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Femme-Masculinity in The Marjan Ramadan Advertising Series

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ABSTRACT

Femme-masculinity is a gender terminology describing a woman who identifies between the feminine and masculine genders. This femme-masculine gender is represented in the Marjan Ramadan 2022 Ad Series Versions “Marjan, Bangkitkan Harapan,” “Marjan, Berbuka Penuh Harapan,” dan “Marjan, Rayakan Kemenangan.” This study aims to dismantle the representation of femme-masculinity in the Marjan Ramadan 2022 Ad Series Versions “Marjan, Bangkitkan Harapan,” “Marjan, Berbuka Penuh Harapan,” and “Marjan, Rayakan Kemenangan.” The theory used is Stuart Hall’s Representation Theory, using a qualitative approach and Roland Barthes’s Semiotic Analysis method, namely denotation, connotation, and myth. The results of this study found that femme-masculinity in Marjan’s advertisements is represented as an androgynous figure, an intelligent figure, a heroic figure, a warrior figure, a leader figure, and a brave figure. Marjan’s advertisements seem to represent a femme-masculine figure in their advertisements, but this is nothing more than just for profit. Thus, the representation of femme masculinity in Marjan’s Commercial Series is only a false reality.

Keyword: Advertising, Femme-Masculinity, Representation, Semiotics

Abstrak: Femme-masculinity merupakan sebuah terminologi gender untuk mendeskripsikan seorang perempuan yang mengidentifikasikan dirinya di antara gender feminin dan maskulin. Gender femme- masculine ini direpresentasikan dalam Serial Iklan Marjan Ramadan 2022 versi “Marjan, Bangkitkan Harapan”, “Marjan, Berbuka Penuh Harapan”, dan “Marjan, Rayakan Kemenangan”. Penelitian ini bertujuan untuk membongkar representasi femme-masculinity dalam Serial Iklan Marjan Ramadan 2022 versi “Marjan, Bangkitkan Harapan”, “Marjan, Berbuka Penuh Harapan”, dan “Marjan, Rayakan Kemenangan”. Teori yang digunakan adalah Teori Representasi Stuart Hall, dengan menggunakan pendekatan kualitatif dan metode Analisis Semiotika Roland Barthes, yaitu denotasi, konotasi, dan mitos. Hasil penelitian ini menemukan bahwa femme- masculinity dalam Iklan Marjan direpresentasikan sebagai sosok androgini, sosok yang cerdas, sosok pahlawan, sosok pejuang, sosok pemimpin, dan sosok pemberani. Iklan Marjan seolah hendak merepresentasikan sosok femme- masculine dalam iklannya, namun hal tersebut tidak lebih dari sekadar untuk mencari keuntungan semata. Dengan demikian representasi femme-masculinity dalam Serial Iklan Marjan hanyalah merupakan realitas palsu.

Kata kunci: Iklan, Femme-Masculinity, Representasi, Semiotika



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1. Introduction

Gender dichotomy is increasingly portrayed in a biased way by the mass media. Feminine and masculine gender barriers are melting in the audio-visual presentations presented by the mass media. These presentations appear in the mass media with various representations, both in the form of fighters and as objects of violence. Beforehand, advertising as a promotional tool often brings up women as creative ideas when introducing its products. However, when observed further, these advertisements often portray women following the image or stereotype adopted by patriarchal culture. The image of women depicted has several underlying characteristics, such as depicting the role of women as a servant in the household, related to men's interests, or being placed in a subordinate position.

Images, labels, or stereotypes of women in advertisements are undoubtedly inseparable from the concept of gender and the gender dichotomy inherent in each owner. Gender is a characteristic that distinguishes men from women, not based on biological aspects of humans, but based on habits or socio-cultural characteristics of the people who form them. (Herdiansyah, 2016: 4).

The prolonged construction process embedded in culture makes gender socialization considered to be God's provision, as if gender is a biological trait that cannot be changed, so that gender differences are normalized as the nature of men and women. For example, masculinity identical with elements of machismo, such as intelligence, courage, ambition, confidence, and strength (Shaw & Lee, 2022: 113). Meanwhile, the idea of femininity is associated with characteristics such as being soft, passive, domestic worker, nurturing, emotional, dependent on others, sensitive, also intuitive, fearful, and talkative (Fakih, 2013: 13).

However, in its development, the gender dichotomy can undergo a symbolic metamorphosis, merging into the term *femme-masculinity*. This fusion shows characteristics of integration between masculinity and femininity (Shaw & Lee, 2022: 117). John Beynon also refers to it as masculinity hybridity, which is when proper roles and values that men should own are owned by women and vice versa (Ramadhana & Utami, 2020: 178).

