

Masculinity of Male Cosmetics Online Advertising (Barthesian Semiotic Analysis)

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Abstract - Online men's cosmetic advertisements not only sell beauty products but also redefine the concept of masculinity by promoting self-care without losing manliness. This research aims to uncover myths of masculinity in specific men's cosmetic advertisements from a Barthesian semiotic perspective. This study is a qualitative research type. The data in this research consist of sentences contained in men's cosmetic advertisements, and the data source is images/advertisements of men's cosmetics online. The method used in data collection is the free observation method. Researchers browse men's cosmetic advertisements online, then listen to the messages contained in them. After the data is collected, the researcher reduces and classifies it based on its type. Subsequently, the researcher analyzes the data, then interprets it. The data is studied using Barthesian semiotics by viewing advertisements as mythical discourse that has meanings, forms, and concepts of masculinity. The results show that men's cosmetic advertisements tend to build the myth of metrosexual masculinity. Additionally, they also advocate for environmentally friendly products and address ecofeminist issues.

Keywords: Myth, Representation, Masculinity, Advertisement, Kiehl's

I. INTRODUCTION

In everyday life, people nowadays can easily access information through increasingly varied communication media such as advertisements. Advertisements can be found in the form of audio, visual, or audio-visual on television shows, printed newspaper media and even now start to penetrate the realm of social media. As a communication process, advertising has a very important power as a marketing tool that sells goods, provides services and ideas in the form of persuasive information (Wright in Liliweri, 1997: 20). In other words, advertising plays an important role in economic growth as the first medium in introducing a product.

As a product of popular culture, Lawenthal (1957: 55-56) asserts that advertising can

provide a new perspective and lifestyle for people who have standardization to consume the same culture (Setiawan, 2019). The point of view was successfully advertised by representing people's lives that were modified and distorted in such a way as to form new views that were consciously or not accepted by the public naturally. Modification of the representation of people's lives in the advertisements that are constructed eventually forms a myth that is a communication system to convey certain messages.

According to Barthes (1983:109) the sources of myths in advertisements are very diverse, such as writing or text, photos/images containing the color or shape of an object (Setiawan, 2014: 25). Texts, languages, and

images that construct myths by themselves represent certain images that are persuasive in nature, both in terms of product commercialization and definition, or meaning to contemporary society at large. In addition, the languages used in advertising – which are also parts of the appeal of advertising – have the power to produce and maintain the dominant discourse. That is, a media such as advertising becomes a discourse-forming agent as well as discourse changes through linguistic units in advertising (Thomas & Wareing, 1999: 93). Therefore, it can be concluded that the nature of advertising is not only commercial, but also emphasizes the power of producing and reproducing an image of a reality. It offers a product as well as a new culture, a new lifestyle and even a new ideology (Aprilia, 2005:49-50).

As for ideology, according to Barthes, it has similarities with the myths presented in a text. Although ideology is epistemologically difficult to define, there is one definition that is often used, namely ideology that is "referring to the underlying beliefs and representations that underpin and legitimize the flow of power relations" (Barthes, 1972). Thus, if it is associated with the message conveyed by advertisements through myths, advertisements have presented a myth/ideology. This ideology represents a power relationship between creative industry players and potential consumers. However, ideology promotes the values and interests of dominant groups in a society. These dominant groups:

legitimize themselves by promoting various beliefs and values that are suitable for him, naturalizing and universalizing those beliefs and obscuring social reality in a way that suits him. This kind of mystification obscures social conflicts from which the conception of ideology emerges as an imaginary solution which is contradictory to the existing reality (Eagleton in Barthes, 1972: xxxix)

The blurring of reality is a rhetorical effort through signs negotiated and established by the rulers for their personal interests. Myths presented with mythical markers in advertisements cannot be separated from the power of the dominant groups which are presented through cultural codes and habits inherent in people's lives (Sunardi, 2004: 88-101

in Setiawan, 2014: 27). With the presence of cultural codes that are very popular among the people and their habits in advertising, the participation and power of the dominant people are no longer suspected of being rulers by the laity. One of the examples is advertising pomade as a hair care product.

