

**REPRESENTATION OF GENDERLESS TREND IN FASHION EDITORIAL**  
**(Semiotic Analysis in ZARA Advertisement Spring/Summer 2017 Collection)**

**BACHELOR THESIS**

Bachelor thesis presented in fulfillment of the requirement for the degree of  
Bachelor of Communication ( S.I.Kom)



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**ORIGINALITY STATEMENT**

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**ABSTRACT**

**Qahar Kurniantoro, 2017, Department of Communication Science, Faculty of Social and Political Sciences, University of Brawijaya, Malang. Thesis “REPRESENTATION OF GENDERLESS TREND IN FASHION EDITORIAL ( )”.**

**Thesis directed by Akh. Mwafik Saleh and Abdul Wahid.**

**Keywords:** Genderless, Fashion, Editorial, Feminine, Masculine

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Fashion became a part that cannot be separated for the appearance and style of everyday life, fashion is not only a matter of dress and accessories sort of jewellery, but other functional objects that are combined with elements of a sophisticated and unique design into a tool that can show and boost the appearance of the wearer. From the ranks of the fashion trends that applied on the runway these days, we can see that the fashion world is growing. Thereby, it's a must for women and men to be valued as equally, treated objectively and equal, and have the same rights to express themselves in life with fashion, while in society there are still limits to expression and the persistence of stereotypes in the order of dress for men and women.

The genderless symbol that appear in ZARA Editorial Spring/Summer 2017 collection that appear in pictorial ZARA, such as the model endorsement, the type of clothes, colour from the clothes, the textile they picked for the clothes, the background theme in this editorial, and the model pose or the gestures that represent the gender become equal and could be called as ungendered/genderless.

The result proved that genderless is a form of the hegemony of gender that has no restriction on fashion based on gender role, somehow the origins of the content of fashion can also indeed be called genderless when it comes to men's and women's fashion where they don't have restriction about true and false in the way of wearing their outfit.

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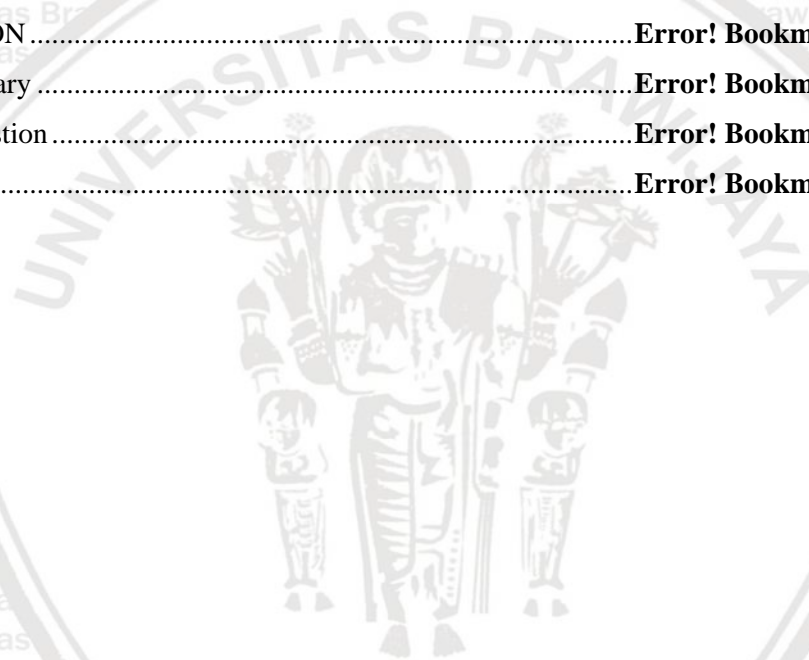
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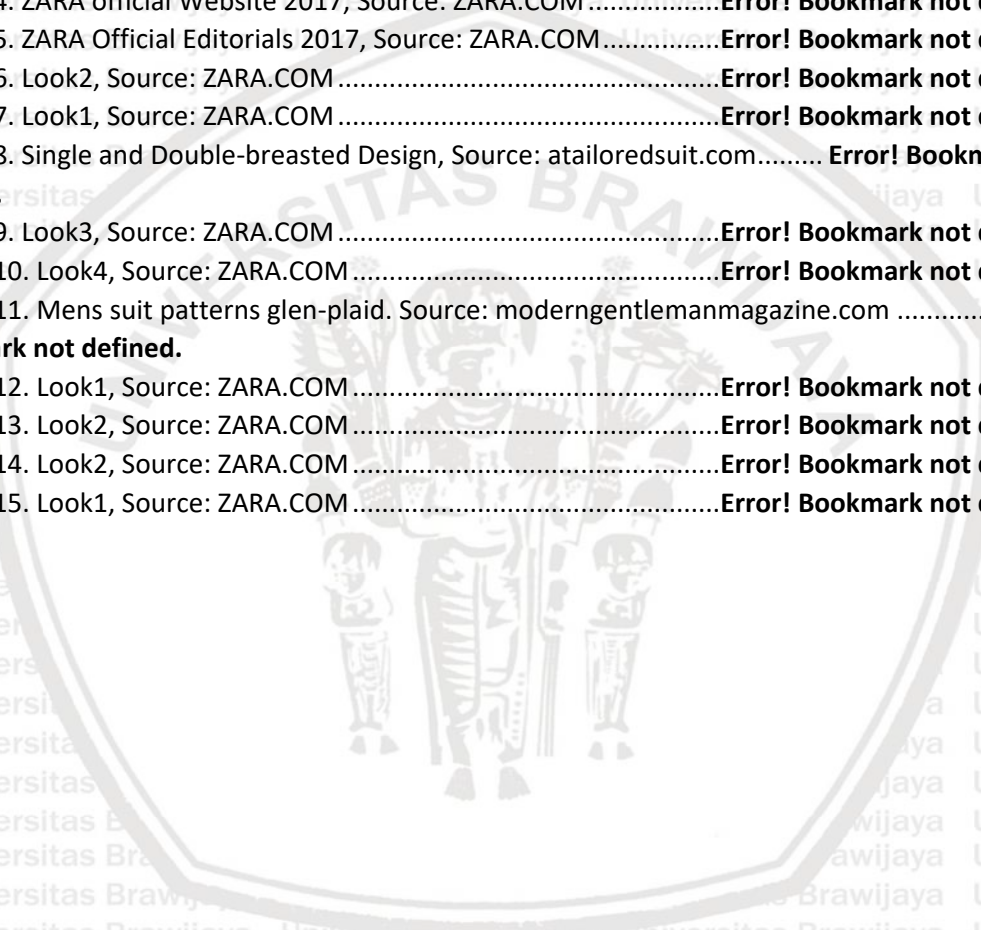
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## CHAPTER I INTRODUCTION

### 1.1. Background

Fashion became a part that cannot be separated for the appearance and style of everyday life. Objects such as clothes and accessories worn not merely cover the body and ornaments, more than that, it's has also become a purpose of communication to convey personal identity. Fashion is not only a matter of dress and accessories sort of jewellery such as necklaces and bracelets, but other functional objects that are combined with elements of a sophisticated and unique design into a tool that can show and boost the appearance of the wearer.

Likewise, in a fashion that explained by Nugraha (Fashion Sebagai Pencitraan Diri dan Identitas Budaya, p. 01) there is:

*“nilai-nilai yang ingin dipromosikan atau dikomunikasikan melalui apa yang ditampilkan. Fashion merupakan sebuah bentuk dari ekspresi individualistik. Fashion dan pakaian adalah cara yang digunakan individu untuk membedakan dirinya sendiri sebagai individu dan menyatakan beberapa keunikannya. Penggunaan warna merupakan salah satu cara berekspresi”*

which mean that the values that wanted to be promoted or communicated through what is shown, fashion is a form of individualistic expression, fashion and clothing is a way for individuals to distinguish himself as an individual and express some uniqueness, the use of color is one of the way from expression, it also makes fashion become a communicative and cultural phenomenon that is used by a group for construct and communicate its identity, because the fashion has a nonverbal way to produce and

exchange meanings and values. Fashion as communicative aspect not only as a work of art but fashion is also used as a symbol and reflection of culture.

This phenomenon started as from the end of the year is getting closer, many of changes that occurred during 2016, including the world of fashion. Lifestyle and fashion have been inseparable parts from the modern society, also those whose are not seen from its cover but its essence, media industrial globalization are factors and form the condition. Just look up at the millennial generation that can be said as more liberal recently in dealing with various possibilities and differences of each individual. This was also the birth of a generation of big trends this year, even the social environment is less able to accept the concept of a man who wears a skirt or pink color, but we can still tolerate to see the trend of women wearing oversized men's shirts to dress with a more masculine color, such as army green. (Savitrie, 2008, p. 13-14):...

"Fashion fades, style eternal" a phrase once expressed by Yves Saint Laurent<sup>1</sup>. This sentence explains the meaning of the difference between fashion and style in the world of clothing. Fashion is a style that is accepted or used by a majority of members of a group in a certain time. While the style is a characteristic of representing something."

Fashion refers to "form of imitation and so of social equalization, but, paradoxically, in changing incessantly, it differentiates on time from another and one social stratum from another" (Simmel, 1957, p. 02), it unites those of a social class and segregates them from other and one social stratum from another as their identity.

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<sup>1</sup> Yves Henri Donat Mathieu-Saint-Laurent known as Yves Saint Laurent, was a French fashion designer, and is regarded as one of the greatest names in fashion history. Retrieved from: [https://en.wikipedia.org/wiki/Yves\\_Saint\\_Laurent](https://en.wikipedia.org/wiki/Yves_Saint_Laurent)

Identity refers to Erikson on (Liery & Tangney, 2012, p. 73) explained that identity is “developed a widely-used model of identity development that focused on development of identity via exploration and commitment”. Erikson used the term identity in ways synonymous with what others have termed self-concept. However, the term identity can also be conceptualized as a way of making sense of some aspect or part of self-concept, for example, one person could be *fashionista* as their identity which is contains relevant content and goals, such as what to do, what to value, what to wear and how to behave.

Twigg (2009, pp. 02-04) on the “*Clothing, Identity, and the Embodiment of Age*” explained there are five major theories that discuss the relationship between clothing and identity. The first one is back to the post-modern era, when the relationship between clothing and identity is about social classes, where the cultural aspect of capital maintain, produce and control to strengthening authorities’ relations (Elite classes) and sub-ordinate community (lower classes). In this era, clothing that wore by the elite is different with the clothing for the sub-ordinate and occur much inequality. The second one is clothes also showing about gender identity, fashion thus helps to reproduce gender as a form of body style, producing a complex interplay between sexed bodies and gendered identities. The third one is the relationship between clothing and identity based on the theory of semiotics, where clothing is considered as linguistic code like someone gave a message through clothes. The forth one is used the point of view from the theory in performativity that sees clothes as self-realization. This theory believes that the clothes could makes someone as a unique individuals. The last one is the point of view from the theory of sub-group analysis, where wearing clothes has limitations to reinforce a group.