This depiction figure of *femme-masculinity* can be seen through its representation in advertisements. One is the Marjan Syrup advertisement that aired on television during Ramadan 2022 and was broadcast through Marjan's official YouTube account. With three episodes of serialized advertisements, Marjan syrup carries the concept of togetherness wrapped in Indonesian folklore with the titles "Marjan, Bangkitkan Harapan," "Marjan, Berbuka Penuh Harapan," and "Marjan, Rayakan Kemenangan" (Official YouTube Marjan, 2022).

The three episodes tell the story of Dewi Sri, the protector of the Lembah Ajaib Village. When the villagers were about to celebrate harvest, Raya, Kala Wereng's troop came stormed, wanting to snatch their harvest. Then Dewi Sri was told to start her journey to get the heirloom weapon, Caping Pusaka. At the end, Dewi Sri's was successful to defeat troops of Kala Wereng, reassuring the village that was ravaged by Kala Wereng, then breaking fast with Marjan Syrup, together with the villager of Lembah Ajaib.

The Marjan 2022 Ad Series features lots of signs, both in terms of visual, text and audio aspects. One of the most conspicuous signs is the *femme-masculinity* sign that depicted through the figure of Dewi Sri. The signs and symbols contained throughout the advertisement certainly have their own meanings and messages. Therefore, the existing signs can be associated with studies that study the sign itself, semiotic. The Semiotic analysis method proposed by Roland Barthes was selected because it has a critical approach that is able to explain the denotation and connotation meanings behind the signs or symbols in the advertisement, as well as to explain the myth behind it (Lobodally & Wardana, 2016: 176).

Through the denotation meaning, researcher will see the true meaning of the sign, and through connotation meaning, researcher will see the relationship that occurs when sign is met with culture value (Satrio & Lobodally, 2017: 111). Thus, the denotation and the connotation will form myth, where the researcher will reveal the representation of *femme-masculinity* shown in The Marjan Ramadan 2022 Ad Series, that strengthens the myths related to *femme-masculinity* in society or vice versa. Researchers hope that this research will be able to uncover the distortion of meaning, generated by The Marjan Ramadan 2022 Advertising Series

regarding the *femme* and masculine phenomenon, which melts within a figure of Dewi Sri. This study will show how culture that resides in society precisely polarizes the dichotomy of gender *femme* and masculine.

Based on the background of the problem, then the formulation of the problem in this study is : "How is the representation of *femme-masculinity* in the Marjan Ramadan 2022 Advertisement Series?". Therefore, the purpose of this research is to reveal the representation of *femme- masculinity* in the Marjan Ramadan 2022 Advertisement Series.

2. Research Method

In this study, researchers used the Semiotics Analysis Method of Roland Barthes. Researcher will dissect scene by scene that are related with this study, i.e. signs that are related to representation of *femme-masculinity* in the Marjan Ramadan 2022 Advertisement Series version of "Marjan, Bangkitkan Harapan", "Marjan, Berbuka Penuh Harapan", and "Marjan, Rayakan Kemenangan". The semiotics research method through its analysis units, namely denotation, connotation, and myth will be the analysis knife to dismantling the signs and ideology of *femme-masculinity* hidden behind the advertisement.

The theory used in this study is Representation Theory. Stuart Hall's Representational Theory explains representation as a concept that refers to the process of conveying the meaning of reality through language. Stuart Hall defines representation as a process, in which, meaning is produced by using language and then exchanged between group members in certain culture. Through representation, humans can connect abstract concepts in their mind by using language (Prentki & Abraham, 2020: 73).

Giles and Middleton wrote three definitions from the word "represent". itself , namely :

1. To stand in for, i.e. when representation represent something else, for example a traffic light.
2. To speak or act on behalf of, namely when somebody or something become representative in disclose opinion, or act.
3. To re-present, which is when historical writings, books, or films could 'represent' events in the past through its content (Surahman, 2014: 43).

Hence, the concept (in thoughts) and signs (language) become an important and inseparable part of the meaning production process. Language in the concept of culture becomes important because it is the language that makes a culture meaningful. Later, language also produces meaning and exchanges its meaning (culture) from one member to another member in a social group. Language can construct meaning because language operates independently as a representational. In language, we use signs and symbols, either in the form of sound, writing, words, music, or visual images to represent the concepts that we mean (Ida, 2014: 50).

In addition, the meaning process also depends on the background, knowledge or understanding in a certain social group. To be understood, the group must have the same experience to be able to interpret the sign in the same way. Kidd (2016: 5) states that: "We bring our own sets of experiences, emotions, and identity construction with us to our interpretations of them". Researchers understand it as the point of view of social groups can be different due to background factors, culture, understanding, values, etc therefore causes the signs, symbols, or the meanings it represents in a different understanding. It is this difference that makes the language that represents meaning give rise to misunderstanding.

