

Interrogating the Narrative of New Masculinity in the Media: Remediation of Gender Dichotomy in the ABC Soy Sauce Comercial "Suami Sejati Mau Masak, Terima Kasih Kecap ABC"

Rara Mustika Ningrum

Television and Film, Faculty of Humanities, Jember University, East Java, Indonesia

Article Info

Keywords:

Advertising,
deconstruction,
gender,
new masculinity
remediation

ABSTRACT

Advertisements play a significant role in shaping gender representation through the construction of signs and visual meanings. This study is motivated by the phenomenon of shifting gender roles in the domestic sphere, as represented in the ABC Soy Sauce advertisement "Suami Sejati Mau Masak, Terima Kasih Kecap ABC" ("A Real Husband Cooks, Thanks to ABC Soy Sauce"). The research aims to analyze how the advertisement constructs, negotiates, and deconstructs the meanings of masculinity and femininity. A qualitative descriptive method is applied using Jacques Derrida's deconstruction. The data consist of dialogues, audio narration, and visual representations of characters in the advertisement. The findings reveal that the advertisement portrays the image of a modern man who is willing to cook as an effort to challenge traditional gender dichotomies. However, it simultaneously reproduces subtle patriarchal values. Women remain positioned at the center of domestic labor through the narrative of "helping" and specific visual symbols, while gender equality is commodified through the product's role as a mediator. The study concludes that the advertisement offers only a pseudo-deconstruction: it appears progressive on the surface but ideologically maintains patriarchal myths within the domestic sphere.

This is an open access article
under the [CC BY-NC](https://creativecommons.org/licenses/by-nc/4.0/) license



Corresponding Author:

Rara Mustika Ningrum

Television and Film, Faculty of Humanities, Jember University, Jember,
East Java

raringrum.pstf@unej.ac.id

INTRODUCTION

In the era of mediatized society, gender representation in the media is not just a reflection of social reality, but rather a field of production of meaning and ideology that actively shapes the way the public understands gender identity (Gill, 2006). The gender dichotomy in Indonesian society still functions actively and systemically, forming a structure of social relations that rigidly separates the space for movement of women and men. Advertising, as one of the most massive and repetitive forms of popular media, plays a hegemonic role in framing the roles of men and women in everyday life. Although it now seems to be undergoing a shift towards a more equal image, advertising often only repackages patriarchal values through visual and narrative strategies that appear progressive (Grau & Zotos, 2016; Lazar, 2006)

The development of new media has brought about major changes in the way advertising is delivered and received by the public. If in the past advertisements were more dominant on television as a one-way medium, now digital platforms such as YouTube offer interactive spaces that allow the audience not only to be the recipients of messages, but also to be involved in discourse through comments, shares, and content remixes (Jenkins, 2008). This makes advertising not only a means of commercial persuasion, but also part of the participatory culture that shapes public opinion.

One of the prominent phenomena is the emergence of what is called "new masculinity" or new man in advertising and media. Gill (2014) stated that masculinity is a form of male representation that tries to accommodate the values of gender equality. In advertising and the media, a new masculinity narrative emerges in male figures who are shown to be more concerned about the family and participate in domestic work such as cooking, washing, and childcare. This is often constructed as a form of progress in gender representation. However, a number of studies have shown that this new masculinity does not necessarily dismantle the patriarchal order, but rather simply modifies the image of masculinity to suit the demands of consumer capitalism and liberal feminism that have undergone commodification (Bridges & Pascoe, 2014; Edley & Wetherell, 1999). Contemporary forms of male constructions that display progressive values in gender equality remain rooted in patriarchal structures and maintain a symbolically superior position.

