



Representation of masculinity in Garnier Men Acnofight ads on Youtube (Jhon Fiske's semiotic analysis of Garnier Men ads by Iqbaal Ramadhan)

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ABSTRACT

Keywords

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YouTube ads are the most effective form of product promotion, but they also have the power to create perception. Men's grooming products are one example of a YouTube ad that does just that. Ads for male grooming products often feature strong, manly imagery. A culture assigns gendered notions of masculinity to men. Iqbaal Ramadhan's ad for Garnier Men Acnofight features a macho image that is different from other male facial cleanser ads and combines the images of the urban male and the metropolis man. This research is a qualitative research using a semiotic approach, especially John Fiske's semiotics which has three levels to analyze objects in advertisements, namely the level of reality, the level of representation and the level of ideology. The results of this study indicate that in the garnier men acnofight advertisement there is a character role that carries the message of masculinity which is analyzed through analyzing the relationship between men and the social world, men and the world of work Masculinity, Advertising, Semiotics, John Fiske. A man is considered to resemble a woman's style when he starts taking care of his body parts, especially his face, to look brighter, cleaner, and so on like a woman. This is what people perceive through the signs in this Garnier Men Acnofight advertisement, which displays the style of a man who is seen as a macho and brave man. And these men are not effeminate or prefer to act like women, but men like that are commonly found today. The social relationship of society towards a man is then shown by the symbol. This research is expected to advance knowledge in the field of communication science, become a source of reference, and add to existing knowledge.

1. Introduction

The current era of digitalization has made technological developments play a dominant role in life. Mass media, for example, is one of the tools that can easily influence people's mindset. In fact, in it there are often several advertisements that can indirectly strengthen the stereotypes that develop in society. According to Widyatama in (H. C. K. Sari, 2020), Advertising is a message conveyed by a communicator or sponsor in a non-personal way to the audience and expects a certain impact.

Advertisements also often use human figures in their presentation, where the message to be conveyed will be easier to reach the audience. Like social media advertising, which is not only the most reliable medium for selling products, but also in shaping images. This is because many advertisers use endorsements, especially public figures, in the presentation of their advertisements. This is an important strategy, because the audience will associate the brand with the public figure who is the brand ambassador by associating the quality of the endorser. One type of advertisement that does this is facial care products for men, such as male facial cleansers. Advertisements for facial care products for men often emphasize masculine imagery, which is a gender concept assigned to

men by a culture. This product imagines that men need to preen in their daily lives by using facial cleansing soap where women are accustomed to using facial cleansing soap for their daily needs. In addition to maintaining the face, it is also useful for maintaining facial skin to always be white, clean, and healthy. The signs found in the Garnier Men Acnofight advertisement are seen through the selection of artists used as talent in the advertisement. That is an adult male who is seen as macho, brave, and metrosexual (H. C. K. Sari, 2020).

Masculine are traits believed to be associated with men and masculinity is shaped by culture with idealized male traits. The media presents masculinity by constructing an image of a white, middle-class man and creating a set of attributes and normative rules that contradict other types of masculinity. This is called hegemonic masculinity (Rachmawati, 2018).

However, masculinity has been widely represented in the media by the fact that male attitudes and standards mentioned above are acceptable to society. In other words, the media explains how the typical depiction of a man can be characterized as masculine. This research will discuss the portrayal of masculinity shown in the Iqbaal Ramadhan version of Garnier advertisements for men. This research tries to explore the level of reality, the level of representation, and the level of ideology of the advertisement. Researchers use John Fiske's analysis of the level of reality, level of representation, and level of ideology.

The description of masculinity in advertising can be seen in the Iqbaal Ramadhan version of the Garnier Men Acnofight advertisement. This ad chooses Iqbaal Ramadhan, a model who at first glance has the physical figure of a man who looks masculine, metrosexual and urban. Iqbaal Ramadhan's version of Garnier Men Power Acnofight advertisement shows a masculine image from the clothes used as well as the setting and body hygiene. In the advertisement, depicted by the model, Iqbaal Ramadhan, doing activities as a mechanic who looks very dirty and less clean. Iqbaal Ramadhan looks very different from the appearance of Talent who acts as a mechanic when he is working, where Iqbaal Ramadhan looks clean, bright, white, vibrant, while Talent looks dull, black stains on the face, oily skin, and lackluster.

