

**THE REPRESENTATION OF TOXIC MASCULINITY ON
GILLETTE ADVERTISEMENT**

THESIS

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DEPARTMENT OF ENGLISH LITERATURE

FACULTY OF HUMANITIES

UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM MALANG

2020

**THE REPRESENTATION OF TOXIC MASCULINITY ON
GILLETTE ADVERTISEMENT**

THESIS

Presented to

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in Partial Fulfillment of the Requirements for the Degree of Sarjana Sastra (*Sarjana
Sastra*) (S.S.)

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UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM MALANG
2020**

MOTTO

**“You can never be
overdressed or
overeducated”**

- Oscar Wilde -

DEDICATION

I dedicate this thesis to:

My father, Samsul Huda – who helps me with all things great and small.

My mother, Anis Suaidah – who always loves me unconditionally.

My perfect support system for now, later, and forevermore.

STATEMENT OF AUTHORSHIP

I state that the thesis entitled “**The Representation of Toxic Masculinity on Gillette Advertisement**” is my original work. I do not include any materials previously written or published by another person, except those that are cited as references and written in the bibliography. Hereby, if there is an objection or claim, I am the only person who is responsible for that.

Malang, February, 4, 2022

The researcher



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APPROVAL SHEET

This is to certify that the undergraduate Thesis of Iddatul Hidayah, entitled **“The Representation of Toxic Masculinity on Gillette Advertisement”** has been approved by the advisor, for further approval by the board of examiners.

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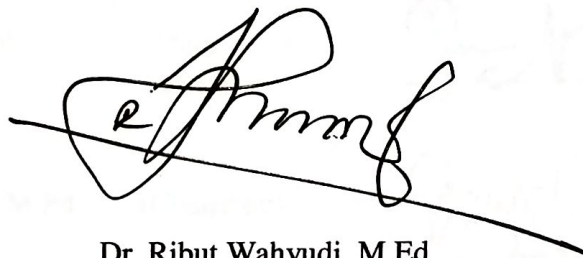
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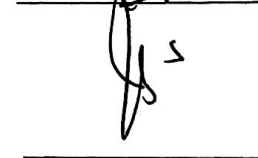
This is to certify that the undergraduate Thesis of Iddatul Hidayah, entitled “**The Representation of Toxic Masculinity on Gillette Advertisement**” has been approved by the advisor, for further approval by the board of examiners as the requirement for the degree of *Sarjana Sastra (S.S)*

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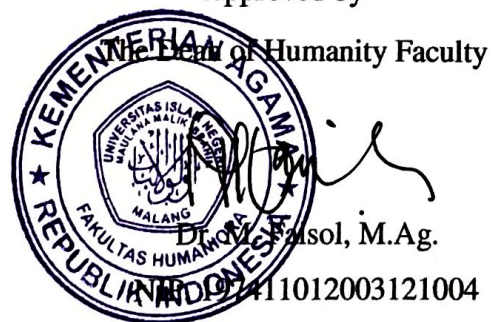
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Alhamdulillahirabbil Alamin....

All praises belong solely to Allah SWT, the one Who makes all good things happen. With His grace and mercy, I could finally accomplish this thesis. *Shalawat* and *Salam* may always be bestowed on the prophet Muhammad SAW and all his family, sahabah, then those who follow him until the end of time.

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Hereby, this thesis would not be perfect work without constructive suggestions from all readers. The writer expects this thesis would give a valuable contribution as an empirical basis in the study of idiomatic expression and their meaning and especially for the next researchers who are interested in discussing similar topics.

ABSTRACT

Hidayah, Iddatul. (2020). *The Representation of Toxic Masculinity on Gillette Advertisement*. Undergraduate Thesis. English Literature Department. Faculty of Humanities. Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Advisor: Dr. Meinarni Susilowati, M.Ed.

Keywords: Toxic Masculinity, Masculinity, Critical Discourse Analysis, Representation, Advertisement.

The modernity in the late-era has caused the issue of gender, masculinity, in particular, to turn out to be more complex and complicated. It results in a new view, a new concept, and definitely a new term. One of them is toxic masculinity. Toxic masculinity alludes to certain social standards that are related with harm to society and men themselves. It might be a current issue examined a great deal for them who recently happen to know the term during their surfing on the internet. It by and large shows up in regards to particularly unpleasant male conduct like sexism, harassment, or violence. There has been a number of research about masculinity in the media, yet, it is not that much with regards to toxic masculinity.

This research aims to investigate the representation of toxic masculinity in Gillette advertising campaign – “We Believe” short film. It also puts forward the ideological concept of toxic masculinity in the Gillette advertisement which, in the end, builds the perception of toxic masculinity in society. This research is designed as a qualitative research inquiry as the research can present a deep understanding of the meaning behind the Gillette advertisement. The analysis of the study is based on the CDA three-dimensional framework by Fairclough (2001). Further, the data were classified by using Kupers’ theory about toxic masculinity (2001).

The findings indicate that the linguistic aspects, for example, the textual features used by Gillette have set toxic masculinity representations in two categories namely misogyny and violent domination. Then the advertisement clearly involves numerous normalization practices of such toxicity that attempt to show that all this time toxic masculinity is being blended and normalized casually in society. The situation, system social, and the partiality of Gillette towards some agencies like #MeToo movement, APA, and P&G cause the production of the text results in an allurements to stand up against those negative behaviors.

It is highly recommended to examine more comprehensively toxic masculinity on other subject research for further research since this research only focuses on one advertisement. Further research also can use another tool to analyze the topic like involve observation, depth-interview, or test to get the more accurate and relatable result. The study would fundamentally contribute to the expansion of toxic masculinity studies in the linguistics field.

ABSTRAK

Hidayah, Iddatul. (2020). *The Representation of Toxic Masculinity on Gillette Advertisement*. Undergraduate Thesis. English Literature Department. Faculty of Humanities. Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Pembimbing: Dr. Meinarni Susilowati, M.Ed.

Kata Kunci: Toxic Masculinity, Masculinity, Critical Discourse Analysis, Representation, Advertisement.

Modernitas pada beberapa waktu terakhir telah menyebabkan gender, maskulinitas khususnya, menjadi isu yang lebih kompleks dan rumit. Hal ini menghasilkan pandangan, konsep, dan tentunya istilah baru. Salah satunya adalah maskulinitas toksik. Maskulinitas toksik merujuk pada standar sosial tertentu yang berkaitan dengan hal negative bagi masyarakat dan laki-laki. Hal ini boleh jadi merupakan isu hangat bagi mereka yang baru-baru ini menemukan istilah tersebut selama berselancar di internet. Pada umumnya, maskulinitas toksik dikaitkan dengan perilaku laki-laki yang sangat tidak menyenangkan seperti seksisme, pelecehan, atau kekerasan. Ada sejumlah penelitian tentang maskulinitas di media, namun, yang membahas maskulinitas toksik tidaklah banyak.

Penelitian ini bertujuan untuk menyelidiki representasi maskulinitas toksik dalam kampanye iklan Gillette yakni film pendek "We Believe". Penelitian ini juga memaparkan konsep ideologis maskulinitas toksis dalam iklan Gillette yang pada akhirnya dapat membangun persepsi maskulinitas toksik dalam masyarakat. Penelitian ini dirancang sebagai penelitian kualitatif karena penelitian ini dapat menyajikan pemahaman mendalam tentang makna di balik iklan Gillette. Analisis penelitian ini didasarkan pada kerangka tiga dimensi CDA oleh Fairclough (2001). Selanjutnya, data diklasifikasikan menggunakan teori Kupers tentang maskulinitas toksik (2001).

Temuan menunjukkan bahwa aspek linguistik, misalnya, fitur tekstual yang digunakan oleh Gillette telah menetapkan representasi maskulinitas toksik dalam dua kategori, yaitu misogyny dan dominasi kekerasan. Kemudian iklan itu jelas melibatkan banyak praktik normalisasi akan hal-hal toksik. Hal itu bertujuan untuk menunjukkan bahwa selama ini maskulinitas toksis telah bercampur baur dan ternormalisasi secara kasual di masyarakat. Situasi, sistem sosial, dan keberpihakan Gillette terhadap beberapa agensi seperti gerakan #MeToo, APA, dan P&G menyebabkan produksi teks tersebut menghasilkan ide untuk melawan perilaku negatif tersebut.

Untuk penelitian berikutnya, sangat disarankan untuk meneliti lebih tentang maskulinitas toksis dengan subjek penelitian berbeda karena penelitian ini hanya berfokus pada satu iklan. Penelitian berikutnya juga dapat menggunakan instrumen lain seperti observasi, wawancara mendalam, atau tes. Penelitian mendatang diharapkan dapat berkontribusi secara fundamental pada perluasan studi maskulinitas toksik di bidang linguistik.

مستخلص البحث

الهداية، عدة. (2020). تمثيل الذكورة السامة في إعلان جيليت. بحث جامعي. قسم الآداب الإنجليزية. كلية العلوم الإنسانية. جامعة مو[نا مالك إبراهيم الإسلامية الحكومية ما[نج. مشرفة: د. الحاجة. مينارني سوسيلواتي، الماجستير. الكلمات المفتاحية: الذكورة السامة، الذكورة، تحليل النقد الخطابي، تمثيل، إعلان.

الحداثة المتأخرة قد جعلت الجنس، خاصة الذكورة، قضية مركبة ومعقدة. نتج هذا الأمر الرأي، الت[ميم وبالتأكيد الم[طلح الجديد. منها الذكورة السامة. أصبحت هذه القضية قضية حارة لمن وجد ذلك الم[طلح حديثاً أثناء استعراض الإنترنت. بشكل عام، تتعلق الذكورة السامة بسلوك الرجال السيء مثل الجنسية، التحرش، أو العنف. هنالك عدة الأبحاث عن الذكورة في وسائل الإعلام، ولكن بحث الذكورة السامة قليل.

الهدف من هذا البحث هو تمثيل الذكورة السامة في حملة إعلامية جيليت وهي الفيلم الق[بير "We Believe". شرح هذا البحث أيضا ت[ميم إيديولوجي للذكورة السامة في إعلان جيليت حيث يبيّن بعد ذلك الذكورة السامة حول المجتمع. هذا البحث مرسوم كبحت كيفي لأنه قادر على تقديم الفهم العميق عن المعنى وراء إعلان جيليت. تأسس هذا البحث على ت[ميم ثلاثة أبعاد لفيلولوج (2001). وبالتالي، تم ت[نيف البيانات باستخدام نظرية كويبرس عن الذكورة السامة (2001).