Muhammad Natsir (2023) study on *A Hybrid Masculinity Concept in Men's Grooming Product Advertisement* found that hybrid masculinity in advertising is largely symbolic, where values of gender equality are only partially adopted without truly dismantling patriarchal dominance. However, this study mainly focused on men's grooming products and did not explore masculinity representation within the domestic context, such as cooking activities. This gap is significant because the construction of masculinity in the domestic sphere carries different implications, particularly concerning the subtle reproduction of patriarchal ideology. Therefore, this research seeks to fill that gap by analyzing the ABC Soy Sauce advertisement "*Suami Sejati Mau Masak, Terima Kasih Kecap ABC*", which explicitly portrays men in domestic roles. Meanwhile, Rahmawati's (2024) research entitled *Constructing Masculinity in Men's Skincare Advertising: A Semiotic Study Utilizing Roland Barthes' Theory* demonstrates that men's skincare advertisements construct masculinity through visual and narrative signs emphasizing strength, leadership, and physical appearance. Although seemingly progressive in depicting men who care about self-care, this construction remains rooted in patriarchal values. These findings are relevant to the study of the ABC Soy Sauce advertisement, which also presents a form of "new masculinity," but within the domestic context. The research gap arises from the fact that there has been little scholarly attention to how household product advertisements construct masculinity by representing men in domestic roles, which differs from grooming or skincare advertising. Exploring this issue is important because it not only reveals how advertising reproduces or negotiates patriarchal values in everyday life but also contributes to broader discussions on gender, media, and power relations in contemporary society.

In this context, ABC's Soy Sauce commercial titled "Suami Sejati Mau Masak, Terima Kasih Kecap ABC" presents a representation of a new masculinity that seems to be contrary to traditional gender norms. The ad features a male figure who actively cooks and takes over domestic roles, as if offering an alternative narrative that deconstructs patriarchal structures in the family. Nevertheless, it is important to question whether this kind of representation is truly transformative or is just another form of commodification of the discourse on gender equality. In an advertising industry that is heavily defined by the logic of capital, progressive narratives are often reduced to branding strategies, where the values of equality are used as mere selling points. Therefore, a critical analysis of gender representation in advertising needs to be done to explore the extent to which these narratives actually destabilize patriarchal hierarchies, or even reinforce them in new packaging.

This paper aims to analyze how the advertisement reformulates the narrative of gender role dichotomy through visual and narrative representation strategies. Using a deconstruction approach, this analysis will map how the binary opposition structures of masculinity and femininity are negotiated, reversed, or even maintained in the ad text. The object of the study was taken from the advertisement "Suami Sejati Mau Masak, Terima Kasih Kecap ABC" with units of analysis in the form of dialogue, audio narration, and visual representation in the 45-second advertisement. Thus, this study not only dissects the discourse of masculinity in the media, but also reveals how the forces of capitalism and patriarchy intertwine in shaping "progressive" male figures that continue to reinforce gender inequality symbolically and structurally.

METHOD

This study uses a qualitative approach with a deconstruction method to analyze gender representation in the ABC Soy Sauce advertisement "Suami Sejati Mau Masak, Terima Kasih Kecap ABC". The qualitative approach was chosen because it allows researchers to understand the symbolic and ideological meanings contained in media texts, especially in the context of the construction of gender identity and power relations. The deconstruction method in this study focuses on trying to re-read the binary oppositions at work in advertising texts, as well as detecting potential meaning-reversal and symbolic resistance to the dominant narrative (Derrida, 1997)

The main data in this study was a 45-second ad titled "Suami Sejati Mau Masak, Terima Kasih Kecap ABC" which was part of HeinzABC's #AkademiSuamiSejati campaign, uploaded on the YouTube platform in 2018. The ad was chosen because it explicitly featured men as the main subjects in the cooking activity, an activity that has historically been associated with women. The main data in the form of visual, verbal, and narrative elements in advertising are analyzed to examine how masculinity is constructed, modified, or reproduced in domestic contexts. This advertisement was chosen for several reasons. First, it explicitly positions men as the central figures in cooking activities, an area that has long been constructed as the domain of women, making it highly relevant for analyzing shifting discourses of gender roles in domestic contexts. Second, the ad is situated within the broader rise of digital media, where

YouTube has become a dominant platform for disseminating and reshaping advertising narratives, thus reflecting contemporary modes of media consumption and cultural hegemony. Third, although produced in 2018, the advertisement remains significant today as discussions around gender equality, new masculinities, and domestic labor-sharing continue to be pressing social issues in Indonesian society.