The codes used are "real men and hard workers" which is illustrated by the image "men with neat hair and working in the office". Such codes are often found in people's lives. At this time, the dominant classes have succeeded in presenting their roles and interests without any coercive labeling, so that people no longer think or suspect the dominant classes as the holders of power over an ideology. The disappearance of the public's suspicion of the dominant classes is a successful ex-nomination process carried out by the dominant group. Therefore, the relationship of power between the dominant class, namely the care product industry, the creative advertising industry and the general public as consumers accept it without any suspicion.

So far, researchers have not found specific discussions on the masculinity of male cosmetics online advertising with Barthesian semiotic analysis. However, there are several studies that bear similarities to this research. A study conducted by Nugroho & Hapsari (2015) explored the construction of masculinity in slickboy deluxe pomade advertisements using semiotics analysis. This study shares similarities in terms of masculinity and advertising but differs in the focus of the study and the theories used. Another study by Sathvika & Rajasekaran (2022) focused on a semiotic analysis of Saussure and Barthes's theories in the context of print advertisements. While this study shares a theoretical framework with the Barthesian approach to analyzing advertisements, the differences lie in the focus, the brand of the advertisement, and the theories employed.

Hayati, Palupi, & Ayodya conducted a study on the semiotic analysis of the shift in masculinity in the Head & Shoulders shampoo advertisement featuring Joe Taslim X Fadil Jaidi. This research shares similarities in terms of the object of study, namely advertising, but differs in the focus of the study, theories, and methods used. Setyaningsih, I & Palupi (2022) conducted a study on beauty representation in Scarlett whitening advertisement using Roland Barthes' semiotic analysis. This research shares similarities in the use of theory but differs in the

cosmetic brand advertised to different genders. Mutiara (2022) conducted a study on the deconstruction of masculine stereotypes in cosmetic product advertisements in the Ms Glow for man #Semuajugabisa video. This research shares similarities in terms of advertising and promotion but differs in focus, theory, and research methods. Yasa (2023) conducted a study on the analysis using semiotic theory on Teh Pucuk Harum advertisement. This research shares similarities in terms of the object of research, which is advertising, but differs in the specific area studied, focus, theory, and research methods.

While, the researches about the language was conducted by Muta'allim, Sofyan, & Haryono (2020); Salikin, Muta'alim, Nawawi, Alfani, Ghaffar, & Wafi (2021); Muta'allim, Alfani, Hosaini, & Sayfullah (2021); Muta'allim, Alfani, Mahidin, Agustin & Wicaksi (2021); Sofyan, Yudistira, Muta'allim, Alfani & Ghaffar (2022); Yudistira, Muta'allim, Nurcaya, Julhadi, & Pattiasina (2022); Sofyan, Badrudin, Fitriani, & Muta'allim (2022); Yudistira & Muta'allim (2023); and Mahardhani, Nawiruddin, Jalaluddin, Julhadi, & Muta'allim (2023). Based on the aforementioned studies, no specific research has been found that examines the masculinity of male cosmetics online advertising with Barthesian semiotic analysis. Therefore, this research falls into a relatively new area and presents an opportunity for further scholarly exploration in the future. Consequently, the researcher is keen to conduct a study on this topic. Additionally, the researcher is eager to explore the promotional models of male cosmetic advertisements from a Barthesian semiotic perspective. Building upon the above background, the researcher formulates the research question: How is the promotional model of male cosmetic advertisements perceived from a Barthesian semiotic perspective? To address this question, a semiotic approach is necessary.