2. Method

This research uses qualitative research methodology. The method used is a qualitative method using study techniques for investigating how a natural thing is, where research is a natural state of objects, where research is inductive / qualitative. Qualitative is a method of analysis or description of phenomena by not following variable measurements (Subandi, 2011). As a very important tool, data collection methods are carried out with inductive data analysis and coupled with qualitative and inductive triangulation. Qualitative research findings emphasize meaning rather than generalization (H. C. K. Sari, 2020).

The researcher will analyze the changing meaning of masculinity in the 30-second Garnier Men Acnofight advertisement using John Fiske's semiotic analysis. Semiotics is explained as a science or method of analysis in studying signs. John Fiske's semiotic theory allows researchers to explore the meaning of masculinity through the levels of reality, representation and ideology. Included in the reality level of John Fiske's semiotics are appearance, make-up, gestures, facial expressions, actors' voices, conversations, the color of the clothes used by actors. The representative level includes camera techniques in shooting, screen or place settings, sound or background music and existing writings or graphics. While the ideological level includes conflict, narrative, dialog, action and character. Primary data in this study was obtained by researchers by observing and analyzing several pieces of images from Iqbaal Ramadhan's Garnier Men Acnofight advertising video which are relevant to the research so that they can be studied using John Fiske's semiotic analysis technique in order to describe the changes in meaning that occur in the advertisement. Meanwhile, secondary data is obtained by researchers from literature studies such as books, previous theses and journals. So that the data in this qualitative research can be accounted for, in the process of testing the validity of this data, researchers will use theoretical triangulation. Researchers will compare some information from the point of view of various theories to support validity in this study. Theoretical triangulation is also useful for deepening researchers' knowledge (Putri & Pramiyanti, 2022).

3. Literature Review

John Fiske's Semiotics

Semiotics is a method of analysis that focuses on the study of signs. These signs, as explained by (Ida, 2016) Signs play a role in helping us to interpret messages conveyed through communication

media, one example is in the context of advertising. In the context of advertising, these signs include various elements such as images, text, sound, and so on.

In the process of communication, signs are systems used by individuals to interact with each other, without signs communication would be difficult. Signs appear not only on concrete objects, but are also related to various aspects of life, including structures, events, and things that are observed. When people interpret signs, they are more likely to use the framework of semiotic theory than other models. According to Fiske in (Fatahilah, 2023) semiotics, signs can be divided into two categories, namely conventional signs created for communication purposes, and natural signs that arise naturally. As explained there are three main domains in the discipline of semiotics, which include the following:

Signs: This aspect covers the different types of signs, the way signs are used, and the role that types of signs play in the process of meaning formation. Signs are human constructions that have meaning and interpretation. **Codes:** This involves the study of the creation of codes designed to communicate a message to a specific group, such as a particular culture or society, and also how to use existing communication channels to transmit the code to the recipient of the message. **Culture:** In this context, everything depends on the individuals who use the codes and signs, who have an important role in creating and influencing their existence and form.

According to Fiske in (Fatahilah, 2023) Explains that the codes used or appear in television shows have a close relationship with each other, so that together they form one meaning. However, this meaning does not just emerge from these codes; instead, the meaning is formed through sensory interpretation by television viewers according to the references they have. Therefore, a code can be interpreted in different ways by different individuals. This variation is influenced by factors such as culture, background, social class, and other factors.

Fiske has explained that television shows have undergone a transformation from thought to communication through the use of social codes. This transformation consists of three levels, which will be described as follows:

Table 1. Transformation consist of three levels

1.	<p>Reality Level</p> <p>An event that has been encoded as a reality display.</p>	<p>This includes elements such as clothing, behavior, background, dialogue, gestures, facial expressions, voice, as well as written text in the form of documents, transcripts, interviews, and various other things.</p>
2.	<p>Level of Representation</p> <p>Electronically encoded reality must be shown in technical codes.</p>	<p>Tools such as cameras, lighting, editing, sound and music are used in the production process. In written terms, these elements include words, lighting arrangements, graphics, camera, music, editing, and so on. These elements are then conveyed through visual language, which brings to life the characters, action, setting, conversation and narrative in a work of art.</p>
3.	<p>Ideological Level</p> <p>Elements are categorized and organized into ideological codes</p>	<p>Ideological codes, such as examples of race, individualism, patriarchy capitalism, class, and the like.</p>

