A Construction of Masculinity in Slickboy Deluxe Pomade Advertisements: A Semiotics Analysis
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Abstract
Nowadays, the idea of masculinity in men’s grooming product advertisement shows that men should pay attention to their physical appearance. This leads to the assumption that the stereotype of a man who is innately strong, powerful, rational and competitive has shifted to the one which is more in tune with feminine with their nurturance and narcissism. However, there are some advertisements in Indonesia, which shows the intersection between the New Man and the New Lad concept. Slickboy Deluxe is one of men’s grooming products which advertisement shows the intersection between two ideas of masculinity. The aim of this study is to know the construction of masculinity in Slickboy Deluxe pomade advertisements. This study used qualitative research with semiotics approach proposed by Roland Bathes as well as masculinity theory. This study finds that as a result of interaction between two concepts of masculinity, the advertisements represent the more dominant construction of New Lad that embraces traditional masculinity stereotypes though Slickboy Deluxe advertisements stereotyped represent the idea of New Man. In short, the stereotypes of traditional masculinity still exist even in men’s grooming advertisements.

Keywords: masculinity, construction, new man, new lad, pomade

Introduction
Masculinity is cultural (Beynon 2). This means that it does not exist in male as a congenital genetic, but it is culturally constructed. Thus, the construction of masculinity represents that men’s superiority to women is socially constructed. On the other hand, advertisement as visual culture can construct masculinity by displaying certain elements of masculinity (Prasisko 80). For example, according to David and Brannon, masculinity in a Marlboro advertisement illustrated as loner cowboy whose horse riding ability constructs the idea of masculinity of men with his traits of “strength, invulnerability, independence, silence, and aloofness” (Kimmel and Aronson 499). The idea of masculinity in the men’s grooming advertisement must be different from the idea of masculinity which exists in Marlboro advertisement. For example, in Dolce & Gabbana Pour Homme advertisement depicts men as a “feminized form of masculinity". This advertisement shows a topless man hold a perfume which the perfume always associated with woman’s thing. This construction of masculinity built by the media can construct masculinity in the society. On the other word, the reality in the media can be a reality in the real world (Prasisko 106).

Masculinity is actually opposite to femininity that men should not have the nature of women. Traditionally, masculinity described men to be strong, powerful, rational and competitive. Nowadays, the ideas of masculinity in the men’s grooming product advertisements show that men should pay attention to their physical appearances. This assumes that the stereotype of a man who is innately strong, powerful, rational and competitive has changed to be more feminine with their nurturance and narcissism. Man who started to pay attention to their physical appearance or narcissism is called metrosexual men.

In Indonesia, according to Nilan, there are three stereotypes of masculinity; the first is young Muslim who believes that men should be a leader in family, organization, even country by applying Islamic shari’a law. The second is young ‘cool’ or ‘cowok trendi’ that is men who care about physical appearance, luxury living, and sexual adventures. Third, criminal or gang member or in Indonesia well known as preman that
is drug user or dealer, a pimp, or just a collective participant in the gambling, drinking, whoring ‘fight club’ culture that characterizes inner-city street life after midnight (Nilan 329). In new order era, there were two types of masculinity that is bapakism and pemuda. The principal of bapakism always rules over the Family, But In New Order era, bapak can also rule over business, town even the nation-state. Indeed, this concept of masculinity gives man authority toward woman and younger man or man whose lower positions or status quo (Nilan 332). Pemuda in this era is associated with the protester or male activist that demands the law enforcement in Indonesia, which is dominated by older man who has an authority.

In Indonesia, the sale of men’s grooming products in 2013 has increased 23% or Rp300 trillion from previous year (Sumaryati). It means that Indonesian men consume the products in order to perform their masculinity. Advertisements have a big influence in the idea of masculinity construction. The creative advertising about fashion and grooming makes the boundaries between masculinity and femininity become more biased. According to, Nielsen’s survey about men’s grooming products shows that hair styling products are the most favorite grooming in Indonesia. Hair styling products such as pomade, hair wax, hair gel and hair spray become the most wanted grooming product because in 2013 hairstyle trends required hair styling products in order to obtain maximum results. Mostly, the trends of hairstyle in 2013 use pomade to obtain a better shape.

