

Deconstructing the concept of masculinity in Indonesian public service advertisements

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ABSTRACT

Background: The reason for this research is the rise of hate speech attributed to the rigid concept of traditional masculinity, which leads to toxic masculinity. In addition, there are limited Public Service Advertisements in Indonesia that discuss biased concepts of masculinity. Therefore, public service advertisements on sexual harassment and masculinity produced by Indonesian government agencies, the Indonesian Ministry of Education and Culture, such as “#GerakBersama – Ini Gak Lucu” are interesting to analyze further. **Purpose:** This study examined how masculinity is represented and the message conveyed in the public service advertisement “#GerakBersama – Ini Gak Lucu”. **Methods:** To see the representation of masculinity and the message, the public service advertisement was divided into several scenes analyzed using Roland Barthes’ semiotics based on primary and secondary meanings. **Results:** The study found that the public service advertisement “#GerakBersama - Ini Gak Lucu” is intended to introduce a new concept of masculinity, that a man can still embody masculinity even when performing a beautiful and gentle dance. **Conclusion:** In this public advertisement, masculinity is also portrayed as men who dare to speak up, demonstrate loyalty, and support one another. **Implications:** Further research is required to assess the advertisement’s effectiveness in reshaping the social perception of masculinity in Indonesian, specifically whether they hold the traditional perception of masculinity or embrace this new perspective.

Keywords: Advertisement; content analysis; cultural studies; new masculinity; semiotics

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INTRODUCTION

In early 2023, a video went viral across several media platforms, including WhatsApp groups, featuring a pair of students of Public Junior High School 1 in Ciawi – West Java, Indonesia, who danced on the school field in front of their peers. Their action received criticism from netizens because it was considered a form of the moral decay of Indonesia's younger generation due to the influence of foreign culture. Public Junior High School 1 Ciawi also clarified through their Instagram account and stated that the two students, Keysha Aditia Putra Winardi and Devina Anindita, are dance sport athletes who have represented Bogor City and won gold medals at PORPROV (Provincial Sports Week) East Java 2022 (Helen, 2023).

The translation of the broadcast message is "The young Muslim generation has begun to be influenced by foreign cultures. Junior High School 1 Ciawi includes a dance curriculum in extracurricular learning. Why are the people still complacent to see the nation's next generation being corrupted like this?".

In this case, the author focuses on the male athlete, Keysha Aditia Putra Winardi, who received scorn because Indonesian people still think that dancing is a feminine activity identical to women, a dancing man is considered not masculine and taboo. This mindset, which is

still very rigid towards the concept of traditional masculinity, ultimately made Keysha Aditia Putra Winardi a victim of hate speech. Apart from society's rigid understanding of traditional masculinity concepts, limited knowledge regarding dance sports can also be a trigger for hate speech. It is unfortunate that once a pair of outstanding athletes who have trained and fought extremely hard receive no support from the surrounding environment, instead, they get hate speech and are perceived as destroying the nation's generation.

A few years before the spread of this viral news, on December 10, 2020, the Ministry of Education and Culture through its official YouTube channel "*Cerdas Berkarakter Kemdikbud RI*" published a public service campaign regarding concerns about sexual harassment of men and the concept of masculinity (Cerdas Berkarakter Kemdikbud RI, 2020). The content presented is similar to this issue. This study analyzed the concept or representation of masculinity behind the public service advertisement.

Some studies on the representations of masculinity in public service advertisements have been conducted. Fauziah's (2021) study, "Representation of Masculinity in Public Service Advertisement 'Boys Don't Cry' White Ribbon Version", revealed that the purpose of the video is to invite viewers to avoid the

consequences of the rigid concept of traditional masculinity which causes toxic masculinity. This representation shapes and reflects the social expectations, roles, and identities associated with men. Masculinity is not a fixed or single concept, but is multifaceted, often varying across cultures, times, and contexts. Public Service Advertisement is a powerful tool for changing traditional gender norms and encouraging healthier and more inclusive depictions of masculinity.