Masculinity



Masculinities do not have a single form, but rather vary in the way they are represented in culture. Aboim (2010) describes these variations as "plural masculinities." This variety of masculinities is spread across cultures, ethnic groups, races, religions, social strata, and ages in relation to control over production and power. This is in line with the opinion expressed by Kimmel & Messner (2007), who state that men are not entities that just exist from birth, but they actively create their concept of masculinity within a social and historical framework. In other words, being a man is the result of a social construction that they make, which is then accepted, considered natural, and passed down from one generation to the next in a social and historical context. For this reason, the term masculinity is varied and highly dependent on the local and social context of a particular society (Drianus, 2019).



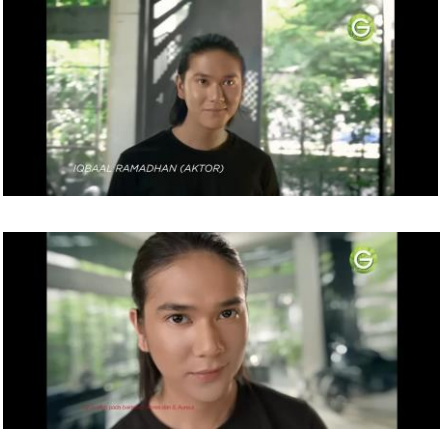
This diversity of meanings allows us to see masculinity as various forms of action within the framework of gender relations (Connell, 2001). Therefore, the way masculinity emerges as a social concept in society varies greatly, depending on the prevailing context of gender relations. Connell (2005) has chronicled the evolution of definitions of masculinity in a critical way, including: (1) The essential approach, which focuses on the core of the masculine concept and emphasizes the difference with the passive nature often associated with women. In this approach, masculinity is defined as activity as opposed to the passivity of feminism. (2) The positivist approach, which emphasizes that masculinity is what is real in men, including the attitudes, characteristics, and categories associated with masculinity. (3) The normative approach, which highlights the standards of how a man should behave according to prevailing social and media norms. (4) Semiotic approach, which defines masculinity through a symbolic distinction in which the concepts of masculinity and feminism are placed in contrast to each other.

Connell (2005) argues for the importance of emphasizing the process and relational aspects of how men and women live their lives in the context of gender. In this perspective, the concept of masculinity is expanded to include the position of individuals in gender relations, the ways in which men and women engage in gender practices, and the impact of these gender practices on their personal experiences, personalities, and cultures (Drianus, 2019). The critical understanding mentioned above places masculinity in the context of configuring how men live their lives within the structure of society. This involves aspects of individuals' subjective experiences, their relationships with women and other groups, as well as how patterns of production power relations, and others reciprocally and synergistically shape its social structure.

4. Result and Discussion

4.1. Results

Visual	Technical	Scene
	In this Garnier Men Acnofight advertisement, the shooting technique uses Medium Shoot Eye Level	The picture shows a scene of a character giving a facial wash product that is suitable for men.
	The shooting technique for the Garnier Men Acnofight advertisement uses Medium Shoot Eye Level.	The scene shown in the picture is a character in the advertisement telling the cameo about a suitable tool for repairing motorcycles.

	<p>The shooting technique of the Garnier Men Acnofight advertisement uses the Close Up shooting technique.</p>	<p>Seen in the picture beside the advertisement played by Iqbaal Ramadhan is showing a scene of repairing a motorcycle so that the face becomes dirty and dirty.</p>
	<p>The product uses a shooting technique using the Medium Shoot technique.</p>	<p>The picture shows a snippet of the ingredients in the Garnier Men Acnofight product..</p>
	<p>This ad uses several shooting techniques, namely Medium Shoot, and Close Up.</p>	<p>In the scene of the picture beside using the Medium Shoot shooting technique where the scene in the first picture shows the advertising character Iqbaal Ramadhan walking with a gesture that shows macho. While the second picture uses the Close Up technique which in the second picture shows a detailed scene of a clean male face after using Garnier Men Acnofight products.</p>

4.2. Discussion

a. Reality level

In this Garnier Men Acnofight advertisement using a feature film actor, several of his films show characters who have macho male characters. As in the movie Dilan played by Iqbaal Ramadhan, it depicts a male figure who has a masculinity character, such as a brave man, respect for parents, respect for women and as the leader of a motorcycle gang.

