

CHAPTER II

REVIEW OF LITERATURE

B.1 Theoretical Framework

This chapter discusses the theory that used in this research. This study uses New Man theories to find the representation of masculinity in YSL Fall 2023 Menswear.

B.1.1 Gender

Since gender and sex are interconnected, it can be challenging to distinguish between the two. Sex is defined as biological differences in genetic composition, reproductive architecture, and function, and gender is defined as what society constructs from the raw materials of biological sex, according to Crawford and Unger (2004). So, whereas gender is produced socially, sex is decided biologically.

In brief, gender is a social construct that is continuously shaped and influenced by the interactions of male and female persons. A biological female is therefore considered feminine if she identifies as the gender that has been established by individuals in society. Gender constructs shape and reflect people's worldviews and influence their thoughts, beliefs, and social interactions.

Gender roles are a significant topic of debate in gender studies since they have to do with how men and women behave and behave in the home and in public. In certain communities, men are associated with the public role and

women with the home one. But a career may be viewed as feminine in one society while being viewed as masculine in another.

Different genders can play roles in the home and in public. The representation of women as active in the natural world and men as cultural figures is still prevalent in daily life, despite the preconceptions that have grown up in society. Education is one sector that demonstrates a comparable division of labour. Commonly used teaching materials in schools continue to portray males as doing most of their activities in public areas and women as being confined to the home. The division of roles in such a way strengthens the stereotypes of society that the scope of women's work is in the domestic sphere (Secord, 2012). While men are capable of performing household tasks, their duties are restricted to specific tasks, such as cooking, which is often done by moms.

B.1.2 Stereotypes

Men and women may lose their social standing and group approval if they are classified as masculine or feminine. Stereotypes about gender evolve with development. Afterwards, Bigler, Liber, and Yekel state that stereotypes about start to form in early childhood, grow throughout elementary school, and then fade by the end of elementary school. Early puberty typically causes confusion and anxiety in both boys and girls as they wonder what might happen to them. During puberty, when their bodies undergo drastic changes, gender roles can reappear. The safest course of action for boys is to be as "masculine" as possible, whereas the safest course of action for girls is to be as "feminine" as possible (John W. Santrock, 2006).

Therefore, the strengthening of gender brought about by puberty can result in more stereotypes during adolescence. According to Galambos, stereotypes are frequently unfavourable and might be cloaked in bias and discrimination. Prejudice and discrimination against people based only on their genital characteristics is known as sexism. Saying that a woman is incapable of being a skilled engineer is the same as committing sexism. Furthermore, it is sexist to assert that a male battery cannot become a qualified kindergarten teacher.

B.1.3 Masculinity

Men's displays of masculinity are seen as inherent qualities shaped by cultural contexts (Suparmi et al., 2022). As per this viewpoint, the attributes comprise an outward manifestation of a masculine physique and attributes that depict him as a respectable and commanding individual (Arwan & Haris, 2022). As such, it is impossible to divorce masculinity from a man's physical and non-physical characteristics (Putri et al., 2022). The image presents a man with an unwavering and commanding style, demonstrating leadership abilities in making choices amidst obstacles in life. From this perspective, the physical attributes of masculinity comprise a man's physical appearance as well as his psychological characteristics. In the meantime, a man's mannerisms, conduct, attitude, and manner of dressing all contribute to how others see him (Intan, 2021). Four aspects of masculinity are recognised by various studies: subservient, marginalised, complicit, and hegemonic masculinities (Connell, 1995). In this essay, the features of hegemonic masculinity are examined.

The term "hegemony" refers to the dominance or leadership of one group over others. In the context of masculinity, hegemonic masculinity represents the culturally idealized and socially dominant form of masculinity within a given society. According to Connell, hegemonic masculinity refers to the dominant form of masculinity in a particular cultural and historical context. It represents the idealized and socially accepted norms and expectations associated with being a man. Hegemonic masculinity is not universal and can vary across different cultures and time periods.

Hegemonic masculinity is a philosophy that describes the classes that exist in men. Connell says that there are two types of men: those who dominate and those who are subordinate. Traditional avenues for men to gain honor were providing for their families and exercising leadership. Connell has labeled traditional male roles and privileges hegemonic masculinity, encouraged in men and discouraged in women: "Hegemonic masculinity can be defined as the configuration of gender practice which embodies the currently accepted answer to the problem of the legitimacy of patriarchy, which guarantees the dominant position of men and the subordination of women".