Then, Andriani's research (2022) about "Moral Degradation in the Roland Barthes Semiotics Perspective on 'Gadget-Sad Story' Public Service Advertisement" describes the decline in sensitivity and social interaction, the loss of harmony between individuals, and self-awareness for uncontrolled gadget use. Furthermore, research with the title "The Role of Public Service Advertisement in Influencing One's Psychology" by Wijaya and Satriadi (2017) revealed that public service advertisement significantly influences society in shaping and changing behavior.

Research on public service advertisements about masculinity is limited. The only research discussing the representation of masculinity in public service advertisements was conducted by Fauziah in 2022. The advertisements analyzed were public service advertisements from another country. Most research in

Indonesia on masculinity representation is still dominated by commercial advertisements that cannot be separated from the ideology of capitalism. Therefore, public service advertisements on sexual harassment and masculinity by the Indonesian government agencies, the Indonesian Ministry of Education and Culture "*#GerakBersama – Ini Gak Lucu*" (*#MoveTogether – It's Not Funny*) are interesting to study further. The topics are fresh and hopefully can increase the knowledge of the public, especially students in Indonesia.

The analysis was conducted using Roland Barthes' semiotics. Semiotics as a study of signs and symbols is expected to be able to see the representation of masculinity and the messages behind the public service advertisement "*#GerakBersama - Ini Gak Lucu*" (*#MoveTogether – It's Not Funny*). The author watched and analyzed the signs and symbols in the video using Roland Barthes' semiotic model.

Kunmei et al (2022) revealed that advertising is a communicative medium used by companies to convey messages to clients or consumers. A promotional strategy with a communication medium by a company is considered effective, efficient, and accessible to the public. Ads with visual displays such as videos or posters have another function as a tool to instill symbolic meanings, perceptions, and

even ideologies to stimulate audience behavior (Fitrianti, 2021; Jafar et al., 2022; Suriyani, 2019; Yuliyanti et al., 2017). Meanwhile, public service advertisements or PSAs in Wijaya & Satriadi (2017) are broadcasting requests from non-governmental organizations (NGOs) and the government as a form of solidarity with social issues. Public service advertisements contain an invitation to the public to follow the directions in the advertisement. Public service advertisements are made by NGOs or the government for concerns on social life or health in the community (Wijaya & Satriadi, 2017). Therefore, the Ministry of Education and Culture of the Republic of Indonesia is concerned with the rigid concept of masculinity, as well as cases of sexual harassment against men which are taken lightly.

The public service advertisements titled “#GerakBersama – Ini Gak Lucu” (#MoveTogether – It’s Not Funny) were produced and distributed by the Ministry of Education and Culture, Republic of Indonesia (Kemdikbud RI). The Ministry of Education and Culture of the Republic of Indonesia’s Character Strengthening Center (Puspeka) is an organizational unit in Kemdikbud RI tasked with preparing technical and implementation policies in character strengthening (*Pusat Penguatan Karakter*, Puspeka.kemdikbud.go.id). The video is classified as a non-commercial

advertisement, based on Law No. 32 of 2002 concerning broadcasting Chapter 1, Article 1 to introduce and promote ideas, suggestions, or messages to the public. The advertisement is expected to influence the public or audience to behave following the message (Bakti et al., 2021; Wijaya & Satriadi, 2017).

Public service advertisements can be used to form new representations in society. By utilizing mass media that converge with the Internet, public service advertisement content can spread widely and quickly. Media has symbolic power by providing information, stimulating action, directing attention differently, persuading, defining situations, and providing a framework for the real world (Nugroho, 2018). Meanwhile, representation is a link between meaning, language, and culture, so it is a process to produce meaning (Ardianda et al., 2016). Media representation refers to the construction of all forms of media, especially mass media, on all aspects of reality, such as people, objects, events, to cultural identity (Nugroho, 2023). The representation can be in the form of words or writing and can even be seen in the visual work. It is used to see the meaning of masculinity behind the text of public service advertisements. Through several aspects of the advertisement, we can see the message of Puspeka.