To read an advertisement with a series of ideological values, then peeling it with a Barthesian semiotic analysis is considered very appropriate. Semiotics is a systematic study of signs. The implications of semiotics in Indonesian citizens, the majority of which still adhere to a patriarchal culture, can be seen by signs such as "women cooking in the kitchen" which signify "domestic women" (Setiawan, 2014: 26). The sign becomes a forum for

legitimizing the patriarchal ideology behind the word "kodrat" which is often echoed and eventually becomes "common sense" or general understanding. Common sense is a communal sense / communal understanding, namely the opinions and perspectives of certain groups which in this case are groups supporting patriarchal culture (Ardiansyah, 2017: 4-5). Therefore, semiotics is important to question what has been considered common sense is actually a communal sense. As a semiotician, Barthes started his academic career as a structuralist who went beyond structuralism as a popular paradigm in literary studies (Setiawan, 2014: 25).

Barthes is known as textual analysis or structural narrative analysis in the realm of literature and linguistics. He believes that the analysis can be used to dissect various texts. Here, Barthesian semiotics provides a wide space for readers to find meanings that are not only denotative or literal, but also second meanings or connotative meanings; meaning at the associative level of a text (rhetorical system). Individuals in this case semiologists have entered the realm of "kitchen of meaning". It can provide as many meanings as possible generated in one text through semiotic analysis, so that the meaning in the text is not monotonous, but complex and comprehensive. In other words, 'semiotics seeks to "liberate meaning" because meaning is restrained by established systems and only produces a single interpretation that is considered correct and complete ..' (Barthes, 1974: 5 in Rusmana, 2014: 198- 199).

Myth is generally understood as a form of narrative that is shared between members of a traditional community or culture. In communication studies, myth is interpreted as a tool to disguise ambiguity in a culture and some expansion of the role of myth is considered as something ideological (Hartley, 2004). Anthropological understanding of myth is influenced by Levi-Strauss. In his view, he explains that myth is unique to a particular culture and used as a tool to explain how the world works. Myth is a fairy tale that is born from the imagination, human imagination, although the elements of the imagination are still derived from events in people's daily lives (Ahimsa, 2009 in Angelina, 2017: 42).

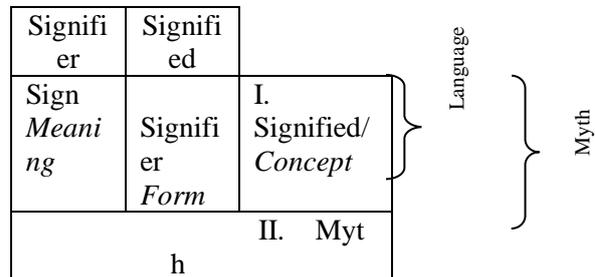
Semiotics as a sign science, places myth as a second level signification semiological system. That is, myth as speech material and

how to speak is obtained after the first level of marking is understood. The first semiological system is a linguistic system describing the modes of language or representation represented by language. Namely, the sign as an associative relationship between the image and the concept, is interpreted denotatively-connotatively (Setiawan, 2019). Denotative meaning means literal or explicit meaning. While the connotative meaning is the implicit meaning of a structure (Rusmana, 2014: 205). For example in advertisements, the first reading describes what literal signs are displayed in the advertisement.

The first system is the meaning in the first system and as a signifier in the second system. The first semiological system is a linguistic system bound by myth to build its own system. However, reading from a linguistic point of view does not need to be discussed in more depth in terms of the composition of language objects, while what needs to be discussed more deeply is the overall term global sign (a global sign), because this marker is the key to reading a myth. Myth as a second level semiological system is also called a metalanguage because it is a second language, in which someone talks about the first. The mythical marker is the result of the first reading of the system. This signifier cannot be separated from the study of myth, because from this signifier then a sign or concept emerges in a mythical form. Thus, the signifier and signified in the first system produce meaning and are the form of the second system. (Setiawan, 2019; Setiawan, 2014: 25). The concept here is a second level marker which is historical and intentional. This concept will later become the trigger that causes myths to be conveyed in the structure of the text (Barthes, 1983:118-119 in Setiawan, 2014:26).

