

BAB V PENUTUP

A. Kesimpulan

Harry Styles tampil menjadi model solo pria pertama di sampul majalah fesyen Vogue dan menjadi bentuk interpretasi dari maskulinitas yang tiap zaman ke zaman berubah. Sampul Vogue Harry Styles menjadi salah satu bentuk fenomena budaya populer yang memiliki *magnitude* besar dalam mendefinisikan apa itu maskulinitas. Sebagai sampul bersejarah, tentu ada pesan yang tersampaikan dari penampilan Styles di sampul ini. Konstruksi makna konotasi yang disengaja maupun tidak pada sampul ini menjadi aspek-aspek yang didekonstruksi untuk menghasilkan interpretasi yang lebih kritis dan lebih kaya akan buah pikiran. Metode dekonstruksi membongkar dan mengtidakstabilkan struktur-struktur yang ada di sampul ini, menghasilkan makna dan interpretasi yang baru, atau pun menemukan maksud yang tersembunyi atau disembunyikan. Ruang hampa, inkonsistensi logis, dan metafisika kehadiran dalam depiksi visual maskulinitas dari sampul ini diurai dengan dekonstruksi, sesuai dengan rumusan masalah dari pengkajian ini.

Konstruksi-konstruksi dari sampul majalah telah dikaji dengan dekonstruktif, mengtidakstabilkan hierarki, menggarap *aporia*, dan menyorot lampu ke hal-hal yang direpresi dan disembunyikan—sengaja atau tidak sengaja. Melalui konstruksi baru yang terbentuk dari tiga gaya dekonstruktif pada kajian ini—oposisi biner, *différance*, dan inkonsistensi logis—menghasilkan bentuk maskulinitas Harry Styles yang situasional, tidak terpaku pada satu bentuk karakteristik, memiliki bentuk komunikasi yang langsung dan tidak langsung, serta memiliki ruang keliru dengan logisnya. Membongkar maskulinitas Styles di sampul ini menghasilkan bentuk konstruksi baru dekonstruksi yang mengarah ke sifat maskulinitas modern.

Styles ditampilkan menggunakan gaun berwarna biru muda dengan jas yang tidak dikancing, dengan latar belakang padang rumput yang sepi

dengan langit sore. Aspek-aspek itu memanifestasi berbagai bentuk maskulinitas bisa dilihat secara dekonstruktif, dengan membongkar konstruksi-konstruksi yang sudah ada di sampul. Selain itu, bentuk pose Styles serta kutipan-kutipan *supporting cover lines* di sampul ini turut berperan dalam membentuk manifestasi maskulinitas modern; politis, progresif, dan multi-tafsir. Maskulinitas modern adalah bentuk maskulinitas yang memiliki perspektif dan ruang rangkul yang lebih besar dan luwes dibandingkan maskulinitas sebelumnya, seperti yang telah dijabarkan di bab II pada kajian ini. Maskulinitas modern menggambarkan ide akan maskulinitas modern lebih tergantung pada hubungan interpersonal seseorang, abstrak, subjektif, multi-dimensi, dan konteks-relatif. Sementara pakem tradisional perihal maskulinitas yang harus selaras dengan ide akan apa *esensi* dari laki-laki tidak lagi sepenuhnya relevan. Hal itu didobrak dengan kemunculan perspektif baru dalam melihat seks dan gender seperti ide akan performatif gender dari Judith Butler ataupun maskulinitas feminisme dari Hillary Lips. Fleksibilitas dan multi-tafsir maskulinitas tersebut tercerminkan dari sampul majalah Vogue ini. Melalui Harry Styles yang bergaun hingga aspek di luar sampul yang berkorelasi dengan konotasi maskulinitas sampul ini—seperti kondisi politik Styles dan Vogue—menjadikan visual maskulin dari sampul majalah ini condong menampilkan maskulinitas yang modern.