Masculinity is synonymous with the

character of men. It is the opposite of the word feminine, which is synonymous with women. Masculinity is understood as a system of meanings influenced by social, historical, and geographical contexts and can change over time (Großmann & Gullo, 2022; Gürkan & Serttaş, 2022; Nilsson & Lundgren, 2021; Rinata et al., 2022; Scheibling & Lafrance, 2019). Trends regarding masculinity as an ideal standard of men continue to develop and always adjust to the popular culture in the relevant era (Fathinah et al., 2017; Fitrianti, 2021). The concept of masculinity cannot be separated from the social, cultural, historical, and geographical context in which it develops (Scheibling & Lafrance, 2019; Yuliyanti et al., 2017).

Some studies noted that masculinity or the ideal appearance for a man is represented by the criteria of white skin, athletic or muscular body, tall, sharp, and others (Lewington et al., 2018; Syafikarani, 2021; Yuliyanti et al., 2017). Currently, there is also the concept of traditional and modern masculinity. Traditional masculinity considers the ideal characteristics of men to be strong, powerful, dominant, independent, hardworking, and heterosexual. Meanwhile, new masculinity describes ideal men with characteristics that are more caring, emotionally vulnerable, sensitive, expressive, opposing violence, and concerned with appearance (Beres et al., 2017; Fathinah et al.,

2017; Goodwill et al., 2020; Lewington et al., 2018; Maricourt & Burrell, 2022; Mitchell, 2023; Roy et al., 2017; Swanson, 2019).

The concept of new masculinity is also commonly referred to as metrosexual men as a form of breakthrough against the rigid boundaries of traditional masculinity considered detrimental or damaging (Fathinah et al., 2017; Scheibling & Lafrance, 2019). This new concept of masculinity also changes the single concept of masculinity, which often judges that men who fail to conform to existing standards of masculinity are not considered “real men”. Understanding various concepts of masculinity, the traditional and the modern masculinity or metrosexual men helps the author analyze the specific concept of masculinity Puspeka aims to convey in the public service advertisement titled “#GerakBersama – Ini Gak Lucu” (#MoveTogether – It’s Not Funny).

The analysis of masculinity in this public service advertisement was conducted using semiotics. Semiotics is a field of study on signs and symbols. Semiotics is typically used to explain the intertwining of signs and the process of signification or the process carried out to understand existing signs. Through semiotics, we can see the implied message in the media (Andriani, 2022; Ardianda et al., 2016; Fitrianti, 2021). Semiotic analysis is also an effective way to understand how meaning is

formed (Jafar et al., 2022). According to Roland Barthes (Andriani, 2022), it is knowledge (*logos*) about signs (*semeion*), denotatively and connotatively representing social reality. Barthes' semiotics sees three components in analyzing signs: denotation, connotation, and myth (Andriani, 2022; Narti & Sari, 2022). Denotation is the first level of meaning easy to see directly. The connotation stage sees the interpretation of the denotation meaning. Finally, myth is interpreting new assumptions from the signs in a text.

The author selected several scenes for analysis using Roland Barthes' semiotic theory, which included primary meaning/ denotation (signifier and signified) and secondary meaning/ connotation (signifier, signified, and sign). This data processing technique included the main visual sign components, such as models or talents (M), property and costume objects (P), interaction motion (I), color (C), location (L), writing or typography (T) and audio or voice over (A/ VO) (Syafikarani, 2021). From the main visual sign components, we saw how the concept of masculinity was represented in the public service advertisement “#GerakBersama – Ini Gak Lucu” (#MoveTogether – It's Not Funny).

