

REPRESENTATION OF ANDROGYNY FASHION IN FASHION PAGE IN ELLE MAGAZINE INDONESIA: A SEMIOTIC STUDY

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ABSTRACT

The phenomenon of androgyny fashion has occurred massively in women fashion. As the media to records the fashion trends, Fashion magazine has a great role in shaping people's preferences about their fashion. The purpose of the study derives from the occurrence of androgyny fashion in relation with the issue of empowering women in ELLE Magazine of Indonesia, February 2012 edition. The issue comes from the editor's comment and several taglines in its pages. This study is held to find the underlying meaning behind the usage of androgyny fashion. It attempts to find the relation between androgyny fashion and the subordination women. This study focuses on the clothes as the object of analysis. This study used the semiotic theory developed by Roland Barthes as the tool analyzing the androgyny fashion. Moreover, in this study there are three pictures in the fashion pages that would be analyzed by using the method of semiotics by Roland Barthes. Semiotics works to find the underlying meaning of the representation Androgyny fashion. Through this analysis, it was found that androgyny in women fashion appears as the manifestation of desires and anxiety. The anxiety manifestation comes from the first and second analyses, while the desires come from the third analysis. The anxiety is reflected through the acceptance of women in being dominated by men and less superior compare to men.

Keywords: Androgyny; Fashion; Representation; Semiotic.

1. Introduction

For most laymen, fashion is always related to dress, clothing, garments, and style. However, the term of fashion is relative and each of it has differences in meaning and usage. In her book *Fashion-ology An Introduction to Fashion Studies*, Kawamura described fashion "as the mode of dress, etiquette, furniture and style of speech adopted in society for the time being" (2005: 2). It is clearly seen that generally, fashion has a broader meaning than merely about clothes and garments. Seemingly, fashion in general appears as something which is related to manner or the way of something, for example the manner of dressing, the manner of behaving, and the manner of speaking. Those explanations have placed fashion as something intangible in which the intangibility here derives from the fact that we cannot see the entity of those manners, but we are able to describe it in our mind. It brings fashion as something which is related to concept.

Fashion as a concept was agreed by the semiotician Roland Barthes that described fashion as *cultural system of meaning* (Svendsen 2006:13). It is also possible that the term of fashion can be used in broader way since the term of concept and how our culture interprets something must be derived from something general into particular. Meanwhile, the term of fashion in this study is be closely related to something which is worn over the body, therefore, through those explanations, fashion works as a definer of the manner of everything which covers the body. Surely, the definition that fashion gives over items which are worn by the body depends on the cultural construction.

This study focused on how those fashion items are able to determine the sex and gender, which is related to Vinken's argument that there are three divisions that construct the existence of fashion. The first is the division of appearance, the second is the division of sex, and the third is the division of class (2005:4). It is clearly seen, through fashion items, that we are able to differentiate people's gender. Skirt in our cultural understanding is seen as thing that belongs to female gender. It probably becomes a bizarre experience when seeing skirt worn over the male body. It is supported by Rouse's statement that "fashion and clothing are instrumental in the process of socialization into sexual and gender roles; they shape people's ideas of how men and women should look. (Barnard, 1996:111). Our culture has already constructed the fashion items which belong to male and female, which eventually becomes the mark of gender determination.

The essential thing which differentiates male and female fashion comes up from the definition of Beauvoir in Vinken's book. It is stated that "she costumes to the pleasure of all men and to the pride of her owner" (Vinken, Barbara, 2005:6), whereas men dress for the sake of professions (2005:13). From this explanation, it is understandable to associate female dress with fully ornamented with pearl, beads, or shocking color, complicatedness and skin or body exposure. It is because of the willingness of being "the look". Meanwhile, the purpose of male for covering the body is "for the sake of profession". It has brought the male fashion items to be more serious and less complicated than female items. It is also supported by Craik's explanation that men see fashion as the association of workplace, which reflects professional character, authority, status, and seriousness (2005: 188).

Through the men vision in fashion, it gives modern women an inspirational idea of establishing their power through the male fashion. It can be seen from the consumption of men fashion into women fashion which occurs frequently, through the use of trousers, men suite, and oxford shoes. Those items no longer belong to men fashion but rather involved in women fashion. This phenomenon is recorded in fashion magazine which becomes the media to advertise the collection on fashion brand. Magazine has a great power to record the adaptation of male fashion into female fashion.