Connell (1987) placed emphasis on heterosexuality and its influence on the construction of gender. From this perspective, there is a dominant (hegemonic) and idealized form of masculinity in every social system and an apotheosized form of femininity that is considered proper for men and women. This idealized form of masculinity (hegemonic masculinity) legitimates and normalizes certain

performances of men, and pathologizes, marginalizes, and subordinates any other expressions of masculinities or femininities (masculine and feminine subject positions).

Alongside hegemonic masculinity, Connell postulated that there are other forms of masculinities (marginalized and subordinated), which, according to a plethora of studies, are constructed in oppressive ways (Thorne,1993). The perpetrators of hegemonic masculinity are not always men in positions of authority. They could be a film actor or a fictional figure, such as a film character or a fictional character in a variety of literary works. Hegemony is typically achieved collectively or on a broad scale. The meaning of this statement is that hegemony occurs as a result of the same cultural ideas that occur among large numbers of people, coupled with institutional power.

Hegemony is related to gender relations, namely dominance and subordination between men. This is symptomatic of the fact that hegemonic masculinity is relational, which means that it is constructed in relation to and against an Other (emphasized femininity, marginalized and subordinated masculinities). In addition to describing forceful articulations of violent masculine identities, hegemonic masculinity has also been used to describe implicit, indirect, or coercive forms of gendered socialization, enacted through video games, fashion, humor, and so on.

Connell, in her book *masculinities* (2005), introduced the concept of the theory of *Hegemonic Masculinity*. Hegemonic masculinity was understood as the

pattern of practice (things done, not just a set of role expectations or an identity) that allowed mens dominance over woman to continue. In this theory, masculinity is defined by physical strength, Bravado, Heterosexual, independent authority over women and other subordinate men or how the men to dominate. Hegemonic masculinity recognizes that gender, including masculinity, is not biologically determined but socially constructed. It emphasizes the ways in which societal norms and expectations shape and define what is considered "appropriate" masculine behavior. The concept of hegemonic masculinity, as defined by Connell, has been widely used in gender studies and activism, particularly in interventions aimed at promoting gender equity. Based on the previous study the researchers found some information.

The previous study focus that fashion plays a role in the construction and performance of hegemonic masculinity. Barry (2018) argues that men use clothing to reinforce hegemonic masculinity and gain social advantages. Sadkowska (2017) explores the disengagement of older heterosexual men from fashion, highlighting the contradictions between their ageing masculine identities and their interest in fashionable clothing. Ricciardelli (2010) finds that men's lifestyle magazines portray different forms of masculinity, but still incorporate elements of hegemonic masculinity in relation to body, aesthetics, grooming, and fashion. Beasley (2008) calls for a rethinking of the concept of hegemonic masculinity to better understand privileged conceptions of manhood and the relationships between different masculinities in a global context. Those previous study are related with Hegemonic

masculinity theory that researcher will use in analyze cocept masculinity YSL Fall 2023 Menswear. Those previous studies inspire the researcher to use hegemonic masculinity theory to find out the representation of masculinity through YSL Fall 2023 Menswear.

Modern times have brought about a change in the idea of masculinity. Instead of signifying male control and superiority over women, it now highlights men who are able to show women affection and attention. Men are portrayed in contemporary masculinity as being able to love and care for women, as well as possessing traits of protection, compromy society must be strong, firm, and brave, yet the appearance of the YSL Fall 2023 menswear collection differs from the concept of ideal masculinity in society.

B.1.4 New Masculinity

Gender theory, which emerged as a result of second-wave feminism, sparked research into masculinity (Akca & Ergül, 2014). Since the 1970s, some males who are concerned about gender inequity have begun to embrace feminist causes. This approach, known as pro-feminism, has resulted in the rise of critical masculinity studies that analyze men and masculinity while adhering to feminist principles (Bozok 2009). The idea that there are multiple types of masculinity gained traction in the 1980s. Gender regimes and masculinity patterns vary among cultures and historical times (Connell, 2002). This suggests that masculinity is not static or everlasting, but rather historical. Its meaning may change as time passes.