RESEARCH METHOD

This qualitative research used the Roland Barthes Semiotics approach. Descriptive qualitative research on media content is a research method that discusses in depth the content of information in mass media (Dida et al., 2021). The subject of this research is a public service advertisement titled “#GerakBersama – Ini Gak Lucu” (#MoveTogether – It's Not Funny), while the object is the representation of masculinity in the public service advertisement. This public service advertisement is four minutes long and raises the topic of sexual harassment against men and the biased concept of masculinity. The video can be accessed on the YouTube channel “*Cerdas Berkarakter Kemdikbud RI*”.

The data analysis technique is semiotic analysis. Semiotics explains the interweaving of signs and the signification process or the process carried out to understand existing signs. Through semiotics, we can see the implicit messages in the media (Ardianda et al., 2016; Fitrianti, 2021). The analysis was conducted by dividing the advertisement into several scenes and analyzing based on Roland Barthes' semiotic model – primary meaning/ denotation (signifier and signified) and secondary meaning/ connotation (signifier, signified, and sign).


RESULTS AND DISCUSSION

In this section, data was collected from the public service advertisement “#GerakBersama - Ini Gak Lucu” (#MoveTogether – It’s Not Funny), which consisted of seven selected scenes and analyzed based on Roland Barthes’ semiotics.

The collected data was discussed further to see the concept of masculinity in the public service advertisement “#GerakBersama - Ini Gak Lucu” (#MoveTogether – It’s Not Funny).


After dividing the scenes into seven, the author further discussed the meaning and messages to be conveyed in public service advertisements. The Character Strengthening Center is tasked with supporting *Kemdikbud*’s vision to realize a sovereign and independent country with personality by forming a Pancasila Student Profile critically reasoning, creative, independent, faithful, pious, noble, cooperative, and global in diversity (*Pusat Penguatan Karakter*, Puspeka.kemdikbud.go.id). After looking at some of the roles of Puspeka, the

Table 1 Scene 1 (00.00 – 00.15)

Primary Meaning/ Denotation	
Signifier (Object) 1	Signified (Concept) 1
	M: A man, named Mahesa Yudhistira P1: White shirt, blue pants, nameplate, pink ribbon P2: Mattress, paintings, ballet clothes, and other bedroom properties I: Getting up from the chair and standing on one leg C: Dark blue room paint L: Bedroom A: Slow instrument VO: “Woy, angkat kakinya! (tertawa mengejek) Jangan duduk lo!” (“Woy, lift your leg! (laughs mockingly) Don’t sit down!”)
Secondary Meaning/Connotation	
Signifier (Object) 2	Signified (Concept) 2
Mahesa is in a bedroom painted dark blue. He was asked to stand on one leg by a male voice coming from a laptop and punctuated with mocking laughter. Mahesa appears to be wearing a white shirt and blue pants as well as additional accessories such as a nameplate and a pink ribbon tied around his head.	M’: A teenage boy P1’: A male junior high school student in Indonesia who is participating in a “School Orientation” activity P2’: Bedroom as a private room I’: Obedient C’: Masculine VO’: Intimidating, mocking
Sign (Signification)	
This scene depicts “School Orientation” activities for new junior high school students in Indonesia during the COVID-19 pandemic because the activities are carried out online. Participants wear large nameplate attributes and pink ribbon headbands and must follow the instructions of seniors who are often intimidating. In this scene, male students are asked to use pink ribbons to humiliate new students, because the color pink is synonymous with women or feminine, and if men use pink attributes, they will be considered unmasculine.	

Source: Research data, 2023

Table 2 Scene 2 (00.20 – 00.30)