2. Fashion in ELLE magazine

Fashion magazine has been described as the place for fashion brands to market themselves. Mark Tungate stated in his book *Fashion Brands Branding Style from Armani to Zara* that the method of the Fashion editor to choose the feature style is based on the catalogue which comes from fashion house that belongs to the advertisers, then it goes to the job for fashion editor to create a reasonable narration between the tagline presented and the fashion images (2008: 132).

ELLE magazine is a franchise magazine which was firstly founded in France and has been translated in several countries in the world such Japan, United Kingdom, United States, South Korea, and South Africa and even in Indonesia. As a franchise magazine, the materials of ELLE Indonesia cannot be separated from the original. The narrative, the title, and the information can be changed by the Indonesian editor, but the material which is captured in illustration or photograph in fashion page is original. It involves the cultural narrative to translate the fashion trends given as a teaser. Instead, the story that is brought can be different or even radical in order to adjust into cultural understanding. It depends on the narrative structure that wants to be told by the editor, As Moeran stated in his journal "More than just magazine"

"Lack of space, or the need to include local stories in local editions, may also bring about changes affecting the narrative structure of fashion story as first conceived and shot"(2006:730)

The local story or narrative can represent the local culture. Since, according to Moeran, Magazine is one of the cultural products, that from stories, narrative, and behavior, reflects the culture of its country, then makes the readers can reflect their ideal self in that (2006:727). The local story or narrative can represent the local culture. The most interesting part of ELLE February 2012 edition is the fashion page. It presents the several models who are dressed up ambiguously through the mixture of female and male clothes.

Recently, the phenomenon like the consuming of men fashion into women fashion can be called as androgyny fashion.

3. Androgyny Fashion

Although the sexual difference generates the gender difference, it is not impossible for sex and gender to be overlapped and changed over each other. Rebeca Arnold stated in her book *Fashion, Desire and Anxiety: Image and Morality in the 20th Century* that Androgyny is the unity of male and female, masculine and feminine in one body (2001:122). Male is believed to have the masculine characteristics and female is believed to have feminine characteristics. According to Weil in this book, androgyny is an attempt to "constructing identity, adopting and assimilating the current ideal through dress, make up, and gesture" (2001: 123). In here, we can see that the representation

of androgyny is appeared through dress, make up, and gesture, and therefore one body can be said as the entity of androgyny when the value of masculine or feminine appear on dress, make up or gesture in one body.

The presentation of masculine and feminine are culturally constructed. It depends on the patterns which dominate the culture of some regions. To unite male and female or masculine and feminine in one body is related to the culture which dominates. In the society which is dominated by patriarchy system, the male and female are unconsciously divided into inferior and superior. The inferiority belongs to female which have feminine characteristics, meanwhile the superiority belongs to male which have masculine characteristic.

The position such as superior and inferior leads a comparison such as better and worse. It was stated by Beasley in *Gender and Sexuality* that “the two categories are not merely regarded as distinct and opposed, they are also put into a hierarchy in which one is typically cast as positive and the other negative” (2005:11). Construing the two categories of gender as positive and negative or good and bad, it needs the understanding of culture which dominates and the context where it is used. In the country which is governed by patriarchy system, it surely becomes a burden for the passive gender to challenge the active domination.

In relation with those explanations, Butler defined the term of Androgyny as the “surface politics of the body” (1990:136). The politics work as the awareness of our body. It needs our awareness and understanding on the existence of our body and the interaction with culture. The body becomes a trigger to stimulate the gender and its division; therefore, through the acceptance of our body existence, it raises our awareness to bring our body into our society. Robertson defined, the usage of androgyny is either to “support or subvert the dominant representation of women and men” (1992:1). Here, androgyny becomes a symbol dissatisfaction of the gender division. The dissatisfaction appears as the response of supporting the dominant representation of gender or the willingness to subvert the dominant representation.

In term of fashion, Rouse implied that clothes are able to shape society related to gender role and sex (Barnard, 1996: 111), which means that gendered clothes are created according to the role in society. The role of men as the owner of the pride occurs in relation with workplace and social status, and it also appears on masculine trait which “focuses on dominance and independence, an orientation to the world which is active and assertive. . .” (1996: 3). From this argument, we can see that it influences the fashion which is conceptualized as men fashion. According to Craik, the ‘business-like’ clothes such as suit and jeans are marked as the men fashion (2005:179-187). Those clothes are visible to show the role of men as the breadwinner, because either suit or jeans is able to mark the men’s workplace. Through the marking of their workplace, it indirectly implies the dominance, independence, authority, activeness and assertiveness as the holder of pride. In the other hand, the tendency of women to be admired and to be the holder of the look appears in feminine appearance on “exaggerate, colorful, and complicated clothes” (Barnard, 1996:118).