B. Saran

Berdasarkan hasil pengkajian dekonstruksi ini, peneliti memiliki beberapa saran di antara lain:

1. Secara akademis

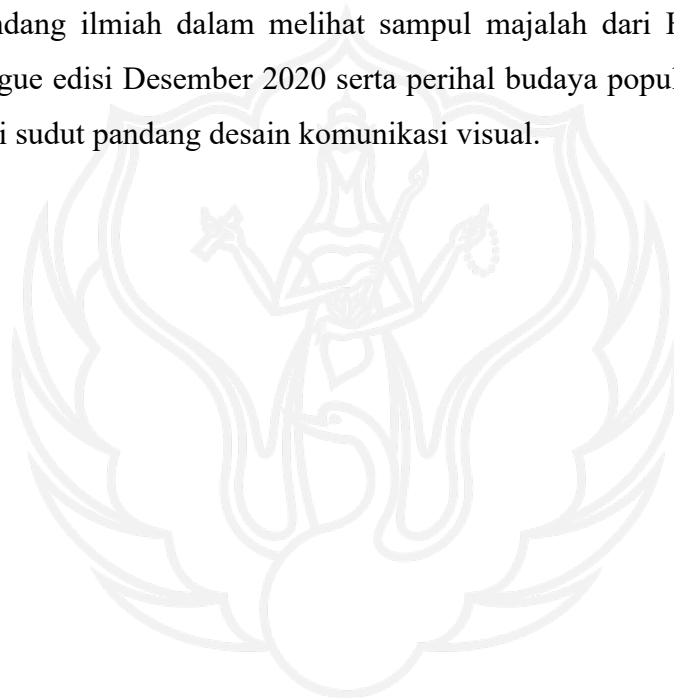
Pengkajian dekonstruksi ini diharapkan menjadi acuan untuk pengkajian dekonstruksi atau pun pengkajian budaya populer atau maskulinitas lainnya. Peneliti selanjutnya diharapkan mendapatkan referensi-referensi yang valid yang tersedia dalam Bahasa Indonesia serta diharapkan keberadaan penelitian dekonstruksi ini tidak menjadi bentuk contoh penelitian dekonstruksi tunggal, namun dihadirkan penelitian-penelitian bersifat postmodernisme lainnya.

2. Secara teoritis

Dengan desain komunikasi visual dan seks dan gender yang menjadi dua hal yang sama-sama menjadi aspek yang kompleks dan multi-dimensi, maka diharapkan penelitian di antara kedua bidang tersebut dapat dilakukan dengan kepustakaan referensi dan data ilmiah yang lebih beragam. Relevansi dari noveltis, kebenaran, serta keaslian dari referensi dan data ilmiah diharapkan selalu menjadi aspek yang diperhatikan dalam mengkaji kedua topik tersebut.

3. Secara praktis

Pengkajian ini diharapkan dapat menjadi sumbangsih sebagai sudut pandang ilmiah dalam melihat sampul majalah dari Harry Styles di Vogue edisi Desember 2020 serta perihal budaya populer dan majalah dari sudut pandang desain komunikasi visual.



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Lampiran I

Hasil wawancara terkait skripsi “Analisis Dekonstruksi Visual Maskulin Studi Kasus Harry Styles di Sampul Majalah Vogue Edisi Desember 2020”

Narasumber 1:

Tanggal : 2 April 2023
Lokasi : Daring *Instagram Video Call*
Nama : Vanya Harapan
Pekerjaan : Penulis, Penata Busana, dan *Art Director*
Latar Belakang Pendidikan : S1 Desain Komunikasi Visual dari Coventry University Inggris

Ariq (A) : *First, can you introduce yourself, your background with fashion, and how you start working in fashion industry?*

