



Representation of Femininity in a Fashion Article in Femina Magazine, April-August 2022 Edition

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Abstract. Femina is an Indonesian women's magazine that publishes digitally every four months. The magazine, which carries the theme of Today's Lifestyle, contains various sections such as fashion and beauty trends. The object studied in this study is one of the fashion articles called Blazing Blazer. This article displays a model wearing several mixes of blazers with various types and colors. This study intends to reveal the representation of femininity and the message the magazine wants to convey through the pictures and narration in the fashion article with the descriptive qualitative research method used in this study and Stuart Hall's representation theory.

The study results show that magazines have a role in shaping women's identities through particular messages. As a media, magazines convey an ideology through fashion articles and advertisements. The representation of femininity shows through the narration and pictures contained in the article. Blazing Blazer fashion article presents empowered women who have access to public space and fashion as a tool to express themselves.

Keywords: Fashion, Women, Representation, Femininity, Magazine

1 Introduction

Femina Magazine is an Indonesian women's magazine published digitally every four months. This magazine was established in 1972 and published once a week from 1973 to 2017. Since its appearance, Femina has consistently presented trends around women's lifestyles at that time. Femina contains various sections such as fashion, beauty, entertainment, relationships, and food. Based on observations, Femina magazine peaked in popularity during the 1990-the 2000s. Nonetheless, Femina is one of the pioneers of modern Indonesian women's magazines as seen from the emergence of several other Indonesian women's magazines such as Kartini, Hai, Cosmo Girl Indonesia, and et cetera. Femina Magazine has also developed by releasing other women's magazines published under the Femina Group, such as GADIS and Cita Cinta.

However, the massive development of technology resulted in a shift in people's behavior in obtaining information. Ease of accessing information and time efficiency makes people turn to digital media, so print media is slowly being abandoned. Not a

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U. Muttaqin et al. (eds.), *Proceedings of the 5th International Conference on Language, Linguistics, and Literature (COLALITE 2023)*, Advances in Social Science, Education and Humanities Research 792,

https://doi.org/10.2991/978-2-38476-140-1_8

few magazines, newspapers, and tabloids have gone out of business due to increasingly sophisticated technological developments. Some print media products have switched to digital form, but a few have stopped printing or gone bankrupt.

Femina is one of the Indonesian women's magazines that can maintain its existence by continuing to publish it digitally. Femina's circulation has continued to decline since 2017, so from 2018 to 2020, Femina is published monthly. Femina has made various efforts to overcome this problem by producing an online magazine version since 2020. Apart from that, Femina also presents a website containing up-to-date information about the women's world. However, to read the digital version of Femina magazine, readers still have to buy it through the Gramedia Digital application.

Femina issue carries the theme of Women's Empowerment. Apart from presenting fixed articles such as fashion, beauty, relationships, and so on, Femina also publishes articles that provide knowledge about the importance of having gender awareness. However, this research focuses on one of the fashion articles, Blazing Blazer. This article displays models wearing blazers in various types and colors. The researcher intends to reveal how women's femininity narrates through the fashion article.

The transition of society to digital media is also something that changes people's behavior in obtaining information. According to Wardhani [1], the use of magazines from print to digital not only contains elements of cultural change but also produces different perceptions. Not all Indonesian women are willing to accept the change in the use of digital magazines because they are more comfortable reading print magazines. However, on the one hand, people's digital literacy is increasing due to the ease of finding information online, such as women readers who want to access the latest information about the latest lifestyle of today's women.

Femina magazine is at the crossroads between wanting to maintain its existence and raising current women's issues such as empowerment, gender issue, and self-love. However, the magazine had to give up most of its readers because of the format change to digital. Therefore, readers of the digital version of Femina magazine seem exclusive, and only genuinely loyal readers will continue to read the digital version of Femina magazine.

Even so, magazines still function as media that carry certain ideologies. As an ideological agent, magazines have the 'duty' of conveying persuasive messages constructed through symbols to readers' subconscious, represented in magazine advertisements. According to Hall [2], as Lubis [3] explained, the construction of truth results from defining and making meaning, which repeatedly happens so that a dominant discourse constructed by the media becomes the actual reality.

