

REMEDICATION AND COUNTER-HEGEMONY OF GENDER DICHOTOMY IN FAMILY: MULTIMODAL DISCOURSE ANALYSIS OF TWO KECAP ADS

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Abstract

Until now gender dichotomy hegemony in Indonesia has worked in various spheres of human life, in various social roles, even in the smallest cells of social organizations: family. The dichotomy was caused by the ideology of "Ibuisme Negara" which was disciplined during the New Order era (Suryakusuma, 2011). Women would play the role of mothers as subject of private work, serving various domestic needs of the family, while men play the right role on the contrary, men would earn a living and play a very large role in the public sector. Masculinity is identified with work in the public space, while femininity is identified with work in the private or domestic space. Discipline works through various media and even formalized through the *Undang-Undang Perkawinan Tahun 1974* which explains the role of men and women in marital relations and *Panca Dharma Wanita* which contains the main points as the foundation of the imagination of ideal women. The disciplination which its effect even worked after the New Order had run aground. *Kecap ABC* advertisements – *Suami Sejati Mau Masak*, *Terima Kasih Kecap ABC* and *Kecap ABC Bantu Suami Jadi Pasangan Yang Setara* are the efforts to counter-hegemony over gender dichotomy and patriarchal division of work roles. This article uses Kress's multimodal (Gunther) discourse analysis is trying to show how counter ideologies are tried to be remediated through the modalities contained in both of *Kecap ABC* advertisements. This research elaborates on how these ads represent women as superior in terms of dealing with exploitation that occurs in family, and shows how the renegotiation of domestic work is possible. This research also elaborates on how the male body as a mediator of masculinity is actively mediated through modalities such as speech, gestures and moving images, by showing how men can do domestic work, which is cooking. The conclusions from this study are that both *Kecap ABC* advertisements succeeded in becoming a medium that mediates the values of gender equality, and that other popular cultural products are needed to be able to ideologically participate in implanting opposition values to patriarchy.

Keywords: Gender Dichotomy, Masculinity, Remediation, Counter-Hegemony

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Introduction

Globally, in the past few decades, gender representation in popular media, especially advertisements has undergone changes in a more positive direction (Grau & Zotos, 2016). In America for example, there is an increasing number of representation of women in fields which in the past were considered to be owned by men and conversely men represented tended to be softer and egalitarian (Hatzithomas, Boutsouki & Ziamou, 2016). Changes and negotiations in various gender roles also appears in various advertisements in the past decade. The representation of men in advertising today is far more realistic and does not emphasize the muscles as much as before, even offering a new identity: metrosexual (Harrison, 2008; Fowler & Thomas, 2013). Even though it works totally and completely evenly, Verhellen, Dens & Pelsmacker's study (2016) shows that television advertisements in Belgium are still clinging to stereotypes in the sense that women are more often described as housewives or male sexual objects although there has been a change in gender roles at the practical level in Belgian society itself. The discourse in the media is not always directly proportional to the discourse in everyday cultural practices. Advertisements in South Korea predominantly represent women as dominant actors in the domestic sector (Kim & Lowry, 2005). In the Indonesian context, various contradictions in terms of discourse and gender representation also occur. On the one hand there are still advertising for male body care products that feature women as objects of desire, leisure and sex (Hermawan & Hamzah, 2017), or advertisements that show limited women in various domestic roles, become wives or housewives that has responsibility for childcare, family health care, household responsibilities, etc. (Siswati, 2014). But on the other hand there are various advertisements, in Indonesia which try to reconstruct gender and gender roles in daily practice by highlighting equality and liquid division of labor between men and women (Pratiwi & Wiyanti, 2017). Two Kecap ABC Ads which are under the auspices of jargon: Akademi Suami Sejati (The Real husband Academy,) try to offer alternative narratives on gender dichotomy.

ABC Ad Series consisting of Suami Sejati Mau Masak, Terima Kasih Kecap ABC (Real Husband Wants to Cook, Thank you Kecap ABC) and Kecap ABC Bantu Suami Jadi Pasangan yang Setara (Kecap ABC Helps Husbands Become Equivalent Couples) airs on television at prime time, and both are also uploaded on Youtube, where each gets 3 million viewers and 5.2 million viewers (recorded on November 24, 2018). The ABC Ad Series itself offers a challenge to the traditional concept of masculinity and femininity, where ABC ads represent men can cook, and women are represented as working people. ABC ads are part of a counter-hegemony that attempts to undermine the gender dichotomy and the division of roles in gender categories.