According to Sherrow, “pomade is greasy and heavy substance in order to push hair down on the scalp” (Sherrow, 2006, p. 185). Pomade became popular in the 1950s when rockabily singer, Elvis Presley, used it as a substance to make his pompadour hair. Slickboy Deluxe is a new Indonesian pomade brand released on September, 27 2013. It was produced by Bali clothing factory named RMBL which abbreviation is “Rumble” owned by I Gede Ari Astina or well known as JRX, the member of Indonesian famous punk band, Superman Is Dead (Rumble Cloth Bali). Slickboy Deluxe becomes the youngest pomade product in Indonesia. Slickboy Deluxe is the only local pomade which has poster advertisements that successfully attract greasers or pomade users' attention. The posters can be seen at the official website of RMBL and social media, such as Twitter, Facebook, and Instagram.

In this study, therefore, the writer wants to know the masculinity construction in Slickboy Deluxe pomade advertisements. The writer chooses these advertisements because these are different from other Indonesian grooming advertisements since it uses tattooed men as a model. It is also interesting that the model of the advertisement is JRX, who is the member of famous punk band and the environmental activist, since most of the models of Indonesian grooming advertisements are pop bands vocalist and actors. Thus, Slickboy Deluxe represent the different construction of masculinity from most of grooming advertisements in Indonesia. This study uses qualitative approach and semiotics proposed by Roland Barthes to reveal the meaning of each sign and myth. This study also uses the masculinity theory about New Man, which is a feminine form of masculinity and the New Lad that emphasizes the stereotype of traditional masculinity, to reveal the masculinity construction which exists in the advertisements. The writer assumes that in the Slickboy Deluxe advertisements, there is interaction between the idea of the New Man and New Lad. As a result, the New Lad is the most dominant in Slickboy Deluxe advertisements.

To analyze it, semiotics was used since according to Barthes, semiotics tries to discover the meaning of signs in advertisements. He creates the three messages into three including linguistic message, the coded-iconic message, and the non coded-iconic message in order to reveal the meaning of signs (Leckie, Given and Buschman 23). The linguistic message deals with all the words in the visual design such as advertisement, printed text, and photographs. The non coded-iconic message is the denotation in the photograph or advertisement. The coded-iconic message is the connotation in the photograph or advertisement. Barthes also uses myth to reveal the reality behind the advertisements.

**New Man and New Lad**

*New Man* is the concept of masculinity which is pro-feminist (Edwards 34). According to Beynon (2002), *New Man* is divided into two, namely *New Man*-as-nurturer and *New Man*-as-narcissist. *New Man* as nurturer is a reaction against the first wave feminism; these men support all women’s movement and take the previous women’s roles in domestic area like child-rearing. Moreover, he becomes good listener, opposes to violence, and he is emotionally literate and sensitive (Beynon 121). *New Man* as the narcissist
is associated with commercial masculinity (Beynon 102). The men’s lifestyle magazine in 1980s as popular culture also supported the concept of *New Man* as a narcissist. In the lifestyle magazine, men are represented as erotic objects replacing women (Beynon 103-104). In short, the characteristics of *New Man* as narcissist are high body, healthy consciousness, muscular, care about their appearances, and interested in shopping, fashion, clothes and grooming (Beynon 121).

On the other hand, *New Lad* is represented as a return to reactionary pre-feminist values of sex, sport, drinking, the relative male-only world of pubs, pornography, and football (Edwards 34). The origin of *New Lad* is linked up to pop music and football in Britain associated with drinking, football, and sex (Beynon 1). Thus, *New Lad* is associated with traditional masculinity that rejects all about feminine characteristics such as caring and narcissist as *New Man* does. Furthermore, *New Lad* has slogans, namely ‘non-sense, don’t care’ in fashion.

**Methods of the Study**

**Research Approach**

The research approach of this study is qualitative approach because the writer did in-depth interpretation of the signs in the advertisements and the result is “determined by context and individual perception of meaning” (Jackson 12). It is used because the writer has an intention to analyze messages which exist in Slickboy Deluxe advertisements. Semiotics is also used in this study considerably as one of the qualitative approaches since it concerns with signs, and the stories and myths surrounding the society (Keegan 98). Thus, semiotics is used because this study tends to interact with symbols or signs in the advertisements. It means that the writer concerns with historical background and culture related to any signs in the advertisements in order to reveal the meaning of signs.

**Population and Sample**

There are five advertisements of Slickboy Deluxe had been posted on the official website of RMBL cloth Bali (xrmblx. Co/rumble_cloth_bali/) and official Facebook’s account of RMBL cloth Bali (https://www.facebook.com/xrmblx.co) from September 27, 2013 to September 14, 2014. The official Facebook’s account followers of RMBL cloth Bali are 138,974 people, and 50,217 people are talking about RMBL cloth Bali. Those five advertisements become the population of this study.