McRobbie[4] said that women's magazines' function as a message system and symbolization that carries ideology related to constructing the reader's femininity. Femina magazine aims at young adult women over 22, so readers are expected to be feminine according to the representation of femininity shown in the magazine. According to Storey [5] through reading women's magazines, readers seem to be subdued by dominant discourses, such as femininity, pleasure, and consumption.

Moeran in Wardhani [6] says that magazines work as ideological and social agents in two aspects, the first of which is to present a discourse on femininity. In women's magazines, there is usually a fashion section that offers the experiences and behavior

of models, which are reflected by readers, so that they can influence how readers behave and make decisions. Second, the commodity aspect through advertisements and products in magazines intend as a means of promotion and commercialization.

To show that there is novelty between this research and previous studies, the researcher tries to compare the variety of research variables, methods, and research results that have been carried out based on the fashion theme in magazines.

Wardhani's [1] examines the perspectives of urban women in Jakarta on changes to digital magazines. In contrast to this research, Wardhani's research focuses on female readers' perceptions regarding the transition from print to digital media. Through focus group discussions she conducted with readers, it was found that most female readers still liked the magazine's print version. In this study, the object used is a fashion article that displays various blazer trends, but the focus is on how femininity is represented in fashion articles.

Firdaus [7] discusses Feminism Discourse in the Fimela Women's online Fashion & Style Rubric. This study analyzes the text that becomes the narrative rubric using the Norman Fairclough discourse analysis model. The research results show that fashion articles on the Fimela website still depict bias and are trapped in existing female stereotypes. In this study, to show the representation of femininity in the Blazing Blazer fashion article, the literature study method was used by observing the seven Blazer models contained in the article and observing trends in blazer models in general. The results of this study indicate that the representation of femininity in the Blazing Blazer article is quite diverse because it represents various mix-and-match views of feminine, masculine, sexy, classic, and a mixture of Western and Eastern styles of blazers. However, in general, the representation of femininity in the Blazing Blazer article only represents women working in offices, who can buy clothes, and doing activities for fun outside the home or after work.

2 Method

This research uses a descriptive-analytical method. According to Ratna [8] this method is used by describing facts, followed by analysis and interpretation of the images and narratives of femininity contained in the Blazing Blazer fashion article. According to Sugiyono [9] the descriptive analytical method is a method that describes or provides an overview of an object under study through data or samples that have been selected. After the data was collected, the researcher then determined the problem formulation in the form of findings on aspects of femininity in one of the fashion articles in Femina magazine. Then, an analysis is carried out by describing the results of the problem formulation. This research uses representation theory and other theories that are closely related to popular culture, consumerism, gender, and feminism.

2.1 Collection of data and objects of research

The data from this study consist of narration in the form of pictures, phrases, and word-play contained in the fashion article. The primary object of this research is one of the fashion articles entitled Blazing Blazer, which was featured in the April-July 2022 edition of Femina magazine [10]. The secondary objects of study consist of books, journal articles, and other sources from the internet.

2.2 Data collection techniques

Data collection was carried out in several stages. The first stage is observing the Blazing Blazer fashion article and marking the aspects that build the discourse of femininity in that article. The second stage is finding problems with the discourse of femininity to reveal the message or ideology conveyed by the magazine. The third stage is reading various books, journal articles, essays, or articles online. The fourth stage marks pictures, texts, phrases, sentences, and word games that contain information related to the problems in this study, namely, the representation of femininity.

2.3 Data analysis techniques

After collecting the data, the next step is to analyze the data, which is carried out through several stages. First, selecting and classifying data based on research problems, namely, the representation of femininity. Second, presenting a discourse on femininity using several approaches, including representation, cultural studies, consumerism, gender, and feminism. Then, describing the interrelationships of the research object and the discourse of femininity. Third, analyzing the data and making conclusions.

3 Result and Discussions

This section presents the results of the research findings. In explaining the representation of femininity in the Blazing Blazer fashion article, several approaches are used, such as the representation of Stuart Hall, the popular culture of John Storey and Dominic Strinati, gender and feminism of Laura Mulvey and Angela McRobbie. Some of the research findings present as follows.

