



Contemporary Shifting of Masculinity Concept in Advertising

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Abstract

Advertising delivers rise to a dominating ideology. Many advertisements tend to designate women as subordinate and raise the men's dominance assumption. Numerous advertisements visualize male dominance over women. This study uses Ferdinand de Saussure's semiotic analysis to examine the shift in the concept of male masculinity in advertisements. The research method utilized is semiotics with a qualitative approach. Data collection operated observation and documentation. The results revealed that the markers in the ABC ketchup advertisement version of "Kecap ABC Help True Husbands Respect Wives" illustrate the dynamics of domestic life among husband-and-wife characters. In contrast, the signs reflect patriarchal values, masculinity from an out-of-date perspective, and modern masculinity. The shift in the concept of masculinity contained in this advertisement is a change from the concept of masculinity in the out-of-date perspective to the modern concept of masculinity depicted through the figure of the husband, where male characteristics are dominant, selfish, and only concerned with work shift to male characteristics who are considerate, sensitive, and willing to do household chores that were previously identical to women.

Keywords: Masculinity; Advertising; Semiotics; Gender Equality

Introduction

The media has made a big contribution to building and reproducing the issue of masculinity (Lulu et al. Soetjipto, 2021) Hooper's statement that international relations can project masculinity narratives through three dimensions, specifically 1) institutional practices of international politics, 2) the realization of political issues, and 3) the symbolic meaning of understanding international politics. The three dimensions have a causal influence on each other. The mass media straightforwardly creates an image of the ideal man synonymous with masculinity,

intelligence, and a strong personality. This phenomenon raises a consensus in society about the meaning of masculinity itself. Some dogmas are embedded in Javanese society, and they are about male superiority over women, with the term "kanca wingking". This idiom indicates women's domestic role with three main jobs: cooks, make-up, and giving birth (Masak, Macak, Manak).

Modernization shifts masculinity traits in men (Chafit et al., 2021). Masculinity is constructed, no longer a natural trait. As such a dynamic label, the definition of masculinity is influenced by factors like culture, social class, and race.

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The patriarchal climate offers a larger portion to men, but at the same time, it exerts pressure on men. A man represents himself when fed up with the traditional rules of the social game. Men will rely on themselves to protect and save themselves and their society. Men's belief in survival, too, is obsessed with worries that have great devastation (Rutherford, 2014). In general, the criteria highlighted in masculinity include strength, power, control, not depending on others, and work. In comparison, factors considered feminine and inferior include interpersonal relationships, verbal skills, home life, affection, children, and women (Demartoto & Novianti, 2012).

Problems arise when men need help in fulfilling expectations from society. Men will feel depressed and stressed when they fail to assess themselves in fulfilling their gender roles, even when they are seen as fewer masculine individuals by their environment. This situation is often referred to as the "threat of masculinity." The threat experienced by men has a relationship with levels of anger and aggressive behavior. The man wants to show himself to be a masculine individual. He exhibits emotions and aggressive behavior as compensation for his failure to maintain his dominance and control.

Men must reach the level of "masculinity" embedded in social and cultural life. Many men then fail and are psychologically depressed, which in turn leads to a negative manner. Most men are at odds due to being unable to solve a problem. Such violence is not simply carried out on men but is often also directed at women in various forms of criminal acts (Wandi, 2015). The case collected from service agency data shows that 2022 violence complaints increased from

459,094 to 457,895 cases. Meanwhile, the cases of complaints to the National Human Rights Commission were 4371 out of 4322 cases. This number has an average number of complaints of 17 cases per day—a total of 339,782 complaints of gender-based violence. Violence in the personal sphere still dominates the reporting of gender-based violence cases, which is 99% or 336,804 cases. Complaints in the personal realm at the National Women's Commission reached 61% or 2,098 cases. For cases in the public domain, 2978 cases were recorded, of which 1,276 were reported to the National Women's Commission. Meanwhile, violence in the state realm was only found in the National Women's Commission report, with multiple increases from 38 cases in 2021 to 68 cases in 2022 (Komnas Perempuan, 2023).

In masculinity terminology, some values are parameters of the criteria for "perfect" men, one of which is built from social construction (Roro et al., 2018). The dynamics of masculinity can be noticed from the development of the concept of masculinity in various eras.

In the 1980s, masculinity was synonymous with "new man," which referred to men interested in "fashion" and pop music preferences. In addition, in this era, male responses to feminism also began to appear. It is characterized by the emergence of natural qualities as a father and head of the family. In the 1990s, masculinity was more likely to reek of violence and chaos. It was influenced by music and sports trends that greatly developed in that era. The concept of masculinity in the 1990s era encouraged men to like hard sports, be drunk, and have intimate relationships with women. While in the 2000s, a new term emerged related

to masculinity, called metrosexual men. Metrosexual men tend to be gentler, more concerned with self-care, consider their appearance, and have a more organized life (Angeline et al., 2020).

As it progressed, a new terminology emerged known as hegemonic masculinity. Connel says hegemonic masculinity is a culturally constructed ideal male criterion (Friska, 2017). The criteria of hegemonic masculinity are always dynamic due to the influence of cultural factors. This criterion develops into hegemony when a culture and dominant gender ideology adopt the criterion in the culture concerned (Suprpto, 2018). The concept of male domination is a man in power, a man with power, and the power of a man. So, it can be concluded that men with power and power dominate (Feasey, 2008).