The blurriness of role between men and women influences the characteristic of fashion between men and women. The highly ornaments and colorful effect that are intended to be visual pleasure are changed into less complicated and more practical clothes in women fashion. According to Arnold, women fashion suddenly becomes masculine (Arnold, 2001, pp. 102). Arnold gives the example through the trousers that are defined by women as symbolizing the male authority and women who adopted this are seen as over assertive and unfeminine. It appears as a dissatisfaction manifestation of the gender division. In relation to the statement, androgyny appears either to “support or subvert the dominant representation of women and men” (Robertson 1992:1).

Fashion as the process of particular codes which becomes a contribution to social encounter has conceptualized certain fashion items into men fashion and women fashion. It triggers the androgyny in the term of fashion to challenge the stability of gendered clothes. Through the cultural flux which marked the changing role and characteristic in gender, androgyny fashion emphasizes the effort to represent the social phenomena into the blend of characteristics in fashion.

4. Semiotics by Roland Barthes

To analyze the underlying structure of text, which in this case is the fashion page, we need semiotics. Jorgen Dines defined that “semiotics comprises all forms of formation and exchange of meaning on the basis of phenomena which have been coded as signs (2002: 3)”. In this case, the semiotics used is Barthes’ semiotics. In the rhetoric of image by Roland Barthes, the level of denotation and connotation appear in the linguistic message and iconic message. The linguistic message contains anchorage and relay while the denotation level of iconic message appears in non-coded iconic and connotation level appears in iconic message. The rhetoric of the image by Roland Barthes helps us to understand the image which contains ideological meaning. In the myth level, the analysis of the messages is able to make a relation of the ideological meaning of the media into the culture.

The linguistic message is commonly described as the message in which the words are typed. The analysis of Panzani by Roland Barthes stated that the parts of linguistic messages are “the caption, which marginal, and the labels. . .” (1977:33). Anchorage and relay, as parts of linguistic message are helpful to construe the existence of the image and wholeness of the picture. The usage of anchorage in Nöth book appears as remote control which directs the reader into the meaning (1995:453). It has placed anchorage as the meaning controller of the picture. On the other hand, Crow described that relay “advances the reading of the images by supplying meanings which are not to be found in the images themselves (2003:76)”. It gives the information of the picture in order to help the analysis.

The second is iconic message which is divided into non-coded iconic message and coded iconic message. The non-coded iconic message is placed in the level of denotation. Its existence cannot be separated from the linguistic message. David Crow described that linguistic messages especially anchorage in helping the denoted image or non coded iconic message to understand the figure (2003:76). While according to David Walton, coded iconic message is “subject to all kinds of deliberate patterning to create meaning (2012:48).” In this case, the picture which is shown in the figure must represent the intention of the whole issue. It covers the desired meaning of the maker, so that the analysis or the image interpretation is scoped into related issue. This issue is closely related to the cultural understanding; therefore, it needs the relation to culture in order to interpret.

In the last part of analysis, myth appears as the critics of ideology. According to Storey, “By myth he (Roland Barthes) means ideology understood as a body of ideas and practices, which by actively promoting the values and interests of dominant groups in society, defend the prevailing structures of power” (2008:119).

5. Methods of the Study

5.1 Research Approach

In this study, the writer discussed the representation of Androgyny fashion in ELLE magazine. He analyzed the images presented in ELLE fashion page which are related to the issue of androgyny and its construction in our society. It is best to use qualitative as the method of this study because qualitative research is a research which is rather based on observation and critical analysis than based on numerical analysis (Messenger and Mosdel, 2006: 12).

5.2 Limitation

This study analyzed the work of underlying structure in sign system which appears in fashion contents of ELLE magazine Indonesia. It is chosen the February 2012 edition because of the similar issue which is presented in this edition. The fashion content that was chosen here appears in page 28 until 29 that displays androgyny fashion. The reason to choose only fashion items as the object of analysis is derived from the tagline of Boy Talk page content in the table of content. It is said that “Boy Talk: Tailored look able to create a delightful androgyny touch”. Referred to the fashion division in chapter two by Simmel, it is focused on the second layer which is clothes. Pictures that were analyzed here are limited into three pictures which have supportive contents of each picture, including the linguistic message and image.