From the ranks of the fashion trends that applied on the runway these days, we can see that the fashion world is growing. The more runway that presents a male model dressed in a skirt such as Givenchy, Louis Vuitton, and also Gucci brings the show with mixed gender, Kat Towers as the head of culture at LOVE press release (Halliday, 2016) said "the gender blend is part of a growing movement in fashion, in a world of gender fluidity, and gender neutrality become a mainstream," she also said "More brands are taking this approach to design and marketing, from Jaden Smith in Louis Vuitton advertisement to ZARA's Ungendered line". Therefore, it's made the fashion brand ZARA was already release some fashion items that can be used both men and women on their editorial.

Gender inequalities are numerous acts of injustice or discrimination rooted in gender beliefs. Gender injustice are common everywhere is associated with various factors. Starting from the cultural and economic needs of others. Actually, the gender issue has existed since the days of our ancestors, this is an old problem that is difficult to be resolved without any awareness of the various parties concerned and it's happened in Indonesian society, actually the gender issue has existed since the days of our ancestors, this is an old problem that is difficult to be resolved without any awareness of the various parties concerned.

A negative attitude of society towards women that make women always on the injured party and become a stereotype on society. Stereotype is usually also serve as guidelines or norms that are not directly applied by various people and the example of the stereotype are when women smokers were considered prostitutes, even though

prostitutes is not necessarily view as this marginalize women as always, since their views on this stereotype makes a fetter on women, also explained on "*Patriarkhisme dan Ketidakadilan Gender*" by Siti Rokhimah (Rokhimah, 2014, p. 137)

*"Dari peran ataupun tingkah laku yang diproses pembentukannya di masyarakat itu terjadi pembentukan yang "mengharuskan" misalnya perempuan itu harus lemah lembut, emosional, cantik, sabar, penyayang, sebagai pengasuh anak, pengurus rumah dll. Sedangkan laki-laki harus kuat, rasional, wibawa, perkasa (macho), pencari nafkah dll. Maka terjadilah ketidakadilan dalam kesetaraan peran ini."*

which mean that from the role or behaviour that is processed formation in society is the formation of the "require" such as a woman was supposed to be gentle, emotional, beautiful, patient, compassionate, as nannies, housekeepers etc. While men should be strong, rational, authority, mighty (masculine), breadwinner etc. Then there was injustice in the equality of this role.

Researchers interested to see how the gender concept as a genderless showed up on ZARA editorial website, also explore the form of the genderless representation in ZARA men's and women's editorial, in this case researchers will see the body languages of the model, the outfit, also some images in ZARA's editorial website, this research deals with editorial photography in visualizing fashion, the purpose of this research is to determine how the role of editorial photography in visualizing fashion without gender boundaries. Photography editorial refers to works of art that tell us to communicate a concept or idea and it could also have called as the other types of advertisement. Figure editorial are very strong to evoke feelings and the audience should be stand alone without explanation.

Advertisement or we could say as commercial have an important role in a company since commercial are considered or known as an executor in a variety of communication functions, and as part of the mass media, advertising is a reflection of reality that exist in society. *“Realitas yang tercermin dalam iklan bisa jadi adalah realitas masyarakat yang seksis ataupun realitas masyarakat yang sedang mengupayakan kesetaraan gender”* (Faturochman, 2004, p. 01) which is means reflected reality in the commercial also could be a reality of sexist society or reality of communities who’s woring on gender equality.

Gender itself is the value or condition that distinguishes social identity of men and women that are socially constructed in terms of economic, political, social in lives of families, communities, and nations. Gender refers to Faqih (Menggeser Konsep Gender dan Transformasi Sosial, 2001, p. 36)

*“atribut yang dilekatkan secara sosial maupun kultural, baik pada laki-laki maupun perempuan. Gender bukan merupakan kodrat, tetapi merupakan konstruksi sosial, budaya, agama, dan ideologi tertentu yang mengenal batas ruang dan waktu sehingga gender sangat tergantung pada nilai-nilai masyarakat dan berubah menurut situasi dan kondisi.*

which is mean attributes attached by socially and culturally, both in women and men, gender is unnatural, but it’s a social construction, culture, religion, and ideology to recognize the limits of space and time so that gender depends on the values of society and changed according to the situation and conditions. Therefore, gender is a concept of nurture, while sex is the concept of nature. Gender shaped by social and cultural, so that’s why it could different on different cultural systems, while the sex or gender is a concept of nature derived from nature and the creator, which is an essential thing.



Meanwhile, based on (Hariyanto, 2009, p. 01) “mass media which said to be agents of culture, very influential on modern society because people consume media in number and intensity that can't be compared with previous periods”. The mass media is not the sole means to communicate, but its position has become increasingly as the central of community members that have increasingly become less interact with one another directly, also the mass media are present practically the whole day in the life of society.

Advertising is one of many ways from the companies to promote the product. Other than that, the advertisement has been functioning as a regulator of human life and the wheels as a major to influence both on men and women. The advertisers attempted creating an image that emerges of a social construction of the trend in society

Basically, relationship between the clothes, trend, lifestyle gender and advertisement are the main topic on this research, advertising is a socio-cultural discourse, which in the presence of the figure of the model in the advertisement showed us a discourse of identity and lifestyle, the smaller element focuses on gender. As this ZARA's editorial advertisement trying to show the fashion with genderless on their editorial, 'Ungendered' gives customers a chance to shop and dress without limitations or stereotypes, presenting clothes that are unique in a non-gender-specific way and we could also have called she becomes him, he becomes her. Call this genderless or gender fluidity, this is the strongest aesthetic and cultural trend of our time. It's the choice of those who don't want to be classified in gender categories, the ones who want to wear something without caring if it is made for men or women, while “Indonesian society tends to emphasis the character of males more than females in many ways” (Hellwig, 1991, p. 198). As we know that people respond to

brands that understand them and their own segmentation, as a result, the gender relationships are relatively balanced.

Discussion of this ZARA's editorial advertisement will be related to their blurred lined, and how they showed gender-neutral fashion on their editorial, gender-neutral dressing wasn't just a curious aside at the spring fashion trend as in years past. Based on press release "In fashion, more and more we are seeing physically masculine men wearing what might traditionally be thought of as feminine," says Linda Hewson Selfridges' creative director (Gabrbarino, 2015). On the other hand, function and individuality are now more important than a uniform idea of what's conventionally appropriate.

Especially this advertisement showed their model styled and worn a clothes as genderless fashion trend. In a fashion, besides there is values which they want to promote or communicated through what is shown. Fashion also refers to *"Fashion merupakan sebuah bentuk dari ekspresi individualistik. Fashion dan pakaian adalah cara yang digunakan individu untuk membedakan dirinya sendiri sebagai individu dan menyatakan beberapa keunikannya. Penggunaan warna merupakan salah satu cara berekspresi"* (Nugraha, p. 01), fashion is a communicative and cultural phenomenon which used by a group to construct and communicate its identity, because the fashion has a nonverbal way to produce and exchange meanings and values to influence and make the genderless fashion as a trend in society.

## 1.2. Problem Statement and Research Question

Thereby, it's a must for women and men to be valued as equally, treated objectively and equal, and have the same rights to express themselves in life with fashion, while in society there are still limits to expression and the persistence of stereotypes in the order of dress for men and women. This ZARA's editorial showing the fashion without gender boundaries to keep up the trend, and representing gender blurred lining on their editorial by styled their model and all the clothes they produced is could fit into genderless trend on fashion industries.

The purpose of this study is how to look at the representation of gender on ZARA's editorial website and researchers interested to see how the gender concept as a genderless showed up on ZARA editorial website, to explore the form of the genderless representation in ZARA men's and women's editorial, in this case researchers will see the body languages of the model, the outfit, also some images in ZARA's editorial website, this research deals with editorial photography in visualizing fashion, the purpose of this research is to determine how the role of editorial photography in visualizing fashion without gender boundaries

1. How ZARA showed the gender representation on their models in their editorial with genderless fashion trend?
2. How the construction of gender in ZARA's editorial in showing a fashion trend without gender-boundaries?

### 1.3. Significance of the Study

Contribution and the usefulness of the study is providing the analysis of the gender representation on ZARA's editorial and how they showing fashion on their advertisement without gender-boundaries. Moreover, by analysing this ZARA's editorial and focusing on how the gender representation become so genderless in the term of semiotic, it could give some of advantage as the reference for the future research about the similar content of the research.



## CHAPTER II

### LITERATURE REVIEW

#### 2.1. Gender Identity in Media

Gender displays based on Goffman (1976, p. 69), sees gender displays as “highly conventionalized behaviours structured as two-part exchanges of the statement-reply type, in which the presence or absence of symmetry can establish deference or dominance”, these could be viewed as distinct from but articulated with more consequential activities, such as performing tasks or engaging in discourse. Goffman (1976, p. 69) formulates gender display as follows:

“If gender be defined as culturally established correlates of sex (whether in consequences of biology or learning), then gender display refers to conventionalized portrayals of these correlates.”

These gendered expressions might reveal clues to the underlying, fundamental dimension of the female and male, but they are in Goffman’s view has optional performances as “Masculine courtesies may or may not be offered, and if offered, may or may not be declined” (Goffman, 1976), and another Goffman’s view of gender is about “Gender depictions are less a consequence of our “essential sexual natures” than interactional portrayals of what we would like to convey about sexual natures, using conventionalized gestures”, our human nature gives us the ability to learn to produce and recognize masculine and feminine gender display.

Upon first inspection, it would appear that Goffman's formulation offers an engaging sociological corrective to existing formulations of gender, based on Goffman's view "gender is socially scripted dramatization of the culture's idealization of feminine and masculine natures, played for an audience that is well schooled in the presentational idiom" (Goffman, 1976, p. 76), which is to continue the metaphor, they constitute introductions to or time out from more serious activities, and because gender is not merely something that happens in the nooks and crannies of interaction, fitted in here and there and not interfering with the serious business of life. While it is plausible to contend that gender displays or construed as conventionalized expressions, it does not seem plausible to say that we have the option of being seen by other as female or male.

Popular culture abounds with books and magazines that compile idealized depiction of relations between women and men, "However, the use of any such source as a manual of procedure requires the assumption that doing gender merely involves making use of discrete, well-defined bundles of behaviour that can simply be plugged of masculinity and femininity" (West & Zimmerman, 1987, p. 135), for example the man "does" being masculine by taking the woman's arm to guide her across a street, and she "does" being feminine by consenting to be guided and not initiating such behaviour with a man.

