

The Shift Meaning of Masculinity in Nivea Deodorant Men Invisible Black And White Advertising (Television code by John Fiske)

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ABSTRAK

Maintain and beauty care is a ritual that is always done by women, they race to appear beautiful, attractive, and ideal as described media. Display ads currently represent the ideal woman is white, slim, feather-free, to make up clever, fragrant and so forth. However, after emerging products for men such as deodorant, facial cleanser, perfume, shampoo, men become concerned with the appearance. The concept offered by advertisements of products for men changed, masculinity picture or no longer, a manly man, face, and body were hairy, stocky body. Synonymous with rude behavior of courage, strength, firmness. The stereotype when this change, the changes are shown by advertising Nivea Deodorant Invisible Men Black. The male body is being transformed into a visual object, and, as such, circulates in the same representational system as other visual objects, such as billboards, ads, and consumer goods. Thus, taken together, these images show how men can be represented as consumers, how the male body functions to represent consumer goals and in what ways ads articulate (masculine) desire via the male body (Schroeder & Zwick, 2004) This study wanted to see a shift in meaning masculine old with the new by using semiotic analysis John Fiske.

Keywords: Advertising, Product For Man, Masculine, Television Code theory

INTRODUCTION

The mass media had a major role in constructing and producing an advertisement. One example of the mass media is television. Television media image for advertisers, “advertising is further than a sales message, that occupies the space in and around news stories, magazine features and television program, in fact, a complex form of communication that operates with objectives and strategies leading to various types of impact on consumer thoughts, feeling and actions.” (William wells, 2007, 5) William explain that advertising is further than what is done by sales, but he is using the media as a place to do marketing, such as in newspapers, magazines and television stations, and the goal is to solicitation that will affect the consumer as to change the mindset, the feeling until an action, in this case related to marketing a product.

Beauty products are generally used by women, but at this point in the market have started to emerge with the concept of beauty products that can be used by men. Results of the survey conducted by Nielsen, one of the institutions or companies engaged in the field of research and

study in New York USA, said that the men's care products throughout 2013 posted sales of up to Rp 3 trillion or grew a significant 23% from the previous year. There are about 300 brands competing this market. Compare with care products for a women's market that sales figures reached Rp 12 trillion, grew by only 13% and contested by some 1,200 brands. The product is a deodorant, facial cleansers, hairstyling, perfume, soap and shampoo. From the quote above we can conclude that the man at this time was of the view that even though he is a man, but must also have the awareness to care for themselves and show the masculinity through self-care, an example of such a clean face, athletic body, not the mustache, no hairy armpits, no acne and fragrant.

Masculinity is a form stereotype about men who can be opposed to feminisms namely the nature of womanhood which both contradictory or opposite (Harry Brod, 1987 :). Stereotypes of masculinity and feminisms covered several aspects such as character, role behavior, physical raised to sexual orientation. So that the male character is described as open, aggressive and rational, women represented by the nature of the closed, smooth, affective, and emotional. If associated with masculinity work was described by relying on the strength, courage such as firefighters, soldiers, police, while feminisms illustrated by the work that relies on accuracy, smoothness, and feeling like interpreters cooking, makeup artist and the work usually done by women.

Different concept's masculine image displayed on a few products Nivea men, whether it's a face wash product such as soap to deodorant. Signs and concept that shape masculine image is constructed by the mass media in the public domain, thus producing a different meaning to what has been previously formed then. Communication meanings according to DeVito (in Sobur, 2009: 20), which is the process we use to reproduce, in the listener's mind, what is in our minds. Meaning encoded by the audience happens in space or different individuals, depending on their cognitive and affective abilities of audiences.

In analyzing the shift in the meaning of masculinity in advertising Nivea deodorant shortly researchers used a method semiotics. Semiotics is a science or methods of analysis to examine the mark. A sign is something that is attributed to someone for something in some respect or capacity. Signs referring to someone mean, creates in the mind of that person an equivalent sign and may also be a sign of a more perfect.

LITERATURE REVIEW

The previous study ever conducted required as starting and meeting point for reference in

this study. The literature review is used, there are four, the first author Jonathan E. Schroeder (2004) with the title of *Mirrors of Masculinity: Representation and Identity in Advertising Images*. In the journal explained how the construction of masculinity constructed through the physical appearance of the body that appeared in the ad. Junita Anggrahaeni (2012) title, *Representation of Masculinity in print advertising vodka (semiotic studies)*, the researchers wanted to expose masculinity presented by print ads in drink vodka, that vodka is symbolized something that has value masculinity through physical appearance of a strong, hard worker.