5.3 Data Source

The writer analyzed the representation of androgyny fashion in fashion magazine, and therefore ELLE magazine was chosen because of its contribution to recent fashion, particularly androgyny fashion. The February 2012 edition was chosen because of the coherent theme which covers this edition. It is supported by the comments of the editor, Adeline June Mawengkang, who said that the combination between women power and men's value can make women stronger (ELLE, February 2012:18).

The issue is narrated in this edition through the androgyny fashion and the editor's comment. Therefore, the images which are presented in this fashion magazine do not appear for nothing. They have meaning behind the outer appearance, which would be analyzed further in this study.

5.4 Technique of Data Collection

Through the fashion pages which were chosen from ELLE magazine February 2012 edition, the writer selected the pictures which contain not only images but also the linguistic message. There are three pictures which fulfill the writer's intention which contain both image and linguistic message. Each of the pictures was analyzed only about the fashion items. It is because the focus of this study is about fashion and gender. Meanwhile, the body and gesture is also analyzed in order to support the ideas in building the relation of fashion with gender.

5.5 Technique of Data analysis

The technique of data analysis of this study used the deep observation of the image of ELLE fashion page February 2012 and the continuing reading of ELLE magazine February 2012. First thing to do in this data analysis of this study is classifying the data that belongs to linguistic and the data that belongs to the image or icon. Through the deep observation of the fashion page, the writer classified the text which belongs to linguistic message, iconic message and non iconic message. The texts which have been classified into three main messages using semiotics were then analyzed into three elements. The first element is Denotation as the raw image, the second is connotation as the mental image, and the last is Myth which drives as ideology.

6. Analysis

6.1 Linguistic Message

This figure is divided into two parts, first is the image and second is the text which written in the speech bubble. In this figure, the picture of women wearing tuxedo and miniskirt does not stand alone without any further explanation through some texts. The texts as defined by Roland Barthes are divided into *anchorage* and *relay*. In this figure, the linguistic message occurs in the form of anchorage and relay. Relay, as the product information appears in several words which is written in the speech bubble. The words such *rok mini*, *leather*, *jaket tuxedo* and *Ruffian* give the information about products which is presented here. Through the information, the reader is helped to recognize several items and their materials, for example, the word *rok mini* and *jaket tuxedo* help to name the clothes which worn over the women body of this figure, meanwhile the word *leather* give the information of the material of in this skirt which cannot be seen clearly through the picture, afterwards, the word *Ruffian* helps to attach with the designer of the clothes in this picture.

The other linguistic message is anchorage. It has the role as the meaning controller of whole picture. Barthes defined the usage of anchorage in Nöth book as "It remote-controls him (the reader) towards a meaning chosen in advance (1995, p.453)". As a remote control, it directs the reader to understand the reason of the image existence. The image displays a model who wear particular clothes such tuxedo and miniskirt. In the following analysis, it is implied several cultural reasons. In this speech bubble, the word such *seduktif* and *tak terduga* direct us into the meaning which is intended by this magazine. The word *seduktif* has close relation with temptation, in this case, the clothes which appear here are wished to be able to seduce. Meanwhile the word *tak terduga* here relates to the combination of tuxedo and leather miniskirt which unexpectedly appear seductive.

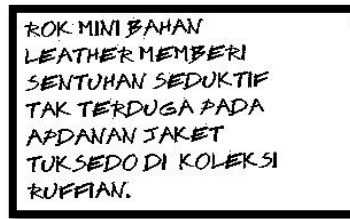


Figure 1.1

In the level connotation, this linguistic message implies the unexpected seductive touch of the combination mini leather skirt and tuxedo suit from Ruffian collection. In this figure, it is believed that the person who wears the clothes is a woman. It is seen through the makeup and the gesture. The seductive touch occurred by the drawing of mini skirt which showing the legs part of woman body. The existence of miniskirt and the erotic impulse from the legs are related each other. It is stated by Svendsen that "Once women began to show their legs in the twentieth century these became the most erotic part of the body. . . this being reflected in their being emphasized or covered by clothes"(2006:87). In relation with history, before the exposure of legs through the clothes, women were used long clothes such long dress to cover this body part, so that when it begins to exposed, it creates the exotic impulse.