Primary Meaning/ Denotation	
Signifier (Object) 1	Signified (Concept) 1
	M: two students without attributes, and 17 students using attributes
	P1: White shirt, blue pants, name tag, and a pink ribbon tied around the head
	P2: White shirt
	I: Standing on one foot
	C: Virtual green background
	L: Virtual space through online meeting application
	VO: “Weh, oke juga lo Mahesa, dari tadi belum jatuh. Anak taekwondo lo?” “Saya penari balet, kak” “Hah, ballet?” (diikuti tertawa ejekan) (“Weh, you’re okay Mahesa, you haven’t fallen yet. Are you a taekwondo student?” “I’m a ballet dancer, brother” “Huh, ballet?” (followed by mocking laughter).
Source: Youtube, 2023 Figure 2 Screenshot Scene 2	
Secondary Meaning/ Connotation	
Signifier (Object) 2	Signified (Concept) 2
At the “School Orientation” activity, all male students followed the order to stand on one leg from two people in the online room who did not use attributes. Mahesa stood steadily on one leg, so one of the men without attributes asked if he was a Taekwondo boy. Then, Mahesa replied that he was not a Taekwondo boy but a ballet dancer. Hearing this answer, the two men without attributes laughed at him and were followed by 16 other students who also seemed to be holding back laughter.	M’: Two seniors who led the orientation activities and 17 new students who participated in the orientation using their attributes.
	P1’: New student uniform, weak group
	P2’: Senior uniform, strong group, or those considered to have power
	I’: Taekwondo is a masculine activity, and ballet is a feminine activity, so if men dance ballet, it is considered strange.
	C’: Green is a neutral color but leads to a masculine color
	L’: Bullying in cyberspace
	VO’: Mocking, demeaning
Sign (Signification)	
This scene depicts seniors who have power over new students in school orientation activities. The students, except Mahesa, seem to have the concept that taekwondo as a martial sport is synonymous with men while dancing such as ballet are feminine activity. If a man engages in feminine activities, he will be seen as strange.	

Source: Research data, 2023


advertisement is an effort to instill the vision of students with noble character and critical reasoning.

The advertisement describes the situation of school orientation activities that Mahesa and his friends must follow as new students at one of the male-only Junior High Schools in Indonesia. Due to the COVID-19 Pandemic, orientation activities are carried out online. Not much different from the offline orientation,

the participants are required to wear “strange” attributes such as headbands made of pink ribbons and large nameplates around the neck of the participants. This orientation activity is carried out for three days.

The main character in this advertisement is Mahesa Yudhistira, a ballet dancer. The beginning of the conflict in this ad is seen in scenes 1 and 2 (Table 1 and 2). When all new students are asked to stand on one leg, Mahesa

Table 3 Scene 3 (00.39 – 00.45)

Primary Meaning/ Denotation	
Signifier (Object) 1	Signified (Concept) 1
	M: Students using attributes, and students without attributes P1: White shirt, pink ribbon, name tag I: Looks of shock, confusion, and disappointment VO: “Maaf kak, tapi menari bukan cuma buat perempuan” “Oh, pinter Lo ya ngajarin gue, hah?” (“Sorry brother, but dancing isn’t just for girls” “Oh, you’re smart to teach me, huh?”)
Source: Youtube, 2023 Figure 3 Screenshot Scene 3	
Secondary Meaning/ Connotation	
Signifier (Object) 2	Signified (Concept) 2
Mahesa with a nervous and confused facial expression tried to explain to his seniors that dancing is not only for girls. However, Mahesa instead got a snappy response and rejection from the senior.	M’: New students and seniors P1’: School uniform and orientation attributes I’: Mahesa’s rebuttal that dancing is only for girls is rejected by the seniors. VO’: Seniors are in charge; new students should not resist
Sign (Signification)	
This scene shows Mahesa’s disapproval of the strange view of men who dance ballet. However, Mahesa’s rebuttal received a sharp rejection from his seniors who at this school orientation activity are usually considered to have more power than new students like Mahesa.	


Source: Research data, 2023

seems to stand stably compared to his other friends. This makes his seniors ask if Mahesa is a member of Taekwondo. Taekwondo is a martial art quite synonymous with men. But Mahesa replied that he is not a Taekwondo boy, but a ballet dancer. That’s why he is good at body control and balance. Hearing the answer, the two seniors in charge of Mahesa’s class laugh mockingly and are followed by other new students who seem to be holding back laughter. From this event, the two seniors and new students begin to consider Mahesa strange and make jokes about feminine Mahesa and his ballet activities. This ad shows the concept

that masculine men are those who do activities considered masculine or tough such as martial arts. Meanwhile, dancing activities that rely on beauty and are attributed to women are considered feminine activities. When men do such activities, they are judged strange.