The concept of masculinity and femininity has been challenged for decades. Culturally in the past masculinity was defined as with expressions of dominance, independence, self-confidence, strong determination, ambitious (Kimmel & Tossier-Desbordes, 1999), now that has changed a lot. Since the beginning of the 1980s there has been a transition from how we define masculinity, if in the 1970s the image of a masculine figure was Marlboro-Man with various muscular curves, strong, able to use mechanical equipment, now masculinity is more often referred to as Business-Man figures, who is smart, shining and takes care of himself (Brandt, 1995). The Harrison's (2008) study clearly shows how mascara ads use men as the main actors in

their ads, as well as Korean Cosmetics Ads: *Etude* and *Tonymoly* who try to offer a new form of masculinity where men can use cosmetic products and take care of themselves (Fatimah, Priyatna, Adji, 2017). Men are also imagined several times to be able to do domestic works, such as washing, cooking, and preparing breakfast (Pratiwi and Wiyanti, 2017).

In the Indonesian context, efforts to represent gender in an egalitarian manner and dilute the strong dichotomy of gender role faces challenges that are historically and culturally different when compared to Western countries. Patriarchal discourse has settled in various aspects, even in the deepest joints of the country. The division of roles between men and women in the family, in Indonesia is outlined through the 1974 Marriage Law, Article 34 which reads:

Article 34

(1) Husbands are obliged to protect their wives and provide everything they need to live according to their abilities.

(2) The wife must regulate household affairs as well as possible.

(3) If the husband or wife neglects their respective obligations, they can file a claim with the Court.

The regulation passed by the New Order's totalitarian regime in 1974 was an adaptation of the *Burgerlijk Wetboek* (Civil Code) which was valid in the Dutch colonial period. The Marriage Law provides a clear definition of the role of husbands and wives when they are married, that men have the responsibility to be protectors of the family (public), and wives are regulators of domestic affairs.

In the historical context, the discourse of domestication of structured women's roles does not stand alone. Discourse that in the terminology of Suryakusuma (2011) is referred to as "State Ibuisme", in which the roles and duties of the Mother are disciplined and functioned as instruments of ideological discipline. Discourse which is in various policies that are still working today. Domestication of women began to be carried out massively in Indonesia in the 1970s, fostering Family Welfare Development (PKK) and the founding of Dharma Wanita in August 1974 and then produced a regulation which was then agreed to today, namely Panca Dharma Wanita:

Women as husband's wife

Woman as a Housewife

Woman as Successor to Childhood and Child Educator

Women As Additional Livelihood Seekers

Women As Citizens and Community Members

Dharma Wanita itself is an organization that contains wives from Civil Servants. Dharma Wanita produces conformity and obedience in which various practices and their image as individual members of the Dharma Wanita and the Dharma Wanita organization itself are strictly controlled by the state.

Although the repressive order collapsed in 1998, it turned out that the formalized formal structure did not run aground by itself, the 1974 Marriage Law with various elements that

showed explicitly the responsibilities of husbands and wives - men and women as well as Panca Dharma Wanita are still used.

The process of breaking down the formal walls of the role dichotomy of men and women is happening through formal and structural ways so that they can change existing regulations, not only at the organizational level such as Dharma Wanita, but also the state. But the way to get there certainly requires massive encouragement from the community, various grassroots strategies are needed. Efforts are not only to organize resistance but also begin with the planting of knowledge about gender equality: that men can play a role in the domestic sector, as well as women can play roles in the public sector depending on their individual abilities and choices.