Nowadays, the significance of masculinity in the outdated perspective is eroding. Clark (2010) suggests that there is a "new" human image that penetrates Indonesian popular culture through films such as *Kuldesak* (Marshall Clark, 2010). Andre, a central figure in *Kuldesak*, presents a scenery of the dominant masculinity under attack. *Kuldesak*'s portrayal of homosexuality includes the first male kiss in a scene in Indonesian cinema history to represent flagging masculinity. The 'vision of men as weak' has been a counter-discourse seen in Indonesian films since the fall of the authoritarian New Order regime under President Suharto in 1998.

Clark also revealed that the creators of *Kuldesak* seem to be looking for ways to undermine the constructs and patterns that produce and reproduce patriarchal dominance. Clark underlined that men are also victims of patriarchy. *Kuldesak*'s film gives the impression that contemporary depictions

of Indonesian men straddle outdated images and archetypes of men-given masculinity. The function of men is no longer to be husbands, the backbone of the family, or fathers. Men are no longer reluctant to alternate roles with their partners to do housework.

One of the shifts in the concept of masculinity is manifested in advertising. Advertising is all non-personal presentation and promotion of ideas, goods, or services by certain sponsors that must be paid for (Kotler & Keller, 2018). Advertising is a form of communication that elicits consequences. Specifically, consumer response includes understanding the message conveyed and encouraging product purchases (Moriarty et al., 2011).

The existence of advertising not exclusively reflects the values in a society, but advertising also creates, builds, and encourages changes in the values adopted by a society (Sri Sudarsih, 2022). A discourse that arises and grabs the attention of cultural practitioners is the relevance of advertising and gender. Advertising is considered a determinant medium in strengthening the concept of patriarchy in society. On the other hand, advertising can also be used to reconstruct the concept (Sussieyani, 2019a).

Advertising has become a dominating ideology because advertising aims to promote and sell products. Thus, unconsciously, advertising will show the construction that emerges in society (Nasikhatul, Nabila, 2020). Many advertisements tend to position women as subordinate, which raises the assumption that men are always dominant. However, nowadays, many advertisements visualize male dominance over women. One of them is the advertisement for ABC Soy Sauce products.

ABC ketchup products pay special attention to the issue of gender inequality. ABC Ketchup products show this by raising the issue of gender equality in an advertising campaign entitled "True Husband Wants to Cook, Thank You First Squeeze." Through its advertisements, ABC Ketchup products display a shift in the concept of masculinity as a form of gender equality.

The ABC Soy Sauce advertisement "Help Real Husbands Respect Wives" episode depicts the husband figure, who initially only focuses on his work and then wants to help the wife character do household chores.

The study of gender has become an interesting field, especially in communication. Gender is a psychosocial concept distinguishing masculinity from feminism (Nevid, 2009). It can be conducted from previous studies related to masculinity, including research from Nobertus Ribut Santoso entitled *Metrosexual Hegemony in Grooming Advertisements in FHM Indonesia Magazine*, which shows several forms of male hegemony that aware of the appearance that make them more feminine by prioritizing aspects of affection, friendship, and gender equality, so that hegemony encourages people's mindsets to follow a metrosexual lifestyle (Nobertus, 2012). In addition, research from Sylvia Aryani Poedjianto entitled *Fatherhood Javanese Low-Middle Class* shows that fatherhood is constructed through the discourse of genderization of fatherhood. This study explores masculine identity in Javanese male fatherhood, which is understood by its dynamics through the experience of fatherhood (M. Wahib. S, 2020).

Research from Marta Widyawati (2021) shows that the shift in the role of the breadwinner can cause men or husbands to

experience a crisis of masculinity in the form of loss of independence, confidence, courage, and emotional control. In addition, the shift in breadwinners will open up opportunities for the repression of women (Marta Widyawati, 2021).

Furthermore, research from Andika Indrayana and Nirmala stated that the advertisement aimed to influence the audience through an educational approach with the myth of masculinity and equality in the household as the campaign's big idea. This approach also aims to become a real husband by learning to cook independently (Andika et al., P. M, 2020).

This study is substantively different from the previous studies mentioned above, where this study focuses on shifting the concept of masculinity. This study uses Ferdinand de Saussure's semiotic analysis to examine the shift in the concept of male masculinity in the ABC ketchup advertisement version of "ABC Ketchup Help Real Husbands Respect Wives."

Method

The approach utilized in this study is qualitative. Qualitative research aims to gain an understanding of events based on experience, mainly tracking illustrations related to these events by not formulating them in correlation with variables related to each other (Zaluchu, 2020). The subjects in this study were advertisements for ABC ketchup products of "ABC Ketchup Help Real Husbands Appreciate Wives" on television media versions. The object of research is a shift in the concept of masculinity.

Data collection in this study utilized observation and documentation. Observation is a technique aimed at collecting data

through observing and using the five senses (Damayanti, D., Novianti, E., & Priyatna, 2017). Observations were made by carefully observing the scenes in the advertisement for the ABC ketchup product version of "ABC Soy Sauce Help Real Husbands Respect Wives." In comparison, documentation is a technique of collecting data in writing or images carried out spontaneously due to researchers' desire (Leonardo et al., 2020). From the documentation in this study, data is obtained in the form of screenshots of scenes that illustrate the shift in masculinity in the ABC ketchup advertisement.