3.1 Discourse on Consumerism, Pleasure, Femininity, and Identity Building in Women's Magazines

The April-July 2022 issue of Femina Magazine carries the theme of women's empowerment. In it, various articles move the spirit of feminism, and gender equality, to increase the role of women in the work environment. Therefore, the researcher views that one of the Blazing Blazer fashion articles is in line with the theme presented in the magazine. Blazing Blazer features a model wearing blazers in various styles. Blazers

often identify with clothes worn for work because they look formal. Therefore, the representation of women that the magazine wants to show here is empowered women. In this case, *Femina* conveys that women can also develop their potential in the public sphere by working. By having a career, women can be financially independent and have the ability to have fun, such as reading magazines or buying things they want.

In the *Blazing Blazer* article, there are seven types of blazer models from various brands. Clothing brands like Tory Burch, Zara, Mango, and Kate Spade are also quite expensive. The whole look of blazer will undoubtedly be complete after adding accessories such as shoes, bags, and earrings. On April 24, the Tiktok account *@YourConsultant* [11] uploaded content about buying bags according to ability that went viral. This content guides buying a bag according to ability, or in this case, the benchmark is salary. According to the content, brands such as Tory Burch, Kate Spade, Coach, and Longchamp aim at working women with a salary of around 20-30 million rupiah. This fact is not surprising, considering these brands are pretty luxurious. It means that the group of women who like these brands does not only buy goods based on the brand alone but also because of the quality and service they get when buying directly at the store. Of course, people who earn a smaller or larger salary can also buy it by saving their money first.

Nonetheless that this column does not represent all *Femina* magazine readers because not all readers have large salaries, and not necessarily all *Femina* readers are working women. It raises other social issues, such as class issues, that *Femina's* exclusivity is not only seen from the factor of readers accessing *Femina* magazine using a paid application but also in the fashion section featuring clothing and accessories from certain brands. Nevertheless, in this case, the readers themselves can immediately determine whether the clothes featured in the magazine's fashion article can be worn in everyday life, or the reader can, while looking at the latest clothing models and be used as inspiration Wardhani [1]. Here is where the discourse of consumerism and pleasure embed in the activity of reading women's magazines. The consumption aspect is shown through various mix-and-match blazers originating from different branded brands such as Zara in magazines. The pleasure aspect is displayed through (1) reading magazines to fill spare time and (2) supporting narration in the articles that invite readers to have fun activities after work or mix and match clothes.

Furthermore, the discourse on consumerism and pleasure in magazines works through the articles and advertisements. Advertising cannot be separated from the continuity of media. In the case of women's magazines, advertisements such as fashion, make-up, skincare, and lifestyle often dominate the magazine's contents. Both advertisements and magazines function as media that can shape the perspective of their readers through the discourse of consumerism to become like the representation of women shown in magazines. Lifestyle is something related to the style of dress, makeup, facial care, hobbies, sports, recreation, vacations, and food. As for the fashion articles and advertisements usually contain the latest clothing trends and tips on mixing and matching clothes and celebrity clothes. Both occupy a position for fulfilling readers' desires to buy products featured in articles and advertisements so that they appear according to the models in the magazine. Therefore, female readers are seen as a thriving subculture for capital owners Storey [5].

Media exists because of the desires and needs of the audience for information, imagination, and high technology Meliono and Budianto in Wardhani [6]. Therefore, magazines will always be there as long as people need information and entertainment. Femina is one of the most prominent magazines in Indonesia, with a market segmentation of young adult Indonesian women who are strengthening their identity. Firminger [12] says magazines play an important role in shaping norms and meeting readers' expectations when experiencing critical periods in forming identity and building personal relationships. Therefore, the hypothesis of this study shows that the contents of women's magazines focus on discussing women's lives, from lifestyle, fashion trends, and cooking recipes, to tips on work and romantic relationships.

Thus, magazines not only present consumerism and pleasure discourses but can also become a medium for forming readers' femininity through reading magazines because women's magazines contain various information about lifestyle and trends that women can apply in their daily lives. Reading magazines can also be interpreted as an activity to build women's identities. In this case, the reader can interpret the magazine as one or more discourses, such as consumerism, pleasure, and femininity. From there, a narrative and identity are formed that are adapted to the lives of each reader.

3.2 Feminism Discourse through the Fashion Article of the Women's Magazine

The emergence of popular culture has a vital role in building a societal perspective. It contains the value of construction that applies through various forms, including a women's magazine. Magazines form a discourse through language and the formation of meaning. Hall [2] says discourse is constructed through language and knowledge production by creating meaning for material objects and social practices. Discourse in popular culture is also built from experiences from everyday life through texts, practices, and the meaning of a person in living their lives Barker [13].