Table 3 scene 3, Mahesa denies the traditional masculinity concept of his seniors by arguing that dancing is not only for women. This cut scene is a transition from the traditional concept of masculinity that considers the ideal male criteria to be strong, powerful, and hardworking, to the new concept, that the ideal male character is more sensitive, expressive,

Table 4 Scene 4 (01.00 – 01.40)

Primary Meaning/ Denotation	
	Signified (Concept) 1 M: New students and seniors P1: Ballet outfit I: Mahesa was asked to dance ballet and danced beautifully, the other students laughed. C: Gray-black ballet outfit T: INI GAK LUCU! (THIS IS NOT FUNNY!) A: Classical music or ballet VO: The laughter of the seniors is heard loudly
Secondary Meaning/ Connotation	
Signifier (Object) 2 Mahesa was asked to change clothes and dance ballet. Mahesa performed the ballet dance beautifully in a gray-black ballet outfit. The sound of mocking laughter was heard when Mahesa performed his dance. When Mahesa wanted to end his dance, his seniors cheered that he should not stop dancing until they told him to rudely. Then the words “THIS IS NOT FUNNY!” appear in the middle of the video in yellow.	Signified (Concept) 2 M’: New students and seniors P1’: Professional ballet dancer I’: The order to dance ballet is just an excuse from the seniors to humiliate Mahesa in front of the other new students. C’: masculine colors in ballet outfits that are considered feminine activities. T’: Warning A’: Ballet dance accompaniment VO’: Mockery
Sign (Signification) Mahesa dances beautifully in her gray-black ballet outfit. In this scene, two contrasting things are seen, a ballet that is synonymous with feminine but combined with dark or masculine clothing colors. The order to dance from the senior is not to show Mahesa’s proficiency in self-control in ballet dance but rather to humiliate Mahesa in front of other students for doing activities considered feminine. Furthermore, again the power as a senior is also shown in this scene. This scene is closed with the words “THIS IS NOT FUNNY!” in yellow as a warning.	


Source: Research data, 2023

and concerned with appearance (Fathinah et al., 2017). This is what Puspeka introduces in this advertisement. Table 4 scene 4, the senior asks Mahesa to perform his ballet dance using ballet clothes. Ballet is identical to female ballerinas in soft pink clothes with fluffy skirts. In this advertisement, the clothes of Mahesa are different from the typical ones in people’s minds. Mahesa uses clothes for male ballerinas also commonly called ballerinas. They are dark in color without any fluffy skirts like female ballerinas. In this scene, Puspeka wants to open

people’s knowledge about male ballet dancers. This scene also shows that Puspeka conveys jokes that have led to bullying about the concept of masculinity considered too rigid.

Table 5 scene 5, the video shows the second day of orientation, and the bullying from the seniors to Mahesa continues. Mahesa, who is considered not masculine, is asked to use lipstick, which is identical to women. He is then photographed by one of the seniors without permission. Mahesa is also asked to tease his male friends. Objecting to the request, Mahesa

Table 5 Scene 5 (01.45 – 02.10)