In its development, representation is also present in the media (mass). Apart from involving concepts and language, there are other factors that influence representation in the media, namely ideology. In media representation, the signs that will be represented have gone through a selection process. Signs that are considered in accordance with the interests and goals of ideological communication will be highlighted, while other signs tend to be ignored. Therefore, reality in media representation can be called fake, nothing is really 'true' and 'real' (Croteau & Hoynes, 2014: 9).

Hodkinson also wrote that because media representations are selective and contrived, this makes the representations in the media different from the world they claim to reflect. Repeated emphasis on certain opinions, themes, events or practices, and exclusion of other issues, topics, studies or events occur consistently. It is therefore necessary to understand the ongoing process by which selective media representations continue to influence and affect society (Hodkinson, 2017: 6).

In this study, the researcher raised the Marjan Ramadan 2022 Syrup Advertisement Series as a research material. The advertisement shows the figure of a woman who becomes a knight to defend the people. The figure of this woman appears differently from what is often 'expected' by society. This research will attempt to uncover the hidden ideology of the woman who appears as a knight in the Marjan Syrup Ramadan 2022 Advertisement Series.

To reveal the representation of *femme-masculinity* contained in the Marjan Advertisement Series, the paradigm used is the critical paradigm. According to Ronda, a critical paradigm is a paradigm that has a worldview that is always suspicious of the interests behind a phenomenon. This paradigm is not only limited to providing criticism, but research using this paradigm must strive to change the system and structure of society and fight for the oppressed class. The ontological dimension of the critical paradigm understands reality as something pseudo. It is formed due to historical processes and social, cultural, and political economic forces, which are loaded with certain ideological orientations (Ronda, 2018: 14, 18).

This research also used a qualitative approach. The influence of empiricism in the qualitative approach lies in the effort to solve the mystery of meaning based on the personal experience of the researcher and the object of study. In this case, the qualitative approach sees meaning as an inseparable part of the human experience in social life with others. Meaning is not something separate from the object of research or researcher but is the most important part of the object of research and researcher. In addition, Hegel's view of idealism also drives qualitative analysis. The qualitative approach gives researchers as much freedom as possible to develop this idealism into the object of research. Therefore, the stages in qualitative research go beyond the various stages of critical-scientific thinking. Starting from thinking inductively by looking at various facts or social phenomena in the field, then analyzing them based on the theorization used (Bungin, 2015: 5-6).

The data analysis technique used in this research is Roland Barthes' Semiotic Analysis technique. According to Barthes, the relationship between signifier and signified is arbitrary and not spontaneously generated. By constructing a signaling system at the connotative level, Roland Barthes perfects Saussure's semiology, which only discusses meaning at the denotative level. Another aspect of meaning that Barthes perceived was the "myth" that marked a civilization (Vera, 2014: 27).

This level of meaning is referred to by Barthes as the two orders of signification. The first stage of signification is the relationship between signifier and signified in a sign towards external reality. Barthes calls it denotation, which is the true meaning of a sign. The second stage of signification is called connotation, which is the relationship that occurs when a sign is met with the feelings, understanding, background, or cultural values of the reader. Connotation is subjective, so its presence is often not realized or exchanged for denotative facts. So, it can be concluded that denotation is something that describes the sign, and connotation is the way of describing the sign (Fiske, 2014: 88).

In subsequent developments, signs, and meanings in the second stage of signification are often articulated into ideology and myth. Barthes connects the two (ideology and myth) because the interaction between connotative signifier and connotative signified occurs in a motivated manner. In his view, myth is not an unreasonable or unspeakable reality, but rather a system of communication or messages that serves to express and provide justification for the dominant values prevailing in a particular era. Thus, Roland Barthes places myth as the deepest meaning that is conventional in nature (Rusmana, 2014: 206).

In this study, the researcher focused the data analysis technique on Roland Barthes' two-stage significance process, namely the first stage (denotation) and the second stage (connotation and myth). The analysis stage begins with watching and observing the Marjan advertisement version of "Marjan, Bangkitkan Harapan", "Marjan, Berbuka Penuh Harapan", and "Marjan, Rayakan Kemenangan", then the researcher takes screenshots of several scenes that illustrate the representation of *femme-masculinity*. After that, the researcher will create and present a denotation and connotation table to analyze the selected scenes.

The denotation referred to in this study is a sign that appears in the Marjan Ramadan 2022 Advertisement Series, namely audio-visual signs in the form of *femme-masculinity*. The connotation referred to in this study is the meaning related to *femme-masculinity* based on the researcher's point of view, supported by literature related to these signs. Meanwhile, the myth referred to by the researcher is the perspective of cultural products regarding *femme-masculinity*.