Magazines, as social agents, can shape the thoughts and femininity of readers through images and narratives. Popular culture often intersects with feminism because, in popular culture such as magazines, there are unfavorable stereotypes about women, such as women often identifies as figures who cannot touch public spaces or objects for men's pleasure. Mulvey in Storey [5] coined the term male gaze, which is related to the image of women as objects of pleasure in the eyes of men. Therefore, in discussing popular culture, a feminist approach is also needed to resist the representation of women, often perceived as exploitative, unfair, and unbalanced, Strinati [14]

It is often done through the launching of clothing by women designers, a book called *The Couture at Work* which reviews Coco Chanel's life journey, said that the clothes designed by Chanel were perceived to be different from the designs of male designers such as Paul Poiret, Charles Frederick Worth, and Jacques Doucet, which were considered colorful, sparkly or too eye-catching. Clothing designed by Chanel is considered graceful and elegant, which does not attract attention, is free from exploitation of women, is safe to wear for various activities, and does not create an aura of competition among women. Chanel's designs inspired other female designers such as Virginie Viard,

Victoria Beckham, Maria Grazia Chiuri, Stella McCartney, and Tory Burch, who express their desire for feminism and femininity in their designed products, Syahmedi D [17]

Fashion is a form of communication. The famous quote by Umberto Eco Perkasa et al. [15] "I speak through my cloth," indicates that the clothes one wear can communicate something from the person wearing them. Therefore, messages of feminism can also be voiced through the fashion article in women's magazines. Thus, the designs and models of the blazers included in the Blazing Blazer article are inspired by the spirit of feminism of female designers. Readers can also freely identify themselves through various mixes of blazers according to taste and dress style, whether the reader tends to be feminine, tomboyish, androgynous, or sexy.

3.3 Representation of Femininity in the Blazing Blazer Article

Hall [2] discussed two representation systems: conceptual maps and language. Conceptual maps, the first system, refer to mental representations that one carries around in one's mind. The second system, language, translates signs, gestures, written and spoken language, and images one can exchange in conceptual maps. The representation of femininity in Blazing Blazer's article works on the first and second representation systems. The first concept map or representation system shows through the appearance of the blazer model and other fashion items such as necklaces, bracelets, bags, shoes, colors, poses, models, gestures, and narratives. The representation of femininity in the second order shows through the decoding of messages conveyed through images and descriptions that display discourses of consumerism and class and representations of working women who express themselves through blazers.

The Blazing Blazer column opens with the lead "Kembali beraktivitas dengan paduan blazer yang sedang jadi tren di musim ini". The word "kembali beraktivitas" can be interpreted as the return of women to work after two years of working from home due to the COVID-19 pandemic. After the Covid cases started to decline, there was a shift in work culture from working from home to working from the office. With the re-enactment of the working-from-office system, working women can again freely explore themselves through clothing and follow existing trends. The phrase "paduan blazer yang sedang jadi tren di musim ini!" also refers to the word trend or something seasonal. The blazer itself often classifies as a fashion item that tends to be timeless and classic so that women can wear it again any time the blazer trend returns. Here is a representation of femininity in each blazer mix in Blazing Blazer's article.

The first blazer look shows the model wearing a blazer with a 3-piece suit of black metallic pants, a vest, and a blazer. The model wore black stiletto heels and hoop earrings. The choice of a matching color between the blazer and shoes, sling bag, reddish brown hair, and golden-brown round earrings gives the impression of a working woman who is firm, strong, elegant, and trendy at the same time. The strong image is also shown in the model's pose sitting with legs slightly apart, hands on the waist, and face lifted somewhat upwards. What's interesting about this image is the combination of

masculine style that can be seen from the blazer model, which matches with monotone-colored pants, with a feminine touch of stiletto heels.

The article says, "3-piece-suit dalam warna gelap untuk tampilan yang tegas dan penuh wibawa". Perkasa et al. [15] quoted that clothing can function as a medium that carries a message. Even when someone does not care about how they dress, the society can make perceptions about that person. Therefore, through the look of the blazer in Figure 1, it implies that to be assertive, authoritative, and taken seriously, women must wear masculine styles and use 'safe' colors such as black or brown. However, women also do not want to look too masculine and 'threatening' by combining it with more feminine fashion items such as high heels and various accessories.

