



A SHIFTING STANDARDS PERSPECTIVE OF MASCULINITY IN AVOSKIN YOURSKINBAE SHIELD OF SUN ADVERTISEMENT

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ABSTRACT

Advertisements nowadays have become increasingly gender-neutral in recent years rather than targeting a single gender. The Calvin Klein perfume in 1994 was the first time the product was targeted at both a guy and a lady in the tagline. As well as cosmetics and skin products that are transitioning toward more gender-neutral items in unisex packages, there is also starting to be a shift in transgender people to their market and public advertising. It helps to improve cosmetics manufacturing and encourages certain people to express themselves regardless of gender. It also influences how masculinity and femininity change from the stereotype. In this case, we will use the Avoskin YourSkinBae Shield of Sun advertisement that shows the shifting of masculinity using John Fiske's semiotic analysis of television code, which has three levels: reality, representation, and ideology. The result shows how the Avoskin YourSkinBae Shield of Sun advertisement wants to represent the new forms of masculinity that appear in the realm of popular representation.

Keywords: advertisement, masculinity, skin product, television code theory

1. INTRODUCTION

The term advertising is taken from the Medieval Latin word *advertere*, which means "to draw attention to" a product or service by some public declaration (oral or written). Ever since its inception in ancient times, the craft of marketing has, *ipso facto*, formed a structure of discussion a way of trying to present something in a socially acceptable way in order to influence people to buy in the same way that influence communicators' effort to convince audiences to accept and act on their messages, as explained by Denise (Denise 2015). A paid type of communication that promotes service, product, or brand is referred to as advertising. Advertisements are used by advertisers to assist businesses to achieve their goals and earn revenue. They frequently create adverts for certain groups of potential buyers.

The mass media plays a crucial role in product marketing. Social media is an example of mass media. A platform where people may do anything they want to express themselves or advertise a product. Advertising is a sophisticated method of marketing, one of which is through social media. The goal of advertising is to create a plan for

promoting a product. According to Killbourne (1999), advertising is part of us. We're swimming in the advertisement. We cannot avoid it. Commercial messages pervade our intimate relationships, our homes, our emotions, and our minds. According to William Wells (2007: 5), advertising goes beyond what purchases do, but he uses the media as an area to do advertising. Such as newspapers, magazines, and television. Its purpose is to persuade consumers to change their mind frame, and feeling, to action. In this case, relate to the marketing of a product.

Women often and widely utilize beauty products such as make-up. However, men are now using make-up in addition to women. Many men nowadays seek to exhibit and express themselves through make-up. This might be a new milestone for men, regardless of gender, men wear cosmetics like women. Gender is neither something we are born with nor is it something we have, rather it is something we choose. Judith Butler, on the other hand, believes that gender is something we exhibit (Sugihastuti and Septiawan 2007:4). Gender representation in ads is linked to social, political, and cultural links, with varying degrees of gender stereotyping addressing conceptual, semiotic, and stylistic concerns.

Social media, according to David Yi of the men's grooming Web site Very Good Light and author of the new book *Pretty Boys*, which examines the history of men's beauty throughout the ages, plays a major role. David Yi then stated that Media platforms Such as Instagram promote people from various backgrounds that you don't normally see or hear from and they're calling for change, and companies are finally paying attention. David Lopez, a non-binary hairdresser who has gained great fame on social media in the year, is one of the influencers who also stated that I want to degender the beauty industry since magazines and brands never truly spoke to the community. Most magazines and websites assume their readers are female, and advertisers like to bundle.

For that reason, many advertisements have become increasingly unisex in recent years rather than targeting a single gender. Goffman's *Gender Advertisements* (1979) demonstrated how feminist critique became an empirical study. Through interpretive research of North American ads for a range of products, Goffman discovered typical "gender advertising" ritualized poses signifying stylized and attractive femininity and masculinity. Advertising portrayals of men and women are shown to have a negative influence on others, boosting ad reactance, which has an adverse influence on brand-related effects beyond model and participant gender, as well as gender stereotypes in relation to physical characteristics and roles. A society that values gender equality provides men and women with equal opportunity to engage in activities at all levels as partners and to profit from political, economic, social, and cultural possibilities as well as to shoulder equal responsibility. According to Outform's findings, there are undoubtedly benefits to going toward gender-neutral cosmetics aisles.