The writer then chose three of five advertisements of Slickboy Deluxe according to the highest number of “like,” comments, and shared of each poster on Facebook. The first poster gained 350 likes, 59 comments, and 100 shared. The second one gained 276 likes, 10 comments, and 14 shared. And the third one gained 177 likes, 12 comments, and 38 shared. In short, there are three advertisements of Slickboy Deluxe pomade to be analyzed which also become the sample of this study. These data were taken on September, 14 2014. The last two posters gained less than 100 likes. It becomes a consideration for the writer not to choose those posters as the samples.

**Technique of Data Collection**

There are four steps in collecting data that will be analyzed. The first step is searching all pomade that distributed in Indonesia by visiting some local online shops which sell local pomade. The second step is sorting out the local pomade and import pomade. The third step is searching out the official website of pomade in order to find the trusted advertisement, in other words; the advertisement is not a fan made. The last step is choosing three of five posters, which provided in official website and Facebook’s account of RMBL based on highest likes.

**Technique of Data Analysis**

The first step is to find the linguistic messages by analyzing all words in the advertisements in order to explain the meaning or intention behind the words in advertisements. The second step is to find the non-coded iconic messages of the text. The non-coded iconic is the denotation of advertisements or literal message. The third step is to find the coded iconic messages or symbolic messages by focusing on the visual image or non-linguistic part on the advertisements. The fourth step is to reveal the myth which
exists in the advertisements. Then the last step is applying the theory of masculinity in order to interpret
the data.

Discussion

![SLICKBOY DELUXE](image)

Figure 1

**Linguistic Messages**

The linguistic messages on the picture above are analyzed from the top to the bottom side of the picture. The first linguistic message is “SLICKBOY DELUXE” written in capital, italic and red color which is the name of the advertised product. The “SLICKBOY” word signifies hairstyle Slick Back using pomade as substance to get the hairstyle. Meanwhile, “DELUXE” word indicates that the product is a luxury and elegant. The use of the DELUXE word, therefore, gives an impression that pomade is luxury goods because it is used by the king of rock n roll Elvis Presley. The use of red color in the words has the function to stimulate people to immediately be directed to the word “SLICKBOY DELUXE” (Darmaprawira 35).

The second linguistic message is “Dapatkan Produk minyak rambut Slickboy Deluxe dari RMBL di toko – toko resmi RMBL terdekat di kota anda” (Get Slickboy Deluxe hair gel RMBL products in the nearest RMBL official stores). It is located beside the picture of the product that clarifies the way to get the product by visiting RMBL official stores over Bali, Java, and Sumatera. The third linguistic message is “100% BEBAS PETROLEUM” (100% FREE PETROLEUM). It is located beside the picture of the product which clarifies that the product does not use petroleum. It is written in white color which has characteristic of honesty (Darmaprawira 47). It means that the advertisement tells the truth that it did not use any chemical material.

The next linguistic message is “100% ORGANIK” (100% ORGANIC). It is located beside the picture of the product. It supports the previous sentence which clarifies that the product uses organic material. The next linguistic message is “www.xrmblx.net”. This word indicates the website of the company which sells the product. Next to this word, there is a linguistic message of “Made in Bali” indicates that the product is made in Bali. The next linguistic message is “www.ecodefender.net.” It is the website of Eco Defender, a joint project of RMBL clothing Bali and WALHI “Wahana Lingkungan Hidup” or “Environmental Forum”, is a real form of struggle for Bali ecological sustainability (Eco Defender).

**Non Coded Iconic Messages**

In the advertisement, there are two sturdily standing tattooed men wear a white singlet and stare at each other sharply. The man on the left of advertisement wears black slack, while the other one on the right side of the advertisement wears grey slack. In the middle of advertisement, there is a long black-haired woman between two men wearing a black dress. The woman backs of the two men while she is looking back. In the lower-right corner of advertisement, there are two cans of pomade, the blue can and cream colored can. The background of the poster is the red curtain with dominant dark color.
Coded Iconic Messages

The coded iconic message is analyzed from male to female models. The first analysis is the male celebrity in the advertisement. First, tattoos signify the rebellion aiming to change or take over something straight or natural (Atkinson 49). Historically, tattoo has been associated with males and masculinity as a symbol of strength and power (Cash and Smolak 390). Therefore, tattoo signifies the man’s rebellion to change something naturally. The second code is a white sleeveless singlet associated to undershirt. The undershirt is identical to the working-class men (Reilly 62). Sleeveless singlet has function to support the movement of men to do something rely on physical works, such as “build, weld, and lift things” (Edwards 128). Then, singlet which signifies the freedom indicates that men can do anything as they want, whether it is negative or positive. It is white-colored that signifies purity, honesty, and innocence (Darmaprawira 47).