3. Results and Discussion

3.1 Analysis Result

Shot 1



Shot 2



Figure 1 Marjan advertisement "Marjan, Rayakan Kemenangan" scene 2
Duration: 0:07 - 1:00

3.1.1 Denotation

The first image is a medium close-up back shot. It shows a woman with her back to the camera, holding a cone-shaped object that is wide at the bottom on the left. The object has an abstract motif and appears to have a golden glow. The woman appears to be turning her head to the right. Her hair is black and appears to be tied up. She also wears a green headband. She is wearing green clothing, shoulder guards, and hand guards. A voice-over narration is heard saying "Pasukan Hama datang untuk menyerang."

The second image taken in a long shot from a low angle shows a woman wearing an all-green outfit, a brown shoulder protector with a connecting strap that runs across the front and then wraps around her waist. The woman's hands are also wrapped in brown hand guards. The person is holding two objects in her right and left hands. Her right hand was raised horizontally to the side forming a right angle. The object held by the woman is a semicircle that glows gold. The object has an abstract motif, with several supports on the handle.

Both images show a woman with black, long and straight hair that is tied up. She also wears a headband made of green cloth, and a green shirt. The woman also wears shoulder covers on both shoulders that are wrapped across the front and then wrapped around her waist. The shoulder covers were brown in color and appeared to be made of leather. Both of the woman's hands, from the elbows to the wrists, were also covered with brown leather protectors. On the elbow area and above, there is a leather bracelet decorated with red flowers and white vine patterns. On her waist, there was a round golden-yellow hanger. In addition, the woman wore brown leather shoes with a high heel.

3.1.2 Connotation

In the first image, the focus is on Dewi Sri who appears to be pulling out her ultimate weapon, the heirloom *caping*. According to Joewono, a *caping* is a kind of cone-shaped hat usually made of woven bamboo, pandanus leaves, coconut leaves, or some kind of grass. *Caping* is very synonymous with farmers or farming in the rice fields. In fact, it is so identical that where there are farmers, there must be a *caping* worn. This is because the *caping* has advantages over a hat, as it can withstand the scorching sun during hot weather (due to its wide shape, so that it can cover the head and neck), and can block rainwater (Astuti & Muzayyin, 2022: 10459).

The closeness of *caping* image to farmers shows that *caping* is an agricultural tool, not a weapon. However, in this Marjan advertisement version of "Marjan, Rayakan Kemenangan", *caping* is used as a weapon. Researchers interpret this as a representation of *femme-masculinity* itself. A *femme-masculine* is not someone who 'acts according to their nature', but someone who acts outside their nature or function. Thus, *femme-masculinity* is represented as a figure who breaks the gender construction.

In the second picture, Dewi Sri is seen holding a hand fan. The culture of hand fans or folding fans originated from Japan. Hand fans were considered an important accessory in Japan, especially in the *Samurai*, *Chonin*, and noble classes of Japan since the 6th century. These hand fans are referred to as *sensu*. Japanese men used to carry the *sensu* in their hands or tucked into a belt or *obi*. As it evolved, a *samurai* would often disguise a *tessen* as a *sensu*. *Tessen*, or iron fans, were one of the most smuggled or disguised harmless accessories in feudal Japan. Since *sensu* was often used among the Japanese nobility, *tessen* as a modified weapon was not

suspected. This weapon became a symbol of self-defense in times of emergency, while the large folding *tessen* became a symbol of authority (Tanhati, 2021).

The researcher sees Dewi Sri's weapon, a hand fan, as an image of the *tessen*, an elegant accessory that can become a deadly weapon when needed. Like *tessen*, so is *femme-masculinity*. *Tessen* is often not suspected because they look like ordinary accessories. Similarly, *femme-masculinity* is represented as a beautiful woman with her own standards, like a hand fan that looks beautiful and elegant from the outside but has the potential to become a 'deadly weapon'.

In both images, Dewi Sri is depicted with long, straight, black hair. In some cultures, hair is an important element of beauty and sexuality, especially for young women coming of age. In ancient Roman times, for example, it was established that women had the right to wear their hair long, while men had the right to wear their hair short. This was due to the interests of men at that time who played the role of gladiators or fighters. Short hair is relatively more difficult to grab during a fight. So long hair for gladiators was considered a source of fragility and defeat. Since then, short hair is considered masculine, and long hair is considered feminine (Herdiansyah, 2016: 19). In Indonesia, there are also stereotypes related to beauty and sexuality seen from a woman's hair. Women will be considered beautiful and attractive if they have long, straight, and jet-black hair (KumparanWoman, 2020). Despite having long hair, Dewi Sri tied her hair tightly and neatly. Edmund A. Leach understands that tightly bound hair is a symbol of limited sexuality (Khumairoh, 2022: 22, 24).