The unexpected feeling is created by the drawing of tuxedo suit and bow tie in combination with miniskirt. As it is implied in *The Greenwood Encyclopedia of Clothing through American History 1900 to the Present*, tuxedo were created to facilitate men for their needs in socialize (Peterson, AT, Hewitt, V, Vaughan, H, Kellogg, AT & Payne, LW 2008: 263). Tuxedo is used in combination with trousers in order to create the formal occasion. The combination of tuxedo and miniskirt is seen as bizarre and uncommon. It is derived from the origin of skirt which is dedicated for female, while tuxedo is dedicated for male and in combination with trousers. These two unusual combinations are intended to persuade the reader to be brave in having an unusual combination of dress. In this case, the unusual combination is believed to be able to create an unexpected feel and added by seductive feeling through the exposure of the legs.

Overall, this speech bubble appears as further explanation of the drawing in this picture. Through the bright background and dark font, it explains its intention to readers of ELLE magazine. The capital fonts of this speech bubble are having intention as the center of attention, so that it stands out as the meaning controller of this figure. As the meaning controller, it has a duty to be able to be seen, therefore, it answers the reason of capital fonts and bright background usage. The other interesting points of this linguistic message are the font style and switch code. The editor chooses more casual font style compare to the font in other pages and combines several English words in this speech bubble.



Figure 1.2

If we take a look at the other pages, it can be seen the dominant font in this magazine is similar with the left picture. This font gives an implication of formality and commonness of printed mass media. At the same time, the occurrence of handwriting style in this page, especially in this picture, which more casual and infrequent tends to break the monotony of this magazine. It bears the intention of the whole linguistic message.

Through the insert of *leather* rather than *kulit* and loanword such *seduktif* rather than *menggoda*, it indirectly implies the segment of the reader of this magazine. English is a foreign language in Indonesia but the usage of English in here can imply the educated people. It is because

in learning English in the country which treat English as a foreign language needs effort and potential so that for those who know English are treated as educated people. The other reason could be derived from the existence of ELLE magazine in Indonesia as a franchise magazine. The base of this magazine was founded in United Kingdom and United States, so that the inserting of several English words is explained the identity and the origin of the magazine.

6.2 Non-Coded Iconic Message

The non-coded iconic message can be seen through the several explanations within texts in the speech bubble towards the clothes. The speech bubble helps to recognize the long jacket as tuxedo and the materials of miniskirt as leather.

Overall, this figure presents the illustrative drawing of skinny woman who wears long black jacket as outer with white buttoned up shirt inside. Meanwhile the bottom part of the woman clothes is black miniskirt. Association of this drawing with woman come up from the lips color which colored by red, the tide up hair ,the skirt which showing the legs part of woman body and the gesture. The long black jacket which occur in this drawing resemble the tuxedo, in which it defined in oxford advanced learner's as " a jacket usually black, worn with a bow tie and usually matching trousers at formal occasions in the evening". Bow tie and black color in this drawing are helpful to support the resemblance of this jacket with tuxedo. Furthermore, the drawing of skirt resemble miniskirt through the length of the skirt. It supported with oxford advanced learner's which defined mini as "a combination form of small size, length, etc." and the word skirt as " a piece of clothing for a woman or girl that hangs from the waist". So that the piece of clothing for female that hangs from the waist with small length refers to this skirt, the miniskirt.

6.3 Coded Iconic Message

Instead of displaying the photograph of the object, this figure provides the illustrative drawing which resemble the real object of ruffian collection of fall/winter 2011. This painting includes several details such the hair of the model, clothes, skin color, and the body type. It is the drawing techniques which illustrate the fashion show of Ruffian collection of fall/winter 2011. This style of drawing wants to announce the characteristic of this magazine which is, fashion magazine. From this picture, there are several highlights which can indicate some meanings. It can be seen through the boldness of detail, such the type of the clothes that refer to tuxedo, the collar style, the supported accessories such bow tie, the inner buttoned clothes which refer to shirt, the length of the skirt, and also the boldness of the color. Compare to the drawing of the face which ignoring the cheek bones and the lack of detail in the hair style, the clothes have gained so much attention. The clothes contains of black tuxedo, bow tie, skirt and white shirt. In addition, the presentation of body and gesture can be linked into these highlights.