This is also not only the appropriation of gender ideals (by the valuation of those ideals as proper ways of being and behaving) but also gender identities that are important to individuals and that they strive to maintain, "Thus gender differences, or the sociocultural shaping of "essential female and male natures," achieve the status of objective facts" (West & Zimmerman, 1987, p. 142), they are rendered normal, natural

features of persons and provide the tacit rationale for differing fates of women and men within the social order.

Society can be seen as responsive to the differences, the social order being merely an accommodation to the natural order, “Thus if, in doing gender, men are also doing dominance and women are doing deference” (Ghoffman, 1976, p. 47), the resultant social order, which supposedly reflects “natural differences”, is a powerful reinforcer and legitimator of hierarchical arrangement. Frye observer: (The Politics of Reality: Essay in Feminist Theory, 1983, p. 34)

“For efficient subordination, what’s wanted is that the structure not appear to be cultural artefact kept in place by human decision or custom, but that it appear natural—that it appear to be quiet a direct consequence of fact about the beast which are beyond the scope of human manipulation. That we are trained to behave so differently as women and men, and to behave so differently toward women and men, itself contributes mightily to appearance of extreme dimorphism, but also, the ways we act as women and men, and the ways we act toward women and men, mold our bodies and our minds to the shape of subordination and dominance. We do become what we practice being”.

If we do gender appropriately, we simultaneously sustain, reproduce, and render legitimate the institutional arrangement that based on sex category, West and Zimmerman also said “If we fail to do gender appropriately, we as individuals (not the institutional arrangement) may be called to account (for our character, motivates, and predispositions)” (West & Zimmerman, 1987, p. 146), it makes gender become a powerful ideological device, which produces, reproduces, and legitimates the choices and limits that are predicated on sex category, also will afford clarification of the interactional scaffolding of social structure and the social control processes that sustain it.

## 2.2. Advertisement

The term “Advertisement” is derived from the Latin word ‘advert’ means to turn, the attention. Advertising aims to turn the attention of onlooker towards a product, service or idea, as MacRury said that “Advertising is one of the most obvious examples of humans deliberate effort at representation and communication” (MacRury, 2009, p. 02). Also, mentioned by Luhmann (The Reality of Mass Media, 2000, pp. 44-45) that “advertising is one of the most puzzling phenomena within the mass media as a whole”, which is seeks to manipulate because it works insincerely and assumes that is taken for granted.

Advertising is known as the activity of attracting public attention to a product or business as by paid announcement in the print, broadcast, or electronic media, because advertising offers what society/public interest as MacRury said on (Advertising, 2009, pp. 01-03)...

“Advertising provides an iconography of the present; it offers reflective composite objects to pepper narratives of modernization, westernization, urbanization and the trans-global extension of consumerist society. It can play many roles – good, bad, glamorous – and has frequently emerged in filmmakers’ attempts to display and explore the contemporary world, reflecting audiences’ examinations of social change, consumerism and the moral life and reflecting contemporary preoccupations with “creative” lifestyles.”

it has produced some brief semi-serious and evaluative glimpses of “advertising” and associated, lives and cultures with visions of the highly-pressurized experience of modern life.

MacRury (Advertising, 2009, pp. 01-03) “Advertising is one of the most obvious examples of humans’ deliberate effort at representation and communication” as such it



has become an occasion to try to test and develop general theories of how things mean, what impact and effects communication might have. The fact of advertising (specially fashion) goes on the level of the use of signs need not to be repeated also mentioned by Luhmann “We are dealing with a construction of reality which continues its own reality – and as far as it is concerned, its primary reality – thus being able to outlast enormous fluctuation in the market and indeed to profit them” (The Reality of Mass Media, 2000, pp. 48-49)

In relation to this, it might be worthwhile exploring the connection of advertising and fashion, “advertising can largely withdraw into information, both as text and especially in images” (Luhmann, The Reality of Mass Media, 2000). To go along with fashion – as soon as possible – is almost a must as mentioned by Luhmann as “although fashion has to be planned several years in advance as far as colour ranges” (Luhmann, The Reality of Mass Media, 2000), for example, there are concerned, it is not until there is a product that it appears, and then there is only a short amount of time to obtain information about the fashion product.

### 2.2.1. The Function of Advertising

A Webster’s New World Encyclopaedia defines the advertising related to its function and purpose: (Kasiyan, 2008, p. 149)

“...any of various methods use by company to increase the sale of its product or to promote a brand name. Advertising can be seen by economist as either beneficial (since it conveys

information about a product and so bring the market closer to a state of perfect competition) or as a hindrance to perfect competition, since it attempts to make illusory distinction (such as greater sex appeal) between essential similar products.”

According to the advertising function, basically the advertising is a form of mass communication due to the message laden in the advertising communicated through a mass medium to a large number of people.

### 2.2.2. The Effects of Advertising

Advertising has its detractor on its appearance and the message laden on it, and also based on Pasqua (Mass Media in the Information Age, 1990, p. 187) here are the details of the common criticism in contemporary advertising and its effects:

1. Advertising improper use of grammar debase a language, a sentence “*John tastes good like a cigarette should*” may help sell the cigarettes, but it makes like difficult for English teacher.
2. Advertising makes people materialistic, it’s portrays the acquisition of things as the means to a happy life.
3. Advertising has the power to make people do irrational thing such as buying product they don’t need.
4. That is too much advertising, and this make life less pleasant that it might be.

5. Many people find some advertising offensive or in a bad taste.
6. Advertising perpetuates stereotypes, such as woman and man should do what appropriates for them.

### **2.3.Code**

The code of the system of the mass media is the distinction of information and non-information. Information based on Luhmann (The Reality of the Mass Media, 2000, pp. 15-22) “is the positive value, the designatory value, with which the system describes the possibilities of its own operating”, in order to have the freedom of seeing something as information or not, there is possibility of thinking that something is non-informative. Reflexive value also should be removed from system, as the result of the system without reflexive value would be at the mercy of everything that comes its way

### **2.4.Genderless Trend in Fashion**

Dress history is yet to benefit from the renewal in historical studies that has been taking place in France for the last thirty years, as mentioned by Barthes “this renewal has taken account of the social and economic dimension of history, of the links between clothes and human emotional phenomena” (The Language of Fashion, 2004, pp. 01-10). As a matter of fact, it’s the whole institutional perspective on dress that is missing (Barthes, The Language of Fashion, 2004, pp. 01-10)

“Histories of dress have resolved this problem, but only in a confused way. Confronted with obligation to work on forms, they have tried to list differences: some of these are internal to the vestimentary system itself (the changes in profile),

and the others, external ones, are borrowed from general history (using epoch, country, social class).”

The tendency of everybody covering to insert itself into an organized, formal and normative system that is recognized by society, as Barthes said in his book (*The Language of Fashion*, 2004, pp. 01-10) “it is appropriation by society of form, or a use, through rules of manufacture, that creates a garment, not the variations in its utilitarian or decorative quantum”, treating dress as a system is that it is not easy to follow the evolution of structure through the time, because dressing also means personal to each individual's mode or style that convenient to the circle from individuals “dressing means the personal mode with which the wearer adopts (albeit badly) the dress that is proposed to them by their social group” (Barthes, *The Language of Fashion*, 2004, pp. 01-10).

Fashion is always part of dress, but the origins can be represent either of our two categories, as Barthes said (*The Language of Fashion*, 2004, pp. 01-10) the first one is “Fashion can be part of dress object that has been artificially elaborated by specialists at any one moment (for example, haute couture)” and another moment is “it can be constructed by the propagation of a simple act of dressing that is then reproduced at the collective level and for a number of reasons” (Barthes, *The Language of Fashion*, 2004, pp. 01-10)

The historian is presented in here with fascinating issues, namely that particular cultural system which is appears to escape all historical determinants, so the West find in the past 300 years that “many changes of regime, many evolutions and many ideological, sentimental and religious upheavals” (Barthes, *The Language of Fashion*, 2004, p. 86),

and yet none of these main historical events has had some effect on the content and even on the rhythms of fashion.

The French Revolution not really fundamentally change the rhythm, Men's clothing has a slight different history toward women's wear (Barthes, *The Language of Fashion*, 2004, pp. 86-87)...

“Contemporary men's clothing was constituted in its general form (basic pattern) at the start of the nineteenth century and was influenced by two factors. The first is formal factor coming from England: men's clothing originates in ‘the Quaker outfit (tight, buttoned, jacket, in neutral colours). The second factor is an ideological one. The democratization of society led to the promotion of the values of work over idleness, and developed in men an ideology of self-respect, originating with the English.”

In advance of this, clothing in society was also completely coded, in many difference depending whether belonged to the aristocracy peoples, to the bourgeoisie or the world of the countryman.

Since then men's and women's clothing has not really undergone any major changes, a new phenomenon can be seen evolving today, the growth of a truly young person's clothing, “up until now, the young person did not wear any outfits specific to them” (Barthes, *The Language of Fashion*, 2004, pp. 87-88). It might be due to the growth and globalization of culture, of clothing, of food and by a kind of equalization of cultural object, as Barthes said (*The Language of Fashion*, 2004, pp. 89-90) “The fashion rhythm would be changed. A new history of fashion will begin”.

Changes in rhythm belong to no one, “The expression a fashion has come is very ambiguous as it is true and false at the same time” (Barthes, *The Language of Fashion*, 2004, pp. 89-90), however the origins of the content of fashion can indeed be called

genderless when it comes to men's and women's fashion where they don't have restriction about true and false in the way of wearing their outfit.

To talk the possibility of a genderless fashion in society is clearly not to talk about a sexless society, nor is it to suggest that everyone would be androgynous in their identities and practices in the absence of gender relations, but there would still be behaviours and dispositions that we now view a fashion as feminine and masculine, and the mix of these would vary across persons. Explained by Wright (In Difense of Genderlessness, p. 405) "What would disappear is any systematic normative expectation that these traits and dispositions closely corresponded to the distinction between males and females", and it makes no cost would be associated with males and females wearing whatever pattern of "masculine" and "feminine" outfit, but dispositions and behaviour they might have.

Many of changes that occurred during 2016, including the world of fashion. Lifestyle have been inseparable parts of fashion in modern society. Regard to the millennial generation that can be said as liberal in dealing with various possibilities and differences of each individual. This was also the birth of a generation of big trends this year, even the social environment is less able to accept the concept of a man who wears a skirt or pink colour, but we can still tolerate to see the trend of women wearing oversized men's shirts to dress with a more masculine colour, such as army green. The more runway that presents a male model dressed in a skirt such as Givenchy, Louis Vuitton, and also Gucci brings the show with mixed gender, Kat Towers as the head of culture at LOVE press release (Halliday, 2016) said "the gender blend is part of a growing movement in fashion, in a world of gender fluidity, and gender neutrality become a mainstream".