دلت النتيجة إلى أن المجال اللغوي، مثل، الميزات الن[مية التي استخدمها جيليت قد قررت تمثيل الذكورة السامة في بعض فئات، وهما معاداة المرأة وهيمنة عنيفة. ثم تضمن الإعلان عدة ممارسة تطبيع الأمور السامة. تهدف الأمور إلى تدليل بأن طوال الزمان قد اختلطت وتطبعت الذكورة السامة بشكل عادي حزل المجتمع. الحالة، النظام [اجتماعي، وانتماء جيليت إلى بعض الهيئات مثل حركة #MeToo, APA, و P&G سبب إنتاج ذلك النص إلى تح[ميل الرأي في محاربة السلوك السيء. أما البحث التالي، فيرجى ليبحث في الذكورة السامة بشكل أعمق بموضوع البحث المختلف لأن هذا البحث ركز إلى إعلان واحد. من المتوقع أن تساهم الأبحاث المستقبلية بشكل أساسي في توسيع دراسات الذكورة السامة في المجال اللغوي.

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CHAPTER I

INTRODUCTION

This chapter is an introduction of the present thesis that consists of the background of the study, research problem, objectives of the study, scope and limitation, significance of the study, and definition of the study.

A. Background of the Study

Masculinity, generally, is a lot of practices and behavior that have commonly been related to men and manhood in our way of life. There are some claims said that a man should be like this and like that has actually been rejected by a prominent sociologist named Raewyn Connell (2005). She has a viewpoint that says gender as a product of social practice, precisely relation and behavior of the society, instead of a fixed set of identities and attributes (Connell, 2005). What is more? It incorporates both positive and negative things.

Connell states that various types of masculinities developed in regular daily existence, and the sort of masculinity that won as the current "most reputable method for being a man" in a specific region is "hegemonic" (Connell and Messerschmidt 2005). In this manner, certain men have the ability to figure out what is considered to be masculine, and other types of masculinity are marginalized. But in the practices, intellectuals often use the theory in unexpected ways, for example, by applying the idea of static and toxic traits as compilers of hegemony. However, hegemony is never intended

to be used in that way, and instead is intended to be responsive to social conditions. Thus, hegemony has the potential to provide positive, not only considered as toxic (Lomas et al. 2015).

Then the term toxic masculinity came up. It may be a current issue discussed a lot for them who newly happen to know the term during their surfing on the internet. It generally appears regarding especially unkind male behavior like sexism, harassment, or violence. Other opinions also say that being strong is everything to men, whereas being weak and emotional tends to be considered as feminine stuff which implies boys do not cry. It is also deemed to be toxic masculinity. Be that as it may, what does it truly mean?

Toxic masculinity, then again, is a free term that is utilized to allude to a subset of those practices which are hurtful or ruinous. It is frequently utilized as a kind of shorthand to describe practices related to indignity, domination, and control (Johnson, 2005). The term toxic masculinity is useful in gender and types of masculinity discussions because it depicts those aspects that are socially destructive, for instance, greed, homophobia, sexism, and violent domination; and those that are socially recognized and regarded (Kupers, 2001). Some say it is about competitiveness. It is additionally associated with the sexual objectification of females, just as other predacious sexual practices. The modifier "toxic" is utilized to feature the way that these sorts of practices convey with them some potentially serious and even dangerous outcomes which are negative.

There is one thing that needs to be underlined, that there is nothing harmful about simply being a man, however, a few men do act in bad manners. So as such "toxic masculinity" is not something that men are, yet rather it is something that a few men do (MacIntosh, 2016). Unfortunately, huge numbers of the famous male protagonists in movies are portrayed as participating in at any rate a couple of these bad practices. But since they are the heroes, their actions are confined as splendid presentations of masculinity, strength, and power. Furthermore, in any event, when those practices are not praised, it is regularly surrounded as adequate or ordinary action and afterward pardoned as just "boys being boys" or "guys being guys" (MacIntosh, 2016).

As time went on, the masculinity issue has spread more and more, through advertisements especially. There are many media that have started to discuss it, the most controversial one is an advertisement from Gillette. In early January of 2019, Gillette aired an advertising campaign about masculinity. "How men should be like", that is more or less Gillette trained to say. The campaign tries to bring public awareness about "toxic masculinity" that do exist in society but are often left alone. The advertisement highlights the duty of men that have to strive with bullying, sexual harassment, and sexism. This brand even changed its 30-year tagline "the best man can get", settled into "the best man can be" in order to align with the movement.

As soon as the Gillette "We Believe" short film was aired, it could hit more than 34 million views on its official YouTube channel. The fun fact is

the advertisement draws both rich applause and furious criticism surpassingly. An oppositional position was taken by individuals who felt Gillette was attempting to 'weaken' men. Some parties indeed assumed that the advertisement was insulting and offensive (Taylor, 2019). They claimed that Gillette contains "gender shaming" towards men. While others who are pro with the advertisement said that the short film can achieve open mindfulness about toxic masculinity since they believe, all this time, the violence of it is being blended and allowed to grow. Increasing awareness about the idea of toxic masculinity can help men to see negative conduct in themselves as well as other people and eventually contribute to positive changes (Smith, 2019).

Then P&G (2019) stated that Gillette has had a really big sale since the controversial issue happened. Since the advertisement went viral, toxic masculinity became a hot issue at the moment. Many people discussed the idea of toxic masculinity and whether Gillette is in the right position to campaign the idea. There are plenty of news, talk shows, articles, video responses, and reviews about the short film. Some of them are CBC News, Fox News, Good Morning Britain, Harper's BAZAAR, and many more.

The advertisement also lines up with the #MeToo movement, a movement that stands up against sexual harassment and sexual assault. This movement has started since 2006 and was pioneered by an activist and a sexual harassment survivor Tarana Burke. She inspired by her own experience when she could not do anything on the confession of a 13-year-old

girl who experienced sexual harassment. At that time, Burke wished she can respond to the little girl by saying “me too”. Then the movement became the world’s spotlight on 2017 since a Hollywood actress, Alyssa Milano encourages women to share the hashtag #MeToo on Twitter as a form of solidarity with victims of sexual violence (Nabi, 2018). The #MeToo movement has featured ruthless and harsh practices against men, first activated by the charges made against motion picture producer Harvey Weinstein in late 2017.

This problem shows how an advertisement can be so powerful. We know that advertisements have entertained, moved, and motivated people all over the years. They are able to change people’s thoughts about the world around them. Marshall McLuhan (1960) – a Canadian philosopher said that one day historians and archaeologists will find that the advertisements within recent memory are the most extravagant and faithful daily reflection of any group society at any point made of its entire range of activities.

An advertiser can advertise their product on television, radio, magazine, newspaper, social media, and so forth. These days, commercials or advertisements for any product spring up like a mushroom on the internet since this is the era where people only have to click a button or touch a screen to access anything. The Internet provides a lot of platforms that allow advertisers to set their advertisements.

People have interactions every single day, they meet many other people and find a lot of discourses either in the virtual world or in the real-life

world. There is a bunch of propaganda within the discourse they meet on a daily basis, such as the masculinity concept mentioned above. Further, it happens a lot in the advertisement. The main objective of a commercial is to persuade someone to buy a particular product, to do a particular action, or to have a particular behavior. Such goals can be achieved by affecting their thoughts through language.

Gillette – a 116-year-old prominent razor brand by King Camp Gillette that has a huge number of consumers, it is due in part to its marketing strategy. This brand always has fascinating and powerful advertisements. Besides showing a good picture of the product, Gillette also presents a sensitive issue and an unusual language style that can attract consumers. Additionally, this razor company has its own social media to share any information and development of its product or company, including its advertisements.

Many people do not know that industry and media have a big role in almost anything they have chosen, just like what Gillette has done to society. It is necessary to comprehend what the industry is trying to do, therefore some related discussions and research appear (Kress, 2001). There are a number of theories and frameworks that can be applied in analyzing a text or a discourse of the media. In this manner, critical discourse analysis can reveal the hidden purposes of an author or a speaker. It is an interdisciplinary approach to the study of text and talk that uses language to examine relevant social problems (Teun A. van Dijk, 1993). According to Norman Fairclough

(2001), CDA is concerned with how power is exercised through language. Fairclough assumes that any case of language is a communicative event. One of CDA theories is a three-dimensional framework by Fairclough (2001). It has three levels that are relatable to this research. The first is micro-level that deals with textual features, the second is meso-level – relates to discourse practice like text production, distribution, and consumption, and the last is macro-level – deals with sociocultural practice, about how the position in the social practice.

The study of critical discourse analysis itself has been observed by a number of researchers. One of them is owned by Kaur (2013), the study uses Fairclough CDA model, then it shows that the advertisers use various linguistics devices such as direct addresses, positive vocabularies, headlines, and catchy slogans to attract customers. Additionally, the present research also involves some non-CDA studies which are concerned with masculinity. One of them is conducted by Hasan Gürkan (2017). Through a reception analysis, that male representation in Turkey cinema and television is produced with similar myths, symbols, metaphors, and messages, similar gender languages are used in diverse media, and fictional male characters in cinema and television have common characteristics. The other is a study by Basid (2018) about a masculinity representation of a movie. Based on a descriptive qualitative methodology, it is found that the representation built by the movie is a responsible father, protective father, and father who will do anything for his daughter although he is a prisoner. This study therefore

investigated the newest concept of toxic masculinity in Gillette advertisement using CDA three-dimensional framework by Fairclough (2001) to fill the gap among those research.

The approaches, which focus on the portrayal of linguistics and functional features of discourse which are traditional approaches to discourse, cannot offer people a total view and satisfactory significance of discourse. In the event that people need to go further for the importance which might be taken cover behind the language, they should take an increasingly critical and social understanding into its hegemonic functions and ideological properties which are stressed by CDA. Contrasted with different methodologies with CDA, Fairclough built the most advanced structure for the investigation of the connection between language use and cultural practices when all is said in done (Jørgensen and Philips, 2008: 89). Along these lines, Fairclough's CDA will be adopted as the central approach for the present study.