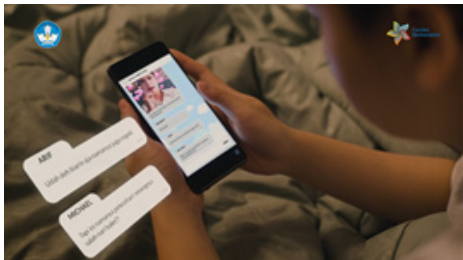
Primary Meaning/ Denotation	
Signifier (Object) 1	Signified (Concept) 1 P1: Green uniform shirt P2: Batik/white shirt, pink ribbon, and nameplate attributes I: Mahesa was asked to use lipstick and was recorded by one of the seniors VO: “Yok, sekarang godain temen Lo!” “Oh udah nggak bisa ya? Sekarang bisanya digodain?” (“Yok, now tease your friends!” “Oh you can’t do that? Now you can only be teased?”)
 <p>Source: Youtube, 2023 Figure 5 Screenshot Scene 5</p>	
Secondary Meaning/ Connotation	
Signifier (Object) 2 The students wore different clothes from the previous scenes. Mahesa was asked to use lipstick and tease his friends. Mahesa responded confusedly to the command and then the older brother asked while mocking whether Mahesa could not tease and could only be teased.	Signified (Concept) 2 P1’: Indicates change of day, school uniform P2’: New students do not wear the same uniform as their seniors because they are still in the school orientation period. I’: Asked to look feminine VO’: Because she danced ballet and used lipstick, Mahesa was asked to tease her friends who were all boys. The concept of teasing is described as a masculine or male activity and being teased is synonymous with feminine or female.
<p>Sign (Signification) This scene shows the second day of orientation which is depicted with the students’ clothes being different compared to the previous scene. On this second day, Mahesa was asked to use lipstick while being photographed by one of the seniors using his smartphone. Furthermore, Mahesa was asked to flirt with his friends who were all men. Because he refused, Mahesa was considered unable to tease (an activity that is considered masculine), but could only be teased because he was considered feminine.</p>	

Source: Research data, 2023

is again mocked that he cannot tease but be teased. In this dialog, the patriarchal concept of Mahesa’s seniors is strong. Patriarchy is a belief in relations of power and interests that men are in a higher position than women. The concept of teasing and being teased in the video illustrates that men should be able to tease or as the subject/superior, while women are naturally teased/objects (Berggren & Gottzén, 2022; Gelūnas, 2023; Maricourt & Burrell, 2022; Olayiwola, 2021; Ott & Mack, 2010; Yousaf & Peacock, 2023).

Table 6 scene 6 shows a situation where the students are preparing to rest in her bedroom after attending school orientation. Mahesa receives a threatening chat from her seniors that photos of her dancing ballet and using lipstick will be shared on social media because they are considered funny. The threat also reaches Mahesa’s other classmates. They also discuss it in WhatsApp group chat. In the discussion, a friend considers the threat to be normal in school orientation. Some other friends object to the behavior of the seniors because they think

Table 6 Scene 6 (02.23 – 02.50)

Primary Meaning/ Denotation	
Signifier (Object) 1	Signified (Concept) 1
	M: Mahesa P1: Gray T-shirt, smartphone I: Mahesa who is preparing to sleep receives several chats from classmates and seniors. T: Bubble chat containing threats from seniors, and concerns from classmates. Among them are Bobby “Udah deh biarin aja Namanya juga Ospek” (“Let’s just let it go, it’s also called Ospek”), and Michael “Tapi ini Namanya pelecehan! Emangnya salah nari ballet?!” (“But this is called harassment! Is it wrong to dance ballet?!”)
Source: Youtube, 2023 Figure 6 Screenshot Scene 6	L : Bedroom
Secondary Meaning/ Connotation	
Signifier (Object) 2	Signified (Concept) 2
Before going to bed after the second orientation day, Mahesa received several messages from his seniors and classmates. Mahesa was threatened by his seniors that the video of him using lipstick would be spread on social media as a joke. Meanwhile, on the other hand, Mahesa’s classmates were divided into two camps. First, The experience of Mahesa was normalized because it typically happens in the school orientation activities, and second the camp rejected and demanded to fight the situation during the orientation.	M’: Mahesa is tired after school orientation activities P1’: Relaxed, cozy, masculine, digital-age teenager atmosphere I’: Bullying and support L’: Private space, comfortable place VO’: Bullying and support and pros-cons from classmates regarding Mahesa’s situation
Sign (Signification)	
This scene depicts Mahesa preparing to rest after two days of orientation activities. Then he received several threatening chats from seniors and discussed through group chats with classmates about the situation he was experiencing.	