CONCEPTUAL FRAMEWORK

Communication, Advertising and Meaning

Advertising is a communication process from producers to consumers by using a paid media, by using the power of the message using elements of copy writing, visual models, delivered persuasion and education information in an effort to influence the attitudes and behavior of consumer confidence. In the advertising communication, he not only used language as a tool but also other communication tools such as pictures, colors and sounds. Sending a message is, for example, sellers of products, while the recipient is the general public that was targeted (Sobur, 2013: 116)

In the book of messages, signs, and meaning (2010: 363) by Daneci, he says there are three main categories of advertising: (1) Advertising to consumers, which aims to promote a product, (2) advertising for trade, which is an ad for the professionals in the industry and trade media publications covered and specifically, (3) social-political advertising, which is used to socialize the program or movement (public service announcements) or political campaigns. From the above, definition can be concluded that advertising is a communication process that aims to change a mindset and ideas intended target, may be individual or group.

Fiske reflects the fact that there are two main schools of thought in communication studies. The first approach saw communication as the transmission of the message while the second school of thought see communication as the production and exchange of meaning. The second school of thought regarding how to text message or interact with people in order to generate meaning; he is related to the role of text in culture. The main method of study is semiotics (the science of signs and meanings) (Fiske, 2007: 9).

Semiotics

Semiotics is the study of the relationship between the mark with what is symbolized. Alex Sobur in his book, *Semiotics Communication* (2013: 15), defines semiotics "a science or analytical methods to assess a mark." While Piliang (2012: 19) defines semiotics as "the science of signs as well as its use in the community." The word semiotics itself comes from the Greek, which semeion meaning a mark, or seme meaning interpreter mark (2013: 16). Viewed from the definitions above, it is clear that the main focus of semiotics is a sign. Sign. Furthermore, according to the sign Piliang in *Semiotics and Hipersemiotika: Code, Style, and Death of Meaning* is " elements in semiotics and communication, it everything that implies, which has two elements, namely markers (form) and signified (meaning) (2012: 20)." Semiotics became one study, even become a tradition in communication theory. Semiotic tradition consists of a set of theories about how the signs represent objects, ideas, circumstances, situations, feelings and conditions outside the sign itself. (Littlejohn, 2009: 5)

So that semiotics is a process to interpret the codes, symbols and messages presented by the media so that the audience can understand the meaning conveyed in a text. Semiotic method to examine the text in which the sign is encrypted in such a system in an advertisement, movie, fiction, drama, and so forth.

Semiotic Jhon Fiske

The study of signs and how these markers work called semiotics or semiology. In the book *Television culture: popular pleasures and politics*, John Fiske revealed that in the television world, there are codes that are used in the formation of a unified meaning. The code delivered through television then received by the audience, and the audience gives her perception of each of the codes. Fiske divided the events that transformed into a code and going on television in three stages, as below;

- 1) Level Reality is an event which is illustrated by audio-visual related to aspects of appearance, costumes, makeup, environment, behavior, speech, expression, gestures and voice so that the reality of constructing an event as a meaning.

- 2) 2) Level Representation meaning that was formed at the level of the next reality encoded electronically through technical codes such as camera, light, editing, music, sound. It is intended to emphasize the meaning you want portrayed through audio-visual impressions.
- 3) 5) Level Meaning ideology that has been established to be associated with social relationships through code ideology, such as masculinity, capitalist, feminisms and so forth.

Judging from the table above, the selected element is the appearance of reality, the makeup and the environment. It describes how the appearance of a masculinity portrayed by advertising Nivea deodorant for men black and white. In the representation level selected was technically a camera in the shooting. Then the selected conventional code is a narrative of how the delivery of information about the products associated with the element of masculinity.

Masculine

Stereotypes of masculinity covered several aspects such as character, role behavior, physical raised to sexual orientation. So that the male character is described as an open, aggressive and rational, and woman represented by the nature of the closed, smooth, affective, and emotional. It can be concluded that the masculinity associated with virility, as feminisms always appear in a variety of stereotypes in the media. So in this case the male and female differentiated according to gender and sex.

According to MacKinnon (2003: 4) gender is a matter of power relations of a system that categorizes people as a distinct group, men and women. They believe that gender, as a relationship of power, should be negotiated and renegotiated balanced accepted passively as though it is a human trait. Gender is constructed into an identity attached to humans. This identity is obtained by differentiating the identity with what is believed to be the opposite (MacKinnon, 2003: 5). So that masculinity and feminisms seen as something opposite.