The data analysis technique used in this study is Ferdinand de Saussure's semiotics. The existing signs comprehend the message's true meaning in visual and audio form (William et al., 2021). Ferdinand de Saussure's semiotics refer to signifiers and signified. Linguistic signs have two distinctive characteristics, specifically, having linear and free properties. The principle of language is a sign structure in which each sign consists of signifiers and signified, which are the main parts of Saussure's theory.

Signifiers are material elements in sound, images, and writing. At the same time, signs are a frame of mind or mental concept from linguistics (Winduwati, 2018). Signifiers and signified cannot be separated like two sides of a coin; the appearance of a signified always follows the existence of a signifier. The correlation between signifiers and signified is free, whereas signifiers have no relationship with signified (Amir Karim, 2020).

Through data analysis using Ferdinand de Saussure's semiotics, an overview of the shift in the concept of masculinity in the ABC ketchup version of "ABC Ketchup Help

Real Husbands Respect Wives" through the structure of signifiers and signified.

Results of Discussion

A. The concept of masculinity

Masculinity is like the femininity concept. Masculine is a form of masculinity building in males. Men are not born together with masculine traits, but rather, masculinity is constructed by culture. The determinant factor of male and female traits is culture. In Eastern customs, masculinity cannot be separated from cultural influences. Men are born with the burden of rules and many family expectations. Small things in daily life rooted in cultural rules construct a man's self-image.

It can be found in the style of dress, activities carried out, association, and verbal or non-verbal gestures (bowing the head, erratic eye contact, facial expressions, cheering with applause). This phenomenon also occurs in Western countries. Masculinity cannot be separated from cultural influences. Masculinity in Western countries affiliated with values in the form of men must be strong, intelligent, put forward logic, be selfish, and tend to dominate. According to Geert Hofstede, masculinity is a sex role related to the value of male success with dominance in society. Masculine culture has a high motivation to achieve. Cultural factors always rise to new concepts of masculinity, such as the genetic pride that belongs to men (Arum & Nur Wulan, n.d.).

Several Masculinity traits are: first, Males must avoid behavior or distinctive traits identical to females.

Second, the measure of masculinity is the other party's achievement, power, and recognition. A man must have material superiority, fame, and high maleness.

Third, Men should think rationally and not depend on others. Men must remain calm in any condition, not emotional, and not show their shortcomings.

Fourth, Men must be brave and aggressive, overcoming various risks while neglecting fears.

Dominant masculinity is crucial to consider, ensuring a position to dominate over others. Some men are more dominant than other men, and men benefit from female dependency. Connel called this phenomenon the patriarchal dividend, a structure in society that considers men as leaders in the family and has a position as the fulfillment of family needs. In this case, men should imitate the father figure to fulfill their families' needs later. MacInnes states that masculinity should ideally not merely be understood as an individual characteristic or component but should also be instilled in the mind as an ideal man. Furthermore, men must develop masculinity to be applied in daily reality (Merdeka, 2020).

A critical study of the definition of masculinity is accomplished through several approaches. First is the Essential Approach. The Essential Approach emphasizes understanding the nature of masculinity and focuses on men's lives. Masculinity is considered identical to activities opposite to the passive concept of the feminine. Second, the Positivistic Approach focuses on the reality that masculinity emphasizes new things to men, such as identical criteria related to masculinity, traits, and behaviors. Third, the Normative Approach focuses on the benchmark for what the ideal man looks like, for example, through the media or social rules imposed. Finally, the Semiotic Approach defines masculinity with symbolic distinctions

that position masculinity and feminism in opposition (Connel, 2005). Connel criticized these perspectives because Connel considered there was a tendency to interpret masculinity as objects, which included types of natural characteristics, behaviors, fixed rules, or symbolic signs.

Connel then introduced a concept related to masculinity known as hegemonic masculinity. Hegemonic masculinity is the structure of gender practices that justify the concept of patriarchy in which male dominance is guaranteed, and women are positioned lower than men. Connel offers four models to describe masculinity and gender as follows:

1. Hegemonic masculinity

It is a component of the analysis of class relations that refers to cultural changes in a group that express and reinforce the position of certain groups in social reality. In certain periods, one group is considered more special than another in a cultural context. This privileged group came to be known as hegemonic masculinity. The real form of hegemonic masculinity in daily reality can be noticed in men who have power and power and then become role models in a social environment. In essence, hegemonic masculinity ensures what the ideal male looks like.

2. Subordinate Masculinity

Subordinate masculinity is masculinity that is objectified by hegemony. In this position, there are often violent, discriminatory, and oppressive acts committed by the dominant group to subordinate groups. Oppressive acts do not always occur in physical persecution but can also symbolically with cultural justifications or certain traditions and

positions. For example, women have duties in the domestic area (do not have a salary), and men serve in the public area (have financial income). This condition opens up the potential of subordinated women because men have economic power. In addition, subordination to women can also occur through verbal abuse.