The idea of masculinity changes constantly in response to societal norms and cultural shifts (Barker, 2012). Men are traditionally portrayed as courageous, stoic, muscular, strong, and unwilling to show emotion, like crying and any others emotion that usually attach to woman. However, invulnerability, commitment, and care are becoming more and more characteristics of masculinity in today's society (Prorokova, 2017). Then, it is not innate but rather developed during the course of a person's life, from childhood to maturity, based on prevailing norms (Albelda & Infantes, 2017). Thus, the construction of masculinity is greatly influenced by everything associated with tradition, rituals, and cultural norms, and nurturing (Ulya et al., 2021). According to Munaris & Nugroho (2021) it does not diminish femininity. According to (Intan, 2021), however, it embodies traits that women value, such taking care of oneself, one's family, and the environment. This compassion shows that males are competent carers since they are sensitive to others' emotions (Ziwar, 2021).

As the conversation of modern masculinity progresses, men are developing closer relationships with fashion and becoming more adventurous in exploring masculinity through clothing. Over time, these connections are now far less impeding. There has been a good shift in men's fashion in recent years. In the realm of fashion, street style has elevated males to a prominent position, making it fashionable for them to be actively involved in the industry. Because of his work as creative director for Louis Vuitton men and his highly popular streetwear brand Off-White, Virgil Abloh has a significant influence on men's fashion. Men are also

starting to use colour and prints more boldly. Harry Styles has gained notoriety for donning his recognisable Gucci patterned suits, which are available in an array of vibrant hues, stripes, and flowers. Actors are wearing costly outfits to the red carpet as award season gets underway. Timothée Chalamet donned a glittering Louis Vuitton harness to the Golden Globes. The situation can be related to the new man theory. According to Edward New Man is a term to explain how men and masculinity are today, as a potential response to second wave feminism (Edwards 2006). New Man is continuously more acceptable type of masculinities. They are accepted more in society because of their support toward women. Edwards stated that New Man is pro – feminist because men are still narcissist and invention(Edwards, 2006).

The sign of modern figures of New Man / New Masculinity are various, The first sign is the modern man/ new man care more about the look/appearance (Edwards). The new man want to be seen by others, by their look. The appearance of a model wearing the YSL Fall 2023 Menswear Collection show the characteristics of the new masculinity according Tim Edwards applies a sociological approach to our understanding of men's fashion, which he believes is important in the relationship of masculinity and society, past and present, rather than simply artistic or aesthetic interests, indicating effeminacy or homosexuality. Rejecting essentialist or naturalist origins, Edwards explores how masculinity and men's fashion are constructed, particularly in relation to consumer society. The increasing commodification and aestheticization of everyday life coincided with

the development of marketing and advertising, which Edwards identifies as a catalyst in the conscious emergence of men's fashion, rather than an abstract 'crisis of masculinity' or the identity of the 'new man'.

This is shown by the luxury goods worn by the research objects which come from the international label Saint Laurent. The research objects are men who are directly involved in the world of fashion and make it their main job. This is not surprising as the main profession desired by metrosexual men is domestic work which glorifies art and beauty. The physical appearance of metrosexual men is also always kept neat and clean so that it can be seen from the characteristics of their clean and smooth physical appearance.

The new masculinity wears a variety of feminine characters, traits and attributes and begins to abandon the traits associated with strong male masculinity (old masculinity). This is shown by the smooth and clean condition of the body, which indicates the personal care carried out by the three research objects. (Mark Simpson, 2002) said that metrosexual men focus on themselves so that forms of personal care are one way for metrosexual men to show a feminine impression and rebel against patriarchal culture. This also supports (Kartajaya, 2004) statement which states that metrosexual men are women-oriented men. Dressing up becomes a habit that cannot be separated from taking care of oneself exclusively. Of all the research objects, they appear to have a clean and smooth face. It was also apparent that the facial cleanliness of the three objects was shown by the absence of visible acne appearing. This is in accordance with the

characteristics of masculinity stated by Roni Dachlan¹⁶ that metrosexual men are men who do not hesitate to show their feminine side. However, the masculinity is shifting into newer and improved version, resulting in new man according to Edward the new masculinity because the men are still invention and narcissist, concern with appearance

B.1.5 Roland Barthes Semiotics Theory

Semiotics is the study of signals, their function, and their ability to convey meaning. A sign is anything that has a different meaning to someone. Semiotics is the study of signals, how they are used, and everything else about them. In other words, the instruments of semiotic understanding (signs, signification, denotatum, and interpretant) can be applied to all aspects of life, ensuring that the prerequisites are met, namely that meaning is provided, meaning exists, and interpretation occurs.