The strategy that can be done is to use various popular culture products, so that they can probe directly into the community. However, there is another challenge that must be faced, that is the grip of capitalism which is very vulnerable to commodify whatever is in front of it. Recent studies of advertising in Indonesia, for example, show that women often become commodities that are highlighted by their sexuality (Fernandez, 2011; Framanik, 2012; Fitriana, 2014; Noor & Wahyuningratna, 2017), as well as male masculinity (Winata, 2012; Prameswari, 2014). In this dimension, we can see that what is found in Kecap ABC ads is significant. As part of the industry, Kecap ABC tries to offer alternative narratives about how men and women are placed in the scope of modern families.

Kecap ABC tries to remediate the gender dichotomy found in the family by presenting alternative narratives related to gender roles through their advertisements. The concept of remediation begins with mediation, namely the process of transforming reality in everyday life into a media reality (Burton, 2002) which involves the movement of meaning from one text to another, from one discourse to another, from one event to another (Silverstone, 1999). Remediation itself is the process by which computer graphics, virtual reality, and WWW define themselves by borrowing from and rearranging media such as painting, photography, television, and film. Remediation illustrates the inseparability of mediation and reality by reforming, reusing, refashioning, and repurposing mediation technology or mediated reality (Bolster & Grusin, 1999). In this case, Kecap ABC ads try to remediate gender dichotomy through alternative narratives related to gender roles by updating the narrative in the form of videos that combine audio, visual and website aspects at once and also aired on Youtube and Television at the same time.

This study seeks to answer the question, how are alternative discourses related to the role of gender in Kecap ABC ads? This article will use discourse analysis tools, which try to review how ideological aspects are represented in advertisements. The tool used is Gunther Kress and Van Leeuwen's (2001) multi-modal analysis, considering it is very difficult to separate the modes contained in the advertisement without taking into account the relationships including: narration, speech, space dimensions, gestures and various modality features in the form of combination of visuality and audio. Own mode is defined by Kress (2009: 54) as "a socially shaped and culprit given resource of making meaning."

In the text aspect, this study will borrow the instrumental analysis of the text of Norman Fairclough (1992), namely: interactional control - the relationship between speakers, including

the question of who determines the conversation agenda (Fairclough 1992: 152ff.); Ethos - how identity is built through language and aspects of the body (1992: 166ff.); metaphor (1992: 194ff.); words (1992: 190); and grammar (1992: 158ff., 169ff.). The narrative was then reviewed together with other modes as illustrated in Kress (2009: 54)

Discussion

1. Suami Sejati Mau Masak, Terima Kasih Kecap ABC (Real Husband Wants to Cook, Thank you Kecap ABC)

Super Mother and Real husband ads that last 46 seconds are divided into three parts: first, is the initial scene where each character: Father, Mother and Child separate between the dimensions of space modality. Secondly, the scene where Dad's character enters the kitchen, the stage that is previously held by the Mother. Third, the scene where the three characters are around the dining table and eat food. Discussions regarding the advertising discretion dimensions will be divided based on the three scenes.

Part 1

Father: Ahhh I'm tired (*loosening the tie while putting a briefcase and sitting on the sofa*) (*Mother is in the kitchen putting Kecap ABC on the table, preparing to cook*)

Father: Who is that? (*while asking his daughter who is drawing on the floor*)

Child: This is the Super Mother

Father: What is the Super Mother's strength?

Children: A lot: get up early, work, cook

Father: How about me?

Child: You only work. Mother is still strong enough to cook even after working (*pointing towards the kitchen*)

(Father looks at the kitchen then towards the child)



Figure 1 The opening scene of the ad that presents Father, Mother, and Child (Child) in one house.

There are three characters in the ad; Father, Mother and Child (Child). All three are represented visually in one house. Although it seemed that the three of them were in the same room, the marking elements that became the modalities of the dimensions of discourse in the room separated the room into three different stages. A father who moves a pose from his stand then throws his bag and body onto the sofa, occupies a space that represents a place for relaxing, a place to rest, a place to spend time watching television. Mother stands in the kitchen room, which represents the domestic workspace: preparing food, cooking, washing dishes etc. Child lies upside down and draws on the carpet that represents the children's playground and learning.

The dimensions of discourse in the space form the initial identity (ethos) of each subject that exists, that who plays a domestic role is Mother, Father can be relax by watching television and the child who is studying.