Tuxedo and bow tie according to Arthur Asa Berger in his book *The Object of Affection Semiotics and Consumer Culture* , some one who wear tuxedo and bowtie associated with intellectual, independent and having idiosyncratic in taste (2010: 101-102). Since its used to worn in formal occasion, the formal clothes have its own meaning in society which Valerie Steel described as "formal clothes have an air of assured authority and confidence about them and are generally resistant to fashion. . ." (2010: 110). In the previous analysis in linguistic message, it is explained that tuxedo were created to facilitate men for their needs to socialize (2008:263). Intellectual, independent and authority are believed in having relation with men fashion. In chapter two, Craik described men fashion as the projection of their active roles including occupation and social status (2005:170). The projection of intellectual, independent and authority have succeeded to be the signification of occupation and social status.

Skirt in general, borrowing the interpretation from philosopher Roland Barthes, in fashion zeitgeist by Barbara Vinken, he mentioned skirts, "were failed to hide undergarment, since through its design, it may shows the undergarment" (2005:135). From these arguments, it implies skirt as the resemblance of eroticism. In the other hand, the length of the skirt in this picture which resembles miniskirt refers to what Fugel said as two forms of pleasure as the elaboration of Freud's *three essays on sexuality*. Those two forms are the *narcissistic* or the satisfaction of showing naked

body then being admired, and *auto-erotic* which come from the sensation of air, wind and sun upon surface of the body (2003:103). The length of the skirt which shows the legs of this drawing can be derived from the satisfaction of being admired through the legs and the fondness of wind or sun sensation.

In the other hand, Fugel also argued that the changes through the shortened of the skirt “as a part of women’s assertion of their freedom . . .” (2003:114). It is implied that through the exposure of eroticism, women gains their freedom. Arnold defined this situation as “eroticized femininity”, which is meant using the object of femininity such exposure the erotic parts of the body, is appeared as “assertion of strength rather than submissive invitation” (2001: 63). It creates the understanding that women are able to be more aware about their body, in which it gives women confidence to use their body as a power towards society.

The opposing evidence in this analysis is found in the display of the pose. This knee bend and body can’t pose, according to Goffman, it symbolizes “an acceptance of subordination, an expression of ingratiation, submissiveness and appeasement” (1976:55). Previously there are several arguments about skirt which symbolizes the power and freedom over the body, meanwhile this pose has placed the acceptance of being subordinate or marginal.

6.4 Myth

In general meaning, androgyny is an attempt to disrupt the existence of gender differentiation through the effort of aligning the gender differences or mixing it into one (1992: 1). In relation with fashion, the mixing of different characteristic appears in the combination of men fashion and women fashion in one body. It can be seen through the combination of tuxedo jacket and miniskirt in this figure. As it is implied in *The Greenwood Encyclopedia of Clothing through American History 1900 to the Present*, tuxedo were created to facilitate men for their needs in socialize (2008: 263), meanwhile the skirt which symbolized as eroticism is close related with femininity that owned by female.

Clothes as the part of fashion are able to differentiate the gender. It is stated by Rouse that “fashion and clothing are instrumental in the process of socialization into sexual and gender roles; they shape people’s ideas of how men and women should look (1996: 111). It means, fashion and clothes are shaped according to the role of each gender. Thus, the roles of gender are projected into fashion and clothes.

Tuxedo is intended to get the masculine characteristic and get the stereotype of men. As it is implied in the coded iconic message, tuxedo signifies the intellectual, independence and authority. Those significations are projected into men clothes which according to Craik, is intended to display their occupation and social status (2005:170). It is projected their active role in society. In the other hand the existence of skirt, especially miniskirt signifies two significations, first as the symbol of eroticism and second is the symbol of power and freedom. In relation with Craik arguments about women clothes that the codes of women’s fashion have a tendency to be the look or image to be admired (2005: 170) the erotic impulse works as the result of the tendency to be the look and admired. However, the signification as the symbol of power and freedom have placed contradictory towards the fundamental tendency of women fashion. It gives an understanding that women need to be the look and admired through their power and freedom towards their body. The power and freedom mean the awareness of women about their body nature and their body potential. In here, women use their body as attraction because they are consciously aware about their body existence.

It is interesting when clothes such tuxedo worn in woman body, since, the term of intellectual, independence and authority which projected through the tuxedo, generally refers to men. Wearing some clothes in order to seek the intellectual, independence and authority can be found in male clothes, meanwhile women dress herself for seeking the place as ‘the look’ and to be admired. It can be traced by the explanation of Beauvoir in fashion zeitgeist ‘she costumes to the pleasure of all men and to the pride of her owner’ (2005: 6), whereas men dress for the sake of professions (2005: 13).