In addition, Dewi Sri also wears headband accessories made of green cloth. According to (Kamus Besar Bahasa Indonesia (KBBI)), bando /ban-do/ is a curved flat object (semicircle) made of plastic and so on to organize the front of the hair so that it looks neat. Bando is an accessory that is currently trending. So almost all accessories' stores sell headbands with various colors, shapes, or patterns. This is because headbands can be a sweetener, both for babies or small children, but also for adults (Indira, 2015: 2).

In terms of clothing, Dewi Sri wears olive green clothing. According to Bleicher, olive green clothing signifies danger and death in South American communities who still live in dense forest areas. Danger is synonymous with military work in its duties in war. So that war is synonymous with strength that signifies masculinity (Azizah & Wirawanda, 2019: 58). Dewi Sri also uses a shield on the shoulder, a belt on the waist, and a hand belt made of leather. Mankayi stated that a shield is one of the clothing accessories used by soldiers or knights to fight with the function of protecting themselves. Nuraini stated that belts are synonymous with men, signifying masculinity (Azizah & Wirawanda, 2019: 58). In the advertisement, Dewi Sri is also seen wearing brown high-calf shoes made of leather. Someone wearing brown shoes can be interpreted as someone who is fearless and responsible. Brown shoes made of leather symbolize natural tranquility in the midst of crisis (Arifah, 2016).

Overall, Dewi Sri's dressing style signifies masculinity. However, Dewi Sri's hairstyle signifies the opposite. Marjan here tries to make Dewi Sri in accordance with Indonesian women's beauty standards, with long, straight, jet black hair. Despite having the freedom to dress like a man, Dewi Sri is still shackled to certain beauty standards. Like today's women, who can dress or behave in any way, as long as it is still within the corridor of what is allowed, what is beautiful, or what is appropriate for a woman to do. Get out of the corridor, then women must be ready to accept labeling from society. Marjan represents *femme-masculinity* as a figure who has freedom, but on the other hand remains bound by stereotypes and standards of female beauty.

3.1.3 Myth

In the second stage of signification that relates to content, signs work through myths. Thus, myths are communication systems in the form of messages that aim to reveal or provide justification for the dominant values that prevail in a certain period. As a product of a social class that has dominance, myths can be defined as a way of culture explaining and understanding aspects related to reality or natural phenomena (Sobur, 2015: 128).

Through Roland Barthes' denotation and connotation meanings that have been analyzed by researchers, namely related to *femme-masculinity* in the Marjan Ad series version of "Marjan, Bangkitkan Harapan", "Marjan, Berbuka Penuh Harapan", and "Marjan, Rayakan Kemenangan", the researchers found the following things:

1. *Femme-masculinity* is still seen as the main figure in regeneration.
2. The *femme-masculine* figure is still inseparable from the beauty standards that surround women. *Femme-masculine* is portrayed as bold.
3. The *femme-masculine* figure is closely related to the androgynous character, which is someone who has a

balanced feminine and masculine character.

4. *Femme-masculinity* is seen as a fighter. A *femme-masculine* figure is one who fights, both for herself and her people.
5. The *femme-masculine* figure is seen as a leader in her various capacities as a strategic leader.
6. The *femme-masculine* figure is seen as a figure who opposes and breaks traditional gender views.
7. *Femme-masculinity* is an intelligent figure. Both in terms of intelligence in devising various resistance strategies, and emotionally.
8. *Femme-masculine* figures have several characteristics that show them as superior and having masculine dominance.
9. *Femme-masculine* is seen as someone who can be a protector, provider, backbone (someone who can be relied upon), a hero to those around her, and someone who can give hope.
10. The *femme-masculine* figure is also shown to be fragile and vulnerable.
11. *Femme-masculine* is seen as a subject that can judge.
12. *Femme-masculine* gender is seen as transformative, with various resistance.

Through the various connotations that researchers found in the Marjan Ad Series version of "Marjan, Bangkitkan Harapan", "Marjan, Berbuka Penuh Harapan", and "Marjan, Rayakan Kemenangan", it can be narrowed down into phenomena related to *femme-masculinity* gender. Social and cultural history research has documented the lives of masculine women who defy gender conventions, adopt masculine clothing, or engage in gender non-conformist behavior for decades. By the end of the 19th century in Europe, research into sex and gender had begun. However, early sexologists still categorized androgynous research subjects as homosexuals. It was only in the 1970s, marked by the emergence of second-wave feminism, that radically changed the views and research related to sex, gender, and sexuality. Later, organizations supporting women's liberation also called for a campaign for people to become androgynous. To be both instrumental and expressive, assertive, and submissive. To be someone who has both masculine and feminine characteristics at the same time. Sandra Bem also challenges the old assumption that masculinity and femininity form a polarity, where both occupy opposite ends. Sandra Bem debates the concept of polarity, which in fact is challenged by the existence of the androgynous figure. Where the androgynous figure is an individual who can engage freely in both masculine and feminine behavior. Bem's research then resulted in the findings of feminine and masculine gender concepts that differ over time and place and continue to change because gender is a social construction (Ho *et al*, 2021: 131).