One example from the advertisement that starts being more genderless is beauty brands like skincare lines. Fenty Skin is one of several firms advocating for gender equality. In August, Shiseido named transgender model and actor Hunter Schafer (of HBO's *Euphoria*) as a global cosmetics ambassador. Another highly anticipated product is One/Size, a gender-neutral cosmetics line by super influencer Patrick Starr that contains anything from makeup wipes to eye shadow. The line is an extended message to his fans: "I get DMs from [cis] males, trans men, and trans women telling me they live happily through myself [as an Asian man who wears full face makeup]," they write. Regardless of their level of familiarity or history, they lack the courage to approach a counter, he claims. "Men are discreetly investigating a broader selection of grooming items, but

merchants are losing a key by failing to adjust stores to match their demands," says Hannah Abbasi of Outform. The launch of Harry Styles' gender-neutral beauty collection at the end of last year led in a 393 percent increase in searches for 'men's make-up' on global beauty platform Love the Sale. It's not a fluke or an outlier; interest in men's grooming and make-up has been gradually rising for quite some time.

Ursa Major, the Skincare business Oliver Sweatman, and Emily Doyle co-founded has also adopted gender-neutral products. Sweatman & Doyle's "thoughtful explorer" consumer employs natural ingredients in the face, hair, and body products packaged in eco-friendly packaging with blue, green, and white mountain outlines. Both beauty industry professionals, established the company in 2009 after moving from New York to Vermont "to recuperate" and discovered they shared similar interests. "In my perspective, the great majority of products can be used equally by either gender," Sweatman said, adding that his objective is to make "a healthy product that delivers nutrition in a non-gendered fashion."

This was not the first time beauty had strayed into the more gender-fluid territory. Calvin Klein made history with CK One, a "perfume for a guy or a lady," in 1994. The commercial, shot by Steven Meisel, starred models Kate Moss and Jenny Shimizu (who were regarded as prime androgyny at the time), along with men and women—gay and straight—and it generated an entirely new discourse about gender in the beauty industry, particularly in the luxury perfume industry. M.A.C, whose slogan has always been "All Ages, All Races, All Genders," debuted its first Viva Glam commercial with RuPaul the same year, followed three years later by k.d. lang. "As a culture, we're understanding that gender is no longer a fixed concept," said Sam Cheow, executive vice president of business product innovations at Estée Lauder Companies, the parent company of M.A.C, Tom Ford Beauty, Le Labo, and Frédéric Malle (the latter two are known for their wildly popular genderless fragrances). Cheow mentions growth in gender-neutral baby names (for example, 51 percent of "Charlies" were female in 2018), as well as the introduction of Q, the world's first non-gender-specific virtual assistant.

Skincare is more likable to men these days because it is critical to take care of your skin. When skin-care-obsessed young women start sharing their enthusiasm with their brothers and boyfriends, a teenager like James Charles has become the image of CoverGirl, and male makeup artists on YouTube inform other men how and where to apply cosmetics, stereotypical gender differences are blurry, if not disappearing entirely. While it was too soon to determine if men will enjoy cosmetics as much as women, one trend is obvious, according to observers: beauty companies are transitioning toward more gender-neutral items in the unisex package.

2. METHOD

Advertising semiotic analysis assumes that meaning is created by its author to form and bring importance to our reality. We go to see the mystical meanings promoted for ourselves, the marketed items and services, and components of our social milieu. Myths and legends play a crucial part in the formation and preservation of social trust and identity.

We must isolate advertising from its surroundings while researching advertising and semiotics. We must recognize visual and verbal signs in advertising, observe how the signs are arranged paradigmatically and pay attention to how the signs relate to one another via multiple signifying systems. We need to figure out which societal myths advertising reinforces and which misconceptions are challenged. We must also recognize

that all codes are potentially ambiguous and that various readers may decode symbols differently. We might presume that anything in an advertising that has meaning for us is a sign. Thus, both linguistic signs (words) and iconic signs (visual representations) function as signs, adding cumulative coding and meaning.