Vanya (V) : *Hi, I'm Vanya Harapan and I'm currently a freelance fashion journalist and stylist while I work a 9 to 5 job in luxury retail. I graduated with a Bachelor's with Honors degree in Visual Communication/Graphic Design (DKV) from Coventry University in 2019. Although I didn't study fashion I was always passionate about fashion so I knew I wanted to go in that direction. During my studies, I interned at Saatchi&Saatchi, an advertising agency in Jakarta, and Harper's Bazaar UK in London. After my thesis I did an internship at ELLE Indonesia and after graduation worked to be a stylist assistant at The Shonet. I continued to work in fashion commerce as I landed a job as a Content/Visual manager at HuntStreet where I did photography, styling, graphic design, copywriting as well as brand marketing. After 2 years I then moved to work in Time International where I currently work full time as a Digital Executive for Rolex. During these full-time jobs I also freelance as a writer in The Corator, EnVi Media and LINEAL Asia, a features editor in DEW Magazine, and a freelance stylist as well.*

A : *How would you describe your view or perspective towards the idea of fashion?*

V : *I personally have been interested in fashion ever since I was a kid as my mom was interested in fashion, so I guess it was embedded in me since I was young. I think at that time I always saw fashion as works of art, whenever I watch fashion shows on FTV with my mom or Fashion Police in E! I was always adoring clothes like it's the most innovative thing I'd ever seen. Now I still think it's a work of art, especially now that I understand the creative process and production process and savoir-faire and all that but I also think that it's a way to convey a message as well as a medium of exploration. I mean that fashion can perhaps be something deep as in social commentary, or like those who do advocacy through fashion, but it can also be something simpler like showing people your identity through clothes or just expressing a mood or theme you've recently gotten into.*

A : *As fashion writer and writer in general, what's your take on gender fluidity?*

V : *I think clothes in themselves are genderless as at the end of the day it's pieces of fabric. However, we can't deny that there are different anatomies when it comes to the female and male bodies that may affect the construction of a garment and thus make some clothing look more appealing in one body type than the other.*

A : *What your take on Vogue first male solo cover with Styles on it?*

V : *It's brave, that's for sure. Is it revolutionary? Not really? I mean if we're talking about white men we've had Elton John, and David Bowie, also do experimental fashion in a much more conservative time in a huge public audience as well. Now we also have Billy Porter (who also often sport similar gowns on the carpet), and Lil' Nas X, who are POCs openly part of the queer community, which in a way, makes their choice to dress feminine a bigger risk since they're safety and career are more fragile. There's also Bad Bunny even, who dresses in non-masculine fashion in public! Not to mention how K-pop stars have been dressing feminine for years and it never got the same response, they're mocked even. I'm sure there are plenty of queer and/or POC artists who express themselves in public the same way but in return face threat, danger or just a dislike from audiences. So yes I totally get that he is applauded for using a gown, but is it as revolutionary as people say it is? Would the positive response be seen if it wasn't Harry Styles on the cover?*

A : *Decision to put Styles in gown with tuxedo instead of just dress itself, do you think it is intentional or just mere artistic move?*

V : *Could be both, intentional in a way it's a 'masculine' article of clothing that juxtaposes the gown. Artistic in a way it adds contrast to the image as without the blazer it'll be just blues and greens dominating the photo or perhaps Harry looks less flattering without the blazer?*

A : *Decision to put Styles in half-body image on the cover, instead of full-body where the gown is fully shown, do you think it is intentional or just mere artistic move?*

V : *Could be intentional to avoid too much risk of the public seeing a man in a ballgown-esque silhouette. Could be artistic as the framing of the gown would display the text on the bottom of the cover to be more readable, and composition-wise it is more Vogue-style as they rarely do full-body covers.*

A : *Decision to put Styles in blue gown instead of any other feminine color, do you think it is intentional or just mere artistic move?*

V : *Artistic move, and it's in great harmony with the mise en scene and mood of the shoot. Plus this shade of blue is more feminine than masculine in my eyes anyways so it's still a feminine colour to me.*

Narasumber 2:

Tanggal : 5 Maret 2023
Lokasi : Monsieur Spoon Préféré, Plaza Indonesia, Jakarta
Nama : Ryan Tjendana
Pekerjaan : Perancang dan Penata Busana
Latar Belakang Pendidikan : S1 *Fashion Design* dari ESMOD Jakarta Indonesia