This is what it means to say that gender is socially constructed, also one final point on the idea of genderless by Wright (In Defense of Genderlessness, p. 405)...

*“Bien que la réduction des inégalités au genre aille dans le sens d'une société plus juste, ce que la justice sociale exige réellement, c'est une société sans genre. L'idée-clé est la suivante: les relations de genre sont fondamentalement coercitives, au sens où elles imposent des contraintes - auxquelles sont associées des sanctions sociales - sur les choix et les pratiques des hommes et des femmes. Voilà ce que signifie le fait de dire que le genre est socialement construit. De telles contraintes vont à l'encontre de l'idéal égalitariste d'un monde dans lequel tous ont un accès égal aux moyens sociaux et matériels nécessaires à une vie accomplie”*

Which mean although the reduction of gender inequalities is not more just a direction from society, what social justice really requires a society without gender. The key idea is that gender relations are fundamentally coercive, also sense that they impose constraint - which are associated with social sanction – on the choices and the practices of men and women. That is what it means that gender is social constructed. Such a constraints to the egalitarian idea of a world in which have all equal access to social and material to means necessary for fulfilled life.

## 2.5.Fashion and Social Construction

The development of gender identity is a social construct with garment and fashion being two factors of this configuration. Even fashion should be considered as part of the social processes of discrimination, namely the reproduction of hierarchy's position and prestige in a deeply unequal society. In Indonesia, there are social restriction on clothing along with practice in society, which restrict people and increase the pressure on the participants to adapt into prevailing standards about the appearance and behaviour.

One of the Javanese maxim “*Ajining Raga Gumantung Ing Busana*”, which hinted to the society that we are as a Javanese were had a power that effected by the clothes we wear, and it also affected to the stereotype for Javanese society to wear a clothes that has been a standard and behaviour, for the example from the daily basic, society always tend to dress by the gender that makes a man supposed to wear something masculine and for woman they should wear a nice proper outfit, they also dress their child with specific color like blue for baby boy and pink for baby girl, this makes people think negatively and sarcastically if they see someone dressed outside the existing dress standards, “because of these regulations, tension is created giving a strange ability to clothing; to express separation of deviation from the social group, thus contributing to the creation of subgroups” (Voss, 2008, p. 404)

The history of clothes in Indonesia itself emerged since the Indonesian human familiar with weaving culture or we called it “*Menenun*” in Bahasa, even clothing in Indonesian society has its own sacredness for the nobility, the palace, which is up until today, for example we could find *Keraton* palace and noble clothing in Yogyakarta or Solo has their own way of dressing and usually called as “*Kebaya*”, also referred on online articles...

“*Sekitar tahun 1500-1600, di Pulau Jawa, kebaya adalah pakaian yang hanya dikenakan keluarga kerajaan Jawa. Kebaya juga menjadi pakaian yang dikenakan keluarga Kesultanan Cirebon, Kesultanan Mataram dan penerusnya Kesultanan Ngayogyakarta Hadiningrat. Selama masa kendali Belanda di pulau itu, wanita-wanita Eropa mulai mengenakan kebaya sebagai pakaian resmi.*” (Wikipedia.org, 2017)

Which is mean that the year of 1500-1600, on the island of Java, kebaya is a clothing worn only the royal family of Java. Kebaya also become clothing worn family of Cirebon



Sultanate, Sultanate of Mataram and successor Ngayogyakarta Hadiningrat Sultanate.

During the Dutch period of control on the island, European women began wearing kebaya as an official dress. During this time, kebaya was changed from using only mori woven fabrics using silk with colourful embroideries. A similar outfit called "*kebonyo kebaya*" was first created by Peranakan people from Melaka. They wore it with a beaded sarong and beaded shoes called "*pads manek*". Now, the kebaya lady is experiencing renewal, and is also famous among non-Asian women. Variations of other kebaya are also used by Chinese descendants in Cirebon, Pekalongan, Semarang, Lasem, Tuban and Surabaya, this is becoming another reason that dressing culture also representing the clothing based on the gender role in Indonesia, representations sometimes call our very identities into question. "We struggle over them because they matter – and these are contests from which serious consequences can flow. They define what is 'normal', who belongs – and therefore, who is excluded" (Hall, 1997, p. 10)

### 1.5.1. Evolution of Fashion in The Twentieth Century

Year	What Influenced Fashion	Fashion Trends	Silhouette
1890-1900	<ul style="list-style-type: none"> <li>• Victorian Era</li> <li>• Age of Optimism</li> <li>• Ragtime</li> </ul>	<p>Men's Fashion:</p> <ul style="list-style-type: none"> <li>• Winged Shirt Collars</li> <li>• Sack Coat</li> <li>• Waistcoat (Vest)</li> <li>• Ascot Tie</li> </ul> <p>Women's Fashion:</p> <ul style="list-style-type: none"> <li>• Corset</li> <li>• Bustle</li> <li>• Gibson Girl</li> </ul>	Exaggerate & Hourglass

1900-1910	<ul style="list-style-type: none"> <li>• Edwardian Era</li> <li>• Automobile</li> <li>• Electricity</li> <li>• Industrial Revolution Era</li> </ul>	<p>Men's Fashion:</p> <ul style="list-style-type: none"> <li>• 1<sup>st</sup> 3 Piece Suit</li> <li>• Creased &amp; Cuffed Trousers</li> </ul> <p>Women's Fashion:</p> <ul style="list-style-type: none"> <li>• Shirtwaist</li> <li>• Leg O' Mutton Sleeves</li> <li>• Dustcoat</li> </ul>	S Curve Silhouette
1910-1920	<ul style="list-style-type: none"> <li>• Women's Movement</li> <li>• World War I</li> </ul>	<p>Men's Fashion:</p> <ul style="list-style-type: none"> <li>• Military Influence</li> <li>• Trench Coat</li> </ul> <p>Women's Fashion:</p> <ul style="list-style-type: none"> <li>• Hobble Skirts</li> <li>• Bathing Suit</li> <li>• Bloomers</li> </ul>	Elongated Inverted Triangle
1920-1930	<ul style="list-style-type: none"> <li>• Prohibition</li> <li>• Age of Jazz</li> <li>• Roaring 20's</li> </ul>	<p>Men's Fashion:</p> <ul style="list-style-type: none"> <li>• Pin Stripe Suits</li> <li>• Fedoras</li> <li>• Sweaters</li> <li>• Knickers</li> <li>• Racoon Coat</li> </ul> <p>Women's Fashion:</p> <ul style="list-style-type: none"> <li>• Flapper</li> <li>• Costume Jewellery</li> <li>• Cloche' Hat</li> </ul>	Tubular
1930-1940	<ul style="list-style-type: none"> <li>• Movie Star Influence</li> <li>• Depression Era</li> </ul>	<p>Men's Fashion:</p> <ul style="list-style-type: none"> <li>• Straight Wide Leg Trousers</li> <li>• Sweaters Vests</li> </ul> <p>Women's Fashion:</p> <ul style="list-style-type: none"> <li>• Hand-me Down</li> <li>• Flour Sack Clothing</li> <li>• Bias Cut Dresses</li> <li>• Waistline Restored</li> </ul>	Elongated Hourglass

		<ul style="list-style-type: none"> <li>• Hemlines Dropped</li> </ul>	
1940-1950	<ul style="list-style-type: none"> <li>• Rationing</li> <li>• Couture Leaves Paris</li> <li>• New York Gains Important</li> <li>• World War II</li> <li>• Military Influence</li> </ul>	<p>Men's Fashion:</p> <ul style="list-style-type: none"> <li>• Military Influences</li> <li>• Bomber Jacket</li> </ul> <p>Women's Fashion:</p> <ul style="list-style-type: none"> <li>• Convertible Suit</li> <li>• Slacks</li> <li>• Eisenhower Jacket</li> <li>• Padded Shoulders</li> </ul>	Inverted Triangle Silhouette
1950-1960	<ul style="list-style-type: none"> <li>• Baby Boom</li> <li>• Cold War</li> <li>• Teenager Emerges</li> <li>• Rock and Roll</li> </ul>	<p>Men's Fashion:</p> <ul style="list-style-type: none"> <li>• Flannel suit in charcoal grey, navy, or brown</li> <li>• Cardigan Sweaters</li> <li>• Hats</li> </ul> <p>Teenage Boys:</p> <ul style="list-style-type: none"> <li>• Chinos, button down shirts, &amp; loafers</li> <li>• Tight Jeans, t-shirts, leather jackets, Converse</li> </ul> <p>Women's Fashion:</p> <ul style="list-style-type: none"> <li>• The New Look (Christian Dior)</li> </ul> <p>Teenage Girls:</p> <ul style="list-style-type: none"> <li>• Poodle Skirts</li> <li>• Saddle Shoes</li> <li>• Capri Pants</li> </ul>	Hourglass Silhouette with accented lower half
1960-1970	<ul style="list-style-type: none"> <li>• Vietnam Conflict</li> <li>• British Invasion</li> <li>• Civil Right</li> </ul>	<p>Men's Fashion:</p> <ul style="list-style-type: none"> <li>• Bright Colours</li> <li>• Nehru Jackets</li> <li>• Turtlenecks</li> </ul> <p>Women's Fashion:</p> <ul style="list-style-type: none"> <li>• Mini Skirts</li> </ul>	Tubular Silhouette

		<ul style="list-style-type: none"> <li>• Pantsuit for Women</li> <li>• Pillbox Hat</li> </ul>	
1970-1980	<ul style="list-style-type: none"> <li>• Energy Crisis</li> <li>• Watergate</li> <li>• Hippy to Disco Era</li> </ul>	<p>Men's Fashion:</p> <ul style="list-style-type: none"> <li>• Leisure Suits</li> <li>• Bold Neckties</li> <li>• Flared Pants</li> </ul> <p>Women's Fashion:</p> <ul style="list-style-type: none"> <li>• African Culture Influence</li> <li>• Hemlines Drop</li> <li>• Punk Emerges</li> <li>• Elegance Contrast/ Laura Ashley</li> </ul> <p>Fashion Trends:</p> <ul style="list-style-type: none"> <li>• Unisex</li> <li>• Bold Flower Prints</li> <li>• Platform Shoes</li> <li>• Flared Pants</li> </ul>	A-Line Silhouette
1980-1990	<ul style="list-style-type: none"> <li>• Me Generation</li> <li>• Conservatism</li> <li>• Conspicuous Consumption</li> <li>• Yuppie Movement</li> <li>• Young Urban Professional</li> <li>• Young upwardly-mobile Professional</li> </ul>	<p>Men's Fashion:</p> <ul style="list-style-type: none"> <li>• Return to The Pinstripe</li> <li>• Narrow Lapels</li> <li>• Skinny Ties</li> </ul> <p>Women's Fashion:</p> <ul style="list-style-type: none"> <li>• Material Girl</li> <li>• Valley Girl</li> <li>• Flounced Skirt</li> <li>• Polka Dotted Crinolines</li> </ul> <p>Fashion Trends:</p> <ul style="list-style-type: none"> <li>• Exercise Wear</li> <li>• Power Dressing</li> <li>• Preppie</li> <li>• Business Suits</li> <li>• Shoulder Pads</li> <li>• Khaki</li> </ul>	European "V" Inverted Triangle Silhouette