The second blazer look shows the model wearing a sheer white shirt wrapped in a 7/8 sleeve black blazer with sequins. Figure 2 features the same model, with a reddish-brown pixie cut and golden-brown round earrings. The model is smiling, baring her teeth while crossing her arms. The article says, "sematan payet yang *playful* membuat tampilan blazer yang serius jadi lebih ringan" According to Vera [16], payet or sequins are shiny decorations, small round shapes placed on clothes, shoes and hats. The function of sequins is to beautify clothing to make it look more embossed, shiny, luxurious, and elegant.

This statement of Vera [16] implies that a blazer often identifies as a serious, formal fashion item far from being playful and light, so sequins are added to make the blazer look more luxurious and elegant. The combination of masculine and feminine styles is still visible in this look. The masculine impression remains visible in the pixie cut hairstyle and the black blazer. Nonetheless, in this look, the feminine image is more dominant with a 7/8 sleeve blazer full of sequins and a sheer white shirt. The sequin accent on the blazer can mark as a differentiator for men's and women's clothing. Men's fashion is identified with things that tend to be practical and minimal in accessories, while women's fashion is the opposite. Therefore, women's clothing is made more decorative because women are in a position to be seen Firdaus [7].

The third blazer look shows a cropped blazer model with a pink gingham pattern with button accents and a mini skirt with matching motifs. The model wears a white tank top, reddish brown pixie cut hair, and golden-brown hoop earrings. The model poses as if she is holding the front of the blazer while standing in a tilted body position. The article states, "paduan cropped jacket dan rok mini berwarna pastel akan merajai musim ini. Cocok untuk acara sepulang kantor".

The blazer mix in Figure 3 differs from the model in the two previous figures, namely the blazer, which is a cropped jacket type. Cropped fashion items have been on the rise in recent years. It can be seen from the appearance of various media that displays the trend of cropped fashion items in various magazines and fashion websites. Ranging from celebrities to ordinary people, they flock to wear cropped T-shirts, jackets, and blazers. According to Lee [18], "A cropped blazer is like a mix of business and pleasure (in the best way) – it's both a sharp classic silhouette and a trendy (subtly sexy) cut".

The cropped blazer displays a mix of serious (business) and playful (pleasure) images, as well as classic and sexy at the same time. The emergence of this cropped jacket and blazer has its philosophical value. The material on cropped jackets and blazers is thick enough to protect the body from cold weather, but the thick fabric of jackets and

blazers does not seem too stuffy or heavy, Blay [17] This combination of serious, playful, classic, and sexy impressions shows through the blazer model in Figure 3, namely through the thick tweed blazer material and the pink cropped blazer with gingham pattern and matching colored mini skirt.

According to Lee [18], tweed materials in the fashion industry were first introduced by the fashion house Chanel in 1924. Tweed materials have a slightly rough texture, are not shiny with high elasticity, and are resistant to fungi and bacteria. Tweed is often used as material for making formal clothes. In Indonesia, the use of tweed for fashion is still relatively small [19]. The gingham or checkered pattern has a long history. According to Ardela [20], the gingham pattern was first imported from India and Indonesia to Europe and America in the 17th century. Initially, the gingham pattern was often found on children's clothing, and until the mid-20th century, this pattern was closely associated with homemakers. The gingham pattern became famous after appearing in classic films such as *The Sound of Music* and *The Wizard of Oz*. Until now, gingham has become a timeless and versatile pattern, seen from the use of this pattern in the collections of famous designers such as Oscar de la Renta and popular celebrities such as Taylor Swift and Vanessa Hudgens.