3. Complicit Masculinity

Only a few men apply the concept of hegemonic masculinity. However, some of them try to benefit from this concept of hegemony because there are differences in the concept of patriarchy and the advantages of subordinated women. Competitive masculinity does not overtly indicate its dominance over women or men who are considered weaker. However, complicated masculinity also contributed to the development of the concept of hegemonic masculinity. Complicit masculinity also benefits from the dominant group in patriarchal structures.

4. Marginal muscle

Marginalized masculinity has nothing to do with dominating groups and subordinated groups. Marginalization is the removal of a particular group by the dominating group. This relationship involving exclusion and mastery also occurs in subordinate groups. For example, black people who excel in Western countries do not necessarily make black groups in general have power (Drianus, 2019).

B. Masculinity and Advertising

Advertising is a communication activity and has become the basis of social relations. Briefly, communication can be interpreted as stages in conveying information to the recipient through symbols or signs as a message. However, if examined more deeply,

communication is more complex than just conveying information or messages; in a communication activity, there is also the construction and transfer of meaning.

Discussions related to advertising from a semiotic perspective can be studied through the structure of signs used in advertising. Verbal and non-verbal signs are part of the emblem, the sign structure used in advertising. Symbols in verbal form are the language used in advertising. Symbols in non-verbal form are aspects of color contained in advertisements that do not replicate the form of what exists (Hareyah, 2019). There are several important things to note in reviewing ads, including:

1. Signifier and Signified
2. Illustrations, indicators and icons
3. Social reality that includes demographic aspects of the characters in the advertisement and targets consumers that reflect economic class, social class, and others.
4. Scripts and parties involved in the production of advertisements that attract attention in offering products
5. Advertising design includes visuals of the characters and aspects of beauty in the advertisement.
6. Visualization of advertisements and imagination that is expected to emerge (Sobur, 2009).

Advertising is mass communication currently used as a benchmark for discourse on gender that highlights gender inequality. Advertising is often considered a medium to perpetuate patriarchy. Advertising is a showcase of male dominance. This phenomenon cannot be separated from advertising practices that always win social phenomena. The struggle for masculinity and feminism in patriarchal culture becomes a very

sexy object for advertising, where advertising seeks to construct covert discourses to seek support from specific gender groups.

Advertising often disseminates a certain understanding, lifestyle, and imagination, not solely informing a product. Advertising becomes a means to introduce a particular culture and becomes a vehicle for symbolic representation of a culture. Masculinity is displayed in the form of symbols and language in advertisements. Masculinity in advertising practice does not exclusively talk about gender image but also about the structure of the capitalist economy. Producers, through advertising, are always looking for new prospective consumer groups. A new group of consumers, mainly men, were lured using visualizations of masculine men in advertising. Physically attractive male figures appear in many advertisements to attract the attention of new consumer groups (Kurnia, 2004).

As a means of disseminating ideas, advertising also often supports social views of masculinity. It is an advertising effort to target consumers by visualizing the masculine side of men (Pratami et al., 2020). For example, advertisements for dairy products highlight the ideal body shape of men, which is the dream of women, or advertisements for cigarette products depict men with traits that desire challenges. There are two understandings of relevance between advertising and masculinity or gender. The first is "mirror," a concept that regards advertising as reflecting existing and dominating societal values. Visualizations that appear in advertisements by male or female talents are considered limited to reflection of societal phenomena. Second, "prints" that regard advertising construct social impressions of gender. Advertising reinforces

the concept of patriarchy and encourages audiences to accept and apply their belief system (Grau et al. & Zotos, 2016).

The distinctive features of masculinity concerning advertising can be divided into five specialties. First, positive attitudes and behaviors. This element is expressed in advertising about the behavior of men who exercise their power when controlling what they have. In practice, there is an element of exploitation in the exercise of power, but exploitation is seen as a way for men to solve problems. The second characteristic is the "caveman" character. This characteristic can be found in symbols of famous heroes in outdated times who represented masculinity in advertisements, such as gladiators, warriors in ancient Rome, and cowboys. Male aggressiveness is considered common because it is considered a natural male character. An example is the visualization of men in Marlboro cigarette advertisements. In Marlboro cigarette advertisements, men are depicted as accentuating virility, not depending on others, and enjoying challenging and dangerous activities. The male figure in the advertisement is depicted as a lone fighter. Men are considered capable of solving all problems without needing help from others.

The third characteristic is the "new warrior." This character is depicted by the emergence of new soldiers who are generally associated with the military or sports and are seen as meeting the criteria of masculinity because they cast a shadow on the activities of exploration or wandering and the strength of a man. Many cigarette advertisements, one of which is Djarum Super, portray an adventurous male figure as an icon of masculinity. In addition, advertisements for

Kuku Bima energy drink products use many sports athletes to represent masculinity. The fourth characteristic of masculinity is men with athletic bodies. Sports and exercise are ways to get the ideal body shape. Such shadows often appear in advertisements, including advertisements for Extra Joss products.

Finally, is "hero masculinity." Action movies have had much influence on this characteristic. Shrewdness in martial arts, both with and without the use of weapons, is widely associated with masculinity values. The shrewdness in terms of martial arts from various characters in action films inspired several advertisements. One is a Head and Shoulders shampoo commercial featuring a fighting scene in the advertisement played by actor Iko Uwais (Linggosiswojo, 2016).