In this ad, the gesture displayed by Iqbaal Ramadhan shows a figure who dares to make decisions, seen from the way he walks and a confident face. The clothes used are black which symbolizes the assertiveness of the character in this advertisement. The setting in this advertisement is in a workshop, this is also what makes the facial condition of the character in this advertisement shown dirty and dirty to show the activities carried out, namely repairing the motorbike.

In this ad too, the character who plays a role in this ad has long hair. Where long hair is synonymous with women and does not show masculinity as a man. Masculinity in gender studies and feminism

focuses and is often focused on the construction of feminine values and the role of women in society. However, gender issues involve both sexes. Men are also affected by the construction of existing norms. Visuals in this concept of masculinity highlight that concepts of masculinity often focus on visual aspects, such as physical appearance, images of men in the media, and other physical attributes. This reflects how powerful the influence of visual perception is in shaping the concept of masculinity in society.

This ad shows the product content, namely salicylic acid and herb repair. Salicylic Acid and herba repair are used to control excess oil, remove dirt that clogs pores and causes blackheads. The content is claimed to be suitable for men's skin who have a lot of outdoor activities.

b. Level of Representation

This scene is set in a workshop where the workshop is conceptualized indoors and is also a magnificent and luxurious workshop, the shooting technique used uses the Medium Shoot technique with Eye Level and Low Angle shooting angles. Eye level is a technique of taking pictures from the same point of view as the eyes of the object of the image, the height and size of the object will look the same as the subject. Low Angle is a way of taking pictures by utilizing the angle of the bottom of the object which gives the impression of an enlarged object. The shooting done in the Garnier Men Acnofight advertisement uses Medium Shoot and Close Up techniques. Medium Shoot is used to show objects, settings, and scenes. The objects shown are advertising characters namely Iqbaal Ramadhan and other cameos, motorbikes, cars and workshop equipment used as supporting properties. Close Up Shoot is used to show the details of the scene such as showing a dirty face, washing your face, and the product displayed. It is also explained about the Medium Shoot shooting technique, which is shooting from the head to the waist. Showing objects clearly so that the audience can get the impression and message as described in the Garnier Men Acnofight advertisement. Close Up is a shooting technique only limited to the tip of the head to the neck, which by using this technique the flow in the advertisement gets the details of the points conveyed in the Garnier Men Acnofight advertisement (R. P. Sari & Abdullah, 2020).

The shooting technique with Eye Level angle in this advertisement is to show the activities of the characters in the advertisement, such as repairing the motorcycle, washing the face and showing the product. Low Angle is used to represent objects to make them look tough, strong, and dominant. In the Garnier Men Acnofight advertisement used to show the character Iqbaal Ramadhan when showing the Garnier Men Acnofight product to the cameo, this represents that Iqbaal Ramadhan is confident in the product shown, this is evidenced by the dialogue spoken by Iqbaal Ramadhan, namely "bro, for the face choose the right one too". The close up shooting technique is used to show details on the object. In this Garnier Men Acnofight advertising scene, the close up technique is used to show the dirty details on the character's face and also to show the details of the Garnier Men Acnofight product.

