

## CHAPTER I

### INTRODUCTION

This chapter discusses background of the research, problems of the research, objective of the research, significance of the research, limitation of the research, definition of key terms, and organization of the research.

#### A.1 Background of the Research

When we talk about gender representation, the main discussion will be closer to two main terms that are masculine and feminine. Masculinity and femininity are debated in order for both men and women to recognise their identity. Masculinity can be defined as a way of being a man according to what is accepted by society. Masculinity is formed because of the fantasy of what a man should be like and how. The most typical example is that a guy is forbidden from crying since crying is inherently feminine (Beynon, 2002).

Issues regarding masculinity are difficult to understand. According to R.W. Connel, in order to understand it, we must first know about "sex roles," namely the roles played by men and women. In this concept, which has been developed in anthropology since the 1930s, it is stated that sex roles are patterns applied in a society regarding norms or behaviours that are expected to be carried out by men and women, which are learned from childhood through the process of "socialisation."

The same thing was also expressed by John Beynon (2002) in his book entitled *Masculinities and Cultures*, namely that masculinity is interpolated by culture, history, and geography and is currently influenced by the feminist and homosexual movements, which have brought about uniformity in the concept of masculinity, and that sexuality is no longer something fixed or brought from birth. Therefore, the meaning of masculinity is no longer fixed because it has been constructed by society and culture. Beynon added that masculinity is not part of men's genetics that are brought when they are born, but rather that masculinity is something that is formed and acculturated by social behaviour where they learn it and imitate it in appropriate ways.

In the 1980s and 1990s, visible characteristics that were considered masculine were usually men with a straight and muscular body with a muscular chest and arms, according (Nixon, 2016). This can be seen in several jeans product campaigns for men, which show the model's strong and muscular upper body. Masculinity can be distinguished not only by physical and emotional features, but also by clothing style. According to Nixon in his research *Exhibiting Masculinity*, masculine clothing trends in America were classified into three categories: street style, Italian-American style, and British conservative style. Street style combines childlike tenderness with mature masculine hardness. Meanwhile, masculinity is often depicted in a macho manner in the Italian-American style. In the conservative British style category, there is a greater emphasis on quality and

heritage, as evidenced by the materials utilised. Talking about style is closely related to fashion. One sign of style is fashion.

Masculinity in style is a concept related to how a man expresses his identity through his choice of clothing and personal style. This includes how a man chooses clothing, accessories, and hairstyles that suit the image of masculinity they want to project. Fashion is no longer just a tool that is useful for covering the body but has an explicit meaning that the wearer wants to explain. Style in this case fashion has several functions, one of which is fashion as communication. In fashion, someone has a message that they want to convey to other individuals. The mass media has a big influence in the development of fashion, so that the majority of women follow current fashion trends (Trisnawati, 2011). Clothing becomes a communicative phenomenon; namely, it is used to build, communicate identity, and represent ourselves. Indirectly, clothing becomes a means of exchanging meanings and values and makes representation an inherent habit. So that clothes can be seen as personal identity.

However, it turns out that there is a different concept of masculinity, Presented by Igaeva and Shmeleva (2019) in their research entitled *Typology of Masculinity* in fashion studies In their study, they revealed the evolution of masculinity types in consumer culture, focusing on changes in perception of corporeality, masculine identity attributes, and the creation of new universal male fashion images. It examines the role of marketing and visual cultural practices in emergence of new types of masculinity and their proliferation The study concludes

that contemporary culture generates new types of masculinity through consumer fashion, visual practices, interaction, and subcultures requiring further study and comprehension.

The same thought about masculinity, also in line with Khalilov (2019) in his research entitled *Transformation of Masculinity In The Modern American Cinema*, Khalilov discuss the representation of masculinity in the US film, trends and challenges. The purpose of this study is to examine the most recent examples in Hollywood film and discern how cinematic representations of masculinity reflect its transformation in terms of male identity, changing ideals and more diverse gender roles, with connections to socio-political climate. The issues range from the perceived crisis in masculinity and the attack on patriarchal structures and traditional values to the global financial instability and the problematic perception of the US foreign policy at war. This study will also take a closer look at the presidency of Donald J. Trump seen by many as a backlash against progressive values, feminism and the supposed erosion of patriarchal power. The author argues that many cinematic representations question and query traditional views of masculinity and pose significant challenges to the dominant hegemonic ideology. They all agree that masculinity is very dynamic in constructing values and codes of masculinity.

According to Hanke in Kurnia (2004) the relationship between masculinity and the media first emerged in the 1970s and only received attention in the late 1980s. Until now, more and more displays of masculinity have appeared in the

mass media. Media contributions reflect existing changes in masculinity and do not explain media content as a reflection of the reality of identity in the social world (Aziz, A, 2015). The process of depicting men in the media is manipulated with symbols that include stereotypes of masculinity, agility, strength, determination, and courage to face danger. The resulting reality constructed by the media is considered to be the actual reality because the media plays a major role in validating these stereotypes. In the past ten years, the emphasis has been on men to appear confident, attractive, and strong, an image formed through the media so that it can show one's potential and masculine character in a "true" and "true" way.