The third code is the men’s gesture. Those two men who establish straight eye contact are associated as “hostile act” or “hate stares”. As Goffman said (Manning 6) it indicates that the two men are not safe (Sayler). Thus, the men’s gestures which stand in standing-at-attention position and engage in direct eye contact indicate that the men have hatred toward something like having the enemy and ready to face the hatred at any time. The fourth code is female model’s clothes and gestures. Woman in black dress who also signifies the sexiness shows her sexual availability as if a woman is sort of sexual object. The gesture of a woman in the advertisement is indicated as “body canting” according to Goffman as “the ritual subordination” (Goffman 46). Body canting can be described as a twist of certain body parts like chest, and it is bent away the normal position of the body. Those gestures of woman signify “an expression of ingratiation, submissiveness, and appeasement” (Goffman 46). Therefore, she represents the woman’s inferiority which defenceless to defend herself from man’s superiority.

Myth

Tattoo in Indonesia has become the identity of some tribes, such as Mentawai, Dayak and Sumbawa. Tattoo is used for many reasons and aims, such as protecting a person from evil spirits, signing the achievement of a certain age, the identity of family or clan, and social status (Handoko 108). In a metropolitan city, tattoo is identical to criminals, preman (gang), and convicts because new order government, with the help of prominent figures like religious leaders in Indonesia, give stigma to the public that tattoo is a crime (Olong 249).

According to discussion above, tattoo is a symbol of rebellion. Rebellion is one of the masculinities form in Indonesia; it is associated with young man againsts the authority of the older man (Nilan 332). Here, young man is considered as activist, but older man is who has such authority as government. JRX as a model in the advertisement is also an activist of ‘BALI TOLAK REKLAMASI’ which the rejection of the Benoa bay reclamation threatens the environment and the welfare of Balinese people (ForBALI). He often voices his rejection through social media and demonstrations.

The representation of the working class is also depicted in the advertisement through white singlet worn by both men. The working class in Indonesia has existed since the Dutch colonial era in the nineteenth century, which called slavery and forced labour ‘kerja Rodi’. In 1930s, the Dutch government reseted the system of slavery into the capitalist working relationship between worker and employer with a variety of provisions. The agreements between the employer and worker above are not likely to cause a prolonged conflict because both have rights and obligations. In reality, however, the employer could impose their will on the workers to do something, while the workers did not have the power to demand their rights (Jalil 41). Since then the Indonesian labour movement has emerged in order to demand the rights of workers with the establishment of labour organizations like ‘Sericat Buruh Sejahtera Indonesia’ (SBSI) or ‘Indonesian Prosperity Labour Union’ (Priaryani 29) (Jalil 47).

Furthermore, the relationship between men becomes something interesting in this advertisement. Both men on the advertisement sharply look each other. It indicates a threat, hate stares, and as if both men are in danger. To add, in the middle of them there is a beautiful woman. In Indonesia, it can culturally be associated as ‘Carok’ in Madura, and it means both men confront each other to maintain their self-esteem.
The best way to remove the shame is Carok until one of two men dead as Madura’s proverb said that ‘better to die than bear the feeling of shame’ (Wiyata 17).

**Linguistic Messages**

The linguistic messages of this picture mostly are the same as previous picture. So, the writer will continue in the next section that is non coded-iconic messages.

**Non Coded Iconic Messages**

In the advertisement, there are tattooed man and black-dressed woman who do the salsa dance. The man wears a white singlet, black slack, and white shoes. He bends and holds the woman with his hands. The woman whose hair fall down to the floor wears a black dress and black high heels. The position of the woman nearly falls to the floor with her powerless body while the man holds the woman with all strength to keep her not to fall onto the floor. In the lower left corner of the advertisement, there are two cans of the blue and cream coloured pomade can. The background of the poster is the red curtain with dominant dark color effect, and the floor is black and white like the chessboard.