The dialogue in the ad starts with a changing pose of the Father and complaining that he is tired with some gestures; loosen the tie, put the bag and sit on the sofa. The gesture is a marker that has an intertextual chain that Father has worked hard in the office. The scene was followed by a question on the character of Child who was lying down and drawing: "Is that Child?" Leads to the picture that *Child is making* using crayons. Based on these questions we see interactional control at the beginning of the conversation held by Father's figure.



Figure 2 Child explains the picture to Father.

Child replied: "*This is the Super Mother.*" Super Mother has intertextual relations with Superhero characters in popular culture in comics and films, more specifically the "Superman" franchise characters, "Wonder woman", "Robin" etc., three-color representation on the costume depicted strengthens the referential relation: red, yellow, blue. Other markers such as eye masks, symbols on the chest, and wings strengthen the relationship to superheroes who have super powers.

The dialogue continues with Dad's question, "*What is the Super Mother's Power?*" And answered with Child's answer, "*A lot: wake up early, work, cook*". Child's answer is referring to routine or daily activities carried out by the Mother's character which is a marker of super strength, and is equaled with other superheroes who are usually idolized by children. Mother is represented as a figure who is loved by Child.

Father then asked again "*what about me?*" for the existence of his identity in the mind of Child. Child answered quickly, "*You only work. Mother is still strong enough to cook even after working (pointing to the kitchen)*". There was a changing expression from Father to hear Child's answer: an expression of disappointment knowing that his position so far was not on par with Mother, not only in Child's mind, but also what had happened so far. Representation of constancy in facial expressions and gestures shows that Father's character is reflecting on the unfairness of the division of labor in the household between Father and Mother.



Figure 3 Father's scene whose expression changed after hearing Child's answer.

Part 2

Father: *(to Mother) Sorry, I never helped. If you can work, I can cook too. (Mother smiles, Father takes the spatula held by Mother and starts cooking)*

Mother: *Want to help? This can help (while offering Kecap ABC to Father)*

Narrator (female): Kecap ABC, made from the first flavored soybean of choice. Make dishes more flavorful, easier for anyone who cooks. ABC soy sauce, help a real husband cook better.

Dad left the couch he had previously occupied, headed for the place which was previously only occupied by Mother: the kitchen. Father took his spatula which was held by Mother. Father said "*it should be if you can work, I can also cook*", the father's statement showed there should be equality and fair distribution of work in terms of roles in the relations of husband and wife, in the household.

The mother did not speak from the start and stated that anything in the advertisement said "*Want to help? This can help.*" the initial question contained a problem, because the choice of the word "*help*" meant that the main role of cooking was in the hands of the Mother. The main role of domestic work in the kitchen is carried out by women, and the role of men is only "*helping*". The gender dichotomy is still imagined in this dialogue, and ironically the speech is conveyed by female characters.

However, we can explore further, that there is a remediation of male masculine identity. The husband's figure is represented as someone who not only can cook, but is also sensitive to children's speech which makes him able to evaluate himself.

Part 3

(Mother and Child sit at the dining table, Father comes to bring dishes to the dining table)

(Child eats Father's food, Mother strokes Father's cheeks with a smile)

(Child's picture containing Super Mother, Child and Super Father)

(Child, Father and Mother enjoy eating together at the dinner table)

Narrator (female): Help a real husband, cook better

The advertisement then continued with visuality of chicken being sauteed with soy sauce products together with the narrator's talk about Kecap ABC. The closing of the advertisement then the visuality of Father serving food and standing between Mother and Child sitting in the dining chair. Child eats chicken, and Father looks at Mother, where Mother's gesture is holding Father's chin. The three of them displayed happy expressions, with specific Mother's expressions showing 'thank you' to Daddy who helped cook.



Figure 4 The closing scene, Daddy serves food at the dinner table along with a picture of Adek next to the food.

After the scene there is an image representation of Child that has been updated among the food served on the dining table: 3 superhero characters each wearing a red uniform. "Super mother" and "Super father" who wear the same uniform, masked, winged and both also hold spatulas. The difference is "Super Mother" holds objects that are representations of laptop computers. Child is represented slightly different, with the same color combination but with different color placement, and Child's clothes there do not have wings. There are three heart markers that represent love between the three superhero characters depicted by Child on the drawing paper.