Semiotics is derived from the Greek word *semeion*, which means "sign" or sign in English. This is the science of studying sign systems, which are all kinds of communication with meaning, such as words (language), facial expressions, body gestures, films, signs, and literary works containing music or cultural objects created by humans. Without a sign system, individuals would be unable to communicate with one another.

Roland Barthes was a French writer and political and cultural analyst in the 1960s, and his semiotics works, pioneered by Ferdinand de Saussure, helped constructivism and Modern Criticism emerge as significant philosophical

movements. According to Barthes, a sign is made up of an expression (signifier) and a content (signified). According to Barthes, such a major sign may become part of a larger sign system if the extension of the leading sign represents the second system of signs. The major sign in this situation is denotative semiology, while the second sign is connotative semiology. Barthes distinguishes between denotative and connotative terms.

According to Barthes, semiology seeks to understand how humans make sense of objects. Meaning, in this circumstance, cannot be confused with communication. Meaning implies that objects not only carry information about which they wish to communicate, but also create a structured system of signs. Barthes thus represents a whole process with an organized framework. Signification extends beyond language to include other things. Barthes sees social life as significant. In other words, social life, whatever its shape, is a signal system in itself.

Barthes' semiotic theory is nearly entirely taken from de Saussure's theory of language. Roland Barthes defined language as a sign system that reflects the assumptions of a specific culture at a given period. Barthes then applied the signifiant-signifie theory, which evolved into a theory of metalanguage and connotation. The significant term becomes the expression (E), while the significant term becomes the content (C). However, according to Barthes, there must be a relationship (R) between E and C in order for it to constitute a sign. This concept

of relationship makes the theory of signs more likely to evolve because the relationship is determined by the user of the sign (Romi, 2014)

Just like Saussure, Barthes believes that the link between signifier and signified is arbitrary rather than natural. If Saussure focused solely on denotative signification, Roland Barthes refined Saussure's semiology by establishing a connotative signification system. Barthes also noticed another part of signification: the "myth" that defines a civilization.

1 Signifier	2 Signified
3. Denotative sign	
4 Connotative signifier	5 Connotative signified
6 Connotative sign	

Picture 3

The image above is the semiotic concept according to Roland Barthes

1. Denotation

Barthes defines denotation as a straightforward signifying process that corresponds to textual meaning. This stage produces and comprehends signs at the initial level of meaning, known as the first order (Sobur, 2006). This level results in the most evident explicit meaning of the sign (Vera, 2014). It differs from connotation, which becomes the second signification process when the sign develops expression aspect (E) and expands content (C) (Rusmana, 2014). This level generates implicit meaning, indirect meaning, and uncertainty. The

construction of connotation meaning is inspired by a combination of marker and marked that has cultural implications. That is why the connotation meaning varies depending on the interpreter (Sobur, 2006).

2. Connotation

According to Barthes' semiotics, connotation meaning is associated with an ideology known as "myth". According to him, the marker and its connotation meaning are ideological pieces that build a relationship between communication and culture, as well as knowledge and history (Rusmana, 2014). In this instance, the definition of myth differs from its usual meaning of mystical things (16). According to Barthes, a myth is a connotation generated by society in the form of symbols that is then understood by society itself.

3. Myth

Myth is described as a form of speech, which means that any utterance, verbal or nonverbal, has the potential to become a myth (Barthes, 1973). Barthes uses glasses to explain myth in his book "Mythologies". People who wear glasses are associated with intelligence, although an innocent one. Meanwhile, persons who use glasses are precisely those with visual impairments. In this context, glasses refer to a visual aid. However, in the mythological universe, spectacles are thought to represent intelligence. Glasses are culturally considered as a mark of genius, thus they are highlighted. Thus, myth might be associated with connotation, which means that cultural components play a significant role.