**Coded Iconic Messages**

The code is the gesture and position of man in advertisement. The man is bending to hold the woman so that she is not falling to the floor. The man’s left hand grasps the right hand of woman while the man’s right hand holds the woman’s back in order not to fall to the floor. Thus, man in the advertisement takes full control over a woman and begins an action to help the woman in order not to fall to the floor, and woman just poses submissively. The gender roles of man to take control over the woman is portrayed in the advertisement. Woman cannot do anything perfectly without any help of a man. The position of man in the advertisement is higher than the woman which signifies the higher social place. It means that man’s social status in society is better than woman’s. The man’s position is more vertical, and woman’s position is more horizontal; those movements are often shown in western dance (Hanna 160). Vertical position is associated with high building, such as a tower and a skyscraper which are a symbol of power (Ensink and Sauer 37). On the other hand, the horizontal position associated with the floor signifies less clean and less pure (Ensink and Sauer 37) (Goffman 41). Finally, it shows that man is a super ordinate, and woman is subordinate.

**Myth**

The advertisement above reveals the reality of the relationship between man and woman in Indonesia. The writer can conclude that the advertisement represents the patriarchy system. It can be proved by some codes such as the man’s hand embrace to the woman’s body which means to restraint the woman. There is also a code such as the woman almost falls to the floor. In Indonesia, patriarchal culture is inherent with customary law and the constitution. Traditional laws that address gender issues are family, marriage, and inheritance law, make one system of kinship (Sukerti 5). Basically, there are three systems of kinship in Indonesia, such as the matrilineal, patrilineal and parental system (Sukerti 5). All of those kinships reflect
a patriarchal culture that makes men as the heir, the successor of descendant, head of the family and decision maker in both family and society while women are being subordinated. Though, matrilineal place women in higher place and parental considers both men and women are in equal position.

Government programs, furthermore, cannot be separated from the influence of patriarchal culture, such as family planning programs or ‘Keluarga Berencana’ (KB). It is a government program in order to reduce the number of births to anticipate the exploitative population. This program is considered unfairly because most of the contraceptives are installed on the women’s body, and they must bear the pain after the installation (Sukerti 11). Thus, it can be said that this advertisement represents masculinity highly influenced by patriarchy system in Indonesia. Man should be dominant in family, society, and politics although some culture place woman in the higher place than man and woman is equal with man. The way man become dominant is by controlling woman, such as made some political rules positioning man as the powerful one over woman. Indeed, Indonesia still highly embraces patriarchy system influencing masculinity of Indonesian men.

Figure 3

Linguistic Messages

The linguistic messages of this picture mostly are the same as the previous picture except the color of “SLICKBOY DELUXE” word. The color of “SLICKBOY DELUXE” is cream associated with hot or warm color including the family of yellow, orange, and red. It signifies positive, aggressive, active and simulative characteristics (Darmaprawira 33). It means that men constructed in this advertisement must have positive, aggressive, active and simulative characters.

Non Coded Iconic Messages

There are two tattooed men in the advertisement. First tattooed man is sitting on the carved chair with leopard motif. The man wears white singlet, necklace, and wristwatch. The man’s expression looks serious with a crinkled forehead and bent eyebrows. His hand is laid upon the arm of the chair. The second man is holding a comb and styling the first man hair. The second man wears blue shirt and black slacks. There are many attributes in this advertisement, such as accordion, book with skull cover, whiskey bottle, robot, and female demon. The background of the advertisements is a red curtain.

Coded Iconic Messages

The first code is tattooed man sitting in the carved chair with leopard motif. The carved chair is associated with the throne that usually used by king for his kingdom. The leopard motif or print is chosen because the nature of the leopard can signify the man’s characteristics. Leopard can live in many habitats, such as lowland forest, grassland, scrub, semi desert and rocky hillsides, and it is a solitary animal (Burton and Burton 1445). Those all natures of leopard signify the man’s characteristics which are powerful with his strength, have many applicable abilities in any circumstances, adventurous, and have a high place in society.

The second code is vodka bottle which is associated with the alcohol consumption. Consuming alcohol is risky taking associated with manly activity. Man eventually engages in risky activity. Man who drinks alcohol more is perceived as traditional definitions of masculinity (Kimmel and Aronson 17). Then next
to vodka bottle there is a robot. Robot associated with machinery and technology is considered as man’s thing. According to Wajcman (1991), there is traditional association among masculinity and technology, warfare, automotive, and machinery (Toffoletti 72).