The ad scene then closed with the visuality Kecap ABC plastic bottle packaging, with the background of the three characters mingling, laughing and eating dishes on the table, plus moving visuality "Perasan Pertama Lebih Kaya Rasa (First Squeeze Has Richer Taste)", and accompanied by female narrator speech "Help a real husband, cook better." the words "help a real husband" here refer to soy sauce which will help the husband to cook better. The narrator's speech is anachronistic in this ad, because there is no representation of Kecap ABC, made the cooking quality of Father's character better than before since the initial scene to the ABC advertisement closing scene.

The fashion modalities contained in this advertisement can also be further elaborated, the figure of a father who wears a pastel colored shirt and does not use colors that are historically considered masculine such as black, red or white indicates the existence of a sign game. Masculinity is not represented again by strong colors, but it can be negotiated with the use of pastel colors which usually represent femininity. On the other hand, Mother uses white clothing, a neutral color that is usually used by middle-class men, illustrating the use of the word "white-collar worker" as a metaphor is one of the markers.

1. Kecap ABC Bantu Suami Jadi Pasangan yang Setara (Kecap ABC Helps Husbands Become Equivalent Couples)

This 1 minute 17 second advertisement is divided into two parts indicated by visuality, audio, gesture and tone speech by the main figure of Andrie Jhony. The first scene (00.01-00.55) brings melancholy and nostalgic nuances characterized by slow visuality changes, piano background sounds with slow minor tones, gestures and intimate shooting. Whereas the second scene (0.56-1.17) brings an optimistic nuance that is characterized by a rapid transition of visuality, a vibrant piano beat along with cooking sounds, active gestures from the subject in the advertisement and more dynamic shooting than the previous scene.

Part 1

(Statistics on divorce cases in Indonesia in 2017 are based on data from the Direktorat Jenderal Badan Peradilan Agama Mahkamah Agung (Directorate General of the Religious Courts of the Supreme Court))

(Caption) Ketchup ABC wants to help reduce this number.

(Fingers with ring mark on the ring finger)

Andrie Jhony: We divorced a year ago and it was my fault. I rarely help her.

(Man holding both hands)

(Birds whistle in a cage exposed to the morning sun)

(Condition of a messy kitchen with dirty kitchen utensils)

Andrie Jhony: *Even though, she did everything,*

(Dirty frying pan still on the stove, showing used cooking)

Andrie Jhony: *cooking, caring for children (child photo in frame)*

Andrie Jhony: *Me?*

(Male, sitting on the couch with a name and status statement; Andrie Jhony, divorced man)

Andrie Jhony: *Hhh (sighs)*

(Andrie Jhony turns his head to a window that is wet with raindrops, at night)

Andrie Jhony: *I just went to work early in the morning and going back home at night (zoom in close to Andrie Jhony's eye shot)*

(Andrie Jhony washed the glass in the kitchen sink, zooming in on the part of the hand that was washing)

Andrie Jhony: *I should have done more.*

(Andrie Jhony's hand cuts some spices)

Andrie Jhony: *Doesn't marriage mean being an equal partner in life ... or in the kitchen?*

(Picture of Andrie Jhony's wedding photo & his ex-wife)

(Andrie Jhony cuts something on a cutting board in the kitchen, the picture is taken from the back side of Andrie Jhony)

(Andrie Jhony sits on the sofa)

Andrie Jhony: *Maybe it's too late for me, (zoom in, medium close up shot Andrie Jhony)*

Andrie Jhony: *but not for you. Sshsb (inhaling) become a real husband, who wants to help.*

The first part of this ad was opened with the visuality of brick walls, with the dominance of gray and minimal light and data on divorce cases in Indonesia in 2017, there was a small statement at the bottom which indicated that the data came from the Directorate General of Religious Courts Supreme Court. There is a visual transition where after that the data is replaced by the phrase "Kecap ABC wants to help reduce this number" with the same phonographic characters. Since the beginning, this advertisement has shown explicitly and verbally that the big theme of this advertisement is related to divorcement.