The phrase "cocok untuk digunakan sepulang kerja" gives the impression of a cropped jacket as a versatile fashion item, or it can be worn in all situations and conditions (Wojowasito and Purwadarminta, in Firdaus [7]). Evidence of the versatility of cropped jackets and blazers can be seen in their ability to provide different styles through one fashion item, such as preppy chic, disco glam, and smart-business wear. The third blazer look is suitable for work that also can be worn for other fun activities outside the office. This blazer mix still looks formal and suitable for the office with thick tweed material and a gingham pattern. At the same time, it also seems light to wear after work. Thus, the look of third blazer can be said to be a blend of classic and modern, as well as serious, playful, and sexy. The narrative "cocok untuk digunakan sepulang kerja" indicates a representation of the lifestyle of urban female workers after work. Apart from that, look of the blazer shows the look is quite formal when worn at work, but even for out-of-office events, it seems like it could be more formal. It indicates other activities besides going home that can be done without changing clothes. This shows social class and consumerism culture.

The fourth blazer look shows an oversized blazer with a houndstooth pattern in black and fuchsia. The model mixes the blazer with a white tank top and black trousers. The article says, "oversized blazer berwarna cerah bisa menjadi aksen cantik penampilan basic." This sentence implies that a blazer is synonymous with basic or standard clothing. Rowers and students originally wore the blazer at the Universities of Oxford and Cambridge in the 1890s [22]. Later on, people from other parts of the world, such as Ivy League campus students such as Princeton, Yale, and Harvard Universities started to wear it. Blazers reached its peak of popularity throughout the 1960s to 1970s, marked by its use by famous band personnel such as Rolling Stone and The Beatles. In the 2000s, blazers became famous among women with shorter sizes and foldable sleeves and appeared in various colors. In Indonesia, people first wore blazers for work attire, adopting it from Western cultural fashion.

Nonetheless, all blazers mix and match features in the Blazing Blazer article are adaptations from Western-oriented fashion developments. The blazer in fourth blazer look is the product of the Mango, a clothing brand from Spain. However, the mix and match still present typical Indonesian Eastern cultural norms, which do not accentuate body curves and closed clothing. Using loose-fitting blazers and trousers indicates that Femina is still adapting to Eastern culture, which is polite and unrevealing, Wardhani [6].

According to meetglipmse.com [21], an oversized blazer is a blazer that is made loose. This blazer also has another name, boyfriend blazer, which gives the wearer a relaxed and comfortable impression. The term 'boyfriend' refers to the adaptation of clothing initially worn by men, and then became one of the most popular fashion items among women. The houndstooth pattern is characterized by its shape resembling a dog's back teeth in abstract, spiky, and unevenly checkered shapes [23]. This pattern originates from Scotland and is often seen on ties, shirts, and blazers. The look of the blazer in the houndstooth pattern in the fourth blazer look gives a luxurious and expensive image. The oversized type also allows the wearer to move freely because of the loose fit and comfortable fabric (Firdaus [7]). Therefore, the houndstooth patterned blazer in the fourth blazer look blends masculine and feminine styles and displays a combination of Western and Eastern cultural elements.

The fifth blazer look shows a short dress covered in a tweed blazer with a black-and-white color combination. The model is wearing a handbag accented in blue and khaki. The article says, "tampilan tweed yang klasik tak lekang oleh waktu." The classic and timeless impression marks by the blazer material, which is tweed, and the black and white color combination. In Western culture, black and white symbolize good and evil or light and dark [24]. However, when it comes to fashion, this combination of two opposite colors creates a classic, elegant, and timeless look. There is a saying, "You will never go wrong with black and white." Black and white are also considered a color that every woman must own because it is easy to mix and match with other fashion items or colors.

The sixth blazer look shows a model wearing pink blazer and pink baggy trousers. The buttons on the blazer are buttoned up, but the model is not wearing anything under the blazer, so it shows her chest from the side. The article says, "potongan celana longgar pada setelan ini membuat tampilan jadi seksi". Interestingly, the narrative that shows the sexiness of the model is from the use of baggy pants rather than the appearance of the model who does not wear any underwear under her blazer.

The type of blazer used in the sixth blazer look is a single-breasted blazer or has a single button [25]. To style it up, the blazer can be buttoned or unbuttoned according to the taste of the wearer. This blazer is suitable for events that are not too formal because of its casual impression compared to other blazers with two or three buttons [26]. According to Gonzales [25], wearing just a blazer without underwear is a form of women expressing themselves, voicing their femininity, and a melting point for feminine and masculine boundaries. The trend, known as the shirtless blazer, emerged when Jennifer Aniston started it in 2015 and then appeared in fashion shows by the fashion houses Chanel, Dior, and Chloé.