There has been a huge number of masculinity and CDA research on the media. The research conducted by Vahid (2012) and Kaur (2013) show how linguistics devices could shape the ideology of the products that can draw and influence people. The other research, carried out by Basid (2018) and Gürkan (2017), present masculinity representation of a movie and TV shows. However, none of these research discuss toxic masculinity. Whereas the violence of toxic masculinity may not be blended and permitted to grow casually. Accordingly, the researcher intends to investigate the ideology of toxic masculinity that Gillette wants to convey through language in its “We

believe” advertising campaign. This study only focuses on one kind of platform, namely YouTube and one short film, “We believe”. The research is hopefully able to present that it is needed to give attention to the use of language in a brand advertisement since it can attract people or customers and affect the firm value or even change the ideology of society toward something. Besides, this research is expected to be able to generate a three-dimensional framework by Fairclough by giving empirical data on this theory.

B. Research Question

According to the background, there are formulated two research questions so that this study is able to achieve its goal:

1. How is toxic masculinity represented in the Gillette advertisement?
2. How does the Gillette advertisement represent the ideological concept of toxic masculinity?

C. Objectives of the Study

In line with the research question stated above, the objectives of this research are formulated as follows:

1. To identify the toxic masculinity representation in the Gillette advertisement.
2. To describe the ideological concept of toxic masculinity in the Gillette advertisement.

D. Significances of the Study

The result of this study is expected to give benefits to both theoretical and practical contributions. Theoretically, the researcher hopes that this research is able to give empirical data on the gender and language field, especially on toxic masculinity theory proposed by Kupers (2001) textual features focusing on analyzing a text using three-dimensional framework critical discourse analysis by Fairclough. This research is expected to become a valuable contribution to knowledge based on previously available knowledge.

Practically, this study is expected to give two contributions. The first is people or the readers are able to get new knowledge in understanding the Gillette advertising campaign, precisely, about the notion of toxic masculinity. The second is a beneficial contribution to social sensitivity in society. Hopefully, society can have the capability at which an individual can distinguish, see, and get signs and contexts in social interactions alongside being socially deferential to other people. In this case, it is toxic masculinity.

E. Scope and Limitation

The focal point of this research is the linguistic features that are used in the Gillette advertisement. It is intended to investigate the ideology of toxic masculinity produced by the words within the advertisement so that it is able to make people aware of toxic masculinity and definitely to attract someone to purchase the product. The researcher uses Fairclough's Critical Discourse Analysis theory, the three-dimension framework (1992).

In order to campaign the ideas and also market the product, Gillette makes advertising campaigns. The advertisements are in the form of a short film. Then the research is limited only to one short film category as the subject of the study, namely “We believe” short film as it is the most relevant advertisement to the study considering the main issue of the advertisement. Gillette has put its product advertisement on diverse platforms. Furthermore, Gillette has its own YouTube which is also beneficial for commercial business. In this research, the researcher focuses on one kind of platform – YouTube.

F. Definition of Key Terms

In order to avoid misunderstanding and ambiguity, several essential terms are given as follows:

1. **Masculinity:** a lot of practices and behavior that have commonly been related to men and manhood in our way of life. This research studied the masculinity aspects of an advertisement of Gillette.
2. **Toxic Masculinity:** a set of practices, attributes, and roles related either with young men or men which are harmful or reunions. This research studied the representation of toxic masculinity of the advertisement of Gillette.
3. **Critical discourse analysis (CDA):** an interdisciplinary approach to deal with the investigation of discourse that views language as

a form of social practice. The Fairclough's CDA theory is used as the approach of the research.

4. **Representation:** the portrayal of a thing, individual, or thought in composed, visual, performed, or communicated in language. This research studied the representation of toxic masculinity that is portrayed in the Gillette advertisement.

5. **Advertisement:** information that is publicly communicated through mass media to persuade or influence an audience (often shortened to advertisement). The present research investigated the Gillette advertisement that has the idea of toxic masculinity as the subject of the study.

G. Previous Studies

There are a number of studies that provide the gap(s) for this research to follow up. The crucial point and the most relevant studies that are valuable to the investigation of the research questions and objectives of this research have been elected to be presented below.

The first study, conducted by Vahid and Esmae'li (2012), explored the ideology and power represented on product brands through advertisements that affected consumers by implication. It is seen that a specific type of ideology is instituted to empower customers to trust and believe in the product completely. A model portrayed through this research is a stunner item by Nivea depicting the word 'Goodbye Cellulite'. The idea here is the product

has the ability to disappear any type of cellulite, and that it is dependable. These ideologies hold the ability to draw in women with cellulite issues as these words are fit for changing one's considerations. In this manner, it is uncovered that the word printed on the excellence product controls buyers enthusiastically.

In another study, Kaur, Arumugam, and Yunus (2013) likewise researched the ideology in the notices of excellence products. Discourse in excellence items is a social practice as language turns into a piece of social cycle. The result showed that advertisers use various linguistic devices such as direct addresses, positive vocabularies, headlines, and catchy slogans to attract customers. The language utilized in the advertisements mirrors a women's belief system and economic well-being; in this way, a woman with a light complexion, thin and attractive appearance has more force than the conventional woman in the general public. Through these unprecedented characteristics of women, an ideology is made depicting the picture of being 'in-group' as opposed to being antiquated. Expressions which are utilized to depict the feeling of fashion are 'Huge is Beautiful', 'Plump Your Lips', and 'Shimmering Rouge' which are related to women of higher status.

Furthermore, a study by Basid (2018) presents a masculinity representation of a movie. It is intended to examine the causes and the impact of representation towards the main female character and the nearby society. Based on a descriptive qualitative methodology, it is found that the representation built by the movie is a responsible father, protective father, and

father who will do anything for his daughter although he is a prisoner. In addition, the causes of such representation are shown by the loving and caring personality of the male character. Then, the impact on his daughter is forming her into an independent and mature girl. While to the nearby society, they get sympathy about what happens between the two main characters.

The last is a study of male representation in Turkey cinema and television by Gürkan (2017). The representations both in the cinema and in TV series were contrasted and this supposition and the problem of how male characters are spoken to on the two distinctive mass media is inspected. Then, the next question is whether masculine representation strengthens the current patriarchy of the male picture or delivers an elective male model is in the intrigue zone of the research. Through a reception analysis, those male representations in Turkey cinema and TV are produced with similar myths, symbols, metaphors and messages, similar gender languages are used in diverse media, and fictional male characters in cinema and television have common characteristics.

There has been a huge number of masculinity and CDA research in the media. The first two research conducted by Vahid (2012) and Kaur (2013) show how linguistics devices could shape the ideology of the products that are able to draw and influence people. The other research, carried out by Basid (2018) and Gürkan (2017), present masculinity representation of a movie and TV shows. However, none of these research discuss toxic masculinity. Whereas the violence of toxic masculinity may not be blended

and permitted to grow casually. To fill the gap of the previous studies, this study therefore used a three-dimensional framework by Fairclough (2001) to investigate the ideology of toxic masculinity that Gillette needs to pass on through language in its "We believe" advertising campaign.

H. Research Methodology

In this section, the researcher discussed the details of the research methodology which has a fundamental part in carrying out the research. The initial part is the design of the research. The next part is this research instrument. The third part is the description and explanation of the data and data source in the research, at that point a few details of data collection. At long last, a few steps were taken to examine all data to address the research questions.

1. Research Design

This research was designed as a qualitative research inquiry as to the study which explored and comprehended the discourse in the advertisement. A qualitative methodology was selected in order that the research could present a deep understanding of the meaning behind the Gillette advertisement. In addition, this study took the data from the text and the transcription of the advertisement. The constructivism worldview was applied in the present research because the research agreed with the assumption that individuals seek understanding of the world in which they live and work. Individuals develop subjective meanings of their

experiences—meanings directed toward certain objects or things (Creswell, 2014).

2. Research Instrument

I myself became the key instrument employed in gathering the document or the data (Creswell, 2009). In analyzing the language features used and discursive techniques employed in the advertisement, I contributed my language competence to identify and understand the intended messages of the advertiser that has been employed in the advertisement.

3. Data and Data Source

There are some advertising campaigns that Gillette aired, but the only advertisement that contains the idea of toxic masculinity is the advertisement titled “We Believe”. Therefore the advertisement is selected. The data of this study was taken from the discourse of the advertisement. The data are in the form of words, phrases, sentences, or text. The data were transcribed to avoid misunderstanding since the texts of the advertisement. Then the data source was taken from the official YouTube channel of the brand, namely Gillette. In order to guarantee the validity of the data, the link of the video is attached in appendix 2.

4. Data Collection

The data collection involved several stages. The video of the advertisement was download first. Secondly, the data were gathered through transcription by carefully watching and listening to the video

then converting all of the dialogues, monologues, and written text in the advertisement into text. Every action of the advertisement was also written into words. Then, the data were categorized into several scenes according to each particular scene or action in the advertisement (see appendix 1). Afterward, there was data reduction. The utterances which potentially contained toxic masculinity were selected as the data by referring to the toxic masculinity theory by Kupers (2001). At last, the data listed respectively to be analyzed with the theory proposed.

5. Data Analysis

There are several steps employed in analyzing the data. First, the context of each datum were provided. Second, the data were classified as the four types of toxic masculinity according to Kupers (2001). They are misogyny (the abhorrence of, disrespect for, or bias against women), homophobia (the abhorrence of, disrespect for, or bias against gays), greed (the intense and egotistical longing for something), and violent domination (the violence that is used to consolidate power such as bullying, domestic violence, authoritarian style, etc.). Afterward, the data were analyzed by using Fairclough's Critical Discourse Analysis framework (2001) to get the answers of the research questions. Fairclough's theory is used to reveal the representation of toxic masculinity in the advertisement. At last, the conclusion would be provided to summarize the findings and the discussion of the research.

CHAPTER II

REVIEW ON RELATED LITERATURE

This chapter puts forward the definition and explanation of the relevant literature to the objective research. It portrays how toxic masculinity is represented in Gillette advertisement using CDA as a tool to investigate and uncover language use in the advertisement. Besides, it is used to comprehend the principles and methodology in CDA which is specially introduced by Norman Fairclough (2001). At that point, this chapter also provides a review of previous studies related to CDA and masculinity.