To explain the stages of analysis performed, this study follows three main steps. First, identifying the binary oppositions that structure the advertisement, such as male/female, active/passive, and public/domestic. Second, examining the processes of inversion, displacement, or ambiguity within these oppositions to reveal how meaning is destabilized or reshaped. Third, interpreting how these shifts relate to broader ideological frameworks, particularly the negotiation between progressive gender narratives and the persistence of patriarchal values in advertising discourse.

Deconstruction in this context does not aim to find a final or singular meaning, but rather to open up an alternative reading space to narratives that seem progressive but actually still contain reproductions of conventional gender ideology. Thus, this method helps to uncover how the new masculinity discourse in advertising can serve as a symbolic strategy that reconciles the demands for gender equality with the interests of capitalism and the perpetuation of patriarchal norms.

RESULT AND DISCUSSION

The presence of the advertisement 'Suami Sejati Mau Masak, Terima Kasih Kecap ABC' on the YouTube channel shows how new media has helped to expand the range of ideologies contained in advertising content. If in television media advertising functions as a "one-way message", then on YouTube advertising operates in an interactive space where the audience is not only the viewer, but also the producer of meaning through comments, likes, shares, and re-uploads (Jenkins, 2008). This makes the hegemonic message in advertising even stronger because it spreads through audience participation in the digital ecosystem. Through algorithmic logic, YouTube strengthens ad penetration by targeting specific audiences based on user behavior data (van Dijk, 1998). ABC's Soy Sauce ad with the narrative "real husband", for example, is not only positioned as entertainment or product promotion, but also as a cultural discourse that is reproduced repeatedly by YouTube's recommendation system. This advertisement features an attempt to represent a new masculinity that departs from criticism of the rigid and unequal division of domestic roles. Within the traditional gender framework, housework, especially cooking, is generally attached to women as a form of gendered division of labor (Connell, 2005). Past media representations tend to position men as breadwinners and women as managers of household affairs (Oakley, 1974). This dichotomy not only limits the freedom of roles, but also maintains a hierarchy that places domestic work as a less prestigious task than public work.

The new narrative of masculinity presented in this ad emerges through the visualization of men consciously engaging in kitchen work, even marking it as an act of love and responsibility. According to (Bridges & Pascoe, 2014) the new masculinity does not remove

hegemonic masculinity completely, but adopts egalitarian values previously attached to women, such as empathy and domestic concern. In this ad, the invitation "Suami Sejati Mau Masak" borrows that logic: a man's maturity is measured by his willingness to share the housework. However, as noted by (Gill, 2008), this narrative is often commodified in advertisements to market certain lifestyles, so that gender liberation has the potential to be a tool for capitalizing progressive images.

However, this representation strategy raises opportunities for deconstruction of traditional gender dichotomy. By showing the figure of a husband cooking without losing other masculine attributes, this ad challenges the notion that the kitchen is an exclusive space for women. Hall(2003) emphasized that media representation can be an arena of meaning struggle where cultural symbols and practices are contested. This ad serves as an example that masculinity can be reinterpreted through actions that were previously considered feminine, without erasing the masculine identity itself. In other words, this new narrative of masculinity opens a gap for the renegotiation of more equal domestic roles, albeit still within a commercial and symbolic framework governed by the logic of the advertising industry.