Furthermore, Hunter and Sellers' study also showed that *femme-masculinity* ideology is generally supported by African-American women and men. This includes ideas about recognizing gender equality, supporting egalitarian gender roles, and engaging in social activism. Of the studies that concentrated on women, results from two studies showed that African-American women tend to have androgynous characteristics when compared to other racial and ethnic groups of women. This is because from childhood, African-American parents encourage their daughters to be self-determined in achieving success. So, the results also show that African Americans describe femininity as having self-determination and high self-esteem. Some additional keywords associated with African-American women are strength, self-sacrifice, caring for others, and being oppressed (Jones *et al*, 2018: 11).

In the Asian context, *female-masculinity* is also viewed differently. In East Asian culture, *femme-masculine* is seen as cool after its appearance in various media products. In contemporary Taiwanese popular culture, the *femme-masculine* figure is referred to as "*zhongxing*" which can literally be interpreted as gender neutrality and refers to the merging of feminine and masculine characteristics. The appearance of a young woman who follows this "*zhongxing*" style can be associated as "*huameinan*" which means flower boys in Mandarin. The term was coined as a result of Korean and Japanese popular culture that made young people in East Asia following the trend. Young people who adopt this "*zhongxing*" culture are mostly just for fun or to be considered cool. While young women who do self-identify as "*zhongxing*" usually show diverse sexual tendencies (Hu, 2019: 183).

Meanwhile, Thailand recognizes 18 gender categories. One of them is the *femme-masculine* figure known as "*tom*". Based on Thai linguistic practices taken in the 1970s, an individual who is female but has a masculine identity, or is marked as masculine by others, is referred to as a "*tom*". This is come from the English term "tomboy". "*Tom*" is usually paired with "*dee*", which is an individual who is male but has a feminine identity. "*Dee*" is short for "lady" or "ladee" in English. The popularity of these two words has overridden regional linguistic variations and has thus been adapted into the Thai National Language of sexual subjectivity and gender. In its development, "*tom*" and "*dee*" came to be seen as 'subject positions', to categorize one's experiences and sense of self through culturally recognized terminology. Ultimately, masculine women in

Thailand use the term "*tom*" to refer to themselves and to define central aspects of their lives, in the formation of their own subjectivity (Sinnott, 2017: 119).

In Indonesia, *femme-masculine* gender is still not accepted by society. Often *femme-masculine* is seen as a gender deviation that deserves negative labeling. There are also thoughts that equate *femme-masculine* as lesbian women. Although on the other hand, there are also people who are more able to tolerate the existence of *femme-masculine* people. For example, in the community of Patimpeng District, Bone Regency. Masculine women in Bone Regency society are referred to as "*belaki*" or tomboy women. Although they still label masculine women, the Bone Regency community does not question the lives they lead. Bone Regency society considers masculine women to be commonplace. Women can become a "*belaki*" figure either because they have a tomboyish personality from childhood, because of the environment, often doing male activities or often wearing men's clothes. The "*belaki*" figure then feels comfortable with her condition so that eventually the masculine character is inherent in her. The people of Bone Regency consider this male-like appearance and behavior to be the right of everyone as long as it does not violate the norms and values that exist in society (Amriani et al., 2015: 63).

The Bugis in South Sulawesi have a different view of *femme-masculinity*. In Bugis terms, *femme-masculine* is known as "*calalai*", which is pronounced as chal-la-lye based on its origin meaning fake man. A "*calalai*" is an individual who was born female, who changes their womanhood but does not necessarily want to be considered a man. The word "*calalai*" is not used to refer to a masculine woman's sense of self. Some individuals prefer to use the word "hunter" or tomboy to describe their self-concept. Unlike masculine women in Bone Regency society who are accepted by society but receive labelling, "*calalai*" experience friction and pressure from dominant gender norms. This pressure is due to the fact that individuals born as women in South Sulawesi must conform to the feminine gender ideal. This tension shows that gender is not just an external structure imposed on individuals from the outside, but a process of interpretation, and reconfiguration of cultural ideology that occurs continuously. When "*calalai*" reject feminine expectations, their rejection is constrained and blocked by societal parameters. Thus, "*calalai*" takes on aspects of masculinity. "*Calalai*" modifies what is considered a masculine ideal and communicates a more diverse gender (Davies, 2018: 14, 237).