		<ul style="list-style-type: none"> <li>• Sweaters</li> <li>• Logo Wear</li> <li>• Designer Jeans</li> </ul>	
1990	<ul style="list-style-type: none"> <li>• Age of Electronics</li> <li>• Technology Era</li> <li>• Internet</li> </ul>	<p>Men's Fashion:</p> <ul style="list-style-type: none"> <li>• Hip Hop Influence</li> <li>• Grunge/ Oversized Fit</li> </ul> <p>Women's Fashion:</p> <ul style="list-style-type: none"> <li>• Minimalism</li> <li>• Retro 60- 70's</li> <li>• Street Fashion</li> </ul> <p>Fashion Trends:</p> <ul style="list-style-type: none"> <li>• Bare Midriff</li> <li>• Two Piece Formal</li> <li>• Grunge</li> </ul>	A-Line Silhouette

## 2.6.Semiotic Theory

Semiotic or better known as semiology in Europe, originate from the Greek *semion*, which mean sign. Semiotics is a general study about the signs as an essential part of cultural life and communication. According to semiotics, we can only know culture and reality by means of the sign, through the process of sign, through the process of signification. Umberto Eco wrote in his book *A Theory of Semiotic*, said: (Eco, 2009, p.

07)

“Semiotics is concerned with everything that can be taken as a sign. A sign is everything which can be taken as significantly substituting for something else. This something else does not necessary substituting for something else. This something else does not necessary have to exist or to actually be somewhere at the moment in which a sign stand for it. Thus, semiotics is in principle the discipline studying everything which can be used in order to lie. If something cannot be used to tell a lie, conversely it cannot be used to tell the truth. It cannot in fact be used “to tell” at all. I think the definition of a “theory of lie” should be taken as a pretty comprehensive program for a general semiotics.”

According to the definition above, the theory of lie is in definition of semiotic, but implicitly inherent in this definition as the theory of the truth. Because if the sign couldn't show the reality, it's couldn't show his lies. Even Eco define a semiotic as the theory of the lie, implicitly he defines a semiotic as the theory of the truth.

In practice, Roland Barthes approach is highly applied in media studies that concentrate upon semiological analysis of such varied media domains as advertising, cinema, films, video clips, and caricature. In recent years, the influence of Barthes works turned semiotics in communication and information sciences to study the different media images in order to investigate the symbolic interaction of verbal and nonverbal signs applying semiology as a qualitative method that viewed these signs as a text communicates significant meanings by rereading, giving interpretations and connotations to these media signs broader than its primary sense through frequent associations.

Semiology as a method presents a new challenge for media and communication studies through the analysis and interpretation of connotative data in order to explain empirically how media generate meanings from the sign system. The image refers to many patterns of existence one of them is semiological significance which is linked to media through the application of this analytical method in which Barthes made great contribution in this field, the textual image analysis in order to extract its connotations and the mediated significance which is accordingly based on functional order of culture and ideology

As the theory of interpretation, Saussure already develops about the modern linguists and build the semiotic based on the language as the system of the sign in structuralist era,

there is a three-element distinction from Saussure according to his course in *General Linguistic* book as the fundamental element of the structural semiotic approach, between (1) signifier and signified, (2) *langage, parole, et langue*, (3) synchronic and diachronic.

1. Saussure defined the linguistic as two side entity “One side of the sign was what he called the signifier. A signifier is the thoroughly material aspect of sign. If one feels one’s vocal when speaking, it is clear that are made from vibration (which are undoubtedly material in nature).” (Cobley & Jansz, 1997, p. 10), Saussure describes the verbal signifier as a sound image.

Inseparably from the signifier in any sign, engendered by the signifier is what Saussure calls the signified as the general concept. The word “dog” in English made up the signifier /d/, /o/ and /g/, what is engendered for hearers is not the real dog but a mental concept of “dogness”.

These two inseparables of the signified (mental concept) and the signifier (material aspect) are described as the following diagram

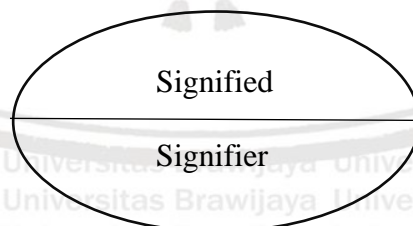


Figure 1 Meaning element from Saussure

2. The general phenomenon of language (*langage* in French) is made up by two factor, between *parole* (individual acts of speech) and *langue* (a system of difference between sign).

3. According to Saussure (Saussure, 1966, p. 99), “the linguistic research must concern in synchronic aspect before diachronic aspect”, Saussure also describes this vital distinction as (Saussure, 1966, p. 99)...

“synchronic linguistic will be concerned with the logical and physiological relations that bind together coexisting terms and form a system in the collective mind of the speaker, and diachronic linguistic, on the contrary, will study relations that bind together successive terms not perceive by the collective mind but substituted for each other without forming a system.”

Otherwise there is a semiotic in post-structuralist with an extreme reaction toward structuralism thinking. It came to prominence in 1960's and 1970's. one of the main theories discussed by structuralism is about the existence of binary opposition and their hierarchy in a system such as male/female, white/black. Post structuralism reacted against it by denouncing and deconstructing the notion of a transcendental signifier for system. In the post-structuralist approach to textual analysis, without a central fixation on the author. Post-structuralist examines other source for meaning (e.g., cultural norms, other literature), which are therefore never authoritative, and promise no consistency.

Everything in post-structuralist era has signifies and several times, also without being delegated to a great final ensemble, to an ultimate structure. This is also what Barthes had in mind when he began decoding the work of Balzac “as it is known this is also the manifest of post-structuralism and deconstruction” (Mostofi, 2014, p. 02). In semiology, it is possible to guess in advance which analysis will discover for each system, explained and found in the *Éléments de sémiologie* “*En sémantique, le neutralisation n'a été l'objet que de quelques sondages, puisque le (système) sémantiques n'est pas encore établi*” (Barthes, 1964, pp. 127-128) which is mean that in semantics, neutralization has



been the object of only a few soundings since the semantic 'system' is not yet established, and we must once more wait for a certain number of system to be reconstructed before outlining a theory of neutralization. Some system will perhaps radically exclude the phenomenon "*En sémiologie, pour esquisser une théorie de la neutralisation, il faut, une fois de plus, attendre la reconstitution d'un certain nombre de systèmes: certains excluront paut être radicalement le phénomène*" (Barthes, *Éléments de sémiologie*, 1964, pp. 127-128), by reason its very purpose which is the immediate and unambiguous understanding of small number of signs.

Fashion, on the contrary, which has polysemic (and even pansemic) tendencies, admits numerous neutralizations: whereas in one case *chandail* refers back to the seaside, and *sweater* to the mountains, in another case it will be possible to speak of *chandail* for the mountain and *sweater* for the seaside; that's mean the relevance *chandail/sweater* is lost. We may say at least as far as the semiological hypothesis is concerned (that is, when disregard the problem raised by the second articulation, that of the purely distinctive units), that there is a neutralization when two signifiers fall under the heading of a single signified, or vice-versa (for it will also be possible for the signifieds to be neutralized).

The semiotic analysis of the visual signs/image deals with reading, explaining, analyzing the image and explaining its significance in the sign of system. This process represents a symbolic interaction between the denotative and the connotative meanings.

Barthes expressed that the photographic picture contains two co-existent messages, the first without a code which is denoted and the second with a code which is connoted.

Roland Barthes, well known as the scientist who practiced linguistic and semiology of Saussurean and Piercian to analyze the secondary code in culture product such advertisement. In his book, Barthes proposed another term to understand “the sign by arranging and grouping codes into five, there are a hermeneutic code, semantic code, symbolic code, narrative/proaireti code and cultural code” (Barthes, S/Z, 1990, pp. 19-20)

One of the highly important areas that Barthes concerned in his study about sign was the reader role. The reader has the most significant perception to the object they read because the reader can read the sign in various perception. It can be happiness, dislike, and many more. Therefore there is no right or wrong perception

Before he defines a sign into five codes above, he also made two order of signification of meaning to get the meaning in level of connotation and related to cultural condition. In this order of signification, Barthes interrogate every piece of cultural and material product such advertisements and explained that advertisement contribute to cultural myths as second order sign, as showed bellow (Fiske, 1990, p. 88)