In relation with the term Androgyny in chapter two, androgyny works as the “surface politics of the body”, it gets the usage to either “support or subvert the dominant representation of women and men” (Robertson 1992: 1). It needs the awareness and knowledge towards one body into its society, since, the representation of women and men is culturally constructed. In this magazine, it derives from the representation of women and men in the workplace. It refers to the statement of the editor Adeline June Mawengkang that the combination between women power and men’s value can make women to be stronger (ELLE, February 2012: 18). Previously, the editor tells about the wider opportunity of women in taking a part in the workplace. It derives from the greater tolerance and the emergence of many talented and educated women, so that in competing the place which dominated by men, it is needed to emulate the men characteristics.

This mimicry is covered interesting ideas of workplace. It seems, workplace is designed to be able used by men, so that it is dominated by men. Workplace occurs as sexist and governs the patriarchal system. It is based from the traditional gender role which according to Tyson:

“... have been used very successfully to justify inequities, which still occur today, such as excluding women from equal access to leadership and decision-making positions (in the family as well as in politics, academia, and the corporate world), paying men higher wages than women for doing the same job. . .”(2006: 85)

The effort which shown by the representation of androgyny fashion here appears as the struggle over the domination of men in the workplace.

The stereotype of female gender as emotional, nurturing and submissive (2006: 85) have excluded women in the workplace which need the figure of decision maker and leader. The emotional and submissive traits are succeeded to make women lack of capability in this place. In the other hand, higher education and more skilled women are desired to have equal partnership with men, ignoring the feminine stereotyped traits which defined the existence of women. In the country which govern the patriarchal system, the masculine stereotype such “rational, strong, protective, and decisive” (2006:85), are able to declared the men domination.

Therefore, the androgyny fashion seems to appear as the rebellion of gendered role. It is implied before, that fashion and clothes are shaped according to the role of each gender. Thus, the roles of gender are projected into fashion and clothes. It seems the androgyny fashion appears to distract the stability of gendered role or the dominant representation of men and women. It relates with the fact that gender is culturally constructed. It means that gender is man-made, and similar to fashion as the projection of gender, its existence is not fixed. It depends on the dominant culture which dominated, however, the other interesting part is found in the pose of the model. The knee bend and body can’t pose, according to Goffman, it symbolizes “an acceptance of subordination, an expression of ingratiation, submissiveness and appeasement” (1976: 55).

Through this finding, it makes androgyny as the effort to support the men’s domination in the workplace. Its appearance seems to maintain the lack power of women in competing men’s domination. Moreover, the power over their body which shows through the occurrence of miniskirt does not appear as a threat of the men domination. Indeed, it admits the existence of women as the object of the gaze. It shows that women need their body to gain a power. This effort shows the lack of confidence to compete the men domination and admits the existence of masculine as the superior and feminine is the inferior.

7. Conclusion

In this study, fashion appears as the way to understand the phenomenon of clothes and adornment. In relation with gender, fashion has a duty to help determine the role of gender through the manner of wearing clothes. Man and women have different manner or style in wearing clothes. It derives from the role of each gender in the culture. In here, this study discussed about the phenomenon of androgyny fashion. It took the example of androgyny fashion in ELLE magazine Indonesia. The androgyny fashion presents the blurriness of gender of the wearer. This androgyny fashion becomes interesting when it appears along with the issue of empowering women in the workplace through the emulation of masculine traits.

There is one finding about the representation of androgyny fashion in ELLE magazine of Indonesia. Along with the topic about women and the workplace, it comes from the implication that androgyny fashion appears as the manifestation of anxiety. The anxiety derives from the analysis which implied the agreement of being dominated by men. It creates the anxiety for women who work in the field which dominated by men. The anxiety is reflected through the symbolization of clothes through semiotics.

In my suggestion, this study needs to explain about the androgyny fashion in the men's wearer point of view. Through the comparison between men and women wearer of androgyny fashion, it is wished to get the deeper explanation about the phenomenon of androgyny fashion. Most of the studies relate androgyny fashion with women's wearer, meanwhile the androgyny in general term, usually uses to analyze the gender determination which disadvantage women position. There are also several phenomena which show the androgyny in the context of men, if the representation of androgyny in men able to reveal, it will be have an interesting findings about the phenomenon of androgyny.

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