The subject is described as having a dialogue with another figure in front of him, even though it is not visible, and the question posed by the questioner is not heard, but the space modality shows that. The figure of Andrie Jhony whose identity will then be displayed explicitly in the middle of the video is mostly displayed with the activity of sitting on the couch facing the person asking and listening to his statement.

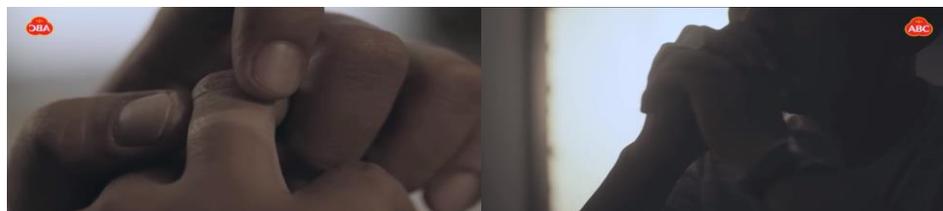


Figure 5 Andrie Jhony's close up hand and gesture scene.

The theme was then highlighted with visuality and continued speech after the transition, "We divorced a year ago and it was my fault. I rarely help her" accompanied by a visuality of the middle finger that has a circular ring mark, signing the subject of the speaker was married. Recognition in the utterance "it is my fault" is reinforced by hand-holding gestures, such as someone who is regretting sin or praying to God.

The scene is continued with the visuality of birds whistling in a cage, together with the saying "*I rarely help him.*" Textual relations between speech and visuality build structures of meaning rarely help are caused by the activity of caring for birds that are a marker of other hobby activities.



Figure 6 The scene that represents condition of Andrie Jhony's house; the kitchen and photographs in the family room.

The scene continues with the visuality of the kitchen where dirty piled tableware represents the domestic work: cleaning; cooking pan and baking pan on the stove that represents cooking; two photos, each of which has a photo of a small child representing child nurturing, the first, a small child facing a birthday cake flanked by two non-visible figures, and a second photo of a speaker who is hugging the familiar child who is smiling. Andrie Jhony continued his unfinished previous speech, "*even though, she did everything, work, cook, take care of children*". The three representations and speeches were representations of domestic work carried out by ex-wife Andrie Jhony and he did not help her.

The choice of the word "help" in the sentence "*I rarely help her*" indirectly presupposes the figure of wife and woman as the main actors of domestic work. Men or husbands with various regrets found in Andrie Jhony's figure regret not helping. As in the first advertisement, there was an idealization of domestic work that must still be done by women or a wife.

The scene continues with a visual transition to the male figure sitting on the sofa with a description of the name "Andrie Jhony" and the status of "Divorced Man". Jhony's figure then asks "*me?*" as if the scene is part of a conversation, even though the utterance and the questioner are not explicitly displayed on the visual and audio representation.



Figure 7 Regret and Andros Jhony's retrospect scene for his marriage.

Jhony sighed, and leaned his head to the window that was wet with splashes of rain at night. Melancholy nuances and regrets are built by existing gesture markers, which is then reinforced by the visibility of zoom and close up shots of Andrie Jhony's eyes. The saying "*I just went to work early in the morning and going back home at night*" fulfilled the scene. This scene represents Andrie Jhony who regrets that he only works every day without thinking about how the domestic life of the household is managed.

Jhony said "*I should have done more*" with the visuality that he was washing the glass in the sink, cutting vegetables as food ingredients and continued with the saying "*Doesn't marriage mean being an equal partner, in life, or in the kitchen?*" accompanied by visuality of Andrie's wedding photo frame of Jhony & his ex-wife and visuality Andrie Jhony cutting something on the cutting board in the kitchen, the picture was taken from the back side. This part of visuality is still an elaboration of the expression of Andrie Jhony's regret about marriage which should be maintained if he does a lot of things and helps domestic work done by his wife.