The reading of the concept as a second signifying system provides the widest possible space for the reader because it can be discussed in various mythical forms through various modes of representation. With this concept, the cause and effect, motives and intentions of a text can be known. Because of its historical and intentional nature, the concept becomes very important to read in accordance with the knowledge and history of a text that we must trace back. This is to find out what motives encourage the birth of myths. Therefore, the character of this mythical concept is adapted to certain groups of readers so that it is easy to accept. In conclusion, myth which is the second

signification system is the result of reading the first semiological system, namely the linguistic aspect which becomes the meaning as well as the form and marker in the second semiological system. The schema of the semiological system can be described as below:



Scheme 1: Roland Barthes semiological system

II. METHOD

This study will reveal the representation of masculinity through the myth of advertising products specifically for men. This study uses a qualitative approach with a phenomenological perspective that is critically examined so as to produce exploratory power in the form of written text from the object of research, namely Instagram online advertising. Later, this research will provide opportunities for the creation of several alternative interpretations of myths in advertising. Myths about masculinity in advertisements will be presented in the form of descriptive narratives on the pictures and writings in Kiehl's selected advertisements. The knife analysis of these myths uses Barthesian semiotics.

III. RESULTS AND DISCUSSION

1. The Mythical Speech of Kiehl's Ad 1: "Eco-Friendly Men"



Figure K.1. Kiehl's Masker Rare Earth Ads

Denotatively, the advertisement for Kiehl's masks presents an image of an American singer, songwriter and pianist, John Legend. In the picture, he is applying face cream by a smile indicating that he is happy to use the product. By using a medium close up field of view, the advertisement presents a photo of the object's face clearly. The choice of bright green color as the main background gives a natural impression or things related to the environment. Accompanied by white and dark green polka dot motifs, it emphasizes the natural impression and fresh effect when someone reads or just sees the ad. The combination of all these colors immediately gives a clean, natural and fresh impression. The choice of color in an advertisement is an important thing to discuss before an advertisement is made. The choice of one color with another gives an influence to convey the message of an products to the costumers. As a linguistic sign, the whole picture shows that using a face mask that is environmental friendly gives a clean result on the face and a pleasant sensation supported by the artist's expression.

As a meaning, this ad does not only demonstrates the goodness of using face masks and caring for the environment. If we look at the history of the use of green used in advertising, this color is actually more inclined to the concept of femininity than masculinity. There is a stereotype that going green or caring for the environment is an attitude that reflects femininity. This is supported by several studies that women are more loving and have a high sensitivity to a clean environment. This reality is also associated with women being more concerned about protecting the environment for the comfort and safety of children when they are at home. It is still related to the domestic role that is always pinned to women. In fact, if we look at the current climate change campaign or climate change, it has become the discussion in various countries, including Indonesia. So, being an eco-friendly human is not an attitude that only women should have, but all of humans.

On the other hand, men are seen as creatures who are more attached to destroying nature. This is associated with anthropocentric theory which is an ethical theory. This theory views humans as the center of the universe. Humans are the only creatures who have the right to utilize and use nature for their survival (Pasang, 2011 in Yuono, 2019). This perspective gives full power over humans to

drain nature without paying attention to the preservation and sustainability of nature. The essence of anthropocentrism is the benefits that only humans get, therefore Franz Magnis Suseno mentions that this understanding is related to the capitalist economy. "In a profit-oriented capitalist economy, what happens is only the exploitation of natural resources ..., digging and dismantling, without thinking about the consequences for nature, or minimizing the risk of pollution, because it will increase production costs" (Suseno, 1991).

The assumption that men are destroyers of nature associated with anthropocentric theory is supported by Salleh's (1998) opinion regarding ecofeminism. He defines ecofeminism as the development of the latest thought from faminism which states that the recent environmental crisis is predicted to be the result of patriarchal culture. According to Susilo (2012) patriarchal, dualistic and oppressive thinking patterns result in the destruction of nature and women. Women are naturalized (naturalized or attached to nature) and nature is feminine or considered women (Erwin, 2018). This means that both women and nature are victims of the oppression of patriarchal culture that produces a capitalist system, so that the impact is the existence of women on the side of inferiority over men's superiority and damage to the environment and nature. Nature as we know is often associated with the color green.