The 45-second "Suami Sejati Mau Masak, Terima Kasih Kecap ABC " ad is divided into three main segments. The first segment features the opening scene where each character, namely Dad, Mom, and Daughter, is seen in a separate space visually and narratively. The second segment shows a moment of transition when Dad enters the kitchen area, a space that was previously identified as Mom's domain. The third segment shows the three characters gathered around the dinner table, enjoying a meal together. The discussion related to the dimension of advertising discourse will be divided based on the three scenes

Opening Scene Analysis



Figure 1. The opening scene of the advertisement that presents Dad, Mom, and Daughter

This scene shows three characters in a domestic space: the father sitting relaxed on the sofa, the mother standing in the kitchen unpacking groceries, and the daughter playing on the carpet. At first glance, this seems like a representation of modern family life in general. But when read through a deconstruction approach, this visual reproduces the symbolic division

of space and gender roles in which patriarchal patriarchy is not abolished, but rather disguised in a seemingly neutral everyday life.

The man (father) is spatially placed in a comfortable space: a soft sofa in the living room, with a relaxed body, a loosened tie and a satisfied expression. Symbolically, it is the main subject that dominates the domestic public space (living room), a place of recreation and control. On the other hand, women (mothers) are in the kitchen, which is a household workspace in a standing position, busy unpacking shopping results. This placement implies an unbalanced power relationship: women are invisible and unheard subjects of work, while men are the center of visibility. The girl is also represented in the lowest position, lying on the floor.

According to (Bourdieu, 2002.) domestic space is not a neutral arena, but a symbolic field where masculine hegemony is reproduced through gestures, body positions, and spatial planning. The ad reaffirms the gender divide that seems to have been "natural": men take breaks because they have worked outside, women continue to work inside the home without recognition. In fact, from the perspective of Derrida (1997) deconstruction, binary oppositions such as active/passive, public/private, male/female must be suspected because they always contain a dysfunctional hierarchy. This ad does not sue the opposition; Instead, he reinforces it through subtle but structured depictions.

Interestingly, this advertisement does not present the figure of the father as a conventional patriarchal figure who is masculine hegemonic. Instead, it appears softer, smiling, and will later "help" with cooking. This is a form of remediation of the patriarchal narrative, namely the renewal of the form of representation of masculinity, without completely challenging the power relations structure that benefits it. The concept of remediation according to (Bolter & Grusin, 1998) explains how media "adapts and updates" old forms to appear new and relevant. In this case, patriarchy is not dismantled, but is given a new packaging in the form of masculinity that is supportive but still has a dominant position in the visual and narrative space.



Figure 2. The scene of the child explaining the picture to Dad.

In the next scene, Dad turned his head to the child who was engrossed in drawing on the floor. He asked, "That's my brother?" The child replied excitedly, "This is Super Mom." The father again asked about the power of the "Super Mom," and the child explained that his mother could do many things: get up early, work, and still have time to cook. When Dad asked about his own role, the child innocently replied that Dad only went to the office, while Mom, although also working, was still able to cook. The remark made Dad speechless, turned his head towards the kitchen, and then looked back at his child.

This scene shows a moment of interaction between father and daughter, where the control of the conversation is initiated by the father through the question "Is that you?" which refers to the image that the child is making. This pattern shows masculine dominance in the opening of communication, where the male figure is in control of the direction of interaction. However, the child's answer "This is Super Mom" symbolically reverses patriarchal expectations by placing the mother figure as a heroic figure. In the lens of patriarchal deconstruction, this moment can be read as an interruption to the narrative of male dominance, while at the same time challenging traditional representations that tend to associate heroism with male figures.

The visual representation of "Super Mom" has strong intertextual relationships with popular culture superhero icons such as Superman, Wonder Woman, or Robin. The choice of red, yellow, and blue colors, complete with eye mask markers, chest symbols, and wings, reproduces the visual code commonly attached to superpowered figures. Here, the theory of remediation (Bolter & Grusin) is relevant to explain how this medium of advertising adopts and transposes superhero iconography from comics/movies into domestic contexts. This remediation not only borrows popular visual language, but also redefines the role of housewives in the spectrum of heroism, blurring the boundaries between private (domestic) and public spaces (popular heroes). Ideologically, this visual works on two layers. First, it still operates within a patriarchal framework through the initial control of conversation by the father figure. Second, he simultaneously shifted the discourse by elevating mothers as the center of strength and inspiration of children. The depiction of a girl who chooses "Super Mom" instead of "Super Dad" shows the potential for a change in the narrative of gender representation, although the overall setting of the ad retains the traditional domestic division of labor in the previous scene (father sitting relaxed, mother in the kitchen).