The ABC ketchup advertisements version of ABC Ketchup Help Real Husbands Respect Wives is one of the ABC ketchup advertisements that are part of the "Real Husband Wants to Cook, Thank You First Taste" campaign. This advertisement shows how busy a woman is as a housewife who handles all household needs. The husband figure in the advertisements is initially ignorant and emotional to his wife. The man tends not to appreciate his wife's efforts as a wife and mother. Then, the figure of the wife in the ad expresses her disappointment with her husband for feeling unappreciated. She took a picture of herself and her husband, then tore it in front of him as a form of disappointment and left him. The husband's character then realizes his mistake and starts doing household activities usually accomplished by his wife, specifically cooking, as a form of regret. Then, the husband apologized to his wife and asked her to give her a second chance.

Analysis of Signifier and Signified.s in ABC

C. Ketchup Ads Version "ABC Ketchup Helps Real Husbands Appreciate Wives"

The ABC Ketchup advertisement version of "ABC Ketchup Helps Real Husbands Respect Wives" is produced by raising the story of people's social life, especially domestic life. This advertisement was made for 1 minute 47 seconds in 56 scenes. The study itself was limited to 14 scenes depicting shifting concepts of masculinity. Analysis of signifier and signified in this advertisement is as follows:

Figure 1. Analysis of Signifier and Signified. Dialogue/voice: background music music. Shoot: Medium Shoot, by focusing the image on talent activities, specifically washing clothes.



As shown in Figure 1, a housewife carries out her role as a wife with all her responsibilities in caring for household needs. In this scene, the wife is depicted doing daily household activities, specifically washing clothes.

In a household, women are considered to have the obligation to carry out domestic work. The setting of the morning time shows that women's busy life as housewives has started since the morning. It illustrates the severity of a woman's duties in a household since morning. She is already busy with household chores. Washing clothes is a picture of a woman's obligation to ensure the cleanliness and health of other family

members. The facial expression of the wife character, who does not show fatigue or compulsion, illustrates the sincerity of a woman in carrying out her responsibilities and obligations as a housewife figure.

Figure 2. Analysis of Signifier and Signified.
Dialogue/voice: Background music music. Shoot: Medium Long Shoot, focusing the image on talent activities, namely cooking.

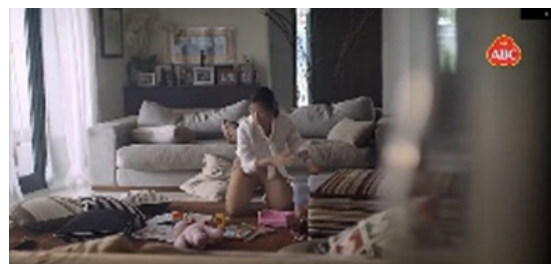


As shown in Figure 2, the activities of the wife character are considered by taking the kitchen as the setting of the place. The wife in this scene is depicted wearing a shirt and apron. The wife prepares everything she needs to cook in the morning. On the kitchen table, the wife character prepares so many cooking needs.

The choice of kitchen as the setting in this scene depicts the kitchen as a room that is identical to women. The kitchen is the territorial domain of women. The apron used by the wife figure is a symbol of feminine nature. In this case, aprons are equipment that is generally used when cooking. The chosen morning time setting illustrates the many and complex responsibilities of a woman in the morning, where women not only accomplish laundry but also have to cook for their family's breakfast in the morning. The cooking activity depicted in this scene illustrates that cooking is an obligation for women, where preparing food for the family is the responsibility of women. The various props, such as ingredients and tools used for cooking, shown in this scene illustrate the complexity of the

activities carried out by a woman to maintain her roles and responsibilities.

Figure 3. Analysis of Signifier and Signified.
Dialogue/voice: background music music.
Shoot: Long Shoot, by focusing the image on the condition of the room that is not tidy and the talent activity, which is cleaning the house.



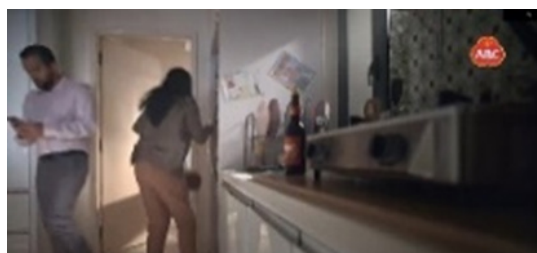
As shown in Figure 3, the wife is depicted in the living room. The wife character is doing activities to tidy up the family room from scattered items in the morning. The family room chosen as the setting in this scene shows that women's household responsibilities are not limited to the kitchen. It illustrates that most housework is women's responsibility. The tidying up of scattered items carried out by the wife character in this ABC Ketchup advertisement shows that the room's cleanliness and neatness are also women's responsibilities. The morning setting in this scene illustrates so many tasks of a woman in the morning, where women are not only required to keep clothes clean and prepare food for other family members but also must keep the house clean. This scene's long shoot shooting technique illustrates so many items that the wife character must tidy up. It shows that tidying the room is a challenging duty for a woman.

Figure 4. Analysis of Signifier and Signified.
 Dialogue/voice: background music. Shoot:
 Long Shoot, by focusing on talent activities,
 specifically preparing children's needs for school.