Visuality transitioned with Andrie Jhony sitting on the couch, and said "*maybe it's too late for me*" with the affirmation of the perspective of the camera zooming in, the medium close up shot on Andrie Jhony. The first part of this melancholy is closed with utterances "*but not for you. sbsb* (inhaling) become a real husband, who wants to help, "

Part 2

(Close up of cooking pan shot which is full of food ingredients for cooking)

Andrie Jhony: ... those who want to cook

(Close up shot of Andrie Jhony's hand who is cooking and stirring cooking pan with spatula, pouring Kecap ABC into cooking pan which contains rice and other ingredients)

(Andrie Jhony cooks and stirs dishes with spatula, medium shot)

(Andrie Jhony poured fried rice from cooking pan on a plate, closed up shot of the hand)

(Picture frame of Andrie Jhony with his ex-wife and child blowing out birthday candle)

(Caption) Kecap ABC wants to help husbands become partners that are the equivalent of the First Squeeze Has Richer Taste Recipes

(Andrie Jhony sits at the dining table while eating cooked dishes, zooming out shot)

(Close up shot of Andrie Jhony chewing food at the dining table)

Andrie Jhony: Find out in Kecap ABC's The Real Husband Academy

(tab that contains ads www.akademisuamisejati.com)



Figure 8 Andrie Jhony's cooking scene.

If in the first part the piano beats very slowly, it changes in the 00.56 seconds where the piano beats suddenly feel fast with the stirring sound of the food. Visuality shows close up of cooking pan's shot which is full of food ingredients for cooking. There is a continuation of the words in the first part that are not finished, "... those who want to cook."

The visual representation was continued with a close up shot of Andrie Jhony's hand who was cooking and stirring cooking pan with spatula, pouring Kecap ABC into cooking pan which contains rice and other ingredients and Andrie Jhony stirring the dish with a spatula, medium shot. Andrie Jhony poured fried rice from cooking pan on a plate, close up shot of the hand.

The second part closes with a photo frame of Andrie Jhony with his ex-wife and child who is blowing out birthday candle. There is a visual representation of the phrase "Kecap ABC wants to help husbands become equal partners with First Squeeze Has Richer Taste Recipes" found on the front, and on the back as the background looks Andrie Jhony is eating his own food. The transition changed when visuality showed Andrie Jhony sitting at the dinner table while eating cooked dishes.

Andrie Jhony's voice became the narrator of the narrative "Find out in Kecap ABC's The Real Husband Academy" with a tablet that showed Kecap ABC ad with a pair of husband and wife who were previously found in the first advertisement, and a description of the website page www.akademisuamisejati.com.

Overall this ad shows that men can be sad, feel lost but not dragging on. The masculine identity that sticks in men is remediated and reconstructed, becomes an identity that does not have to be mentally strong, but can evaluate itself for mistakes that have been made and go through various sadness.

Conclusion

The modalities and relations between modalities contained in the Kecap ABC advertisements show negotiations over the existing concept of masculinity, and negotiate state-formalized ideology through the Law, that the role of men is in the public sector, while women are in the domestic sector. In the first advertisement the awareness of the role taking in the domestic sector of the man, gained influence from dialogue with a child. Whereas the second advertisement came from regret after the divorce occurred. These two advertisements give an indication of his position as a patriarchal counter-hegemony. Even so there is a discursive trace, in which the patriarchal ideology settles that the idealization of the role of men in the household is "helping" cooking activities, which means that the person who is truly responsible for the activity is the wife or woman.

Both of these advertisements position men - husbands and ex-husbands as interactional controllers. In the first advertisement, for example, the figure that allows a change in the role of cooking is a man, if a man is not initiated as a result of a discussion with his child, the change is assumed not to occur. Women are only represented as passive figures who accept themselves to work while cooking in daily practice. Of course other alternative narratives are needed, which show the activeness of women in the domestic and public division of labor in various advertisements or other popular cultural products. The second ad indirectly gives identity (ethos) to the wife figure who only appears in visuality in the form of photos. The divorce decision was taken by the ex-wife because the husband did not take part in domestic work, and only chose to work from day to night. Men are represented as recipients of consequences for their own behavior.

Remediation of gender dichotomy through alternative narratives on Kecap ABC advertisements is done by combining many aspects in one content; audio, visual, and website also aired on Youtube and Television at the same time. The aspects of mediation (audio, visual, website) in remediation which called hypermediation are intended for audiences to get a more unified media experience in which many sense devices get and experience when watching the ad; the eyes, ears, and maybe mouth, so the reality of remediation feels more real.

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