In other words, men who love the color green are considered not to maintain their gender identity as men of old standardization of masculinity in general (Brough, Wilkie, Jingjing Ma, Isaac, David Gal: 2016) that men are macho, untidy, dare to be dirty, even dirty. The assumption is that the sensitivity to the environment is mostly owned by women, then men with environmental sensitivity are considered feminine men, and reduce their level of masculinity. However, this ad is presented as a pro-environmental marketers ad, or an ad that supports the creation of a clean environment and always maintains its beauty. "Eco-friendly marketing messages and materials can be designed to affirm men's masculinity and give them the confidence to overcome their fear of being judge as feminine". Meanwhile, eco-friendly marketing messages and materials are designed to emphasize male masculinity and do not justify them as feminist men.

It is true, if this advertisement presents a form: men who take care of their faces using

environmentally friendly products have a high sense of concern for the environment. It also portrays men who also care about facial care without having to feel less-masculine. Thus, meaning and form are strung together through several markers, which the producers make as reasonable as possible, that environmentalist men are another manifestation of the more fluid concept of masculinity. Hegemonic masculinity which is more attached to the character of strong men, macho, less concerned about cleanliness is not represented in this advertisement. On the other hand, environmentalist male masculinity, care for the environment as well as facial appearance are presented in advertisements. Because in the reality, masculinity is not a fixed and static thing (Drianus, 2019). The existence of this advertisement emphasizes that masculinity is not always about dirty and unclean things, on the contrary, masculinity being built is masculinity which is closely related to cleanliness and nature preservation.

2. The Mythical Speech of Kiehl's 2 Promotional Advertising and Campaigns: "The Man of the Household"



Figure K.2. Kiehl's earth love campaign ads

As visualized in Figure K.2, a graphic designer as well as a celebrity @riccorick who has a hobby of traveling is described as if someone is going shopping. He is also quipped with a market trolley and an eco bag or better known as a tote bag or black cloth bag with the Kiehl's brand label. The relaxed standing pose shows that the model in the advertisement carries out shopping activities comfortably. Using plain t-shirts and matching pants adds a casual impression, so overall the ad represents a

fun, uncomplicated, and practical shopping activity. A simple and classic impression is also presented with not too many colors used in advertisements. The color of the shirt, pants, bag and the wall where the model stands tends to be brown and black. They were all dark.

A study on the "impact of color on marketing" shows that 90% of potential consumers will choose or buy a product because it is based on color. There is a belief that choosing the right color will provide an opportunity for consumers to judge whether a product is attractive or not (Utami, 2019). One of the examples is that a motorcycle products tend to use dark colors because they are considered more masculine colors than bright colors like yellow. Thus, the choice of brown and black colors in Figure K.2 is Contrary to the color concept that is considered more feminine. This is interesting, because the colors they choose are colors that tend to be considered masculine, namely brown and black, but on the other hand, they describe that in a pictorial manner a man with these colors is doing an activity that is more considered a woman's activities, that is shopping. The advertisement also visualizes a model carrying a cloth bag. Cloth bags or eco bags are often used with the aim of reducing plastic waste. Eco bag is also a go green program which is defined as the BYOB movement, Bring Your Own Bag.

Second, it relates to shopping activities on advertisements. If you see the caption that accompanies the K.2 advertisement, then the shopping is grocery shopping, namely shopping for daily needs or household needs. It is said that in American culture: "among US couples, women do more cooking and grocery shopping than men" (Schaeffer, 2019). A survey in 2014-2016 by the United States Bureau of Labor Statistics presents data that 80% of women do grocery shopping. It is true that even in superpower countries that uphold the principle of gender equality in these activities, shopping is also more often done by women. The same thing happened in Indonesia. Shopping activities, especially shopping for household needs, are also often tended to as women's activities. The Chief Household Office (CHO) stated that 99% of mothers in Indonesia are the determinants of household spending. This means that almost all women who also act as mothers do their daily grocery shopping activities. Men shopping, going to the market to buy vegetables, spices and others are deemed

inappropriate to do these things. Even though, we can see that many of the vegetable traders in the market are men, but it will be a different story if men become buyers, not sellers.