The man synonymous with honor, where it has the effect of historical development of human civilization and presents a concept that is new masculinity. Adapted from an ancient warrior history is synonymous with a man who is seen as respectful manners, courage to fight and able to protect the weak, it gave birth to the notion that masculinity ideal is one that has an honor. Masculine characteristics such as courage, serenity, and a sense of protecting still contained in the

concept of modern masculinity but now without violence and promote the moral goodness Mosse (1996: 19).

If the first physical force as a benchmark masculinity a man to keep his honor, the people in the present body shape and posture ideal that becomes a manifestation of virility, strength, and courage (Mosse, 1996: 23). Since ancient times, the Greeks have a lot to bring science that has influenced thinking in human civilization. The Greeks describe the ideal body shape is associated to the beauty of the statue - the statue that existed at that time. An archaeologist named JJ Winckelmann in the 17th century to learn the beauty of ancient Greek sculpture and revealed that the statue depicted in detail the structure of the body and face of a man, has a graceful posture, athletic, not fat, and the body poses and facial expressions that reflect grandeur. The male body is indeed occupies an important position in shaping the image of masculinity, because the body is something that seems obvious physical and often the rationale that masculinity is the nature (MacKinnon, 2003: 5).

Reality

Reality is an individual social event that happened, because the daily experience, knowledge, custom made. That is why, the reality presented media always referred to the reality of second hand (second-hand reality). This is to show that we do not directly experience the reality of it at once shows that the reality that we received was a 'media reality' which is processed alias construction of reality. So too is the case with the representation of masculinity in the media. Of course also a reality that is constructed media.

Representations

Representation is the use of the sign (image, sound, etc.) to connect, illustrate, a photograph, or reproduce anything seen, sensed, imagined or perceived in a certain physical form (Danesi 2010: 24). The media do not represent reality, but they are presented with the present selection process of the existing reality.

Piliang in *Semiotics and Hipersemiotic: Code, Style, and Death of Meaning* (2012: 25), revealed that the representation as something present but shows that something outside himself in attendance. According to Stuart Hall (1997) representation is the active form of the practice that produces a culture, the culture associated with "experience sharing." A group of people said to

have the same culture if they share the same experience, talk about the code of the same culture and the same language. Language is a medium to intercede in sensing something, produce and change the meaning.

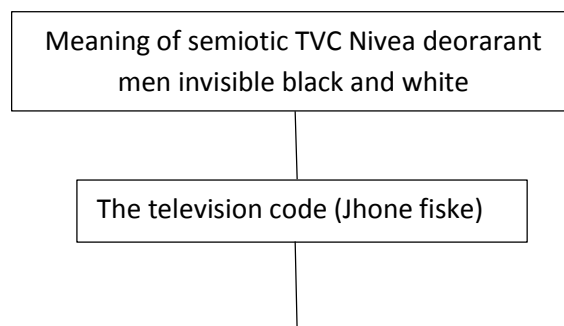
Mainly advertising media do not present to the audience a complete reflection arrangement world representation but rather something that has been selected and packaged in such a way. As described by Stuart Hall (1982: 64) Representation is a very different notion from reflection. It implies the active work of selecting and presenting, of structuring and shaping.