Ariq (A) : *Can you please introduce yourself?*

Ryan (R) : *Hi, my name is Ryan Tjendana. I'm currently working as a fashion designer for a modest-wear brand, and also having my own... my own brand. And also do some freelancing.*

A : *How 'bout you on your perspective towards fashion in general?*

R : *For me, my perspective on fashion itu... Ya, of course, it's for the arts, ya. Seninya itu ada. Tapi, menurut— yang buat gue itu ada implementasi art-nya itu ke [jeda] human-to-human connection. I really... apa ya, adore [jeda] that part of the creating, kayak misalkan one-on-one, atau sama [jeda] grup yang... grup yang banyak orang-orang, tapi we can connect to each other... The connection, I really adore, lah, gitu. And I feel like from... we can build that connection through... [jeda] with arts, and one of the media itu, ya, fashion.*

A : *Kan gue did a little bit of stalking on your 'Gram, and one of your style is... bisa gue bilang, deconstructive itself. You decon— Siluet yang you designed, or like, you put on your collection is not a regular*

R : *I like to implement that. Apa, ya? [jeda] Apa, ya? I like the idea of 'deconstructed' and having something abstract, gitu. Abstract, kayak ada something weird about it. [terinterupsi] A one... Like a one... Something— basic piece gitu tapi di-twist into something more unique, lah. Mau dari... itu dari segi desainnya, atau dari segi [jeda] pattern development-nya, lah.*

A : *Tell me about gender itself. Ini, kan ada shift-nya, Is that something that perubahan dari men's ke womenswear-mu itu, [jeda] itu hal yang ngaruh ke your creative process atau lebih ke you see gender just as another... Ya, this is for this client, or like, this kind is for this client?*

R : *Oh, ngerti. Jujur kalo masalah gender, ya... It's not... like, the major thing that partakes on my design. Karena emang dari segi Var Erte lebih banyak custom made by order sekarang, it only focuses ke apa yang klien suka. Kayak misalkan, kalau emang mau implemen gender gitu, ya, misalkan, contoh aja, klienku ada, pernah. Dia cowok. Cuma style dia, tuh, very... kalo bisa dideskripsiin, androgynous style— Dia gak suka yang tipe cowok, yang pake tradisional kemeja, celana, dia ga suka. Dia malah request, pas mau request desain itu, maunya rok. Maunya rok, maunya yang bebas gitu— oh, oke. Ya, gue ngikutin apa yang dia mau, kan. [jeda] Gak yang terlalu ber-stigmatized— or stick to a gender form*

A : Ada yang kayak *brand*, yang kayak mungkin Chanel yang masih kayak *traditional* banget ke *womenswear*. Tapi kayak, ada juga yang udah mulai gak merhatiin siapa pakai apa– ada masukin cowok di *picture collection* mereka.

R : Iya, ngerti. Itu mungkin– Kalo ada gue salah sebut, kalo ada *specific name* yang salah, dibenerin aja, ya. *Correct me if I'm wrong*, gitu. Gue malah– kalo *the implementation of gender* ke *fashion* sekarang, tuh, lebih *open*, ya. Lebih *open*, sama lebih... [jeda] *fluid*– apa, ya? Bukan *fluid*– Ya, *fluid* ya– ngalir, lah, ya. *Go with the flow* banget, lah. Bener kayak yang... [jeda] Ya, salah satunya Gucci, ya, kan? Mereka gak patokin *this dress or the article of clothing is for*– Oh, buat *men*. Lu mau cowo, atau lu mau gender apapun lu itu, ya, lu bisa pake itu. Tergantung, se-PD-nya lu, gitu aja. *I like that*, gitu, sih. *It's more open* aja... *And more free. More expressive* juga. Karena, kan, ya, *fashion being part of the arts is a...* [jeda] *part of*– *it's a way to express yourself. And expressing yourself* itu pun, kan, gak *specifically*– bukan– *expressing yourself*, tuh, kan, gak bisa ditembok-tembokin, lah, ya.