A. Masculinity and Toxic Masculinity

Broadly speaking about masculinity, it is a ton of practices and behavior that have normally been connected with men and masculinity in our days. There are a few cases said that a man has to be like this or like that has really been dismissed by an unmistakable sociologist named Raewyn Connell (2005). She has a way of thinking that says that gender is a result of social practice, definitely connection, and behavior of the general public, rather than a fixed arrangement of personalities and attributes (Connell, 2005). Besides, It fuses both positive and negative things.

Connell suggests that different kinds of masculinities created in normal everyday presence, and the kind of masculinities that won as the current "most trustworthy strategy for being a man" in a particular district is "hegemony" (Connell and Messerschmidt 2005). Thusly, certain men can

make sense of what is viewed as manly, and other sorts of masculinities are marginalized. Be that as it may, in the practices, scholars regularly utilize the theory in unforeseen manners, for instance, by applying the possibility of static and harmful attributes as compilers of hegemony. However, hegemony is never expected to be utilized in such manners and rather is planned to be receptive to social conditions. In this manner, hegemony can possibly give positive, not just considered as harmful (Lomas et al. 2015).

Connell states that hegemonic masculinity is the predominant idea of masculinity in a specific historical context or authentic setting (Connell, 1987). It fills in as the standard whereupon the "genuine man" is characterized in contemporary American and European. In accordance with Connell, contemporary hegemonic masculinity is based on two things, control of women and a chain of importance of intermale dominance (Connell, 1987; Jennings and Murphy, 2000). It is additionally formed to a critical degree by the social stigma of homosexuality (Frank, 1987).

Hegemonic masculinity is the stereotypic thought of masculinity that shapes the socialization and goals of young men (Pollack, 1998). The present hegemonic masculinity incorporates a high level of heartless rivalry, powerlessness to communicate feelings other than anger, a reluctance to concede shortcoming or reliance, debasement of ladies and every single female characteristic in men, homophobia, and so on (Brittan, 1989). Hegemonic masculinity is a concept and stereotype as in most men veer a long way from the hegemonic standard in their genuine quirky manners,

however even as they do as such, they will be in general concern in case others will see them as unmanly for their deviations from the perfect hegemonic of the real man.

In all actuality, there is a wide range of types of masculinity, regardless of whether types of masculinity that do not coordinate the hegemonic norm are dependent upon marginalization and stigmatization (Bird, 1996). There are masculinities in the society that current options to the ideal hegemony; for instance, gay and transgender men, nerds, intellectuals, delicate artists, etc. Connell contends that hegemonic masculinity is constantly built corresponding to different subjected masculinities and according to women (Connell, 1998). The objective of the individuals who might encourage sex value and an ultimate purpose to dominate is to allow the free articulation of numerous masculinities, without danger of criticism, so that there will be numerous helpful and alluring options in contrast to the stereotypic genuine man image of the ruling hegemonic masculinity (Kimmel, 1987; Brod and Kaufman, 1994).

Toxic masculinity, the term is helpful in gender and types of masculinity discussions since it portrays those parts of hegemonic masculinity that are socially harmful, for example, misogyny, homophobia, greed, and violent domination; and those that are socially acknowledged and respected (Kupers, 2001). All things considered, there is nothing particularly "toxic" in a man's pride in his capacity to succeed at sports, to keep up solidarity in a friendship, to prevail at work, or to accommodate his family.

These positive interests are parts of hegemonic masculinity, as well, yet they are barely toxic. The subjected masculinities that Connell appears differently in relation to the hegemonic, and the profeminist elective masculinities celebrated in the profeminist and antihomophobic men's movement, are instances of nontoxic parts of expressed masculinities (Kupers, 1993).

Masculinity is not always about being negative. It also has positive aspects which are obviously nontoxic. There are the caring men, the men who are in touch with his “feminine” attribute, and the men who will do anything for their kids. Toxic masculinity is built from those hegemonic masculinity aspects that encourage the domination of others and are, hence, socially damaging. The tendency of the unfortunate men related with toxic masculinity in corporate greed and extreme competition, inexperience and lack of thought or insensitivity of others, a solid need to control and dominate others, an inadequacy to nurture, a fear of reliance, an availability to turn to savagery, and the stigmatization and conquest of female, gay, and man who shows feminine attributes.

B. Theoretical Review

The CDA as a system of researchers developed in the late 20th century, after a little symposium in Amsterdam, in January 1991. The meeting was supported by the University of Amsterdam. Teun van Dijk, Norman Fairclough, Gunther Kress, Theo van Leeuwen and Ruth Wodak went through two days together and had an awesome chance to talk about theories and methods for Discourse Analysis, explicitly CDA. The symposium made it

conceivable to go up against with one another the very distinct and different approaches, which have, obviously, changed altogether since 1991 however stay relevant, in numerous regards (Wodak, 2008).

In general, CDA as a school or paradigm is described by various principles: for instance, all approaches are issue-oriented, and along these lines essentially interdisciplinary and diverse. Additionally, CDA is described by a shared interest in de-mystifying ideologies and power through the systematic and reproducible examination of semiotic data, either written, spoken, or visual (Wodak, 2008).

CDA has become a fundamental discipline, systematized over the globe in numerous departments and educational plans so that it is capable of offering responses to address the link between discourse, social practice, representation, power, and ideology. Language is seen as social practice and is considered as the setting of language use by CDA (Fairclough and Wodak, 1997). CDA by using aspects of language is able to uncover what is hidden in individual, institutional, and social level analysis, such as domination and abuse of power. Linguists have agreed that interaction between discourse and society can be analyzed in one condition, it is by combining social and language approaches. In terms of identity analysis, for example, CDA can connect the language domain with the social sphere. CDA, therefore, is primarily in favor of representations that are marginalized in social life.

1. The notion of discourse

There is a very popular definition of how CDA sees discourse among CDA researchers. A discourse – language use, either written or spoken – is viewed as a form of social practice. There is a dialectical connection among specific discursive events and the situation(s), institution(s), and social structure(s), which frame it. The discursive event is shaped by them, yet it additionally shapes them. That is, discourse is socially constitutive just as socially conditioned – it shapes situations, objects of knowledge, and identities of the social and the connections among individuals and communities.

In this manner, discourse assists with supporting, changing, and reproducing the social status quo. Thus it offers to ascend to significant issues of power. Discursive practices may have major ideological impacts – that is, they are able to (re)produce inconsistent power relations between (for example) social classes, women and men, and ethnic/ social dominant parts and minorities through the manners by which they speak to things and position of individuals. (Fairclough and Wodak, 1997). Therefore, CDA comprehends discourse as moderately stable uses of language serving the organization and structuring social life.

2. About the critical impetus

The mutual viewpoint and program of CDA identify with the term 'critical', which is crafted by some 'critical linguists' can be followed to the impact of the Frankfurt School and Jürgen Habermas (Anthonissen, 2001; Fay, 1987: 203; Thompson, 1988: 71ff): 'Critical Theory' in the feeling of the Frankfurt School, implies that social theory ought to be arranged towards investigating and changing society all in all, rather than traditional theory situated exclusively to comprehend or explain it. The central ideas of such a comprehension of Critical Theory are:

- Critical Theory ought to be aimed at the totality of society in its historical particularity.
- Critical Theory ought to improve the comprehension of society by coordinating all the significant sociologies, including financial aspects, human science, history, political theory, anthropology, and psychology.

Critical theories, in this manner CDA, need to create and pass on critical knowledge that empowers people to liberate themselves from types of control through self-reflection. So they are planned for creating 'enlightenment and emancipation'. Such speculations look for not exclusively to depict and clarify, yet in addition to uncover a specific sort of fancy. Indeed, even with varying ideas of ideologies, critical theory tries to make mindfulness in specialists of their own needs and interests.

This was, obviously, additionally taken up by Pierre Bourdieu's ideas of 'violence symbolique' and 'méconnaissance' (Bourdieu, 1989).

3. A kaleidoscopic view of ideology and power

Through the discussion on daily basis, particular ideas emerge dominantly than others. People with diverse backgrounds and interests frequently may find that they have the same way of how they see or think about something surprisingly. The dominant ideologies arise as 'neutral', then they are assumed as the unchallenged thing (Wodak, 2008). The organization that fights for power will try to affect the ideology of society in order to get closer to what they want to be. When most of the society think alike about certain stuff, or even forget the fact about the presence alternative for the status quo, it is when Gramscian concept of hegemony works.

Ideology is the representation of the global aspects that contribute to build and maintain the link between power, domination, and exploitation. They are able to be applied by interaction and be imparted by being an identity. Analysis of texts is an important aspect of ideological analysis and critique (Fairclough, 2003). One of the significant concepts that is central to CDA is power, since it often analyzes language use from those who have power, and are responsible for inequalities. Typically, the CDA researchers are interested in the discourse which produces and/ or reproduces social domination, that is,

abuse of power from a community towards another, and how the dominated community is able to discursively fight against such violence.

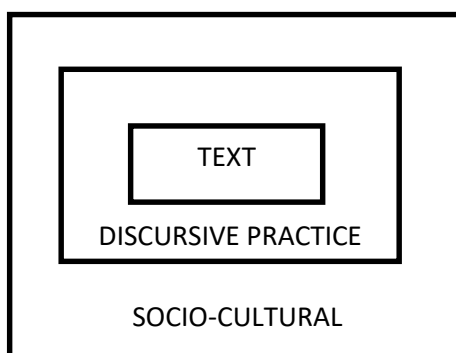
Power is something about the relation of differences, and especially about the effect of it in social structures. The consistent unity of language and the other social problems guarantees that language is weaved in social power in various ways: language records and expresses power, and is included where there is conflict over and a test to control. Power doesn't really get from language, however, language can be utilized to challenge power, to subvert it, to adjust circulations of power in the short and the long term. Language gives a finely enunciated vehicle to contrasts in power in progressive social structures.

On the whole: CDA can be characterized as being on a very basic level keen on breaking down obscure just as straightforward auxiliary connections of dominance, discrimination, power, and control as shown in language. To put it differently, CDA plans to explore critical social inequality as it is communicated, compromised, legitimized, and so forth, by language use (or in discourse). Most critical discourse investigators would consequently underwrite Habermas' case that language is likewise a medium of domination and social power. It serves to legitimize relations of sorted out force. To the extent that the legitimization of power relations are not explained, language is likewise ideological (Habermas, 1967: 259).