The existence of such stereotypes cannot be separated from public trust which is still patriarchal. In fact, shopping, which also includes the kitchen, is the duty of women, not men. The belief that women have full control over the affairs of the kitchen, wells and mattresses (which is a very cliché and primitive belief), in fact, is still often practiced today in our daily life. This is contrary to what is depicted by advertisement of K.2. The meaning that is successfully represented is that men shop for their daily needs while still looking neat (which associates their masculinity) and willing to support a movement to reduce the use of plastic. Men are no longer represented as men who do not take part in meeting household needs. In fact, he is also not a man who does not care about the surrounding environment as men are often attached to the image of destroying nature.

The pictorial-mythical form of the K.2 advertisement, in which the man who defines these stereotypes is clearly depicted by the choice of shopping 'accessories' to bring with a full shot image composition that shows the image of the object as a whole. In this case, the object is a picture of a man with a shopping basket and a cloth bag he is carrying. Such forms clearly represent a man with a set of luggage preparing to shop for daily necessities as also explained in the form of a caption. Advertisement of K.2 is able to lead the readers of this advertisement that shopping especially for household needs is a very natural thing for anyone to do regardless of gender or gender roles formed by society in general today.

Thus, the K.2 advertisement succeeded in presenting the concept of a housewife which is currently a trend among urban communities. However, it is still a taboo subject for traditional communities who still believe that women are responsible of taking care of all household needs and men only need to work. Then what if it is women who work, and men are happier and enjoy their role as housewives? This Kiehl's ad answers with their ad campaign very subtly. It represents a man who is very reasonable if he is shopping for daily necessities while also being involved in the movement of carrying his own bag which is a form of one's concern for environmental sustainability, without having to

lose his masculinity identity.

3. The Mythical Speech Kiehl's 3: "Masculine Men Also Take Care Of The Face"



Figure K.3. Clearly Corrective Cleanser Kiehl's Ads

Figure K.3 which visualizes a man in the mirror equipped with three skincare products. They are all Clearly Corrective Cleanser products. The object of a man standing in front of the mirror without his clothes on, more often said to be topless or shirtless shows that he is looking at his image just before cleaning his face. The reflection of the mirror shows the facial expression of the man in the picture ready to carry out cleaning activities with a set of skincare products earlier. The image features muscular arms which is one of the benchmarks for what he calls a masculine man to be clearly exposed. Figure K.3 indirectly communicates to potential consumers that muscular men, who are more like sports-loving and hardworking men, are also recommended to get regular and good facial treatments. In other words, this advertisement tries to reconstruct the masculinity of men who are closer to strenuous activities and far from facial treatments, to become men who pay more attention to the health of their skin even though they have to do heavy activities or exercise.

What is shown in Figure K.3 is clarified with the caption that follows it. The first sentence is a persuasive sentence to invite everyone to always maintain healthy skin by cleaning the face regularly, especially in the morning. This suggestion is in line with the reality that the morning is the start of the day and all activities. So, before doing other

activities, taking care of the skin is the beginning of daily activities. The first persuasive sentence is then followed by suggestions for using the right product. This is related to the increasing number of fake skincare that has begun to decorate the world of facial skin care. Kiehls advertisements still provide euphemistic advice regarding choosing skin care, so the chosen word gives the impression of professionalism in terms of facial skin care. It also (at least) has a positive impact on the reading of potential consumers regarding their products. At the same time, they recommend their product, Clearly Corrective Cleanser, as the answer to healthy and good skincare for any skin type. Putting this sentence at the end gives the impression that a product that is good for various skin types is a product from KiehlsID.