Source: Research data, 2023

there is nothing wrong with a man dancing. The orientation period is a prerequisite routine activity for new students at the junior and senior high school education levels or equivalent in Indonesia. It has become a habit for the activities to be a moment to humiliate new students by using strange attributes, such as large name boards, ribbons tied or taped as decorations for new students’ clothes, plastic bags, etc. However, in this advertisement, Puspeka does not take issue with these strange attributes in

the orientation. Puspeka might consider the use of these attributes a culture in the Indonesian education system.

Table 7 scene 7 is the third day of school orientation. After discussion, Mahesa’s classmates agree to oppose the behavior of the seniors towards Mahesa. On the second day of orientation, Mahesa is asked to use lipstick for the stereotypes of a feminine ballet dancer. On the third day, all new students attend the orientation with lips polished with lipstick as

Table 7 Scene 7 (03.05 – 03.50)

Primary Meaning/ Denotation	
Signifier (Object) 1	Signified (Concept) 1
	M: New students and seniors
	P1: White shirts with different plaid patterns, and orientation attributes for new students
	I: All new students joined the online meeting by wearing lipstick and surprised the seniors.
	VO: “Pakai rok ajalah semua”, “Tolong kak, berhenti” (“Just wear skirts, everyone”, “Please brother, stop”)
Secondary Meaning/ Connotation	
Signifier (Object) 2	Signified (Concept) 2
<p>On the third day of the school orientation, all new students wore lipstick as an act of protest against the seniors’ treatment of Mahesa. The seniors still made mocking jokes telling all new students to wear skirts. As a form of rejection of the seniors’ attitude, Mahesa asked the two seniors politely to stop making jokes about masculinity. Then one of the new students also opened up about Mahesa’s situation and demanded an apology from the seniors. This public service advertisement ended with an apology from the two senior students.</p>	P1’: New day or third day of orientation activities
	I’: Rejection action, demanding an apology
	VO’: Taunting jokes, appeals for rejection, and apologies.
Sign (Signification)	
<p>The students’ outfits are again different from the previous scene which shows the change of day. This scene is the third day of school orientation activities. All new students enter the online meeting room with lips that have been polished with lipstick as a form of protest against the harassment experienced by Mahesa earlier. Still feeling that they have power over new students, the seniors even asked all new students to wear skirts only as a taunt. Then this was stopped by Mahesa with a polite request to the senior. One of the new students also showed his support for Mahesa and demanded an apology from the seniors. The two seniors apologized and Mahesa smiled at the apology.</p>	

Source: Research data, 2023

a form of criticism against the seniors. The seniors are shocked and still throw taunts and jokes by telling the new students to wear skirts only because they think the act is not masculine. The order is not responded to by the new students, and they demand the two seniors to apologize for what they have done to Mahesa. Then the ad closes with the apology of the two seniors followed by the words *#GerakBersama* (move together) and *#Lapor* (report) on a black

background. Unfortunately, the apology by the seniors is only the words “I apologize”. There is no detailed explanation of what want to apologize for. Therefore, the apology is just a formality without any feelings of regret.

This research invites the audience to avoid the rigid concept of masculinity which negatively affects community life, as Fauziah (2021) suggested.

CONCLUSION

The Indonesian education industry is a place for future leaders of the nation. Recognizing that the concept of masculinity changes over time, Puspeka introduces a new concept of masculinity that has developed in a global society. This ad shapes the perception that a man can remain masculine while performing beautiful and gentle dances. Masculinity is depicted as the courage to speak up, loyalty to friends, and willingness to help one another.

The hashtag Puspeka wrote at the end of the advertisement aims to invite students in particular to speak up or take action by reporting any unpleasant experience in the educational environment. Unfortunately, the advertisement does not specify where or how the reports or complaints can be submitted. Given the rise of bullying due to the bias of the masculinity concept, further research is required to see the public perception of Indonesian society regarding the concept of masculinity.

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