Figure 4 shows the wife in her child's room. The wife character is helping her child to prepare to go to school in the morning. The activity of the wife character visualizes preparing for her child's needs to go to school. In this scene, the sincerity of a mother to her child is illustrated. This gentleness and motherhood are forms of femininity for a woman. The morning setting chosen in this scene further strengthens the picture that women's obligations in the morning are so complex, not only to keep clothes clean and prepare food for other family members and maintain the cleanliness of the house but also to carry out the roles and responsibilities of a mother to her child. Here, it is seen that a woman in the household must not solely be able to carry out the roles and responsibilities of a wife but also be able to play the roles and responsibilities of a mother.

Figure 5. Analysis of Signifier and Signified.
 Dialogue/voice: Background Music Music.
 Shoot: Medium Long Shoot, focusing on scenes performed by talents, where the husband bumps into the wife's character when walking beside him.



As shown in Figure 5, a husband looking at a smartphone is depicted walking next to his wife, who is walking while holding an item. Because he was busy looking at the smartphone, the husband character accidentally bumped into the wife character until the items carried by the wife character fell. The clothes the husband character wears in this scene are shirts and trousers that reflect the husband's profession as an office worker.

The husband figure in this scene is visualized walking while looking at a cell phone, which depicts a male figure who has a nature that does not care about women. Then, the scene that shows the husband bumping into the wife's character until the items carried by the wife fall and then just leaving without helping his wife tidy up the fallen items shows the selfishness and strength of men towards women. Then, the clothes worn by the husband portray the characteristics of men as figures who earn a living and are financially responsible for their families. In this scene, the man is depicted working in the public sphere, earning income through a salary.

Figure 6. Analysis of Signifier and Signified.
 Dialogue/Voice: Husband: "How come it is so long?" Shoot: Medium Long Shoot, focusing on scenes performed by talents: husband, wife, and child characters who are doing their respective activities in the dining room.

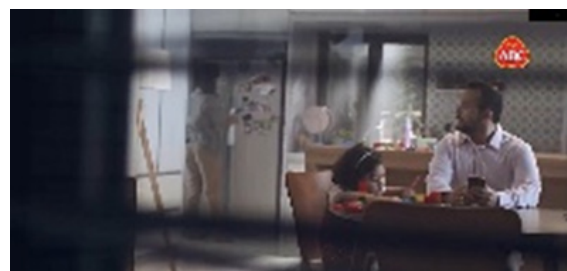


Figure 6 shows the husband is depicted sitting, waiting for his wife to finish doing

activities in the dining room. Then the husband character looks to his wife and says, "How long is it so long?" in a high tone.

That figure depicts the husband's resentment towards the wife. It can be seen from the facial expressions of the husband's character. The annoyance of the husband's character depicts a man who has a tough disposition. The question spoken by the husband character to the wife character in a high tone shows the power and dominance of men over women. In Scene 6, the husband figure is depicted as a powerful and dominant man.

Figure 7. Analysis of Signifier and Signified.

Dialogue/Voice: Wife Character: "I have been doing it myself. Let alone help, care about me; you do not." Shoot: Medium Long Shoot, focusing on scenes performed by talents, namely husband and wife characters who are arguing



As shown in Figure 7, the wife and husband are depicted arguing in the dining room. The wife character expresses her frustration with the husband character for never helping her with household chores. The wife also complains about the husband's character, who is considered not to care about her. The husband's character just fell silent, watching the wife figure vent her frustration.

The wife in Figure 7 vents her emotions to the husband's character as a form of disappointment. The wife in this scene is depicted as a subordinate woman who is considered an object in the household. In

addition, this scene also implies the husband's figure as a dominant man. It is synonymous with the image of ancient masculinity, where men have powerful characteristics and do not want to do household chores.

Figure 8. Analysis of Signifier and Signified.

Dialogue/Voice: Sound effect in the form of the sound of photo paper being torn. Shoot: Extreme Close Up, focusing on scenes performed by talent, where the wife tears up a photo of herself while she is with the husband's character.

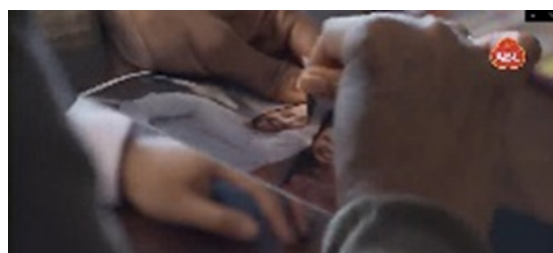


Figure 8 features an extreme close-up shooting technique that focuses the image on the wife character's hand, tearing up the Photo of the wife character while with the husband character.

The Figure of the wife tearing up a photo of herself with her husband depicts the peak of a woman's disappointment with men. This scene by the wife character implies that women also have limited patience when she is treated unfairly in the household. When women feel oppressed, they react strongly by opposing actions taken by men who are considered to oppress women. In myths that develop in society, tearing up a photo is a taboo. The wife tearing up a photo of herself with her husband is a symbol of a woman who is prepared for the worst, which is to end her household with a man who is considered oppressive to her.

Figure 9. Analysis of Signifier and Signified. Dialogue /Voice: Background music Music. Shoot: Long Shoot focuses on scenes performed by talents, specifically husband characters who hold Photos of him with the wife character whom the wife character has torn.