C. CDA concept of Norman Fairclough

Fairclough (1995) thinks about that discourse is utilized to allude to written or spoken language use in which his point is to examine it as a type of social practice. He further includes that language use is at the same time constitutive inside the identity of people, social relation, and system of knowledge and belief. Since Fairclough (1995) sees language as a social practice is dialectical with its context, the investigation of its relationship is imperative. The analysis depends on three segments; description, interpretation, and explanation. Text analysis, which is the linguistics properties of texts, is portrayed, the connection between the productive and interpretative procedures of social practice and the texts is interpreted, and the connection between social practices is clarified (Fairclough, 1995). In doing this, Fairclough endeavors to build up a deliberate method for investigating the connection between text and its context.

Besides, to examine discourse, Fairclough built up a mode for CDA which establishes a three-dimensional framework, settling one inside the



other. The text is shown by the inner box, then the discursive practice is in the middle, while the socio-cultural practice is represented by the outer box.

1. Text

In this term, as indicated by Fairclough (1995) that breaking down text depends on linguistic aspects, for example, cohesion, grammar, vocabulary, and text structure. So, the analysis of a text is concerned with both their implications and their structures. Fairclough additionally sees a text from a multifunctional point of view that incorporates identities, relations, and representation. Analysis of text additionally incorporates linguistics analysis, and semiotic analysis for example visual pictures which are contemporary texts that are distinctively, and expanding, 'multimodal' with deference semiotic framework (Kress and Van Leeuwen, 2001).

2. Discursive Practice

Fairclough (1995) features that his second layer, discourse practice, in the framework intercedes among text and the socio-cultural practice. As indicated by Fairclough, a discursive practice is at the same time text, discursive practice (counting the production and interpretation of texts), and social practice. For the operationalization of this theoretical contemplations, Fairclough builds up an analytical framework (Fairclough, 1995), drawing on the ideas of “interdiscursivity” which is the mix of genres and discourse in a text, “intertextual chains”, namely the connection between text 'previously' and 'after', and “manifest intertextuality” (the discourse representation) (Fairclough, 1995).

- a) Interdiscursivity is an examination of how mode, tenor, genres and dimension of text in discourse are explained simultaneously. An interdiscursive investigation is a focal and an unmistakable component of this variant of CDA. It permits one to fuse elements of 'context' into the examination of the text, to show the connection between concrete incidental occasions and progressively sturdy social practices, to show development and change in texts, and it has an intervening job in permitting one to associate itemized linguistics and semiotic features of the texts with procedures of social change on a more extensive scale.
- b) Intertextual chains include bringing forth media texts or the change which texts experience in production and consumption.
- c) Manifest intertextuality analysis centers around the halfway point among text and discourse practices in the framework. Contrasted with linguistic analysis which is descriptive, manifest intertextuality investigation is increasingly interpretative in nature. This is because of the numerous layers of implications being added to or detract from the text. So as to decipher the discourse process of a specific text, one needs to unload the various layers or text inside the text itself. It includes discourse representation, presupposition (text inference), and/ or irony (inverse of text).

3. Social Practice

Fairclough (1995) additionally clarifies that analysis of the sociocultural practice of an open occasion comprises three aspects which are economic, political which deals with issues of power and ideology, and culture which worries with inquiries of identity and value. Van Dijk (2001) likewise legitimizes that social, political, and cultural association of predominance additionally suggests a chain of command of power: a few individuals from prevailing gatherings and associations have an uncommon job in arranging, decision-making, and authority over the relations and procedures of the sanctioning of power.

D. Advertisement

People are inundated with advertisements in various forms. Almost every individual will watch an advertisement at least once in a day. Advertisements are comprehended as the everyday text that convinces individuals to purchase certain items or illuminate their intended interest group about some part of the real world, for example, a regular gathering, or political races. Kress and Van Leeuwen (2001) states that promoting signifies calling attention to something, or bringing to the attention of something. So as to comprehend the intention behind commercials, one needs to regard advertisements as a discourse type. Kress characterizes discourse as social settings and in manners that agree with the enthusiasm of social actors.

An advertisement associates three significant partners. They are producers, consumers, and advertisers, or advertising agencies. Cook (2001) classifies the producer as the sender, the customer as addressee, and the advertiser as sender. Nowadays there are a lot of platforms where people can advertise their products. The platforms which are mass media consist of TV, radio, newspapers, magazines, and the internet. The medium must be appropriate to the advertiser in terms of introducing promotions to the crowd. Sukrisno (2010) states that advertising agencies look at the coverage every medium has in different markets and select those media that spread the objective areas most successfully.

Advertisement is broadly explored in the management and economic sciences, visual and marketing communication, and language and literacy education (Petley, 2002). In the present day, advertisements impact the public activities of individuals in many communities. Advertisements infest each social space such as the streets, billboards, shopping centers, homes, TV, newspapers, and magazines; we are besieged by pictures of commercials.

Language and Advertisement

1) Semiotics of Advertisement

Pictures in a print advertisement, fill in as an arrangement of signs that gives structure and significance to reality and consciousness. There are constantly two methods of communication in a printed advertisement; a verbal mode and a visual one, and which work together. These two

modes can be shown through the various signs used like colors, dictions, and pictures. Semiotic alludes to the study of signs in the public (Saussure, 1974). Semiotics offers a reason for a comprehensive, coherent, and efficient study of communication phenomenon overall (Hodge & Kress, 1988). Set forth plainly, semiotic is the study of sign and signifying practice.

The semiotic methodology has various branches. Shading is one of the sub-controls of semiotic methodology. Shading and pictures are like language and they can satisfy and acknowledge three board dispense useful interchanges just as a language does. Semiotics assumes key jobs in a record of the significance of hues. Semiotically, what individuals do with hues differs gigantically. However, in the event that one remains with the idea that 'what individuals do' decides the instruments and remembers the totally different things done by various communities, that makes sense of colors valuable for the significance process (Kress and Van Leeuwen, 2006). Social groups that share regular purposes around the utilization of colors are generally little and particular.

2) Discourse of Advertisement

The discourse of advertisement incorporates the picture and the verbal content in light of the different components found in the structure of the advertisement, which is alluded to as multimodal writings, as has been referenced above (Kress and Van Leeuwen, 2001). The utilization of pictures with the verbal text manages complex connections between

the words and the images for multimodal research to investigate. The verbal content grapples with the picture frequently. The pictures without a verbal text are the one which is to be concerned, as they regularly do in an advertisement, the disparity in interpretation is limited. In any case, Merssaries (1997) proposes that the visual message of an advertisement can remain somewhat or completely understood in any event, when there is serious verbal discourse apparently disclosing to people how to decipher the pictures.

Different allurements are found in advertisements. First, according to Messaries (1997), by connecting an item with a specific picture, the advertisement makes it workable for consumers of the product to draw on that interface as a meaning producing an open statement about how they wish to be seen. For example, for an individual yearning toward upward portability, requesting a brand of vodka whose advertisement incorporates original artworks might be a method for signaling great taste and refinement.

Second, as Goldman (1992) attests, commercials will in general welcome people to step into the space of the promotion to take a stab at the society may become on the off chance that they wore the image of the product. 'Individuals become a sort of clean slate, a record loaded up with wanted characteristics by the items they expend'. This echoes what contended by Berger (1972) in his now great study of a commercial called "Ways for seeing". Berger (1972:131, referred to from Baltzis

2007) states that advertisements propose to everyone that they change themselves, or their lives, by purchasing something else. He sees that the future purchaser is intended to envy oneself as the person in question will become in the event that the individual in question purchases the item. This shows purchasers may envision certain prospects (personalities) that are guaranteed in the item buy.

CHAPTER III

FINDINGS AND DISCUSSIONS

This chapter puts forward the results and discussions of the present research. Firstly, it presents the data analysis based on the CDA three-dimensional framework of Norma Fairclough (2001). In data collection, there were 23 data in the form of scenes of the advertisement. There were found 10 data that are related to the theme of the study after data reduction. Furthermore, the findings are discussed in accordance with masculinity theory, especially the toxic masculinity theory by Kupers (2001). All things considered to address the problem of the study; 1) how toxic masculinity represented in the Gillette advertisement is, 2) how the Gillette advertisement represented the ideological concept of toxic masculinity.

A. Findings

The Gillette advertising campaign is examined by CDA approach which is covering; text analysis which deals with linguistics features and rhetorical devices which answered the first research question, then discursive practice which involves the production, distribution, and consumption of the text, and lastly sociocultural practice which is about how the position in the social practice. The last two levels answered the second research question.

1. Toxic Masculinity Representation on Gillette Advertisement through Textual Analysis

Textual analysis has three aspects; vocabulary, grammar, and cohesion. Firstly, vocabulary deals mainly with individual words like word

choice, word meaning, and wording metaphor. Secondly, there is grammar that relates to words combined into clauses and sentences. Then cohesion is about how clauses and sentences are associated together. A text normally only finds the vocabulary aspects since it is a very short text. However, all of those elements are found in the Gillette advertisement since it is a form of a short film that has enough words to construct such a cohesion text. In addition, visual pictures are also incorporated for semiotic analysis.

There are 23 scenes in total within the advertisement, yet there are only 10 scenes that contain toxic masculinity and the other 10 scenes contain positive masculinity. The linguistics aspects, for example, the textual feature used by Gillette have set toxic masculinity representation into two categories. They are misogyny and violent domination.

Scene 1



Figure 3.1

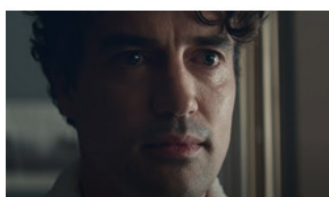


Figure 3.2

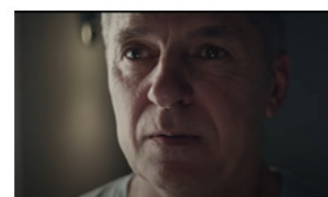


Figure 3.3

Visual in frame

[Several men who are standing in front of a mirror are displayed in relay]

Dialogue

Newscaster 1: "Bullying!"

Newscaster 2: "The #MeToo movement against sexual harassment."

[Overlapping news audio]

It is found that several nouns, verbs, adverbs, and adjectives are used to manifest the negative side of a man. As can be seen in scene 1, there is overlapping audio of news about bullying and sexual violence. The newscasters clearly say bullying, sexual harassment, and sexual assault. All these three noun phrases have bad meanings. First, “bullying” is a practice in which the doer tries to intimidate or hurt those whom they see as vulnerable. These words are chosen to show the term harmful practices of a man. Therefore scene 1 is considered to have violent domination.