A : Menurut lo, *fashion* sekarang yang [jeda] *genderfluid* atau mereka *embrace non-binary or...* mereka udah gak terlalu fokus ke [jeda] *women or men polarization* itu karena mereka memang *progressive, or it's just another...* ya, karena market maunya gitu?

R : Menurut gue, yang pasti dua-duanya ada. Kayak, yang dari desainernya– orang dalemnya, ya– orang dalemnya, *they really embrace the aspect of gender fluidity or non binary* gitu-gitu, pasti ada. Tapi gak bisa dipungkirin kalo yang *they just do it for the business. They just do it because*, oh, biar *image brand*-nya, tuh, bagus, lah. Walaupun mungkin desainernya sendiri *against a specific part of it*, gitu. Walaupun gua lebih pro ke yang arah... *it's better to embrace it*, emang dari dalemnya, cuma, kayak gak bisa dipaksa pun kalo desainer atau orangnya, orang dalem desainernya itu *against it but they're just doing it for the marketing*, gitu, loh. Yang penting aja menurut gue... *I respect that*, tapi yang penting *you don't do harm to the people who are...* yang lo *against* gitu, loh.

A : Menurut lo *Vogue's still relevant* gak, sih? *Or, is it like overhyped by the media, or like...* atau emang kayak *the power of*– *that Vogue has on fashion industry* *exist*?

R : Oh, oke. [jeda] Gue akuin *the power of Vogue exist*. Gue akuin *exist*. [jeda] Tapi, *is it... is it basically...* [jeda] [tertawa] *is it...* apakah *Vogue* sekarang, tuh, harus banget ditaruh di *pedestal*, ataupun itu kayak... paling... dewanya gitu, ya. [jeda] Menurut gue tergantung... Bisa, *as a source. But it should not be the only*– ya, *the only source of fashion* gitu, ya. Karena menurut gua... [jeda] gua kan jujur gak terlalu ngikutin *Vogue*, tapi kan gua kan emang sempet ada [jeda] *a problem with it being non-diverse*. Menurut gua, *it shows that they... it shows that they... they have the desire to change*. Karena, kan, mereka mengamatin perkembangannya gitu, loh. Dan balik lagi *the aspect of gender fluidity* di *fashion*, kan, udah makin di-*embrace*. *And then*, kita harus akuin *Vogue is basically the pioneer– one of the pioneer of...* ya, *fashion or fashion journalism* gitu, loh. *It shows that they embrace*

it juga. Dan karena *Vogue is being one...* salah satu *pioneer or pedestal* itu, [jeda] mungkin... [jeda] *the people who follow*– domba-dombanya– *hopefully they also want to...* *hopefully they want to embrace* juga. Terbuka, lah.

A : *as a fashion designer and past fashion student, what's your perspective on...* apakah itu cuman kayak– ya, emang mereka mau nge-dressnya gitu *or more like, they have deeper meaning to it?*

R : *If it's really, only just the styling...* karena– *I want a dress and then a tuxedo over it.* Kayak, gak mungkin lewat [jeda] Anna gitu, loh. Walaupun yang gue bilang, *it's not that deep.* Tapi kan beda lagi, ya. *There's always have... there's always should be a reason why a particular style-nya kayak gini.* Apalagi kalau ngomongin soal topik yang emang lagi naiknya, dan politikal, gitu. *For me, there is a deeper meaning.* Mungkin ya, kalo mau ke agak ke analisa, [tertawa] kalo liatnya kayak gini. Jujur, *in that time, if we're gonna put...* [interupsi] *this with Vogue in it in the cover, yes it would spark media frenzy. But probably at the get go, kayak langsung initially, ya pasti ada banyak banget pro and con-nya, lah. Lebih tinggi, lah. Kan, kalo cover-nya ini, it will have that pro and con but it builds up.*



Gambar 5.1 Wawancara dengan Vanya Harapan

Gambar 5.2 Wawancara dengan Ryan Tjendana



Gambar 5.3 Display Penelitian



Gambar 5.4 Foto Bersama Setelah Sidang Akhir