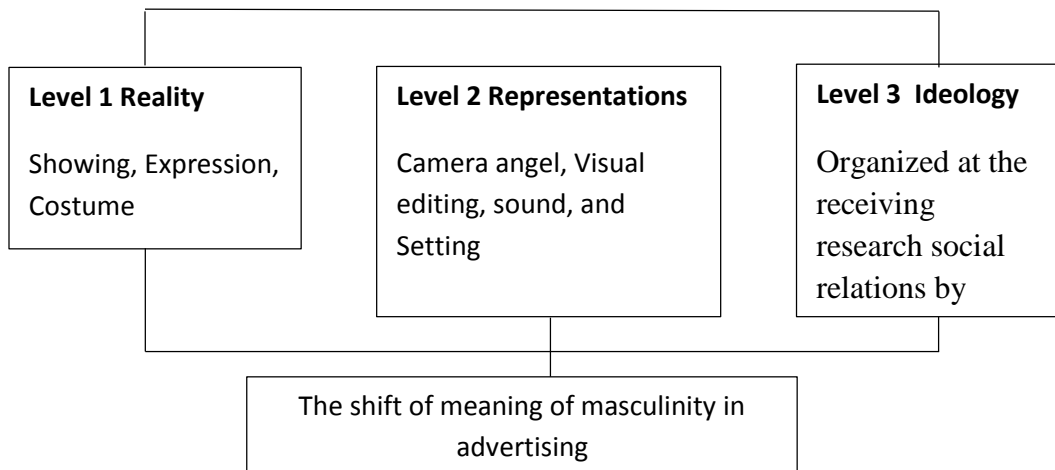
Ideology

Ideology is a system of ideas and beliefs. In the study of communication, the term is often used to refer to the "dominant ideology." The idea came from Karl Marx, who applied the term to any system of thought, which confirmed the position of the dominant class or ideology is complex ideas in society and its expression in social institutions, whether military, the courts, the arts or the media which in turn dominate the way we live and how we understand the world around us or the system of values and beliefs as well as representation in various media and social action.

Ideology is the tool used to the ideas of the ruling class that can be accepted by the whole of society as a natural and reasonable. All knowledge is class-based, knowledge written on the origin of the working class and to overstate its class interests. Ideologic theories emphasize that all communications and all means to have a socio-political dimension, and that communication and meaning it cannot be understood outside its social context. This ideological work has always supported the status quo, supporting classes with power domination of production and distribution of not only goods, but also ideas and meanings. (Fiske: 2012: 288).

FRAMEWORK








RESEARCH METHODS

In this study, the authors used a critical paradigm, because the critical paradigm viewed the media as a tool of a dominant ideology that affects a class, power and dominance on the order of life. The method used in this research is qualitative by using analysis of semiotics by John Fiske through three stages, namely the level of reality, the level of representation and the level of ideology. Nivea Deo men Invisible Black and White is one of the products launched PT Beiersdorf Indonesia in April 2014. Where this product is devoted to men. This product was launched as a form of imaging is to be conveyed by the company in forming an image of masculinity that is concerned with the appearance of skin health, especially in the armpit.

Iklan Nivea Deodorant man Invisible Black and white ini berdurasi 30 detik dengan tampilan seorang pria untuk objek yang dianalisis adalah yang dapat merepresentasikan perubahan tampilan seorang pria maskulin.

Picture. 1 Object to Nivea deodorant man invisible, black and white.

Visual	Audio	Duration
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	<p>(Voice Over) <i>Siap hadapi tantangan ketika cuaca panas?</i></p>	<p>00:00:00</p>
	<p>(Voice Over) <i>Hindari iritasi kulit</i></p>	<p>00:00:11</p>
	<p><i>Wangi, jadi percaya diri</i></p>	<p>00:00:19</p>
	<p>(Sound Effect) <i>Suara teriakan ketika bermain roller coaster</i></p>	<p>00:00:21</p>
	<p>(Voice Over Women) <i>Hmmm wangi, ayo lagi...</i></p>	<p>00:00:22</p>
	<p>(Voice Over) <i>Baru, nivea black and white deodorant, tersedia juga dalam kemasan roll on</i></p>	<p>00:00:24</p>

RESULTS AND DISCUSSION

Identification mark on the research done by adapting the signs based on the stages developed by John Fiske on the book *Television culture: popular pleasures and politics*. John Fiske revealed that the television world, there are codes that are used in the formation of a unified meaning. The code delivered through television then received by the audience, and the audience gives her perception of each of the codes. The result of that is the television code is done on ad men Nivea deodorant invisible black and white by using semiotics John Fiske. These ads inside there are signs and meanings that are divided into three levels, ranging from Level Reality, Level Representation and Ideology.

The discussion conducted an analysis of semiotics John Fiske to advertising men Nivea deodorant Invisible Black & White. These ads inside there are signs and meanings that are divided into three levels, ranging from Level Reality, Level Representation and Ideology.

The first is the level of reality, there are descriptions of appearance, costume and expression, which can be described. The man who raised his right hand was using the product described in the ad Nivea deodorant invisible black and white in the show without her armpits. In general, men had underarm hair and body. Because feather in men is a symbol of macho or masculine. In fact, more men do not care about her appearance and courage conquering every challenge in life. Masculinism promotes the qualities of control, competition, aggression, and physical strength. For many men, public spaces and situations that challenge this gender identity may generate fear. Similarly, spaces that promote feelings of safety do so, in part, by bolstering masculinism (Day, Stump, & Carreon, 2003)

Costumes used by the model in the ad is a long-sleeved white shirt rolled up to the elbows. The reality though man dressed neatly basically want to look relaxed casual. Shirt's worn color is white with black SRIP according to Munsell each color has a psychological and philosophical generally white color symbolizes cleanliness, neutral, sterile, free from dirty and besides psychologically white color means it is quiet, unassuming and clarity. As for the black color in the world of fashion means stylish and timeless. Selection of black color is usually chosen to give the impression of strength or the symbol of a man who has a strong character.