Scene 3

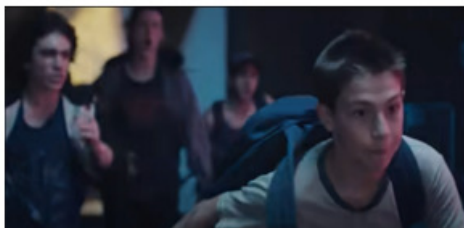


Figure 3.4

Visual in frame

[A boy is escaping from a group of boys. The boys were shouting.]

Monologue

Narrator: “is it?”

Scene 4



Figure 3.5

Visual in frame

[A mom is hugging her son who is crying while text messages are written “*FREAK!*” “*Sissy!*”, *You’re such a loser.*”, “*Everyone hates you.*” keep popping out.]

Monologue

Narrator: “We can’t hide from it.”

Then it moves to scene 3 which also contains violent domination.

The scene shows a boy who is being chased by some boys which refer to bullying. It is followed by scene 4 afterward which shows a cyberbullying and the victim. An adjective, a verb, and two adverbs are used as toxic comments. They are “freak, hates, sissy,” and “loser”. These words are an expression that is commonly used to ridicule an individual or a party. Those toxic words in scene 4 express an insult and identity hate.

Scene 5

Figure 3.6



Figure 3.7

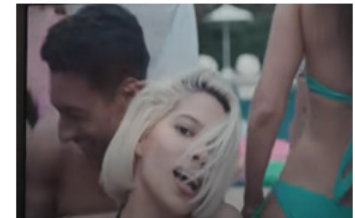


Figure 3.8

Visual in frame

[A TV displays an old cartoon that shows four men flirting a woman, then switch to a movie where a man touches a woman’s butt, and it is switched again to a scene where there are some males who are flirting with some females in a swimming pool.]

Monologue

Narrator: “It’s been going on far too long.”

Scene 13

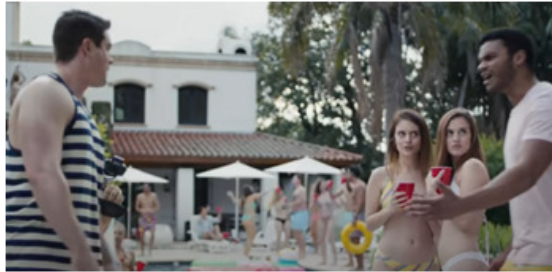


Figure 3.9

Visual in frame

[Two guys try to film some girls, but it's stopped by the other guy.]

Monologue

Narrator: "To say the right thing."

Dialogue

Guy 1: "Smile sweetie."

Guy 2: "C'mon."

Furthermore, scene 5 displays some TV shows that bring about the toxic behavior of certain men. The first channel is an old cartoon series which shows a woman who is flirted with by several men. The other flirting scene also appears on the last channel shows some males who are flirting with a group of females in a swimming pool. This scene is continued on scene 13 of the advertisement. In scene 13, the guys ask the females to smile while one of them is filming the girls but these females clearly show that they are uncomfortable with what those guys are doing. These flirting activities are also deemed to be misogyny which is once again, toxic masculinity.

Scene 7



Figure 3.10



Figure 3.11

Visual in frame

[The studio of the movie from scene 5 is displayed. There is a board written “*APPLAUSE*”, then the audiences are clapping while laughing at the show.]

Monologue

Narrator: “We can’t laugh it off.”

It is still on the same scene, there is a channel that shows a sketch comedy where there is a man who is trying to touch a housemaid’s butt. This scene apparently implies a practice of sexual assault which is also misogyny. The most apprehensive part is in scene 7. Behind the scene of the previous show is displayed. There is a board written *APPLAUSE* which is referred to as the audiences of the studio. The applause word here imperatively asks the audiences to give a praise to the show. Then the audiences are clapping and laughing at the show without feeling guilty at all. This toxic scene is being excused and normalized by assuming it as funny or entertaining stuff. All things are considered toxic behavior either for men or a particular community.

Scene 8



Figure 3.12

Visual in frame

[A woman and several men in a meeting. When the woman is trying to speak, suddenly the boss interrupts her. Then the woman just keeps silent.]

Monologue

Narrator: “Making the same old excuses”

Dialogue

Boss: “What I actually think she’s trying to say- ...”

The next scene, namely scene 8, is about to show the other hegemonic masculinity that is patriarchy practice. Patriarchy is also considered to be misogyny. The scene shows a woman and several men in a meeting. When the woman is trying to speak, suddenly the boss interrupts her. Then the woman just keeps silent. The boss’ words “What I think she’s trying to say-” have the connotations that; 1) the boss truly knows what she is trying to say, 2) the boss assumes her opinion is not that important, and 3) a woman’s opinion is not taken seriously in that meeting. The last two connotations are most likely correct. It is supported by the expression of the woman that is captured in scene 8. Then the narrator of the advertisement says “making the same old excuses”. The modifiers of the noun phrase same old excuses imply the patriarchy system that is being grown and normalized by society.

Scene 9



Figure 3.13



Figure 3.14

Visual in frame

[Two little boys are fighting and the fathers just watch it.]

Dialogue

Fathers : “Boys will be boys”

In scene 9, the other practice of violent domination is also performed. The scene shows two children who are fighting while the fathers just watch it and say “Boys will be boys”. This expression is intended to show the nature of a young man, especially about strength. The use of the plural form of the noun “boy” and the simple future “will be” means as if all of the boys are going to experience a fight or all boys have to know how to fight. This expression also means normalization of a common behavior that most men do. However, it can be toxic masculinity when the practice involves a harmful or ruinous thing. In this manner, the expression “Boys will be boys” is considered to be toxic masculinity.

Scene 10

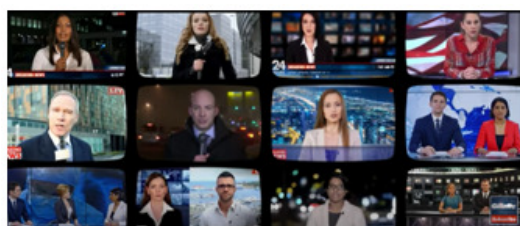


Figure 3.15

Visual in frame

[Some news about sexual harassment.]

Monologue

Narrator: “But something finally changed.”

Dialogue

Newscaster: “Allegations regarding sexual assault and sexual harassment- ..”

Scene 10 is a turning point in the toxic performance. From scene 1 to scene 9, all of them perform toxic masculinity. Whereas the rest of the scenes are deemed to be positive masculinity. In the next scene, some news of sexual assault and sexual harassment are displayed while the narrator says “but something finally changed” along the newscaster present the news. The adverb “finally” here shows that this change is something that has waited for a very long time to happen. It refers to the toxic masculinity that has been blended and normalized casually in society, but finally, there are some communities who are aware of the toxicity which needs to be stopped.

Scene 11

Figure 3.16

Visual in frame

[The audiences of the studio in scene 7 are silent.]

Monologue

Narrator: “And there will be no going back.”

The statement in scene 10 is followed and supported by the next scenes. Scene 11 is a continuance of scene 7. In this scene, all of the audiences in the frame are silent. It shows that they are not happy or do not agree with what they watch, namely the comedy sketch which contains the practice of toxic masculinity. The monologue of this scene is “and there will be no going back”. The advertisement wants to convey that the change which is a step or a movement that stands against toxic masculinity will be spoken out continuously so that other people will understand it and take the same step.

Scene 12

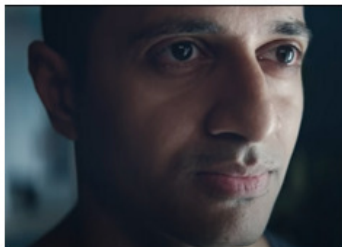


Figure 3.17



Figure 3.18



Figure 3.19

Visual in frame

[Several guys who are standing are displayed in a relay.]

Monologue

Narrator: “Because we, we believe in the best in men.”

Then, scene 12 shows some men who seem to be standing in front of a mirror while the narrator says “because we, we believe in the best in men”. The idea of the statement is to urge males to have their best version of them by frowning upon toxic masculinity. This is how Gillette

tries to persuade and influence people, especially males who are its consumer, to merge into the movement.

Scene 13

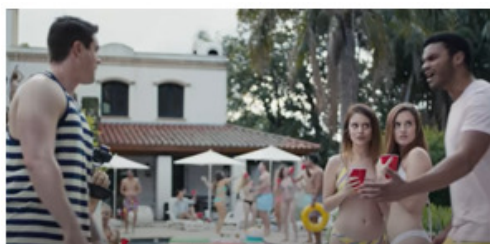


Figure 3.20

Visual in frame

[Two guys try to film some girls, but it's stopped by the other guy.]

Monologue

Narrator: "To say the right thing."

Dialogue

Guy 1: "Smile sweetie."

Guy 2: "C'mon."

Scene 14



Figure 3.21

Visual in frame

[A guy tries to flirt with a girl who passes by, but it's stopped by another guy.]

Monologue

Narrator: "To act the right way."

Dialogue

Guy 1: “Wow ..”

Guy 2: “Not cool, not cool-”

Furthermore, scene 13 and 14 is where the toxic masculinity and positive masculinity are met. The practice of the toxicity in the two scenes is misogyny. The advertisement uses infinitive phrases to express positive masculinity. In this scene, the advertisement attempts to ask the audiences to be bold in speaking up and taking steps in the right ways. The monologues are visualized by actions of toxic masculinity versus positive masculinity. The girls on scene 13 are assisted or are protected, by a guy who suddenly appears and says “c’mon.” to guy 1. This expression is an interjection which is “come on” in the complete version. It is slang and has several meanings; “please”, “I beg you”, “come already”, “let us go”, “you are kidding”, and “you cannot be serious” (GoldenDict, 2018). The last two meanings are more appropriate with the context of the scene. These two expressions are used when someone wants to show disbelief. In this manner, it refers to the disagreement of what guy 1 says. In order to strive against the practice of toxic masculinity in scene 14, the actor who is guy 2 uses negation to stop guy 1. The use of the negation is intended to express that what guy 1 is trying to do is an unworthy action and it is impolite.

Scene 15



Figure 3.22



Figure 3.23

Visual in frame

[The group of boys who are chasing a little boy on scene 3 is noticed by a father.]