Design Descriptive qualitative research methods are being used in this study. Descriptive in that it seeks out words or expressions that allude to masculinity and femininity and describes how these identities are portrayed in cosmetic advertisements. It also incorporates qualitative research because it offers rich data on words.

Semiotics or semiology is the study of signs and how these identifiers function. According to John Fiske's book *Television culture: Popular Pleasures and Politics*, there are codes that are used in the television industry to create a single meaning. The audience then receives codes that are communicated through television and provides their interpretation of each of these codes. Fiske divides the events that are coded and broadcast on television into three stages, as below:






1. Level Reality To construct the meaning of an event, audio-visual aspects such as look, costume, make-up, setting, attitude, speaking, emotion, actions, and voices must be used.
2. Level Representation is the electronic coding of meaning created at the next level of reality using camera, light, editing, music, and sound are examples of technological codes. This is completed to illustrate the meaning that will be explained through audio-visual displays.
3. Level Ideology codes like capitalism, feminism, and so on, an established ideology's level of meaning is connected to social relations

3. RESULT AND DISCUSSION

3.1 Signs in Avoskin YourSkinBae Advertisement

No.	Visual	Audio	Duration
1		<i>Banyak yang bilang, pakai sunscreen kalo ketemu matahari aja</i>	0:04
2		<i>Walau beraktivitas di ruangan, kulit kita juga butuh sunscreen</i>	0:14
3		<i>Sinar UV masih bisa masuk keruangan menembus kaca jendela, sampai ke kulit</i>	0:19

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4		<i>Apalagi kalo tour, sunscreen, is a must!</i>	0:24
5		<i>Untuk urusan sunscreen, pakai your skin bae shield of sun essence</i>	0:33
6		<i>Teksturnya ringan dan mudah menyerap</i>	0:42
7			0:43
8		<i>Less worry, keep your skin color.</i>	0:52



3.2 Signs Interpretation in Avoskin YourSkinBae Advertisement

Being a male is expected to be masculine by society: The concept of "masculinity" refers to the roles, conduct, and qualities that are accepted in a given society as being proper for boys and men. Contrary to popular belief, masculinity is not determined by biological factors but rather by social, historical, and political factors. In his now-classic study of the social structure of masculinity, Robert Connell (1995: 115 et seqq.) defined four types of masculinity: hegemonic, subordinate, complacent, and marginal. Hegemonic masculinity, according to Connell (1987, 1995), is a specific style of masculinity in a certain cultural and historical context that supports gendered social relations among masculinities, between masculinities, and between men and women.

Hegemonic masculinity is a conceptual concept that attempts to explain why and how males remain to have dominant social positions among women and other gender expressions considered "feminine" in a particular society. In current times, there is a criterion for being a man; if you do not meet certain standards, you will not be recognized as a "man." According to Kupers, 'toxic masculinity is "a constellation of socially regressive masculine tendencies that contribute to reinforce control, the devaluation of women, homophobia, and wanton violence." This description is specifically about men's bodies and is infused with thoughts about masculine aggressiveness, violence, and marginalization.

In the book *Television Culture*, John Fiske stated that televisions are the agents of pleasure and meaning. It contains the codes needed for the creation of a new meaning. The audience then receives the code from the television, which gives it the perception of each code. Such as the constant process of meaning production and reproduction, popular pleasures, and social structure circulation. This research will be done by referring to the stages developed that are mentioned in the advertisement of Avoskin Your Protection Bae Sunscreen by using semiotics. John Fiske, There are codes and meanings that will be divided into three levels; reality level, representation level, and ideology level.