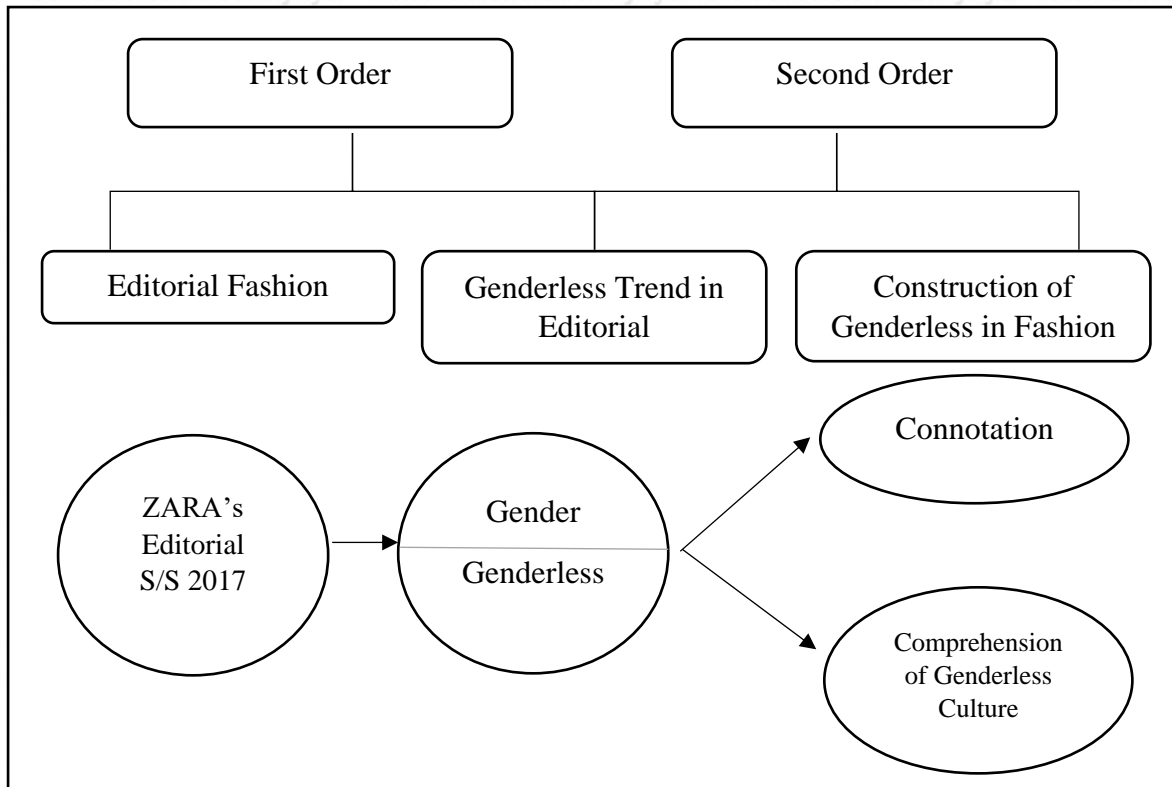


Figure 2 John Fiske, *Introduction to Communication Studies*, 1990.p.88

The first order is based from Saussure work on semiology, in this first order shows a relation between signifier and signified in sign and between a sign with other reference in external reality. Roland Barthes called this order as a denotation, “A meaning in denotation level may show a similarity except in connotation level. In this case, denotation tends to be described as the definitional, literal, obvious or common-sense meaning of a sign” (Fiske, 1990, p. 119)

These are definition that Barthes proposed in his second order of signification:

1. A hermeneutic code consists of all units which function is to articulated in various ways question, its response, and the variety of chance events which can either formulate the question or delay its answer, or even constitute an enigma and lead to its solution.
2. A semantic code is a code of connotation which utilizes hints or flicker of meaning generated of certain signifiers. Third is symbolic code which code of recognizable grouping or configuration regularly repeated in various modes and by various mean in the text, which ultimately generates the dominant figure in the carpet.
3. Other code is a narrative/proairetic code. Narrative or proaeretic code is a code of action derived from the concept of proaesis, the ability rationally is to determine the result of an action, and this code is also embodied in sequence.
4. The last code which Barthes called as cultural code, which code manifest as a gnomonic, collective, anonymous and an authoritative voice which speak for and about what it aims to establish as accepted knowledge or wisdom

2.7.Previous Research

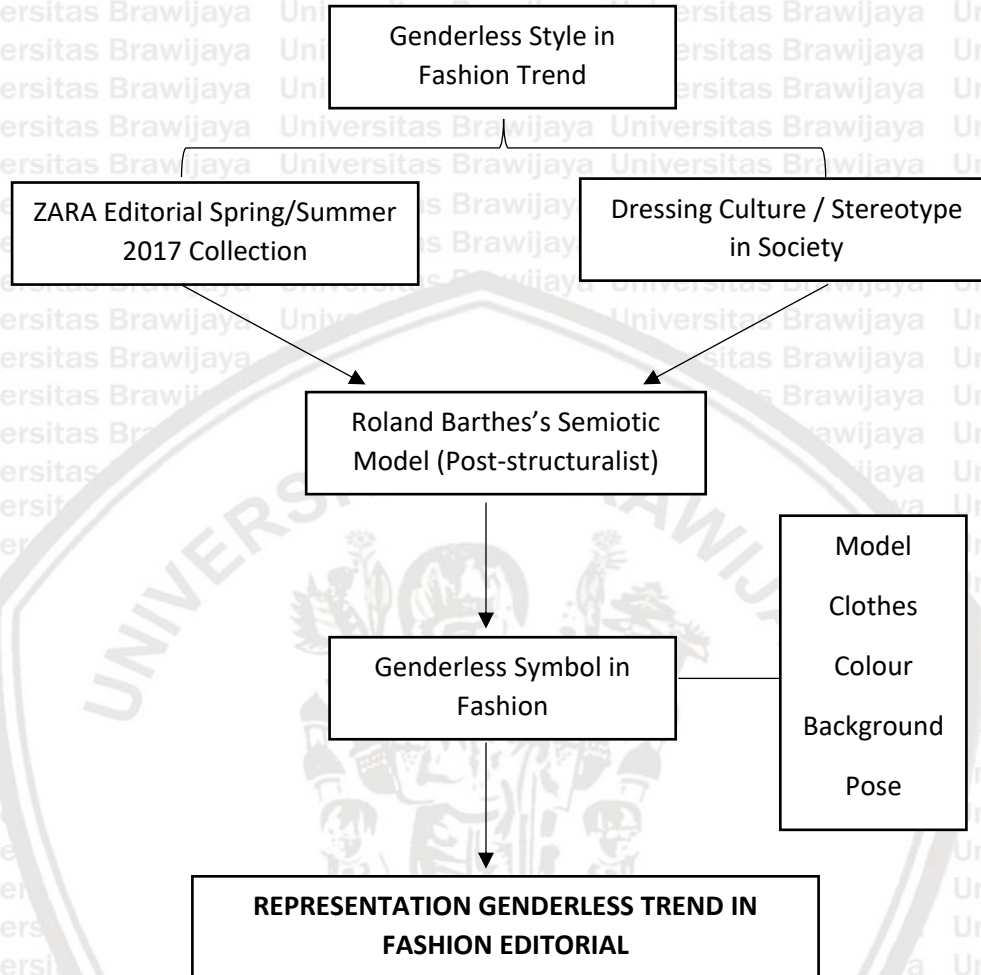
	Bahtiar Rifa’i	Riski Amalia	Farid Abdillah
Research Title	<i>Semiotic Analysis on Coca-cola’s Commercial Advertisement</i>	<i>Representasi Gender Model Laki-laki Dalam Iklan Televisi Produk Kecantikan Asal Korea</i>	<i>Representasi Gaya Hidup Pria pada Lookbook Fahion (Analisis Wacana Kritis Norman Fairclough pada Iklan Foto Lookbook Merek Bixton Tahun 2015)</i>
Research Result	This research summarize that a sign in this advertisement used any structure of sign system formed by combination between pictorial element, text, and context which has gave a meaning of each signifier in pictorial element, text, and signified to denotation and connotation meaning.	The Korean cosmetic advertisement showed male models to as a soft genuine guy and less masculine because the social construction in Korea about the masculinity is different with the universe concept of masculine and all the stereotype	Ideology of subculture become a main discourse in the pictorial advertisement from Brixton Lookbook 2015, and caused the lifestyleand identity of culture, also showing the abnormality culture compered with normal lifestyle.



Similarities with this research	This research analyze about advertisement using semiotic method in some elements	This research analyze about gender on advertisement with Roland Barthes semiotic method	This research analyze the representation of gender trough the fashion on Lookbook picture as the media of the advertisement
Differences with this research	This research tend to analyze beverages brand by it commercial advertisement	The advertisement is in video form and tend to analyze the masculinity on male model	This research tend to analyze the representation of gender on media by using critical discourse
Research Method	Qualitative	Qualitative	Qualitative
The benefits of previous research	Give addition reference to researcher about analyzing the data with semiotic that used by this preveous researcher	Give addition reference to researcher about how to analyze advertisement using Roland Barthes semiotic method	Give addition reference to researcher about male fashion and the gender concept

Table 2.1: Previous Research

**2.6. Framework**



The research start with the thought of genderless style in fashion trend lately, researcher trying to discover the genderless style that showed in ZARA editorial Spring/Summer 2017 collection and also discover the dressing culture that being stereotype in society about what supposed to wear. To analyse this phenomenon, researcher looked up to Roland Barthes's semiotic model from post-structuralist to analyse the genderless symbol in fashion through the ZARA editorial (including the model

that hired by ZARA, the colour of the dresses, the textile of the dresses, the background of the editorial took places, and the pose of the model that showed in ZARA editorial).





## CHAPTER III

### RESEARCH METHOD

#### 1.1. Research Approach and Design

To undertake this bachelor thesis, researcher uses analysis on qualitative method.

Based on Keyton (Communication Research: Asking Question, Finding Answer, 2006, p. 59) “qualitative research preserves the form and content of human interaction.

Qualitative research method emphasizes empirical, inductive, interpretative approaches”.

In analyzing the data, according to the semiotic signification on the advertisements, the writer analyses the meaning of the pictorial aspect or an object in advertisement and the contexts that gives the context to the object of advertisement, and the textual of advertisement as the linguistic symbol.

An advertisement has a complex meaning when it appeared in many ways. A semiotic signification had determined a meaning of advertisement to denotative meaning (an explicit meaning of sign) and connotative meaning (a meaning of sign related to ideological and cultural term).

Due to advertising has it referring codes, then the writers analyses the code that laden in the ZARA’s editorial. This code may show its hermeneutic code, semantic code, symbol, cultural, or even narrative code. For the final analyses, writer finding ZARA’s editorial meaning as the final step of this data analysis, whether it shows in denotative meaning or connotation meaning.

## 1.2. Research Focus and Research Type

This research focuses on How ZARA showed the gender representation on their models in their editorial with genderless fashion trend, and identify the genderless form through the clothing that wore by the models in ZARA's editorial. Along with that, the research type that used in this research is descriptive, in accordance with the explanation, as a process of seeing the issues examined by describing and examining the genderless from on ZARA's editorial through the clothes the wore by the models either man and woman to see how the construction of gender in ZARA's editorial in showing a fashion trend without gender-boundaries.

## 1.3. Unit Analysis Data

Researcher look up to the genderless symbol that appear in ZARA Editorial Spring/Summer 2017 collection, this unit analysis including variety form that appear in pictorial ZARA,

1. The model endorsement (Poses and Gestures)
2. The type of clothes
3. Colour of the clothes
4. The textile from the clothes
5. The theme of the background from the editorial

#### 1.4. Data Sources and Data Collection Technique

The writer uses the images of ZARA’s advertisements as the object of the research.