In this study, the myths found in society with the myths in the Marjan Advertisement Series version of "Marjan, Bangkitkan Harapan", "Marjan, Berbuka Penuh Harapan", and "Marjan, Rayakan Kemenangan" can experience myth stabilization and shifting. There are several myth stabilizations that researchers found regarding *femme-masculinity*. First, *femme-masculinity* is inseparable from traditional gender standards. *Femme-masculines* experience pressure from society to behave and dress according to feminine gender if they do not want to receive punishment in the form of labeling from society. Secondly, *femme-masculinity* is represented as an androgynous character. That is, a figure who has both feminine and masculine characters simultaneously. Third, *femme-masculinity* is seen as a judging subject. The subject that judges here means judging the truth according to its own subjectivity. Fourth, as something transformative and dynamic. The concept of *femme-masculinity* is always changing, with new terminology and new views attached to it.

In addition to stabilization, researchers also found shifting myths in the Marjan Advertisement Series version of "Marjan, Bangkitkan Harapan", "Marjan, Berbuka Penuh Harapan", and "Marjan, Rayakan Kemenangan". There are several shifts that researchers found. The figure of *femme-masculinity* in culture is seen as a masculine woman who has same-sex sexual preferences, as a figure who behaves or dresses masculine, and as a figure who fights only for herself. While in the Marjan advertisement version of "Marjan, Bangkitkan Harapan", "Marjan, Berbuka Penuh Harapan", and "Marjan, Rayakan Kemenangan" *femme-masculine* is represented as a figure who has various masculine characteristics and acts as a figure who fights for herself and her people.

3.2 Discussion

In this study, researchers used Roland Barthes' Semiotic Analysis. The three units of analysis, namely: denotation, connotation, and myth, became the analytical knife that researcher used to uncover the representation of *femme-masculinity* in the Marjan Advertisement Series version of "Marjan, Bangkitkan Harapan", "Marjan, Berbuka Penuh Harapan", and "Marjan, Rayakan Kemenangan". The researcher found that *femme-masculinity*, with its various representations in Marjan Ads, is basically portrayed as a female fighter. A figure who fights for herself and her people.

The term *femme-masculinity* itself was originally a form of resistance from women who did not want to be boxed into the traditional gender binary as a feminine figure. *Femme-masculine* is an individual who identifies themselves between feminine and masculine gender. Individuals who do not accept their existence as women, but as individuals who also have some qualifications that are categorized as masculine. Therefore, the two characteristics have merged into one. Being a *femme-masculine* figure who has feminine and masculine characteristics in balance. It is this reality that is finally brought up in the Marjan Advertisement Series version of "Marjan, Bangkitkan Harapan", "Marjan, Berbuka Penuh Harapan", and "Marjan, Rayakan Kemenangan".

The various realities related to *femme-masculinity*, whether it is experiencing a shift or stabilization, are represented in the Marjan Advertisement series version of "Marjan, Bangkitkan Harapan", "Marjan, Berbuka Penuh Harapan", and "Marjan, Rayakan Kemenangan". Giles and Middleton provide three definitions of the word representation, namely: to stand in for, to speak or act on behalf of, and to re-present.

To stand in for can be interpreted when the representation represents something else (Surahman, 2014: 43). In Marjan advertisement, researcher see *femme-masculinity* represented as an androgynous figure, a warrior figure, a smart figure, a leader figure, as well as a brave hero figure. Thus, the figure of *femme-masculinity* itself has undergone a symbolic metamorphosis process through Marjan Ads. The ideology of *femme-masculinity* that is fused in Marjan Ads does not show sexual nuances, but is limited to gender dimorphic, which is fused into a *femme-masculinity* terminology.

Representation is a process of producing meaning from every concept in one's mind. This representation can be interpreted differently by people who have different cultural backgrounds, values, and understandings. Kidd (2016: 5) states that: "We bring our own sets of experiences, emotions and identity constructs with us to our interpretations of them". The *femme-masculine* gender displayed in the Marjan advertisement version of "Marjan, Bangkitkan Harapan", "Marjan, Berbuka Penuh Harapan", and "Marjan, Rayakan Kemenangan" is also a concept that can be interpreted differently by society. The current understanding of *femme-masculinity* can be seen through Barthes' unit of analysis, which is myth. Myths about *femme-masculinity* in society show that people still consider *femme-masculine* figures as a form of gender deviation, and most of them are also related to lesbian sexual preferences. So, the meaning of to stand in for *femme-masculinity* in the Marjan Ad Series can be different, depending on the cultural background of the person who sees it.