Expression on his face shortly endorser Nivea deodorant invisible black and white look confident, with raised lips upwards and move his eyebrows so that the impression of confidence.

This illustrates that by using Nivea products will create the impression or sense of confidence in men, it is associated with masculinity bold and confident.

The second level of representation, in this level of decision- angle represented cameras, visual editing, sound is present in the ad, as well as the setting in the ad men Nivea deodorant invisible black and white.

Camera, there are several techniques in shooting, the type of shot, camera angle and camera movement. On the duration to 00:00:11 showing models, men lifted one hand and sprayed deodorant Nivea spray, exposing the white armpit hair free. The picture was taken with a medium close up, this measure gives the impression detail that shows focus, mainly on the armpit. Editing the angle of the camera angle,

Editing, television advertising has a character that combines elements of the audiovisual. The television ad is built from objects and visualization power of audio power, the editing process is performed to confirm the message to be conveyed in the ad. In the ad men Nivea deodorant invisible, black and white, editing is done. Is the use of colors corresponding to the image of masculinity that is black and white, as well as the addition of writing to increase the effect and reinforce the message to be conveyed?

Sound, if the visuals are displayed in television advertising, it will be wasted like watching a silent movie, so the audio into a force also in television commercials, one of these voices are the voice over or narration. On the duration of 00:00:11 to appear voice over "to avoid skin irritation," which is meant here irritation can occur due to scratch's shavers, products that are not safe for the skin, so the ads Nivea deodorant download Invisible Black and White wanted to represent the use of deodorant spray Nivea will safely irritation. At 00:00:15 the duration described manifold voice over "and prevent yellow stains on clothing", the addition of sound aimed to emphasize that the product has the advantage of preventing yellow stains on clothing that can certainly interfere with the appearance of men.

Setting or background where the shooting happened certainly has a specific meaning, as was done by an ad in the Nivea deodorant download Invisible Black and White version of the roller coaster. Settings used in this ad represented a roller coaster game is a game that requires courage and guts. Model man with facial expression's fun playing roller coaster had the courage and high adrenaline.

The third is the level of ideology, at this level has been very clear ideology contained in the ad men Nivea deodorant invisible black and white is the ideology of masculinity. Add Nivea deodorant download Invisible Black and White presented masculine different views, from the appearance, expression costume run by the storyline which is not like the commercials' gender other men. Showed differences or meaning shifts masculine representation of ads ever. Through the construction of the existing researchers looked for this masculine represented by the face of a fierce, muscular body and had underarm hair, doing hard activities like sports that rely on a physical strength. Depiction masculine as it is not visible in this ad, which seemed construction of this new masculine be trend market future products for men.

CONCLUSION

In Level reality show men should clean not sweating the physical is a new construction for masculinity actually means. The costumes also affect the meaning of masculinity that wanted to be represented by a deodorant Nivea, where men dressed in neat casual doing the pleasure of playing in the roller coaster with the company of a woman comfortable next to them. These ads show Masculinity Ideology newly formed because of the fantasy of how and should a man described. Masculinity is constructed so that people know what to do in their life. Along with the development of the times, Imagine the shifting meanings of masculinity. In the 1980s to 1990s, the man depicted visually with a strong physique, well-built, stocky and muscular. However, in more advanced age, elements of masculinity and feminism into two things have the same social level, where masculine values are now influenced by the value contained in the image of feminism.

Performance masculinity that is currently advertising has begun to shift its direction is no longer just using visual macho men, strong, dirty, dare to face challenges and have a lot of fur. Men also creatively renegotiate their masculinity identities to maintain both safety and self-worth, as in these participants' construction of a mature, masculine identity that avoids confrontation and still preserves a positive self-image (Day et al., 2003). Popular media representations offer insight into contemporary ideals surrounding masculinity, which often come to be defined relationally, by what it is not. While new forms of masculinities emerge within popular representational realms that point to changing conceptions of how masculinity is valued (such as popularity of graceful male dancers on prime-time television), heterochromatic limits are maintained (Boyd, 2015).

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