Myth

The advertisement above reveals about the relationship between men’s masculinity and animal in everyday life. It can be seen from the code that is man sitting on the carved chair with animal printing. This code can be associated with man’s life that is very close to the animals. In Indonesia, there is a tradition that associated with men and animals, such as nose piercing tradition for men in the Asmat tribe, Merauke. Men in Asmat tribe should pierce his nose with boar rib. This indicates that the men have entered a maturity (Lloyd 3). Another example is the tradition of boar hunting (buru babi) in Minangkabau. Boar hunting (buru babi) is an activity which shows man’s masculinity, bravery, physical strength, and agility in the hunt (Arifin 30). This tradition is considered as a sport activity that could satisfy psychological of the hunters (Arifin 32).

Slickboy Deluxe advertisement above also reveals the myth about the relationship between men’s masculinity and liquor. Indonesian people usually drink liquor during customary ceremonies or family and friend gatherings. For example, tuak (palm wine), a traditional liquor from Batak Toba and North Tapanuli, is made from fermentation of sugar palm. Men drink tuak in ‘lapo tuak’ as a symbol of intimacy between men or ‘manhood’ which could be seen as a form of masculinity in Batak Toba.

Moreover, the relationship between masculinity and technology is also represented in the advertisement above. Man’s always interested in technology. In Indonesia, there is a famous inventor named B.J Habibie, the first Indonesian people who invented an aeroplane. Men’s interest of technology actually started when they were a boy. “Boys more often have toys like spatial toys, military toys, and vehicles, whereas girls more often have dolls and domestic items” (Blakemore, Berenbaum and Liben 353). When they grow up, men’s lives would not be separated from technology.

Conclusion

So, the construction of masculinity in Slickboy Deluxe advertisements more refers to New Lad. It is because the domination of New Lad on New Man in the form of masculinity codes in Slickboy Deluxe advertisements since there are six codes related to the stereotypes of traditional masculinity. The first is singlet associated with working-class’ clothes. The second is the hate stare associated with ‘Carok’ as the practice of brutality and violence. The third code is a western dance associated with patriarchy system since the position of the man is higher than women. The fourth is leopard print associated with ‘Buru Babi’ as a kind of sport. The fifth code is the vodka bottle associated with tuak drinking as the drinking culture of Batak Toba people. The last code is robot associated with the relationship between man and technology as the description of traditional masculinity.

Slickboy Deluxe advertisements also represent two types of masculinity in Indonesia such as Pemuda, who is young men against the authority of the older men (Nilan 333) since JRX as the model of the advertisements is an environmental activist. The figure of Preman is also represented in Slickboy Deluxe advertisements because the model are two tattedo men. However, in the advertisements the association of tattoo has shifted from criminal to fashion and art because the status of JRX as a celebrity. But, tattoo still give the bad boys image to JRX.

There is an ambivalence of masculinity represented in Slickboy Deluxe advertisements through linguistic codes such as the word ‘Slickboy Deluxe’ and ‘100% BEBAS PETROLEUM’ and ‘100% ORGANIK’. The word ‘Slickboy’ is derived from the word slick-back of Elvis’ hairstyle. The use of the ‘Slickboy Deluxe’ word on the product indirectly represents Elvis Presley who popularized pomade and slick back hair style. Thus, it can be said that the word ‘Slickboy Deluxe’ refers to masculinity in 1950s when Elvis was popular. Elvis Presley, James Dean, and Marlon Brando were the perfect model of masculinity in 1950s; they were “young men with working class aura who, through their casual clothes and self-assured bearing, rebellious macho” (Pommerin 190). This word represent New Lad as a part of traditional masculinity. On the other hand, the information of the product such as “100% BEBAS PETROLEUM” and “100% ORGANIK” are associated with nature or earth which refer to the
motherland. On the other word, motherland is associated with female. Thus, it represents the issue of men who are aware about welfare of nature. Men as nurturer are associated with well known environmental lovers called the hippies. Those two words represent more New Man.

Thus, it can be concluded that the construction of masculinity in Slickboy Deluxe advertisement more refers to New Lad representing traditional or hegemonic masculinity although Slickboy Deluxe is men’s grooming product stereotyped more as the representation of New Man. In other words, Slickboy Deluxe as grooming advertisement has to negotiate with hegemonic masculinity in Indonesia in order to be accepted by society since it is broadcasted through Facebook as the largest social media in Indonesia. Thus, it can be said that this intersection between two concepts has reframed masculinity portrayed in these grooming advertisements from New Man to New Lad. Finally, it can also be said that representation of masculinity in the advertisements refers more to western masculinity marked by some codes that are identical with western ones such as singlet, the dance, carved chair, and vodka bottle although the products are produced and sold in Indonesia.

Work Cited