If a conclusion is drawn regarding the continuity of the images and captions in this third advertisement, it creates a belief that men who take care of their facial skin regularly with the Clearly Corrective Cleanser product are the first step in maintaining healthy facial skin. Because facial health is an important thing, it must be done regularly, in this case it is men who are the object of maintaining and caring for their facial health. As a linguistic sign, Figure K.3 tries to communicate the importance of routine facial care not only for women. This treatment is legal to do both for women and men.

In Figure K.3, there are several historical and cultural meanings related to the concept of masculinity and body care cosmetics. The assumption that skincare is more identical to women is shared by one of the skincare masters of Cosrx Academy 2020, Danang Wisnu. He argues that people believe the use of skincare for men will only build the identity of graceful men, afraid of heat and dust. In fact, the concept of masculinity that is often echoed in Indonesia against men is the opposite. Men who are lazy or real men are those who dare to be involved in the world of work full of dust and are willing to fight the hot sun (Dwinanda, 2020). In addition, one of Ariul Indonesia's brand ambassadors, Billy Davidson, also emphasized that skincare for men is no longer a taboo subject. On the other hand, skincare is considered as long-term capital for the future. Both the skincare master and the brand ambassador tried to dismiss the notion that skincare is only permissible and natural for women, but also men.

If we examine the history of cosmetics in 10,000 BC, all cosmetic products were intended for both men and women. The type of cosmetic product at that time was perfume. This cosmetic is used to remove odors, smooth the skin and protect the skin from the sun. Cosmetics were very close to the life of the Ancient Egyptians because they were considered important for their cleanliness and health (Kompas, 2008). However, over time, there has been changes related to cosmetics. This includes the use of cosmetics and the subject of cosmetic users. We can see today that the image of men that is expected by society causes a change in views regarding the use of cosmetics by the adam. Society wants men with strong, aggressive and courageous characteristics. These characteristics have no relationship between men and cosmetics. On the other hand, men will achieve this image without the involvement of cosmetics. Meanwhile, this measure of male masculinity is starting to shift. One of the aspects of masculinity in society as stated by Chafetz is physical, which includes manliness, athleticism, courage, carelessness, and does not care about appearance or aging. So, the shift is that men are starting to pay attention to their appearance –as visualized in Figure K.3-, in this case using facial treatments, metrosexual.

The shape is presented using a medium close-up field of view, so that the K.3 image shows the head to the chest. Featuring a neck-shot, this image features the image portion of the male muscle, face, and three facial care products. This resulted in the concept that men should also take care of their bodies regardless of their job. Having clean and healthy skin is not only a woman's right. Men also have the same need to take care of their bodies. K.3 advertisements have naturalized masculinity with male figures who, although muscular or muscular, also care about their skin care routine which is the image of metrosexual men. This research holds significant contributions and implementations for society. Its contribution lies in providing an understanding of masculinity in male cosmetics advertising. The primary contributions involve the development of Barthesian semiotic theory, the identification of patterns and symbols of masculinity, and providing guidance for the advertising industry. The implementation of this research includes analyzing existing advertisements, developing a catalog of masculinity symbols, conducting workshops for advertising practitioners,

publishing findings, and collaborating with the cosmetics industry. It is hoped that this research will offer new insights and have a positive impact on the representation of masculinity in male cosmetics advertising.

CONCLUSION

Advertising is a place where discourses related to lifestyle such as masculinity values are contested. More specifically, advertisements that previously highlighted the patriarchal hegemonic lifestyle began to shift to a new masculinity discourse, namely metrosexual, which is considered more 'fit' to represent today's men. Metrosexual, in this case male masculinity, tends to pay attention to their appearance by using several cosmetic tools. In addition to the construction of masculinity, the advertisements above are also evidence that ad creators build certain discourses, such as environmental issues that refer more to ecofeminism. Such advertisements will become a forum for the ongoing battle of masculinity discourse. However, there is still a gap for creators to come up with creative works that does not only benefit the capitalist system but offers enlightenment in a more populist way (Setiawan, 2019).

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