Monologue

Narrator: “Some already are.”

Scene 16

Figure 3.24



Figure 3.25

Visual in frame

[Some guys argue with each other, then there comes a guy who mediates the fight. They reconciled in the end.]

Monologue

Narrator: “In ways big.”

Scene 17

Figure 3.26

Visual in frame

[A father and his son are standing in front of a mirror in a bathroom.]

Monologue

Narrator: “And small.”

Dialogue

Father: “Say, ‘I’m strong’.”

Son: “I’m strong.”

Furthermore, the notion of “change” in scene 10 is also presented through further scenes. The use of “some” on scene 15 refers to a number of people who already took the same step that Gillette campaigned. The big way or big step on scene 16 is visualized by a fight of some men that is ended peacefully. It implies that a man is supposed to be wise and is not easily get controlled by his emotion in solving a problem. While the small step is shown in scene 17 by a first school ever of a kid, that is a family. In this scene, there is a father who tries to make his little son confident. The noun “strong” is used to show a good and better condition because they who are strong can be confident in whatever they do (Schwekendiek, 2020).

Scene 19



Figure 3.27

Visual in frame

[Back to scene 15. The father in scene 15 stops the bullying (the chase) of the boys.]

Monologue

Narrator: “But some is not enough.”

Scene 20



Figure 3.28

Visual in frame

[Back to scene 18. One of the father in scene 18 breaks up the fight.]

Dialogue

Father: “That’s not how we treat each other, okay?”

Scene 21

Figure 3.29



Figure 3.30

Visual in frame

[Back to scene 19. The man makes sure the boy is ok while his son is watching it.]

Dialogue

Man: “You okay?”

The other “hero” scenes are presented on the next second. In scene 18, the fight between two little boys in scene 9 is finally broken up by one of the fathers. The next scene is also a continuance of scene 15. In scene 19, an adult stops the bully of the boys then that adult tries to make sure the boy who got bullied is alright. These actions are also the practice of positive masculinity. Furthermore, the monologue on scene 19 attempts to tell the audience that this movement needs more people or many people. It is supported by the further scenes that show people are supposed to stop any toxic behavior around them, although it is the small one.

Scene 22



Figure 3.31



Figure 3.32



Figure 3.33

Visual in frame

[Some little boys are displayed in a relay, then the old Gillette's tagline '*THE BEST A MAN CAN GET*' comes out.]

Monologue

Narrator: "Because the boys watching today, will be the man of tomorrow."

Scene 23

Text: "*It's only by challenging ourselves to do more that we can get closer to our best. We are taking action at thebestmencanbe.org Join us*"

[Ended by Gillette logo]

Last but not least, scene 22, once again, presents some little boys in a relay. The monologue uses the present future to notify that every boy will be like whatever they watch these days. It implies that people have to teach their sons or the little boys to have good behavior as above explained by showing them positive masculinity practices. Then the old Gillette's tagline "THE BEST A MAN CAN GET" comes out. At the beginning of the advertisement, this tagline is also displayed. The monologue, however, speaks it up as a question then some toxic masculinities are presented. The tagline that is displayed at scene 22 and

then followed by a text on scene 23 is intended to show that being a good man means he does not sleep over bad things that are happened. As long as the man can stop it, he is supposed to stop it wisely.

As can be seen in the first paragraph, the advertisement contains vocabulary, grammar, and cohesion in the textual analysis. The advertising campaign of Gillette is different from most advertisements outside there because an ordinary advertisement does not have a cohesion aspect on it, but this advertisement does. According to Halliday (1976), there are five general kinds of cohesive devices that are able to build up coherence in writings. They are reference, substitution, ellipsis, conjunction, and lexical cohesion. This advertisement involves two categories; reference and conjunction. In order to avoid repetition, the advertisement used “it” which refers to the practices of toxic masculinity. It can be seen in scene 3, 4, 5, and 7. The use of “it” here is an example of anaphoric reference which is used when the writer tries to refer back to something or someone that has been formerly mentioned.

The other cohesion device in this advertisement is conjunction. In order to show contrasts, the advertisement uses “but” which is a coordinating conjunction in scene 10 and 19. Furthermore, there is “and” in scene 11 which is also a coordinating conjunction. This conjunction is normally used as a function word to present equal items or ideas. It however functions as an expression of logical modification, antithesis, consequence, or a supplementary explanation in the advertisement

(Merriam-Webster, 2020). Lastly, there is “because” in scene 12 and 22 as subordinating conjunction which means “for the reason that”.

In brief, Gillette attempts to pin down the society about toxic masculinity by presenting an advertising campaign. The advertisement shows many scenes about the bad guy versus the hero. By showing this hero side of a man, Gillette wants to emphasize that those bad practices that all this time are being blended and grown-up are really toxic and needed to be changed.

2. Ideological Concept of Toxic Masculinity on the Gillette Advertisement

After analyzing the textual feature of the advertisement, it is necessary to discover the discursive practice and sociocultural practice within the text. It would reveal what is beyond the text in order to support what has found on the textual feature analysis and at last would show the ideological concept of toxic masculinity on the advertisement.

a. Discursive Practice

This stage will determine how the text is produced (Eriyanto, 2001). This level of critical discourse analysis involves three aspects of the advertisement; text production, text consumption, and text distribution (Fairclough, 1995). Fairclough (1995) builds up an analytical framework, drawing on the ideas of “interdiscursivity” which is the mix of genres and discourse in a text, “intertextual chains”, namely the connection between text 'previously' and 'after', and “manifest intertextuality” (the discourse representation).

a) Interdiscursivity

Genre : advertising campaign

Tenor : advertiser to the audience, neutral formality (semi-formal)

Mode : spoken, written, monologic, dialogic, prepared

Topic : Social issue – Toxic masculinity

Areas of knowledge: social relationship constructed from the product point of view.

The genre of the text is advertisement and the language style is a neutral formality or semi-formal. It is considered to be an advertising campaign in particular since Gillette does not merely attempt to promote their products, but also to campaign a movement stands up against toxic masculinity by showing how a man should behave. The advertisement is a video which is presented with written, spoken, monologic, and dialogic that is well prepared as communication between advertiser and audience.

Most of the text is in the form of spoken since it is a short film, but there is also some written text as the properties of the advertisement. The text of the advertisement has both monologic and dialogic discourse. It is monologic because the text has a function as a transmission device which is able to create common memory for the society. Then it is also considered as a dialogic discourse since the text of the advertisement is a thinking device that functions generating new meanings (Lotman, 1988). It is supported by the statement of the brand director, Pankaj Bhalla, that is quoted by CNN (2019). He argued that a discussion is necessary to bring a real change, therefore a debate is indeed expected by the brand. As

expected, it merges the pro and con side which makes the advertisement gains a lot of criticism and praise at the same time.

b) Intertextual chains

The text is produced by an advertising company hired by Gillette in early January of 2019. It transformed into a short film then be aired on digital platforms. By the beginning of May in 2020, the advertisement gained more than 30 million views on its official YouTube channel. The text is distributed and consumed through internet searches, especially the official digital platforms of Gillette such as YouTube, Facebook, Twitter, and Website.

c) Manifest intertextuality

This step shows the relevance among the texts, in other words, it is about how a text can produce another new text. There are five aspects in manifest intertextuality; discourse representation, metadiscourse, irony, negation, and presupposition (Fairclough, 2001). The research found three of them; metadiscourse, negation, and presupposition.

Metadiscourse deals with a relatable or relevant issues beyond the text, for instance, the social situation of the society. The advertisement drew both praise and criticism, as does the issue of masculinity in 2019. However, there a number of research bolster that "toxic masculinity" is, actually, hindering the health of young

men and men, either mentally or physically. It shows that the issue is what currently happens in society and it is needed to be discussed.

Only days before the arrival of the advertising campaign, the American Psychological Association (APA) gave new "Guidelines for the Psychological Practice with Boys and Men." The new rules feature the distinctive physical and emotional health risks that young men and men face, including higher rates of violence, completed suicide, substance misuse, cardiovascular issues, and early mortality. They additionally issue an admonition against complying with customary generalizations of masculinity, referring to long periods of exploration that joins machismo to the previously mentioned health risks (APA, 2018).

The next aspect is negation which deals with the polar opposite of the affirmative side, a refutation that denies the existence or vagueness. The advertisement shows many scenes about the 'bad guy versus the hero'. The negative masculinity is clearly crashed up against positive masculinity in the advertisement. Gillette shows the hero side of a man in order to emphasize that those bad practices that all this time are being blended and grown-up are really toxic and needed to be changed.

Last, presupposition is a certain assumption about the idea relating to a discourse that the fact is taken for granted. There are three presuppositions found in the text. First, the practices of toxic

masculinity have been existed and kept growing up in society. Second, many people just leave this issue alone since they assume that it is just how life works. These two presuppositions are obtained from scene 5 to 9 (appendix 1). Third, some people have taken a step to stand up against this toxicity. This presupposition can be seen through scene 10 to 21 in appendix 1.

b. Sociocultural Practice

Sociocultural Practices determine how texts are arranged and understood. Sociocultural practices describe the forces that exist in society in order to interpret and release the dominant ideology for the community. Norman Fairclough (2001) makes three levels of analysis on socio-cultural practices, they are situational, institutional, and social. In this section, the researcher analyzed situational, institutional, and social contextual factors found in the process of making the text.

a) Situational and Social System

Each text is produced in a condition or atmosphere that is unique or distinctive so that a text can be different from other texts. If the text is understood as part of the action, then actually the action is a form of response to certain social contexts (Eriyanto, 2001).

Western culture characterizes specific qualities to fit the male-centric ideal masculine concept. The socialization of masculine goals begins at a youthful age and characterizes perfect manliness as identified with strength, stoicism, heterosexism, independent

perspectives, and absence of emotional sensitivity, and of connectedness (Wall and Kristjanson, 2005). Young men figure out how to be men from the men in their lives, from their own encounters exploring our normal practices, and from the huge social and social setting. Young men live constrained to show sex proper practices as per the perfect male code.

b) Institutional

The institutional level looks at how the influence of organizational institutions in the practice of discourse production. Institutions can originate from within the text creator, in this case, Gillette. In addition, the external forces of the text maker determine the production process of the advertisement.