c. Ideological Level

In the case study of the Garnier Men Acnofight advertisement (Iqbaal Ramadhan), there are several ideologies as follows: (1) essential approach: In this study, what shows the essential approach is the role of Iqbaal Ramadhan as a character in the advertisement showing the extreme activities of men who are repairing motorbikes until the face becomes dirty and dirty, which is then cleaned using the Garnier Men Acnofight facial wash. Some media advertisements portray different types of masculinity characters. The masculinity commonly portrayed or constructed in the media is a masculinity that emphasizes the "gladiatorial" character (Prayoga et al., 2021), which emphasizes power and dominance by the actor. However, in the Garnier Men Acnofight ad, the concept of masculinity that emerges is not that of a "gladiatorial" character. Instead, it displays a hegemonic masculinity, which is more accepted by society than other types of masculinity. This hegemonic masculinity is portrayed through the image of a white, middle-class male who creates a set of attributes and norms in opposition to other types of masculinity (Prayoga et al., 2021). Hegemonic masculinity, as found in American culture, has several identifiable characteristics. First, power is often connoted with physical control or strength. In the Garnier Men Acnofight commercial, this scene highlights that physical appearance has great appeal and offers a powerful promise (Susilo, 2015). This can reinforce the stereotype in society that having physical control is a necessity, driving the importance of physical grooming in society. This feature is where power is defined through professional achievement in a society

dominated by capitalistic industry (Widyaningrum, 2014). (2) Positivistic approach: The positivistic approach in the advertisement played by Iqbaal Ramadhan, in the scene as an independent man, a man who does extreme activities, a man who is maco, and a man who is responsible for what he does. (3) Normative approach: In the Garnier Men Acnofight advertisement, there is a normative approach played by Iqbaal Ramadhan as a man who is responsible and dares to make decisions in accordance with what is in the storyline of the Garnier Men Acnofight advertisement. (4) Semiotic approach: The semiotic approach of this Garnier Men Acnofight advertisement shows that the character in the role has a manly appearance, strong, long hair, and is responsible, and also dares to take risks because the activities undertaken are activities that will make the body dirty and dirty. Apart from all the activities carried out, the character in the advertisement also tries to take care of his body so that it always looks clean, neat, and smells good. The media brings out various characteristics of masculinity through physical appearance, especially the face, as well as the personality of the models.

In the media, masculinity is often portrayed as attributes or virility, agility, toughness, and muscular appearance that are often featured in advertisements (Yuliyanti et al., 2017). Models who have facial features that are often perceived as "indo" usually have roles in various advertisements, including advertisements for facial care products as described. Masculinity in the 1980s also had similar features with an emphasis on flashy and luxurious appearance. During this period, many commercial products specifically for men emerged, and men even became sexual objects that became part of a very big business. Although masculinity evolved over time, the 2000s saw the return of men with a masculine image who paid more attention to their appearance from head to toe.

Attention to detail seems to be reflected in the way men dress or look. Usually, men have a relaxed style in their appearance, but in this context, Iqbaal Ramadhan displays that modern men should pay special attention to their appearance, not merely from social demands, but also for their own comfort. Iqbaal Ramadhan shows a neat appearance through his style of dress and hairstyle, facial care, and other things. Men with these characteristics belong to the masculine category in the 1900s who were relaxed with their appearance, but they also fit the trend of masculinity in the 2000s who paid more attention to their appearance (Yuliyanti et al., 2017).

5. Conclusion

In the research results of this analysis, it can be concluded that the appearance of masculinity in advertisements plays an important role in the formation or change of stereotypes in society. The Garnier Men Acnofight advertisement clearly depicts masculinity that aims to shape stereotypes about masculinity in society. Masculinity in this advertisement, portraying the ideal image of a man, has been the subject of research by previous researchers. Therefore, masculinity is the focus of this research as the object of investigation. The Garnier Men Acnofight ad examines men's agility and courage in the face of danger, as well as the appearance of male actions and behavior. In fact, the background of the ad, which features the activities performed, reinforces the stereotype that male masculinity must be characterized by courage and agility. The ad also refers to a type of hegemonic masculinity, which takes shape in the image of a white, middle-class male who creates a set of attributes or norms in opposition to other types of masculinity. On the other hand, the Garnier Men Acnofight ad also shows how men's physical condition is portrayed. One of the characters has brighter and fairer skin, while the other has dull and dirty skin. This stereotype also changes society's perception that men with fair and clean skin are more attractive. Research related to masculinity will be more interesting when compared to other case studies of male masculinity advertisements. This would make advertising products an element that meets the needs of men in fulfilling their image of masculinity or changing society's stereotypes around masculinity.

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