The Reality Level discusses gestures, speech, appearance, and costumes that can be described in the ad. First is the use of a blueish tone throughout the entire video. The color blue is likely to be the standard for masculine colors, whereas in the ads it shows more of a soft tone. Because of its appeal as a sweet and calm color with diverse blush and shade tones, soft tone or pastel is usually associated with feminine settings. The costume used by the model is a long-sleeved blue shirt that rolled up. Again, with the color of the shirt, according to Munsell, each color has a psychological and philosophical significance. Generally, the blue color symbolizes health, inspiration, and serenity. It also evokes a feeling of calmness and relaxation. This focuses on the color blue in the entire ads, which can be the messages that the brands want to convey, such as how the product and the video ads bring freshness. The expression and the speech of the model also resemble

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relaxation and confidence as with using the product. Several times, he shows his teeth to smile and moves his eyebrows to give the impression of confidence. For example, in the scene of picture 6, where he is wearing the skin product with a masculine smile, referring to normalizing the act of putting the skin product on men like the model. Following the scene in picture 7, where he performs a small dance to demonstrate that it is free to care for one's skin. This advertisement purposely uses a man with bread to show masculinity. It demonstrates that appearance gives the impression of a conflict between men and skin products. Breaking the stereotype that skin care products are mostly used by women.

The representation level is the code that conveys reality. The above elements are then technically marked. Words, propositions or conjunctions, phrases, photographs, captions, illustrations, and so on are examples of written language. Cameras, music, lighting, and other aspects of television. The element is transmitted in a representational code that describes how an object conveys messages through characters, narration, setting, dialogue, and others on the screen. In the Avoskin Your Protection Bae Sunscreen advertisement, the camera work changes several techniques in the shooting.

In the scenes in pictures 1 and 3, they focus on the sunlight, showing the model covering his face from it. The pictures also use medium close-up to give the impression of the details, showing mainly how the model rejects the sunlight inside the room, which shows that the man is scared of the UV light harming his skin. Moreover, in the scenes of pictures 5 and 6, they use a close-up camera on the product and the face of the model to focus on how the man is using the product. All that camera work also has a correlation with the audio speech of the man saying. For instance, in the scene of Picture 2, it shows that the man is working inside the room and he says, "even if we have inside room activity, our skin still needs the sunscreen" this is followed by the next scene in Picture 4, where the man is outside and says, "Especially when we're on tour, sunscreen is a must" to emphasize that we need to use the product whenever we are, even if he is a man. The message is that it is a basic skin care product, not a beauty product. The audio is also a driving force in television commercials; one of these voices, aside from the voiceover, is the music background. The music background also contributes to the video's fun and relaxing atmosphere, as seen in picture number 7, where a man dances to the music. The ideology level is organized through social acceptability by race, capitalism, individualism, class, etc. Representation influences ideology. Fiske gives the example of the television program Hart to Hart, where the concept of the law and the success of good over evil are coded when the criminal is apprehended or brought to justice. This implies that viewers from diverse social backgrounds may have a varied understanding of the programs. It has been very clear that the ideology of the Avoskin Your Protection Bae Sunscreen advertisements is re-challenging masculinity stereotypes on skin care products. It presented manly viewpoints that were distinctive from other men's ads, including thoughts on look, expression, costume, etc. Advertisements featuring men are never represented differently or with a different meaning. Researchers searched for this male figure, symbolized by the bread on his face, through the design of the existing structures. The absence of a male representation in this advertisement gave the impression that future advertisements for men's items would feature this new masculine construction.

4. CONCLUSION

In everyday life, the facial skin of both men and women must be clean. The background or scenery also influences the meaning that Avoskin YSB Shield of Sun wants to represent, where men in neat casual clothes carry out activities inside or outside the house in the morning or afternoon and are directly exposed to sunlight. Masculinity is constructed so that people know what to do in their lives. Along with the times, imagine a shift in the meaning of masculinity. In

the 1980s to 1990s, men were visually described as physically strong, well built, muscular and muscular. But in a more advanced era, elements of masculinity and feminism are two things that have the same social level, where masculine values are now influenced by the values contained in the image of feminism. The performance of masculinity that is currently being advertised has begun to shift its direction, no longer only using the visuals of macho, strong, and dirty men. Popular media depictions shed light on contemporary views of masculinity, which is typically defined in relational ways, with regard to what was not. Meanwhile, new forms of masculinity appear in the realm of popular representation which shows a changing conception of how masculinity is valued.

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