There are a number of agencies or associations that line up with the idea of the advertisement. First of all, definitely, the brand and the parent company itself – Gillette and Procter & Gamble (P&G). There is also a movement that engaging with the advertisement, namely #MeToo movement. To go along with the movement, the brand's new campaign plays on its 30-year slogan "The best a man can get", supplanting it with "The best men can be".

Furthermore, the USA even has a special agency called the American Psychological Association (APA) who released its special guidelines for analysts working with young men and men who are associated to fit in with "traditional manliness" ideology. Such

ideology is assumed can block them from investigating being male — just as an article in *The Times* about another type of straight male rockers who are fighting old thoughts of masculinity. All of these events happen since masculinity has become a serious issue globally, in western civilization especially.

B. Discussion

The representation of toxic masculinity in the Gillette advertisement could portray the masculinity issue, especially in western civilization. The findings above show that Gillette has set toxic masculinity representation into two categories – violent domination and misogyny. These toxic images are showed in order to remain and bring awareness to the society regarding with toxic masculinity issue that has been existed for such a long time, yet has been mixed and considered to be normal stuff.

Using Kupers' theory of toxic masculinity and applied in the data of this research, the advertisement performed both negative (toxic) and positive masculinity. Further, what Gillette was trying to tell here – toxic masculinity – is motivated by the poor condition of being aware of the toxicity. This issue finally made some agencies to make special movements or research about toxic masculinity.

According to Kuper (2001), there are four categories of toxic masculinities; misogyny, violent domination, greed, and homophobia. The Gillette advertisement, however, only showed two categories of them. The

greed and homophobia are barely appeared in the advertisement, especially homophobia. Western countries, USA in particular, have a lot of supporters of LGBT. It is really welcomed since there a bunch of movements and prominent endorsers who support it. It can be the reason why homophobia is not shown as an example of toxic masculinity in the advertisement.

Whereas misogyny and violent domination frequently happen there (APA, 2018). Gillette portrays many misogynies and violent domination in the advertisement because it represents western society, the United States especially. Misogyny can be a lot of things; social discrimination, social exclusion, hostility, patriarchy, androcentrism, male privilege, violence against women, sex objectification, and so forth. While violent domination is conduct that is dominated by violence.

Some scenes of the advertisement portray violence against women and sex objectification which are included misogyny (scene 1, 5, 7, 13, & 14). Some of the practices can be sexual harassment or sexual assault. In many events, “sexual harassment” and “sexual assault” are assumed to have a similar meaning. Sexual harassment is an expansive term, including numerous sorts of unwanted verbal and physical sexual considerations. While sexual assault alludes to sexual contact or conduct, frequently physical, that happens without the assent of the person in question (Banya, et al, 2018).

The other misogyny practice that is shown is patriarchy [scene 8]. Patriarchy is a social framework where men hold essential force and prevail in parts of political initiative, moral position, social advantage and control of

property (Pateman, 2016). Moral position or moral authority is clearly shown in scene 8 when a woman is not allowed to state her ideas by her boss while the other employees just keep silent about it. She is the only woman in the meeting. In society, this kind of conduct is excused over time.

The other toxicities are the practices of violent domination. One of them is bullying [scene 1, 3, 4]. These days, bullying happens a lot in school-life and virtual-life (social media), just as portrayed on scene 4. There are some bad words in the bullying, they are “freak”, “sissy”, “you’re such a loser”, and “everyone hates you”. Because of issues like cyber bullying, hate speech, and such stuff, there are some discussions and research about it. Kaggle (2017) – a discussion AI team which is a research conducted by Jigsaw and Google, classifies toxic comments into six categories. It consists of toxic, severe toxic, intimidation, obscene, insult, and identity hate. According to Kaggle (2017), the bad words within scene 4 are identity hate and insult comment.

At last, Gillette attempts to pin down the society about toxic masculinity by presenting an advertising campaign. The advertisement shows many scenes about the bad guy versus the hero. By showing this hero side of a man, Gillette wants to emphasize that those bad practices that all this time are being blended and grown-up are really toxic and needed to be changed.

CHAPTER IV

CONCLUSIONS AND SUGGESTIONS

This section is the final chapter which presents the conclusion and suggestion of the study. It finishes up the information discoveries in the previous chapter to answer the research question. Likewise, this part gives suggestions to the readers, particularly to the further researchers in leading comparable subjects of linguistics studies.

A. Conclusion

The linguistic aspects such as the textual features used by Gillette have set toxic masculinity representations in two categories namely misogyny and violent domination. Most of the toxic male behavior in the advertisement represents misogyny. It can be seen from how the advertisement put females as the victim of sexual objectification and patriarchy practice. Then, some practices of violent domination be represented by showing bullying in a school-life among boys, it is included cyberbullying. Additionally, the advertisement shows that harmful practice such as having a fight among boys is usually excused by the term “boys will be boys”. Last, toxic masculinity within the advertisement clearly involves many normalization, either for misogyny or violent domination practices. It implies that all this time toxic masculinity is being blended and normalized casually in the society.

Then, the ideological concept of toxic masculinity on the advertisement is a bunch of negative or harmful behaviors, attributes, and practices related to boys and men. It is shown by the situational, system

social, institutional, and also the textual features of the text. It. These aspects also cause the production of the text results in an allurements to stand up against those negative behaviors. Gillette attempts to pin down the society about toxic masculinity by presenting an advertising campaign. The advertisement shows many scenes about the bad guy versus the hero. By showing this hero side of a man, Gillette wants to emphasize that those bad practices that all this time are being mixed and grown-up are really toxic and needed to be changed.

B. Suggestions

Critical discourse analysis is always an interesting topic to be examined. It will discuss beyond the words. It provides a profound comprehension to understand and break down advertisement text, political speech, and any others. Furthermore, toxic masculinity is an issue that is discussed a lot in recent years, yet there are only a few research about it. In this study, the researcher uses CDA to investigate the ideology of toxic masculinity through language which is represented in the advertisement. It is suggested to further researchers who interest in either CDA or toxic masculinity to fill the gap of this study with another topic or other subjects of the study such as movies, news, or advertisements around the world using CDA as a tool to get a deep understanding of the final result. Further research also can use another tool to analyze the topic like involve observation, survey, or gaining participants in the research in a particular place. It will be a more interesting discussion and be a beneficial contribution for both theoretically and practically.

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Appendix 1

Toxic Masculinity on Gillette Advertisement

Scene	Time	Visual in Frame	Monologue	Dialogue	Toxic Masculinity
1	00:00 – 00:07	Several men who are standing in front of a mirror are displayed in a relay		<p>Newscaster 1: “Bullying!”</p> <p>Newscaster 2: “The #MeToo movement against sexual harassment.”</p> <p>[Overlapping news audio]</p>	Violent domination
2	00:07 – 00:09	The old Gillette advertisement	Narrator: “Is this the best a man can get?”		-
3	00:09 – 00:13	A boy is escaping from a group of boys. The boys shouting.	Narrator: “is it?”		Violent domination
4	00:13 – 00:18	A mom is hugging her son who is crying while text messages are written “ <i>FREAK!</i> ” “ <i>Sissy!</i> ”, “ <i>You’re such a loser.</i> ”, “ <i>Everyone hates you.</i> ” keep popping out.	Narrator: “We can’t hide from it.”		Violent domination
5	00:18 – 00:23	A TV displays an old cartoon that shows four men flirt a woman, then switch to a	Narrator: “It’s been going on far too long.”		Misogyny

		movie where a man touch a woman's butt, and it is switched again to a scene where there are some males who is flirting with some females in a swimming pool.			
6	00:23 – 00:24	Three boys are watching that TV.			-
7	00:24 – 00:28	The studio of the movie from scene 5 is displayed. There is a board written "APPLAUSE", then the audiences are clapping while laughing at the show.	Narrator: "We can't laugh it off."		Misogyny
8	00:28 – 00:32	A woman and several men in a meeting. When the woman is trying to speak, suddenly the boss interrupts her. Then the woman just keeps silent.	Narrator: "Making the same old excuses"	Boss: "What I actually think she's trying to say- ..."	Misogyny
9	00:32 – 00:39	Two little boys are fighting and the fathers just watch it		Fathers: "Boys will be boys"	Violent domination
10	00:39 – 00:45	Some news about sexual harassment.	Narrator: "But something finally changed."	Newscaster: "Allegations regarding sexual assault and sexual harassment- ..."	-
11	00:45 – 00:48	The audiences of the studio in scene 7 are silent.	Narrator: "And there will be no going back."		-
12	00:48 – 00:53	Several guys who are standing are displayed in a relay.	Narrator: "Because we, we believe in the best in men."		-

13	00:53 – 00:57	Two guys try to film some girls, but it's stopped by the other guy.	Narrator: "To say the right thing."	Guy 1: "Smile sweetie." Guy 2: "C'mon."	Misogyny
14	00:57 – 01:01	A guy tries to flirt a girl who passes by, but it's stopped by another guy.	Narrator: "To act the right way."	Guy 1: "Wow .." Guy 2: "Not cool, not cool-"	Misogyny
15	01:01 – 01:07	The chase on scene 3 is noticed by an adult.	Narrator: "Some already are."		Violent domination
16	01:07 – 01:10	Some guys argue with each other, but they make peace in the end.	Narrator: "In ways big."		-
17	01:10 – 01:13	A father and his son in front of a mirror	Narrator: "And small."	Father: "Say, 'I'm strong'." Son: "I'm strong."	-
18	01:13 – 01:15	Back to scene 9. One of the fathers stops the boys who are fighting.			-
19	01:15 – 01:19	Back to scene 15. The man stops the bullying of the boys.	Narrator: "But some is not enough."		-
20	01:19 – 01:22	Back to scene 18. The father breaks up the fight.		Father: "That's not how we treat each other, okay?"	-
21	01:22 – 01:23	Back to scene 19. The man makes sure the boy is ok while his son is watching it.		Man: "You okay?"	-
22	01:23 – 01:32	Some little boys are displayed in a relay, then the old Gillette's tagline ' <i>THE BEST</i>	Narrator: "Because the boys watching today, will be the		-

		A <i>MAN CAN GET</i> comes out.	man of tomorrow.”		
23	01:32 – 01:43	A Text was written <i>“It’s only by challenging ourselves to do more, that we can get closer to our best. We are taking action at thebestmencanbe.org Join us”</i> Ended by Gillette logo.			-

Appendix 2

<https://youtu.be/koPmuEyP3a0>