In Figure 9, the husband is depicted sitting alone in the dining room. The husband's character is downcast while looking at a photo of himself with the wife character that the wife character has torn.

The husband Figure is depicted sitting alone in the dining room, holding and looking at a photo of himself with a wife figure that the wife character has torn. It symbolizes a man's remorse for his behavior in the household, especially how he treats women as inferior to him. The scene performed by the husband character in this scene implies a man who realizes his overly dominant and instructive behavior in the household has hurt women's feelings.

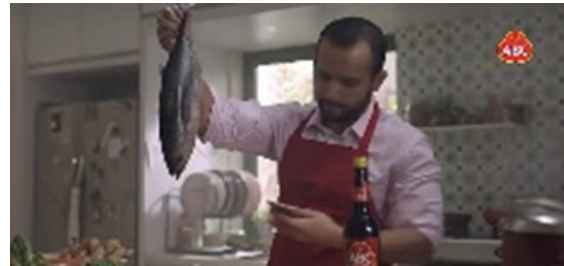
Figure 10. Analysis of Signifier and Signified. Dialogue /Voice: Background music Music. Shoot: Medium Shoot, focusing on scenes performed by talents, specifically husband characters who are frying food.



In Figure 10, the husband is depicted in the kitchen. The husband figure is visualized frying food.

The activities of the husband's character in the kitchen symbolize that the kitchen is no longer an area synonymous with women. Men accomplishing activities in the kitchen is no longer abnormal. The scene of the husband frying food implies a modern concept of masculinity in which men do domestic work that women generally do. The facial expression of the husband character illustrates how unusual men do cooking activities.

Figure 11. Analysis of Signifier and Signified. Dialogue /Voice: Background music music. Shoot: Medium Shoot, focusing on scenes performed by talent, where the husband holds a fish in his right hand and a cell phone in his left hand.



In Figure 11, the husband is depicted holding a fish in his right hand and a mobile phone in his left hand.

Figure 11, which visualizes the husband holding a fish in his right hand and a smartphone in his left hand, symbolizes a man learning to cook, especially how to cut fish. In this scene, the scene performed by the husband's character implies that kitchen work is new for men and needs to be learned.

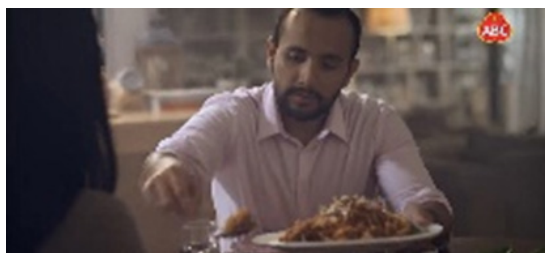
Figure 12. Analysis of Signifier and Signified. Dialogue /Voice: Background music music. Shoot: Medium Longshot, focusing on scenes performed by talents, specifically husband characters who are in pain because their hands are exposed to hot oil



Figure 12 depicts the husband frying food in the kitchen. In this scene, the husband is seen in pain because his hands are exposed to hot oil when he is frying food.

The Figure of the husband in pain because his hands were exposed to hot oil while he was frying food in this scene, implies a man's willingness and hard work to do domestic work that women usually do.

Figure 13. Analysis of Signifier and Signified. Dialogue /Voice: Husband Character: "For many years, you did it yourself. I never appreciated you, let alone helped you. Will you give me a second chance?". Shoot: Medium Shoot, focusing on scenes performed by talents, specifically husband characters who take food for wife characters.



The scene in Figure 13 shows the husband taking food for the wife.

The Figure of the husband picking food for the wife character in this scene symbolizes the tenderness and affection of modern masculinity. The dialogue spoken by the husband's character implies the remorse of a man who treated women unfairly for years. It is also implied by the facial expression of the husband's character, who portrays regret. At the end of the dialogue, the male character's plea implies a man's willingness to change his dominant behavior and perform the same role as women in domestic life.

Figure 14. Analysis of Signifier and Signified. Dialogue /Voice: Background music Music. Shoot: Medium Long Shoot, focusing on scenes performed by talents, specifically husband, wife, and child characters who laugh happily.



In Figure 14, the husband, wife, and child characters chat warmly and laugh.

The Figure depicting the characters of husband, wife, and children chatting warmly and laughing in this scene symbolizes the happiness created when men are willing to carry out the same role as women in domestic life.

D. Analysis of the Shift in Masculinity Concept in ABC Ketchup Ads Version "ABC Ketchup Helps Real Husbands Respect Wives"

Based on the signifier and signified analysis of 14 scenes in the ABC Ketchup advertisement version of the ABC Ketchup Help Real Husbands Respect Wives, a shift in the concept of masculinity was found. The early scenes, especially scenes 1, 2, 3, and 4, clearly illustrate how patriarchal culture occurs in domestic life. These scenes depict women in a weak position that is synonymous with domestic work or chores. The weak position of this woman is depicted through scenes in scenes 1,2,3,4, where the wife character is busy with household chores, washing clothes, cooking, cleaning the house, and preparing children's school needs and seems unable to work like a man.