Thus, the deconstructive reading reveals the tension between reproduction and resistance to patriarchal ideology. This scene does not completely liberate women from traditional gender frameworks, but utilizes visual and intertextual strategies to plant the seeds of resistance within mainstream narratives. Remediation theory helps to see that this transformation of meaning is mediated by the process of adapting popular heroic symbols into family narratives, which in turn invites a reinterpretation of gender roles in the public and domestic spheres.

This scene contains a rich representation of meaning related to the deconstruction of traditional gender roles. At first, Dad is portrayed according to conventional masculinity stereotypes: coming home from work tired, taking off professional attributes (tie, briefcase),

and then taking a passive position in the living room. Meanwhile, Mother is placed in the kitchen, a domestic space that in classical patriarchal construction is associated as a women's area (Oakley, 1974). However, the turning point occurs when the child refers to his mother as "Super Mom" and mentions her strengths: getting up early, working, and cooking. Here, the gender discourse that emerges is contrasting: the dual role of women who must be productive in the public space while at the same time being fully responsible in the domestic space. When children compare the role of a father who is "just a sitter" with a mother who works and cooks, he indirectly highlights the inequality of gender-based workload.

The moment of the father's gaze towards the kitchen and the child became a significant point of visual reflection. This scene marks a potential shift towards a new masculinity, namely the realization that men's involvement in domestic work is not just a moral choice, but part of the dismantling of the unequal gender dichotomy (Bridges & Pascoe, 2014; Connell, 2005). In the context of advertising, this moment serves as a remediation point where the old narrative of passive masculinity at home is reworked into a new narrative that invites men to take an active role in the domestic sphere, specifically cooking.

Middle Scene Analysis



Figure 3. Scene of Dad approaching Mom in the kitchen

Dad got up from the sofa and stepped towards the kitchen, a space that had previously been Mom's exclusive domain. He then took the spatula that was originally in Mom's hand, saying, "If you can work, I can cook too." This speech reflects the awareness of the importance of equality and the fair division of roles between husband and wife in the household. In this part, there is a process of remediation of masculine identity: the husband is described as a figure who is sensitive to his child's comments, able to do self-reflection, and willing to take over the role of cooking in the kitchen. This scene shows a transformative moment in the husband-wife relationship represented through the ABC Soy Sauce commercial. Dad said, "I'm sorry, I never helped. If you can work, I can cook too," reflects the recognition of the inequality of domestic roles, especially cooking, which has been considered the exclusive responsibility of women. This statement is in line with the concept of gender division of labor which states that gender-based division of labor is a socio-historical construct, not something

natural (Oakley, 1974). This recognition marks the existence of a critical awareness on the part of men to build more equal domestic relationships, as idealized in the idea of new masculinity, namely masculinity that is inclusive, supportive, and open to domestic roles (Anderson, 2009)

The act of Dad taking a spatula from Mom's hand became a symbol of a shift in gender roles, where the kitchen was no longer an exclusive space for women, but rather a collaborative space that could be accessed by anyone. In the perspective of deconstruction, this scene inverts the traditional dichotomy of "men in public spaces" vs "women in domestic spaces" (Derrida, 1997) by showing that domestic competence can be possessed by both genders. Mother's response to offering ABC Soy Sauce also represents a form of empowerment that is supportive, strengthening partnerships in the household without negating the role of each other. The narrator reads attributes the ease of use of ABC Soy Sauce to anyone's ability, including men who were previously unaccustomed to cooking, to produce delicious dishes. This strategy utilizes the issue of gender equality as an emotional appeal in advertising (Gill, 2008), which according to is often used by the media industry to combine progressive values with commercial interests. Thus, this scene not only serves as a product promotion, but also becomes a representation of a new masculinity narrative that departs from the deconstruction of the traditional gender dichotomy that is considered unequal.