Picture 1 shows that the denotative sign (3) is made up of a signifier (1) and a sign (2). At the same time, denotative signs serve as connotative markers (4). Denotation, according to Barthes, is the first level of meaning that is closed. The denotational level generates explicit, direct, and definite meaning. Denotation is the authentic meaning that is agreed upon socially and refers to reality. A connotative sign is one whose signifier has an open meaning, which means it is implicit, indirect, and indeterminate, allowing for new interpretations. In Barthes' semiology, denotation is a first-level significance system, whereas connotation is a second-level significance system. Denotation can be described as fixed objective meaning, while connotation is a subjective and varied meaning.

According to Barthes, connotation refers to the functioning of ideology, often known as 'myth', which expresses and justifies dominant ideals at a given period. Mythology also includes a three-dimensional pattern of signifiers, omens, and signals. However, as a distinct system, myth is constructed from a pre-existing chain of meaning, or in other words, myth is a second-level meaning system. In mythology, a symbol might have several signifier (Alex, 2014).

Therefore, this object will be observed using Roland Barthes' semiotic analysis, by looking for parts that contain elements of representation of masculinity and then looking for the meaning contained therein. So that later we can conclude the representation of masculinity contained in YSL Fall 2023 Menswear.

B.2 Review of Related Research

In every research, there is a section when the researcher must look for previous studies that are related to the study that the researcher will undertake. This research uses five previous studies, these previous studies have similarities in terms of concept, theory and method. In terms of theory and concept, the majority of research uses the concept of masculinity. In this section, the author of this study looked for and discovered some studies that are comparable to this one. But no one that is using YSL Fall 2023 Menswear as the object of the research.

The research entitled *Portrayals of Masculinity in "Guy Movies"* (Zeglin, 2016), the results indicated that Emotional Control, Risk-Taking, Violence, and Dominance were the most frequently represented CMNI (Conformity to Masculine Norms Inventory). The same idea about masculinity was also explained by Prabaningrum in her research entitled *Representation of Masculinity in the Film Aquaman* (Semiotic Analysis of Roland Barthes), which is in line with the concept of masculinity adopted by Connell. The research shows signs of masculinity through the main character in the film Aquaman. Arthur Curry's character is identical to the seven concepts of masculinity by Janet Chafetz (Men's Physical Appearance, Men's Functional, Men's Sexual, Men's Emotional, Men's Intellectual, Men's Interpersonal, and Men's Personal Character). Zeglin and Prabaningrum took films as the object of study. The results of their study saw masculinity as identical to the seven concepts of masculinity by Janet Chafetz. The masculinity constructed in their study is presented as a picture of ideal male masculinity which

can be interpreted as hegemonic masculinity. However, in this case they did not encounter a different concept of masculinity. In this regard, Zeglin and Prabaningrum Zeglin view masculinity as consistent with Connell's hegemonic idea.

However, it turns out that there is a different concept of masculinity, presented by Igaeva and Shmeleva in their research entitled *Typology of masculinity in fashion studies* in their study they revealed that 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 idea about masculinity, also in line with Cinthia idea, in research entitled "Masculinity in Men's Magazines: Semiotic Study of the Visual Rubric in Men's Health Indonesia Magazine". The results of the research produced a socio-cultural interpretation for Men's Health Indonesia magazine, explaining changes in traditional masculinity. Furthermore, Ellon in his research entitled Construction of Masculinity in Good Men's Fashion, the results of this research are constructions created by Thom Browne through Instagram media, creating images of men through a sartorial masculinity style.

Igaeva, Shmeleva and Cinthia chose fashion magazines as the object of their study, Igaeva examines men's consumption patterns, especially fashion, while Cinthia looks at men's healthy lifestyles and men's appearance. Igaeva and Shmeleva, Cinthia and Ellon they all agree that the concept of new masculinity which is very dynamic in constructing values and codes of masculinity. In this way, The three of them, with their research, revealed a new concept of masculinity that is contrary to traditional or hegemonic masculinity. This example demonstrates that the male gender may display fashion without giving up its masculinity. Although rare, it is not aligned with society's heteronormative beliefs. However, they are willing to dispute this viewpoint. Stylish men are evidence that men are evolving. Arguing that men need to change is attempting to persuade them that they can change. In other words, being a man or a woman is neither a natural condition or the result of God's will, but rather is socially produced via diverse behaviors and institutions that impact our experiences. This also involves uncovering the ultimate secret of masculinity, compelling men to intentionally identifying as males rather than the norm that determines everything.