Wandi (2015) states that women do not have an ideal space in patriarchal structures. Women are secondary, serve as servants, and are marginalized. Women's values and roles should be more stated based on their weaknesses than men's. The male character becomes a benchmark for interpreting and determining the fate of women.

The visualizations in scenes 1,2,3, and 4 display discrimination against women. The wife's character is identified with household chores, such as washing clothes, cooking, cleaning the house, and preparing for the needs of schoolchildren. The opposite condition occurs in male behavior who only work and meet the family's needs. It shows that advertisements often present subjective opinions on the role of women. Subjective sentiments related to gender in advertising often associate female characters with advertisements of various types of goods related to elegance, household and kitchen needs, and everything with a domestic nature. The selection of places displayed in advertisements is often limited to the scope of the house. In addition, advertisements often describe women as passive figures, dependent on men, and synonymous with domestic jobs (Sussieyani, 2019). In addition, the concept of patriarchy is also raised by describing the inequality of the roles of men and women in advertising. As household leaders, men work to support the family, which is a masculine role in the patriarchal structure of a household. The masculinity of a man in an advertisement is also reinforced by the portrayal of a female figure in the advertisement that is attached to domestic work.

Scenes 5 and 6 in the show have an outdated perspective that men always dominate while women are in marginalized

positions. Kartika stated that the structure of gender understanding always enforces the position of men as dominant figures (Hanifa Maulida, 2021). Women are placed in subaltern positions, either in the context of being objects in colonial history or as subjects of resistance.

In these scenes, the husband is portrayed as a man who is dominant, selfish, and only cares about his work. It follows what Baker stated: masculinity in the old view upheld characteristics such as power, power, control, not depending on others, and work (Angeline et al., 2020).

In the context of gender relations stated by Connel, the roles of men and women depicted in this advertisement belong to the type of production relations where men work outside the home and earn a salary. In contrast, wives work at home and do not get a salary. It causes men to control the family economy. As a result, women do not have economic power because men have control over it. In Connel's concept of production relations, this phenomenon is called the reproductive realm. The control of the family economy by men is characteristic of the dominant masculinity in both the productive and reproductive realms.

Scenes 7 and 8 depict the conflict between husband-and-wife characters due to the masculinity hegemony of the husband character. In these scenes, the wife character opposes the dominance of the husband character in her domestic life. Scenes 7 and 8 depict the beginning of a shift in masculinity, where resistance from women to male dominance in domestic life can encourage modifications to male characters. It is consistent with Connel's assertion that masculinity is a problem in the position of men in society. This idea is

based on the belief that the opposition from women against patriarchal structures should cause shifts in male characteristics (Wardani, 2019). Resistance from women as a form of dissatisfaction with patriarchal structures or the dominance of male masculinity in domestic life is a trigger for the emergence of shifts in male characteristics.

The shift in masculinity can be seen in scenes 10, 11, 12, and 13. Men are depicted as wanting to accomplish household chores identical to women's. It indicates a shift towards the concept of masculinity from an outdated perspective to the modern concept of masculinity. In the modern concept of masculinity, male characteristics starkly contrast to male characteristics in the outdated concept. The concept of masculinity in the outdated perspective upheld male characteristics such as power, power, control, not depending on others, and work. This characteristic is contrary to the modern concept of masculinity. The characteristics of men in modern masculinity include being attentive and sensitive, tending to express themselves, and being willing to do domestic work (Fathinah et al., 2017).

Scenes 10, 11, 12, and 13 depict the increasingly equal roles of men and women. In addition, scenes 10, 11, 12, and 13 are vivid depictions of masculine hybridity, where the scene visualizes the husband cooking, a domestic job synonymous with women. Masculine hybridity is a new term that describes a shift in masculinity in which men own feminine traits and women own masculine traits (John Beynon, 2002). The shift in the concept of masculinity emerges because the concept of the masculine has now entered the feminine realm. Globalization is the cause of male characteristics undergoing

adjustment, known as new masculinity (Jannah et al., 2016). This shift in masculinity, or masculine hybridity, is obvious in the ABC Ketchup advertisement. It can be seen from the visualization of the scene that depicts the character of the husband, who was initially only busy with work matters and then wanted to do household chores identical to women's chores. Scene 14 depicts the happiness created in a family when men and women are of equal standing. It implies that the modern concept of masculinity is one of the essential factors that can affect the harmony of relationships in the household.

Overall, the scenes illustrate how the shift in the concept of masculinity arises. It can be noticed from the early scenes in the advertisement, which depict many concepts of masculinity from an outdated perspective, as well as patriarchal concepts found in the dominant husband and marginalized wife figures. Later scenes depict modern masculinity, where the husband character, who was originally portrayed as dominant, selfish, and unwilling to do household chores, turns into a man who has a gentle nature and is willing to do household chores.

Conclusion

Based on the analysis of the signifier and signified of 14 scenes in the ABC Ketchup advertisement, it can be concluded that the signifier describes the dynamics of domestic life between husband-and-wife characters. The signified reflects patriarchal values, masculinity in the outdated perspective, and modern masculinity. The shift in the concept of masculinity is a change from the concept of masculinity in the outdated perspective to the modern masculinity concept depicted

through the figure of the husband. The male characteristics are dominant, selfish, and only concerned with work shift to male characteristics that are considerate, sensitive, and willing to do household chores that were previously synonymous with women.

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