Final Scene Analysis



Figure 3. Scene of Dad serving food at the dining table

The scene in this picture shows the closing moment of the "Suami Sehati Mau Masak" advertisement from ABC Soy Sauce, where Dad is serving chicken dishes at the dinner table, while Mom and Daughter are already sitting waiting. This visual emphasizes the shift in domestic roles, by presenting the figure of the father as an active figure in cooking activities, not just a connoisseur of dishes. The composition of the image places Dad in a central position, showing his active role, while Mom appears to be smiling widely, a gesture that can be interpreted as appreciation and gratitude for Dad's involvement in the kitchen. Daughter looks at the dish with enthusiasm, reinforcing the image of family harmony created by domestic

collaboration. The presence of ABC Soy Sauce bottles on the dining table strategically strengthens the association between products and the value of family togetherness, in line with the concept of advertising as cultural discourse (McFall, 2004) which places advertising not only as a promotional medium, but also as a social narrative shaper. Thus, this scene not only sells products, but also constructs a discourse on gender role equality in the domestic realm.



Figure 4. Scene from Daughters drawing

This scene features an image made by daughters that shows "Super mom," "Super dad," and herself as a superhero character. Both parents are depicted as being equal in wearing red uniforms, masks, yellow robes, and holding spatulas, a symbol of cooking activities that is the main narrative of the advertisement. "Super mom" holds a laptop, signifying a domestic role that goes hand in hand with intellectual or professional work, while "Super dad" simply holds a spatula, emphasizing her participation in the kitchen role traditionally associated with women. The representation of daughters wears the same color, but without wings, showing the position of the child as a beneficiary of the synergy of parental roles. The presence of three heart icons strengthens the symbol of affection in the family.

The clothes worn by the characters in the final scene deepen his semiotic reading. The father wears pastel shirts, colors often associated with softness and femininity that indicate a marked shift from traditional masculinity that is synonymous with "strong" colors such as black or red (Connell, 2005) Instead, Mother wears white, a neutral color that in the context of work culture is often associated with "white-collar workers" or the professional middle class (Goffman, 2005) This change in color codes hints at a renegotiation of gender symbols, showing that masculinity and femininity are now more fluid and no longer locked into traditional dichotomies (Butler, 2006). The ad's cover with the slogan "Bantu suami sejati, masak lebih baik" reinforces a new masculinity narrative that departs from equality, not domination.

The #AkademiSuamiSejati Campaign as Cultural Hegemony

The tagline "Suami Sejati Mau Masak, Terima Kasih Kecap ABC" which is part of the campaign #AkademiSuamiSejati showcases a new construction of masculinity by linking the

ideal male identity to his willingness to cook. The use of the term "true husband" seems to present a normative standard of a man's authenticity, namely those who are able to break through the domestic boundaries previously attached to women. This does seem progressive because it seeks to deconstruct the traditional view that the kitchen is an exclusive space for women (Connell, 2005). However, at the same time, this term also leaves a bias because it repositions masculinity in the domestic realm without completely collapse the gender hierarchy.

Furthermore, the choice of the word "mau masak" confirms that cooking activities for men are still seen as a form of choice or willingness, not a shared obligation equal to women. Thus, when a husband cooks, his actions are considered a form of extra contribution or even heroic actions, while for women cooking is still seen as the main obligation (Hooks, 2004). This narrative still positions women as permanent domestic subjects, while men are present as the praised party when she is willing to enter the kitchen space.