The data are collected from ZARA’s editorial either from website and mobile apps, researcher collected the pictorial on some of edition that has showed a genderless characteristic as a sign, the data of the images that the writer obtains can be presented on the table below:

Object	Editorial	Availability signs
Woman Editorial	Spring / Summer 2017 Woman Blazers collection	<ul style="list-style-type: none"> <li>• Look 1: Full sleeve double breasted jacket / Oversized striped shirt / High rise bootcut jeans</li> <li>• Look 2: Full sleeve double breasted jacket / Short sleeve ribbed sweater / Flared trousers</li> <li>• Look 3: Oversized checked jacket / Striped poplin shirt / Checked trousers / Mid heel elastic ankle boots</li> <li>• Look 4: Oversized checked jacket / High waisted leggings with waist top stitching / Mid heel elastic ankle boots</li> </ul>
Man Editorial	Spring / Summer 2017 Man Studio collection  Spring / Summer 2017 Man Tailor Collection	<ul style="list-style-type: none"> <li>• Look 1: Pale pink suit blazer / Solid silk sweater / Pale pink suit trousers</li> <li>• Look 2: Studio kimono / Linen shirt with mandarin collar / Studio pleated trousers</li> </ul>
TRF Editorial	Spring / Summer 2017 TRF Ungendered collection	<ul style="list-style-type: none"> <li>• Look 1: Basic ungendered t-shirt with round neck and short</li> </ul>

		sleeve / Brown plush trousers • Look 2: Basic ungendered t-shirt with round neck and short sleeve / Bra top / Brown plush trousers
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**1.5. Research Limitation**

Researcher focus on ZARA’s editorial that produced and shown during SS17 collection (Spring / Summer 2017) and showing the ungender / genderless fashion that wore by the male and female models. Because this research analyzes a couples of picture on ZARA’s editorial, it is possible for researcher to make a concentrated effort and handle the data appropriately.

**1.6. Data Analyse Technique**

Researcher look up to the genderless symbol that appear in ZARA Editorial Spring/Summer 2017 collection that appear in pictorial ZARA, such as the model endorsement, the type of clothes, colour of the clothes, the textile from the clothes, the theme of the background from the editorial, and the model pose or the gestures that represent the gender become ungendered/genderless. Due to advertising has it referring codes, then the writers analyses the code that laden in the ZARA’s editorial. This code may show its hermeneutic code, semantic code, symbol, cultural, or even narrative code as Barthes said “the sign by arranging and grouping codes into five, there are a hermeneutic code, semantic code, symbolic code, narrative/proaireti code and cultural



code” (Barthes, S/Z, 1990, pp. 19-20). For the final analyses, writer finding ZARA’s editorial meaning as the final step of this data analysis, whether it shows in denotative meaning or connotation meaning and comparing the past fashion culture in society with the new trend in fashion.



## CHAPTER IV

### FINDING DATA

#### 1.1. About Zara

Zara is one of the largest international fashion companies. It belongs to Inditex, one of the world's largest group with eight brands such as Zara, Pull&Bear, Massimo Dutti, Bershka, Stradivarius, Oysho, Zara Home and Uterqüe and more than 7,385 stores in 93 markets around the world. Amancio Ortega opened the first Zara store in 1975 in downtown A Coruña, Galicia, Spain. Ortega initially named the store Zorba after the classic film Zorba the Greek, but after learning there was a bar with the same name two blocks away, they rearranged the letters molded for the sign to 'Zara.' It is believed the extra 'a' came from an additional set of letters that had been made for the company.

The image shows the ZARA logo in a bold, black, serif font. The letters are widely spaced and centered horizontally. In the background, there is a faint watermark of the Universitas Brawijaya logo, which features a central figure holding a staff and a shield, surrounded by a circular border with the university's name.

Picture 1. ZARA Logo, Source: ZARA.COM

The first store featured low-priced lookalike products of popular, higher-end clothing fashions. Ortega opened additional stores throughout Spain. During the 1980s, Ortega changed the design, manufacturing, and distribution process to reduce lead times and react to new trends in a quicker way, which he called "instant fashions". The

improvements included the use of information technologies and using groups of designers instead of individuals.

In 1985 Inditex is officially founded, Inditex is incorporated to bring all their companies together under one banner. In 2005 Pablo Isla becomes Deputy Chairman and CEO of Inditex. Indonesia, Thailand and the Philippines become new Inditex markets, along with Monaco and Costa Rica in a busy year that saw almost 700 new stores open across the world.



Picture 3. Inditex Official Founded, Source: Inditex.com

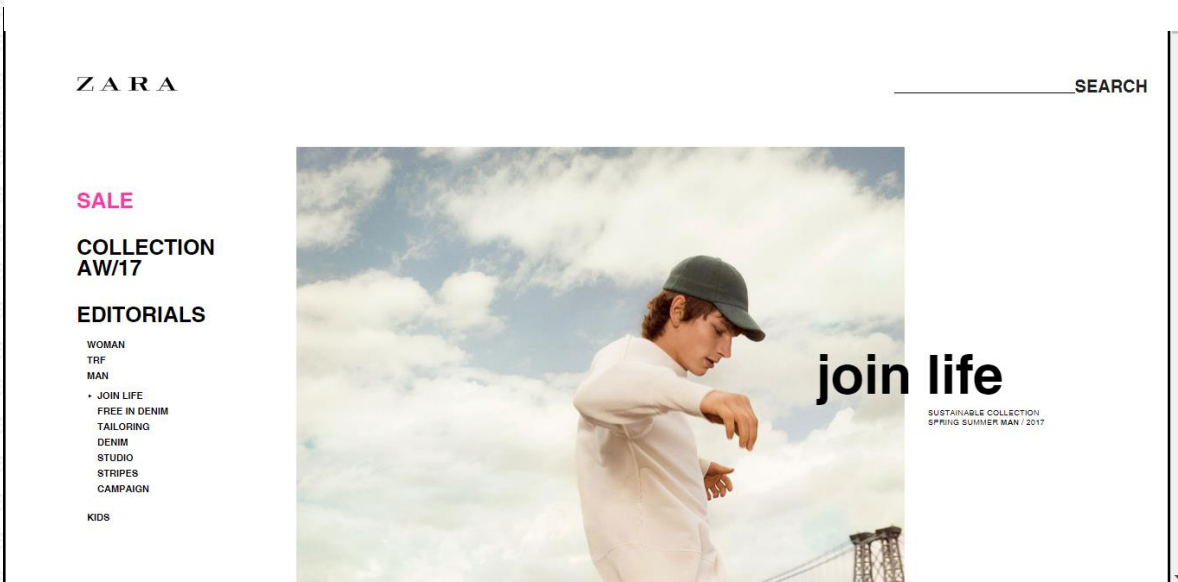


Picture 2. Pablo Isla becomes Deputy Chairman and CEO, Source: Inditex.com

In 2010 Zara goes online and in the same time their 5.000<sup>th</sup> store opens in Rome, Zara begins to sell its products online in September and by the end of 2010 the online platform is live in 16 European markets. They also mark their 5.000<sup>th</sup> store with the opening of an eco-efficient Zara store in Rome, and present their new Environmental Strategy Plan called Sustainable Inditex 2011-2015. Move to 2011 Pablo Isla takes over as chairman and in the same year, they launch another online platforms for all their brands and Zara begins to sell its fashions online in the US and Japan.



Picture 4. ZARA official Website 2017, Source: ZARA.COM

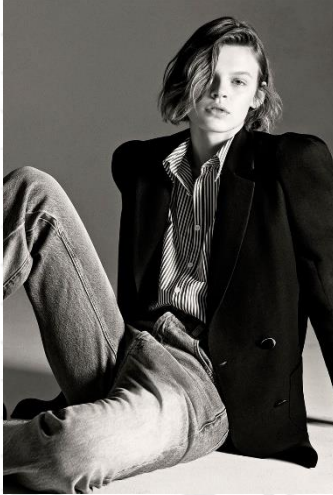


Picture 5. ZARA Official Editorials 2017, Source: ZARA.COM





## 1.2. Analysis and Discussion



Picture 7. Look1, Source:  
ZARA.COM



Picture 6. Look2, Source:  
ZARA.COM

- Look 1: Full sleeve double breasted jacket / Oversized striped shirt / High rise bootcut jeans
- Look 2: Full sleeve double breasted jacket / Bra Top / Flared trousers

### Denotation:

First pictorial from ZARA Woman for Look1 and Look2 was showing the same girl with a boyish look, Look1 showing the girl do a sitting pose with one leg straddle up with the grey vibes picture, she is wearing a full sleeve double breasted jacket with the color of black for the outer, oversized striped shirt, and high rise bootcut jeans, for the Look2 they showing the girl standing relaxed with the same grey vibes picture, wearing the same full sleeve double breasted jacket for the outer with the color of black, bra top, and flared trousers.

**Connotation:**

First pictorial showed the same girl with different look but wearing the same outer, both pictures showed the girl in more boyish to blurring the gender of the model, boyish or familiar as a tomboy girl usually connotated as the girl whose act like a boys and dress like guys, society also stereotyping tomboy girls in a bad way because they not act like the girls used to but also describe that tomboy girls always stronger than normal girl.

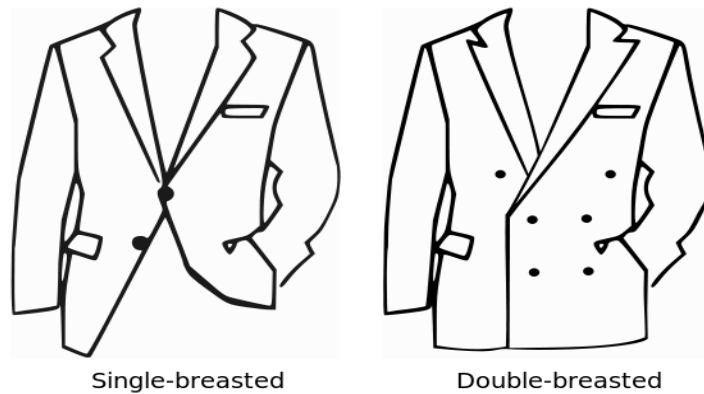
Look1 showing the model with one leg straddle up, which is showing a very masculine side rather than feminine, also the oversized striped shirt and the high rise bootcut jeans giving a more masculinity in this pictorial, masculinity in this pictorial connotated as a side of the opposite gender role from the model which is a term that usually used to describe a side of a men gender role, and the Look2 showing a standing pose in more neutral way, this look styled in different way to show both side of femininity and the masculinity by combine the outer with the bra top and flared trousers which is from women's wear section, also the model on the both pictures wore the same double-breasted jacket which is more familiar for men's wear and rarely wore by a women.

**Myth:**

General society attempts to see women to wear a proper women's wear and looks pretty rather than looks handsome or being tomboy, but some person who's called androgyny could fit really well and really blurred lining the gender, masculine and feminine characteristics traditionally have been thought to be polar opposites and inherently separate from each other, word "androgyny" stems from the Greek *andro* (male) and *gyne* (female) and refers to a blending of both masculine and feminine

characteristics “in which men and women are not exclusively masculine or feminine but are able to demonstrate traits attributed to both sexes” (Campbell, 1977, p. 02)

Moving to the outfit, outer she wore is double-breasted jacket and its originally was made for men and has six buttons, with three to close, originated by the naval reefer jacket, but also made for a shorter man with four or six button configurations in which only bottom one fastens for better option, “Double-breasted suit jacket were popular from the mid-1930s until the late 1950s, and again from the mid-1980s to the mid-1990s”



Picture 8. Single and Double-breasted Design, Source: atailoredsuit.com

(Antonio, 2014)

Both pictorial brace up the genderless regarding showing an androgyny model and dressed her with the same outer but also showing both side of masculine and feminine, and make it looks normal for women wearing a men’s wear to looks totally masculine or being masculine but also still feminine by wearing a women’s wear in the same time.