Masculinity developments are increasingly popular with the existence of mass media as a means of publication. Mass media in this case magazine, like Vogue, which publish by Conde Nast in the 19<sup>th</sup> century usually covers about masculinity through fashion. Until now, Vogue has been distributed in more than 20 countries throughout the world and was named the most influential fashion magazine in the world by the New York Times, focusing on the world. international fashion. Vogue often collaborates with various high-fashion brands and top Hollywood artists to fill the pages of its magazine. From Vogue magazine, we can see that the concept of masculinity in Yves Saint Laurent which from now on will be referred to as YSL Fall looks different every year. as we can see from several examples of collection images from three decades.



**Picture 1**

*YSL Fall 2005 and YSL Fall 2013 Model*

As can be seen from the picture above, in the 2005 and 2013 collections there is not much difference between the two, they still look in line with traditional masculinity, it can be seen by the dominance of dark color with bold clothing cuts as well as the use of clothing materials, in this case jeans worn on the 2013 model, which are usually used for men's clothing material. Meanwhile, in the following picture the YSL Fall 2023 Menswear collection looks very different from the previous fall collection. YSL Fall 2023 show the collection with a feminine touch in the cuts, the materials of the clothes, and also the physical appearance of the model of YSL Fall 2023 Collection as can be seen in the following picture.



**Picture 2**

*YSL Fall 2023 Model*

Based on the picture 1 and 2 above we can conclude that the concept of masculinity of Yves Saint Laurent displayed by Vogue magazines is different from time to time. Regarding the picture above, This research will reveal how masculinity is represented in Vogue 2023, especially in the Yves Saint Laurent fall menswear collection.

### **A.2 Problem of the Research**

Based on the research background that the researcher has explained above, this research will focus on how masculinity is portrayed in YSL Fall 2023 Menswear?

### **A.3 Objective of the Research**

In regard to the statement of the research problem, the research aims to analyze the representation of masculinity in YSL Fall 2023 Menswear.

#### **A.4 Significance of The Study**

The significances of this study. First , it will give a new perspective on the concept of masculinity through the YSL Fall 2023 collection. The research also expects that it will be useful and give many contributions for the next researchers in Universitas Muhammadiyah Purwokerto who are interested in analyzing masculinity.

#### **A.5 Scope and Limitation of the Research**

This study aims to analyze the semiotic signs that focus on masculinity by doing an analysis of the denotation, connotation, and myth in In this research, the writer only focuses in 6 look to discuss masculine man representation in the collection of YSL Fall 2023 Menswear.

#### **A.6 Definition of Key Terms**

There are some key terms for understanding this study

1. Vogue

Vogue is an American monthly fashion and lifestyle magazine that covers various topics, including haute couture fashion, beauty, culture, living, and runway.

2. YSL

YSL brand is a high-fashion house founded by Yves Saint Laurent.

3. Condé Nast

Condé Nast is a global mass media company founded in 1909 by Condé Montrose Nast

#### 4. Hegemonic Masculinity

A practice that legitimizes men's dominant position in society and justifies the subordination of the common male population and women, and other marginalized ways of being a man.

#### 5. New Man

New Man is a term to explain how men and masculinity are today, as a potential response to second wave feminism (Edwards 2006).

#### 6. Gender

Gender is a social term, refers to the meanings, it can be inferred as values, and characteristics that people ascribe to different sexes (Blackstone 2003)

#### 7. Myth

Myth is a message that is conveyed when an object, image, or phrase becomes associated with a concept or value, and thus takes on a symbolic meaning.

#### 8. Connotation

Connotation refers to the additional or hidden meanings associated with a context, associations, or subjective interpretations of a sign or symbol.

#### 9. Denotation

Denotation refers to the literal or descriptive meaning of a sign or symbol.

## **A.7 Organization of the Research**

There are five chapters in this research. The background of the research problem, an explanation of the phenomenon that occurred, and the rationale behind conducting research were all covered in the first chapter. Research issues, objectives, and advantages are also formulated in this chapter. The goal of the researcher's work is explained in this chapter.

The second chapter is a review of the literature. In this part The researcher described the theory that was applied in this chapter. The study's theories were elucidated by the researcher. It is the hope of the readers to fully comprehend the research procedure that was undertaken. Additionally, the researcher disclosed the results of a few earlier investigations. This chapter discussed five earlier studies that used the same subject and research object as this.

The third chapter is research methodology. This chapter described the several types of research, including quantitative and qualitative research. Additionally, it included an explanation of the data and data sources used in the study. Additionally, it described the procedures and methods for gathering data as well as how to analyse the data.

The fourth chapter is analysis, In this part of research the researchers explained the data has been taken and how researchers analyze the data. The core of this research is in this chapter. This chapter explained the research process and answer the problem of formulations in chapter one.

The last part is conclusion. After several process of research has been done the conclusion of this research is in the last chapter. In this chapter, the researcher provided conclusions and suggestions. This suggestion is contains the shortcomings of this research that can be used by other researchers interested in using the same topic or object of this research.