Meanwhile, the phrase "Terima Kasih Kecap ABC" links men's success in cooking to the existence of a particular product. The shift in gender roles that this advertisement tries to offer is actually reduced to a marketing strategy that commodifies the idea of equality. Gender relations are not really dismantled, but mediated and used as a selling point by a trademark. Ultimately, the *campaign #AkademiSuamiSejati* expand this narrative to the digital realm, specifically social media and YouTube, by bringing the concept of "academy" as a symbolic space where men are invited to learn to be the ideal husband. However, this campaign does not completely eliminate the gender dichotomy, because domestic work is still positioned as an added value when it is done by men (Bourdieu, 2002).

Thus, even though ABC's Kecap Soy Sauce ad through the "*Suami Sejati Mau Masak*" campaign displays a progressive impression and is in line with the spirit of equality, in fact the narrative that is built still holds patriarchal logic. The new idea of masculinity offered actually functions more as a hegemonic strategy to affirm symbolic dominance in a more subtle form, namely through advertising language and branding strategies.

The Traces of Patriarchy in the Narrative of Equality

Although this ad carries a narrative of gender equality by showing a father who cooks, patriarchal values still settle in it. The slogan "*Bantu suami sejati, masak lebih baik*" implicitly asserts that the kitchen remains the domain of women, while the role of men is only positioned as a helper, not the main actor. Women, in this case Mother, are still described as the center of household management as well as workers, as shown by the symbol of the laptop she holds. This represents a double burden that is commonly experienced by women, namely having to be active in the public sphere while taking care of domestic affairs. The scene where Mommy holds her father's chin while giving an appreciative gaze strengthens the position of women as emotional validators, as if father's involvement in the kitchen is something extraordinary and something to be thankful for, not a common thing. Men's involvement in the domestic sphere is positioned as a laudable form of "new masculinity", rather than as a daily normality. In addition, the representation of the nuclear family displayed remains heteronormative, limiting the imagination of other family forms outside of father-mother-son

as the ideal standard. The narrative is also centered on the point of view of children who worship their parents as "superheroes," but still with attributes that reinforce the division of gender roles, so that patriarchal values are subtly tucked in and potentially internalized from an early age.

This ad also shows the deconstruction of masculinity through the play of signs on clothing, but the figure of Dad is still portrayed as a hypermasculine figure. This hypermasculinity is not manifested through a muscular body, but through the attributes of a mustache and beard, even though my father's style of dressing uses pastel and bright colors. In the closing scene, it shows an image made by daughter that emphasizes the double burden of women: Mom holds a laptop and a spatula, while Dad only holds a spatula. This reflects the phenomenon of *double burden* experienced by working women (Hooks, 2006). The ad title "Suami Sejati Mau Masak, Terima Kasih Kecap ABC" shows that men's participation in domestic work is still positioned as the result of external intervention, rather than awareness of gender equality (Walby, 2000)

The above findings show that, although the ABC Soy Sauce ad seeks to deconstruct patriarchal ideologies regarding gender roles in the family, patriarchal values remain when analyzed through a deconstruction approach. This analysis reveals that cooking products such as ABC Soy Sauce are still attached to the image of women working in the domestic sphere. YouTube has become an arena of cultural hegemony that shows how patriarchy works in a new format. Instead of deconstructing gender relations, the ads reinforce the stereotype that domestic work still requires special legitimacy both in the form of products (soy sauce) and the labeling of "real husbands". As (Williamson, 2012) YouTube is not only a means of distribution, but also a medium where cultural values and ideologies are reproduced within the framework of digital capitalism. In other words, ABC's Soy Sauce campaign leveraged the YouTube platform to reproduce a gender narrative that looked modern, but still retained traces of patriarchal values.