Picture 9. Look3, Source: ZARA.COM



Picture 10. Look4, Source: ZARA.COM

- Look 3: Oversized checked jacket / Striped poplin shirt / Checked trousers / Mid heel elastic ankle boots
- Look 4: Oversized checked jacket / High waisted leggings with waist top stitching / Mid heel elastic ankle boots

**Denotation:**

Second pictorial from ZARA Woman for Look3 and Look4 was showing a same girl from the first pictorial, Look3 showing the girl standing with little bit masculine pose and showing more boyish side personality expression, grey vibes picture also picked, she is wearing oversized checked jacket for outer, striped poplin shirt, same set checked trousers, and mid heel elastic ankle boots, for the Look4 they showing the girl standing from aside with more feminine style, wearing the same oversized checked jacket, with the different on her high waisted leggings with waist top stitching, and same mid heel elastic ankle boots

**Connotation:**



Second pictorial showed another same girl with different look but wearing the same outer, both picture showed the girl in more boyish to blurring the gender of the model, Look3 showing the model standing with one legs relaxed to aside and one hand in pocket which give an arrogances look and the head slightly looked up aside with straight facial expression to add strong power of masculinity, she is also wearing an oversized checked jacket and checked trousers of set with striped poplin shirt in more informal way and showing more genderless with mid heel elastic ankle boots.

Look4 showing a standing aside with more natural slight shock facial expression and one hand pointing to another direction which is showing an interesting stuff over there, Look5 showing the same oversized checked jacket but styled in different way to show both side of femininity and the masculinity by combine the outer with high waisted leggings with waist top stitching and the same mid heel elastic ankle boots from women's wear section, the oversized checked jacket commonly known as "Glen" check which most used pattern in men's suits.

**Myth:**

This pictorial showing an androgyny woman model to wear the oversized checked jacket and styled in masculine and feminine side, this pattern for the jacket/blazer commonly know as "Glen" check "Glen Plaid or Check has a two color warp, usually light and dark, arranged 4 and 4, and 2 and 2, woven in a 2/2 twill with the same color arrangement" (Douglas, p. 01), this kind of pattern is most used pattern in men's suits. Originally was called "Glen Urquhart plaid", this name is taken from the Scottish valley of Glenurquhart in Inverness-shire and firstly used in the 19th century by the countess of

Seafield “The name glen plaid did not appear till 1926, and later it was popularized by Duke of Windsor when he was Prince of Wales” (Paul, 2013), today Prince of Wales is the most common name for Glen plaid and most iconic pattern.

Related with post-structural semantics from Roland Barthes, it called neutralization and has been the object of only a few soundings since the semantic ‘system’ is not yet established, and we must once more wait for a certain number of system to be



Picture 11. Mens suit patterns glen-plaid.  
Source: moderngentlemanmagazine.com

reconstructed before outlining, so this pattern and all the men’s wear from the pictorial showing that the men’s wear become neutral to any gender of the wearer.

Grey vibes in this pictorial also identically with the color of intellectual, knowledge, and wisdom, grey was also a perfect neutral color that lives between the extremes of black and white which is also brace up the purpose of genderless concept from ZARA.



Picture 12. Look1, Source: ZARA.COM



Picture 13. Look2, Source: ZARA.COM

- Look 1: Pale pink suit blazer / Solid silk sweater / Pale pink suit trousers
- Look 2: Studio kimono / Linen shirt with mandarin collar / Studio pleated trousers

**Denotation:** Third pictorial from ZARA Man, Look1 showing a guy doing button up pose wearing a set pale pink suit for blazer and trousers, with solid silk sweater in clean white studio room, Look2 showing a guy posing in closet room wearing studio kimono for outer, linen shirt with mandarin collar in pale pink color and studio pleated trousers in pastel cream color.

**Connotation:**

Third pictorial from ZARA Man editorial showed 2 male models wearing different outfit but with the same touch of pale pink color, Look1 showing the model doing button up pose and wearing pale pink suit blazer and trousers with solid silk sweater trousers which gives a look of a young man whose career success and professional, Look2 showed

the model wearing studio kimono, linen shirt with mandarin collar, and studio pleated trousers which is showing more Asian vibes outfit and on both pictorial used pink color on their outfit and one of them are mostly covered in pale pink which gives a shape of a gentle side of men, here also showing that men could wear pink on their outfit to show that stereotypically color for girls where no longer stand for femininity.

### **Myth:**

Generally, society more identify that pink color identically with the color for girls and blue was for the boys. Blue and pink introduced as the color for baby in the mid-19th century, however both color not used as a tag for gender until before World War I (Maglaty, 2011). In 1918, gendering those colors become a controversial because the number of arguments appear about those colors, however the general comprehension that acceptable is pink color are for boys and blue are for girls with an excuse that pink color are the color that more certain/decided and more solid/strong, which is more suitable for boys, meanwhile the color blue are more gentle/delicate and pretty/dainty so it feels fit for girls (Wolchover, 2012). The use of the color of the outfit in this third pictorial where leads to the myth from the shade of color to define characteristic of the femininity and masculinity on their male model.





Picture 15. Look1, Source: ZARA.COM



Picture 14. Look2, Source: ZARA.COM

- Look 1: Basic ungendered t-shirt with round neck and short sleeve / Brown plush trousers
- Look 2: Basic ungendered t-shirt with round neck and short sleeve / Bra top / Brown plush trousers

**Denotation:** Last pictorial from ZARA TRF Ungendered, Look1 showing a guy from backside wearing basic ungendered t-shirt with round neck and short sleeve with brown plush trousers, Look2 showing a girl with straight face expression wearing exactly the same outfit with black bra top with one strap fell aside.

**Connotation:**

On the last pictorial, came from ZARA TRF Ungendered editorial, this pictorial for Look1 and Look2 have no different on the outfit, the big different is just the models where came from opposite gender that wore the same basic ungendered t-shirt with round neck and short sleeve and brown plush trousers which is displaying gender neutral to the outfit, but the female model had to wear bra top on the outside to also give a little accent from women's wear. Look1 showing a male model who's posing backward with hand on the

back side and Look2 showing a female model who's give a straight facial expression and more masculine gesture, both of them displaying a mysterious side of their self through the pose, somehow, mysteriousness is always connotated with something unclear and unpredictable.

### **Myth:**

Related to this last pictorial, societies have clothing which was completely coded, with any difference depending on whether one belonged to men's wear or women's wear, since then men's and women's clothing has not really undergone any major changes, until a new phenomenon can be seen evolving today (Barthes, *The Language of Fashion*, 2004, pp. 87-88). This is what it means to say that gender is socially constructed, also one final point on the idea of genderless in fashion.

### **1.3. Findings**

Based on the figure of "Two Orders of Signification" from Barthes on the chapter 3, gender role from the models on the pictorial was define as the signifier and the shape of genderless was define as the signified. Every pictorial in this ZARA editorial Spring/Summer 2017 showing a right concept of the genderless, it could be found by look up the details and what ZARA trying to over and show to society from the model and the clothing that comes from the fashion trends are completely showing fashion without gender boundaries and wear by the millennial "The expression a fashion has come is very ambiguous as it is true and false at the same time" (Barthes, *The Language of Fashion*, 2004, pp. 89-90). In this case, ZARA Woman Editorial displaying female's models who's look tomboy and androgyny in the same time wearing an outfit that associated to a men's

wear but it also right to be worn by women, ZARA Man Editorial displaying two male's models who's wearing men's wear but combining a masculinity with femininity by putting pale pink colour to all over their outfit, the last ZARA TRF Ungendered section bravely create and showing that fashion could be wear by all gender and nothing wrong about wearing the same outfit for both gender and make it genderless

This phenomenon itself happened in the past couples' years on some world fashion brand that shown through the editorial and we could combining with "Two Orders of Signification" by Roland Barthes that could lead us to the appearance of myth about genderless fashion that considered wrong by society to wear fashion without boundaries of gender become understood and considered as an evolution of fashion that offered by ZARA also because for the fashion items usually repeat every 20-30 years, some fashion pieces may found from the past fashion trends but also evolving to the statement genderless fashion trends. In post-structural semantics, neutralization has been the object of only a few soundings since the semantic 'system' is not yet established which could be a system that not yet perform by all society but may appears and found in world fashion trends, it also because society yet not all wearing clothes by fashion trends, and we must once more wait for a certain number of system as we could see from the evolving trends around 70's, we start blurring the gender because the disco era they all start wearing the same fashion ornament and fashion pieces for both gender and dim in around 80's, but in the next 40 years which is in millennial era today, the fashion trends and some system is more liberal to wearing fashion statements and trends repeat in better way, and outlining

the fashion trends no longer divided by the gender and being neutralized as genderless fashion pieces.



## CHAPTER V

### CONCLUSION

#### 5.1. Summary

Fashion became a part that cannot be separated for the appearance and style of everyday life. Objects such as clothes and accessories worn not merely cover the body and ornaments, more than that, it's has also become a purpose of communication to convey personal identity. Fashion is a communicative and cultural phenomenon which used by a group to construct and communicate its identity, because the fashion has a nonverbal way to produce and exchange meanings and values to influence and make the genderless fashion as a trend in society.

1. Genderless is a form of the hegemony of gender that has no restriction on fashion based on gender role, however the origins of the content of fashion can indeed be called genderless when it comes to men's and women's fashion where they don't have restriction about true and false in the way of wearing their outfit.
2. ZARA showing how to neutralize the gender role in every section of editorial whether for Man, Woman, or the Ungendered by blurring the masculinity and femininity from the models they hired on their editorial and the selection of outfit where also combine to makes the gender image are less restrict to the gender and give no boundaries to the wearers.

## 5.2. Suggestion

1. There's many stuff that really interesting and worthy of research that concerned to the evolution of fashion from gender restrict to genderless in fashion trend worldwide. In this research, researcher only researching the representation genderless in fashion editorial, the use of combining different brand to comparing the representation of genderless itself from each brand or use of participant who's practically wearing genderless in daily life in the society point of view.
2. It is expected that this research on genderless trend representation in editorial fashion can open the society's insight, especially students and young generation, about this fashion trend without gender limitation so that they could think more critical and less judgmental to peoples who's concern to look genderless.