Secondly, representation can be interpreted as to speak or act on behalf of. This means when someone or something becomes a representative in expressing their opinion, or in acting (Surahman, 2014: 43). Representation is produced through two correlated things, namely concepts in the mind and language. Language in the concept of culture is important because language is what makes a culture meaningful. In language, a person uses signs and symbols, whether in the form of sound, writing, words, music, or visual images to represent the intended concept (Ida, 2014: 50) Here, language, through its various forms (audio and visual elements), acts as a representative in depicting concepts related to *femme-masculinity* in the Marjan Advertisement Series versions of "Marjan, Bangkitkan Harapan", "Marjan, Berbuka Penuh Harapan", and "Marjan, Rayakan Kemenangan". Language is a tool to convey messages. In the message there is an ideology of its creator and its users that infiltrates through every sign it uses. However, the language used in advertisements is a new manifestation formed due to the consequences of mass culture. The cultivation of cultural values using language has shifted in the name of industry, as an excess of advertising which is a way to create brand loyalty or create brand positioning for its customers.

Third, representation as to re-present, which is when historical writings, books, or movies can 'present' something into their content (Surahman, 2014: 43). In this case, the Marjan Advertisement Series version of "Marjan, Bangkitkan Harapan", "Marjan, Berbuka Penuh Harapan", and "Marjan, Rayakan Kemenangan" tries to present a *femme-masculine* figure into its advertising content. However, as Croteau and Hoynes state, reality in media representations can be called fake, nothing is true and real (Croteau & Hoynes, 2014: 9). Because media representations are selective and contrived, this makes the representations in the media different from the world they claim to reflect (Hodkinson, 2017: 6) In this case, Marjan has also presented a false reality in its advertisement. Instead of representing *femme-masculinity* as a figure that exists in the real world, Marjan represents *femme-masculinity* as a brave warrior, with various other forms of representation. As if Marjan wants to fight for the *femme-masculine* figure who has received various negative labeling from society. In fact, this is just an ideology.

The true purpose of advertising is profit. If seen from the history of its development, advertising cannot be separated from the interests of political economy, where the flow is in line with the spirit of liberalism and capitalism. Therefore, advertising is not only a promotional tool to persuade the public to buy the advertised product or service, but also a conduit for ideology. Through the veil of audio and visual cues, Marjan

advertisement is channeling the ideology of capitalism into the minds of its consumers. Through its interesting storyline, the public is made to forget about the real interests of the advertisement. By raising social issues that are currently hot in society, namely related to *femme-masculinity* gender, Marjan seems want to show concern, raise the status of masculine women, or fight for a certain class. Basically, it is just an illusion to hide the interests of capitalist ideology. The ideology carried by Brand Marjan regarding *femme-masculinity* in its three series of advertisements, namely the versions of "Marjan, Bangkitkan Harapan", "Marjan, Berbuka Penuh Harapan", and "Marjan, Rayakan Kemenangan" aired during Ramadan 2022 ultimately only aims to make its brand not only known by the public. It can also become top of mind in the minds of consumers, create brand loyalty, and become the market leader in the premium syrup market share in Indonesia.

4. Conclusions and Suggestions

4.1 Conclusions

This research is entitled "*Femme-Masculinity* in Marjan Ramadan 2022 Advertisement Series". In this study, researchers will uncover the representation of *femme-masculinity* contained in the Marjan Advertisement Series version of "Marjan, Bangkitkan Harapan", "Marjan, Berbuka Penuh Harapan", and "Marjan, Rayakan Kemenangan". The researcher used Stuart Hall's Representation Theory, with Roland Barthes' Semiotic Analysis method. Through the three units of representation, Marjan illustrates the phenomenon of *femme-masculinity* in order to gain benefits. Both physical and non-physical benefits. The physical benefits can be in the form of increased sales. But non-physically, the Marjan Advertisement Series version of "Marjan, Bangkitkan Harapan", "Marjan, Berbuka Penuh Harapan", and "Marjan, Rayakan Kemenangan" is a way to increase brand loyalty or Marjan's brand positioning in the community.

4.2 Suggestions

Academically, the research can be continued by using Critical Discourse Analysis. Through this method, it is hoped that it can uncover discourses related to *femme-masculinity* gender that appear in the Marjan advertisement version of "Marjan, Bangkitkan Harapan", "Marjan, Berbuka Penuh Harapan", and "Marjan, Rayakan Kemenangan". In addition, the research can also be continued using the Audience Reception Analysis method. By using this method, it can be seen how audiences interpret messages related to *femme-masculinity* gender figures in the three Marjan Advertisement Series. The research can also be continued using quantitative methods, to measure the influence or effectiveness of advertisement on Marjan's brand loyalty and brand positioning.

The researcher's suggestion for ad makers is to be more aware and broaden perspectives related to *femme-masculine* gender that appear in the form of signs in an advertisement. So that the signs that appear in advertisements are not just false realities, or ideologies disguised as realities that further reinforce myths related to *femme-masculinity* in society.

This research is also expected to make people realize that the content related to social issues in society (one of which is related to *femme-masculinity* gender issues) in advertising shows is not necessarily true. In addition, it is also expected to enlighten people's minds to realize the existence of ideologies hidden behind advertising content, because in essence the purpose of advertising is profit.

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