CONCLUSION

Based on the deconstruction analysis, the advertisement "Suami Sejati Mau Masak, Terima Kasih Kecap ABC" shows the existence of a representation paradox. Although its visual and verbal narratives attempt to shift gender constructs by featuring the figure of the father involved in cooking activities, patriarchal values remain precipitated through the choice of female narrators, slogans that place the husband as the main subject, and depictions of women who bear the double burden in the domestic and public spheres. This is in line with Barthes' (1977) view that signs in the media can contain latent meanings that maintain the dominant ideology even though it denotatively appears progressive. Thus, these ads reproduce the association of domestic work with femininity, while showing that efforts to deconstruct patriarchy in the media are still often trapped in gender-biased symbolic reproduction. Future research could further explore how digital advertising campaigns on platforms such as YouTube, Instagram, and TikTok contribute to shaping or resisting gender ideologies in contemporary society. Comparative studies between local and global brands

would provide deeper insights into how cultural contexts influence the construction of masculinity and femininity in advertising. In addition, interdisciplinary approaches that combine discourse analysis, audience reception studies, and digital ethnography are recommended to capture both the textual strategies of advertisements and their actual impact on audience perceptions. This would enrich scholarly debates on the intersection between media, gender, and power in the digital era.

REFERENCE

- Anderson, E. (n.d.). *Inclusive masculinity: The changing nature of masculinities*. Routledge.
- Bolter, J. D., & Grusin, R. (1998). *Remediation: Understanding new media*. MIT Press.
- Bourdieu, P. (n.d.). *Masculine domination*. Stanford University Press.
- Bridges, T., & Pascoe, C. J. (2014). Hybrid masculinities: New directions in the sociology of men and masculinities. *Sociology Compass*, 8(3), 246–258. <https://doi.org/10.1111/soc4.12134>
- Butler, J. (n.d.). *Gender trouble: Feminism and the subversion of identity*. Routledge.
- Connell, R. W. (2005). *Masculinities* (2nd ed.). University of California Press.
- Derrida, J. (1997). *Of grammatology*. Johns Hopkins University Press.
- Edley, N., & Wetherell, M. (1999). Imagined futures: Young men's talk about fatherhood and domestic life. *British Journal of Social Psychology*, 38(2), 181–194. <https://doi.org/10.1348/014466699164112>
- Gill, R. (2006). *Gender and the media*. Blackwell Publishing.
- Gill, R. (2008). Empowerment/sexism: Figuring female sexual agency in contemporary advertising. *Feminism & Psychology*, 18(1), 35–60. <https://doi.org/10.1177/0959353507084950>
- Gill, R. (2014). Powerful women, vulnerable men and postfeminist masculinity in men's popular fiction. *Gender and Language*, 8(2), 185–204. <https://doi.org/10.1558/genl.v8i2.185>
- Goffman, E. (2005). *Gender advertisements*. Harper & Row.
- Grau, S. L., & Zotos, Y. C. (2016). Gender stereotypes in advertising: A review of current research. *International Journal of Advertising*, 35(5), 761–770. <https://doi.org/10.1080/02650487.2016.1203556>
- Hall, S. (2003). The work of representation. In S. Hall (Ed.), *Representation: Cultural representations and signifying practices* (pp. 13–74). Sage.
- hooks, b. (2004). *The will to change: Men, masculinity, and love*. Atria Books.
- hooks, b. (n.d.). *Feminist theory: From margin to center*. South End Press.
- Jenkins, H. (2008). *Convergence culture: Where old and new media collide*. New York University Press.
- Lazar, M. M. (2006). Discover the power of femininity! *Feminist Media Studies*, 6(4), 505–517. <https://doi.org/10.1080/14680770600990002>
- McFall, E. R. (2004). *Advertising: A cultural economy*. SAGE.
- Muhammad, N. (2023). A hybrid masculinity concept in men's grooming product advertisement. *Jurnal Riset Ilmiah*, 2(9).

Oakley, A. (1974). *The sociology of housework*. Policy Press.

van Dijk, T. A. (1998). *Ideology: A multidisciplinary approach*. Sage.

Walby, S. (2000). *Theorizing patriarchy*. Wiley-Blackwell.

Williamson, J. (2012). *Decoding advertisements: Ideology and meaning in advertising*. Marion Boyars.