The mix of the blazer in the sixth look comes from Western fashion culture. The shirtless blazer is not suitable for Indonesian cultural norms, even the instyle.com website, which originates from the United States, says that the appearance of a blazer like a Figure 6 is impossible to wear in the office. However, fashion connoisseurs, especially Indonesian women, can still wear a tank top or T-shirt under a blazer to mix and match. Therefore, the look of the blazer in Figure 6 is more accurately described as a form of self-expression and femininity rather than being applied in everyday life.

The blazer mix in the seventh look features a mix-and-match of bottle green short satin dress with a chain pattern and a mint green blazer. In the written article, *padukan dress dengan blazer? Mengapa tidak! Lepaskan blazer-nya untuk acara sosial sore hari*" The mix of blazer looks in the seventh look is different from the other six. This look combines two shades of green, a darker green on the dress and a lighter green on the blazer. The combination of two gradations of green and the material on the blazer and dress produces a fresh, elegant, and luxurious mix-and-match look. Apart from that, this also shows proof of the versatility of the blazer as a fashion item that can give a lot of vibes and is easy to mix and match with other fashion items.

Blazing Blazer's fashion article in the April-July 2022 issue of Femina magazine is closely related to the discourse of consumerism and pleasure. From the results of an analysis of the seven blends of blazers in the fashion article, the discourse on consumerism and pleasure does not only come from the featured brands but also through narratives such "cocok untuk acara sepulang kantor", "acara sosial" and "padukan dengan warna cerah" so that women can have fun with clothes. Indirectly, this narrative is also more aimed at dynamic working women with high mobility, so they need various blazers to support their activities.

Based on the analysis of each blazer look in this Blazing Blazer article, the representation of femininity present in the seven blazer looks displays not only the image of a career woman but also a woman who articulates her identity through clothes. On the one hand, women resist patriarchy by working in public spaces, but at the same time, they appear to articulate themselves through clothing. Women aren't taken seriously and often waste their time, one of which is on fashion, as quoted by Barnard in Firdaus [7]. By working and wearing 'serious' clothes as blazers, women want to be taken seriously. However, at the same time, women are asked not to show too much of their masculinity.

Furthermore, the mix-and-match blazers contained in the Blazing Blazer article is an adaptation of Western fashion culture, and mix into to the Eastern culture. The blazer was clothing originating from the West and was originally for men. Therefore, the representation of femininity in the Blazing Blazer article is a mixture of femininity and masculinity, formal and casual, classic and modern, West and East. In this case, Femina wants to show that femininity shows in various ways; to become feminine, women adopt Western-style clothing or become masculine.

4 Conclusion

Women's magazines are media that can present various discourses that can shape certain realities. As an ideological and social agent, discourse is formed through language and the practice of meaning, which is carried out repeatedly to give the impression that the reality contained in magazines is the actual reality. Magazines will always exist as long as people need information and entertainment. Women's magazines contain various information about lifestyles, such as fashion trends, tips on face and body care, work, and romantic relationships. Readers can quickly feel connected and identify with the contents of magazines, so reading women's magazines can be marked as part of forming identity and femininity.

In addition, magazines are also often attached to consumerism and pleasure discourses. Consumerism discourse is formed through product displays and advertisements that can influence readers to build their femininity according to the norms of magazines. The discourse on pleasure derives from the function of magazines as a source of recreation, entertainment, or leisure activities.

The digitization of Femina magazine has caused several shifts in reading behavior and consumption of information in the magazine. In terms of content, especially in the fashion section, a lot has stayed the same, and Femina has consistently presented the image of Indonesian women. Based on the analysis results, it was found that all the looks contained in the seven mix-and-match blazers included in the Blazing Blazer article were inspired by Western fashion trends, and adapted into Eastern elements of Indonesian culture. In addition, the representation of femininity shown in the seven blazer looks is a blend of feminine and masculine, formal and casual, classic and modern, and East and West. Through the approach of popular culture and feminism, it can be concluded that the representation of femininity presented in the Blazing Blazer article is a female figure who has the power to voice femininity and express herself through a blazer. Based on the analysis results, it was found that magazines still function as media that shape society's perspective. It is hoped that in the future, there will be research related to gender and feminism, especially on digital women's magazines, as well as the existence of particular research related to the influence of digital magazines in shaping the identity of female readers.

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