, the police, and the news media use them to protect white Americans from harm (1995: 402). The other visualization that strengthens this argumentation is that although this man wears perfect suit but the tie bow indicates the opposite: it seems similar to the tie of a waiter. It can also be said that black American masculinity could never stand independently: he is always under the shadow of the white. The black masculinity is not as strong as the white one. In black masculinity concept, the consequence of featuring a black man in this advertisement’s visualization is not similar to the White one.

The grim history and stereotype of the Black have not been able to make Black equal with White. This Black man and his masculinity are constructed to give identity of power and control, so that his existence becomes the main point. He needs to be viewed, and this man realizes that position. He tries to communicate his “domination” to the society, but still under the control of white hegemonic masculinity.

CHAPTER IV

CONCLUSION AND RECOMMENDATION

A. CONCLUSION

In this analysis, the advertisements used are advertisements that are published in 1998 and 2008 (1 decade), and all of them bring masculinity with different appearance. Kenzo and Caron (1998) bring the theme of man and environment. Both of them are related to the history of Westward Expansion and use masculine character of this era for the context of modern situation. Kenzo Jungle puts more points on freedom and activity of a man, Caron speaks more about identity and role. But the second period advertisement, Tom Ford and Sean John (2008), bring the theme of male sexuality. Tom Ford moves closer to sexual instinct or sexuality of a man, and Sean John “I am King” uses more personal and sensitive male sexuality to create social identity. Though four of them bring different material and meaning, they stand on one equal line; that their characters signify a life quality of a man that is identical with strong masculinity values.

This analysis explains how these men’s masculinity and sexuality reflect cultural change in American society. From the analysis of the first time period (1998), it can be concluded that both advertisement have the same characteristics on image capturing technique and gaze. The characteristics are more focused on medium shot technique with gaze not straightly directed at the camera. This identity shows a character that in 1990s, man with all his personal interest is not a focus of an advertisement. This advertisement focuses more on masculinity values reflected from the man’s activity which strengthens the man’s identity (men’s action).

The distraction of sight focus of the model is a negotiation of a consequence that men's hegemony is not to be viewed/ seen or passive. The use of a man as the object (something viewed—passive) is a form of rebellion in masculinity concept. Masculinity hegemony states that man is the holder of authority, politically powerful, and takes control. Therefore, man is supposed to be in active position instead of passive. When a man is in a position of an object, then a negotiation is needed which is that the man's gaze is not to the camera, so that the focus does not directly head to the male model but what he is doing.

Meanwhile, analysis of the second period (2008) gives a “bound” about a man's personal identity with strongly attached masculinity values. Both of them put more attention on “action men” concept. They show sexuality in a distinct construction: sexuality as a part of control (Tom Ford) and sexuality as a dominant man (Sean John). Particularly on Sean John “I am King”, since sexuality is not formed that simply, this relation makes ideology turnover possible.

Second period analysis shows how the function of masculinity is shifting during one decade of time period. Both men stare back at the camera with body position confronting the viewers. They are the center of attention and the focus of the advertisement. However, those advertisement are still in the accordance with hegemonic masculinity concept that the focus is their power and control toward the viewers (which in this case, women.)

From the advertisement visualization it can be clearly seen how men's bodies are used as a visualization object of advertisement. It means that men's bodies are constructed to have political and cultural value connect to gender perspectives. Masculinity is exploited as body politics concept has shifted from 1998 to 2008. Man as a “hidden object” and man as a control taker and power holder. Here, body politic confirms hegemonic masculinity with some negotiations. Hegemonic masculinity constructed men as the holder of power, authority,

domination, and control over women. All of the explanations above have answered the problem statement of this thesis.

B. RECOMMENDATION

Most body politic studies are focused on analyzing woman's body. This research can be a starting point to analyze male body as commodity as now there are many artifacts which exploit male body for certain purposes, not only advertisement.

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