

TABLE OF CONTENT

TITLE PAGE	i
FINAL PROJECT AUTHENTICITY STATEMENT	ii
FINAL PROJECT ADVISOR’S APPROVAL	iii
FINAL PROJECT EXAMINER APPROVAL	iv
ABSTRACT	v
ABSTRAK	vi
FOREWORD	vii
TABLE OF CONTENT	xi
LIST OF PICTURES	xiii
LIST OF TABLES	xiv
LIST OF FIGURES	xv
LIST OF ATTACHMENTS	xvi
CHAPTER I INTRODUCTION	
I.1 Background of the Problem	1
I.2 Identification of the Problem	3
I.3 Statement of the Problem.....	7
I.4 Purpose of the Study	7
I.5 Significance of the Study	7
I.6 Organization of the Study	8
I.7 State of the Art.....	11
CHAPTER II RESEARCH OBJECT	
II.1 Nivea	17
II.2 Nivea Men	17
II.2.1 Nivea Men in Indonesia	18
II.3 Real Madrid.....	20
II.4 Nivea Men: Real Madrid Commercial Video Edition.....	21
CHAPTER III LITERATURE REVIEW	
III.1 Theoretical Framework	24
III.1.1 Communication	24
III.1.2 Mass Communication	25
III.1.3 Advertisement	26
III.1.4 New Media	28
III.1.5 Semiotics	30
III.1.5.1 Semiotics by Peirce	31
III.1.5.2 Bodily Codes.....	35
III.1.5.3 Cinema Semiotics	36
III.2 Conceptual Framework	44
III.2.1 Gender in Advertising	44
III.2.2 Masculinity.....	46
III.2.3 Metrosexuality	47
III.2.4 Spornosexuality.....	48
III.3 Framework of Thought	50

CHAPTER IV RESEARCH METHODOLOGY	
IV.1 Research Methodology	51
IV.2 Data Gathering Technique	52
IV.2.1 Primary Data	53
IV.2.2 Secondary Data	54
IV.3 Data Triangulation	55
IV.4 Unit of Analysis	56
IV.5 Data Analysis Method	56
IV.6 Research Constraints.....	57
CHAPTER V RESEARCH FINDINGS AND DISCUSSION	
V.1 Research Findings	59
V.1.1 Nivea Men Commercial Video Description.....	59
V.1.1.1 Video I: NIVEA MEN Black & White Deodorant with REAL MADRID - #RealMen.....	59
V.1.1.2 Video 2: BARU! Sabun Muka Cair NIVEA MEN: Oil Attack + Bright.....	61
V.1.2 Semiotics Analysis of the Video.....	63
V.1.2.1 Semiotics Analysis of the Video I.....	63
V.1.2.2 Semiotics Analysis of the Video II.....	79
V.2 Discussion	91
V.2.1 New Findings	96
CHAPTER VI CONCLUSION AND SUGGESTION	
VI.1 Conclusion	99
VI.2 Suggestion.....	100
REFERENCES	102
ATTACHMENTS	
CURRICULUM VITAE	

LIST OF PICTURES

Picture I.1 David Beckham	4
Picture I.2 Cristiano Ronaldo	4
Picture I.3 Comments of YouTube Video.....	6
Picture V.1 Representamen Frame 1.1	63
Picture V.2 Object Frame 1.1	64
Picture V.3 Interpretant Frame 1.1	65
Picture V.4 Representamen Frame 1.2.....	67
Picture V.5 Object Frame 1.2.....	68
Picture V.6 Interpretant Frame 1.2.....	69
Picture V.7 Representamen Frame 1.3.....	71
Picture V.8 Object Frame 1.3.....	72
Picture V.9 Interpretant Frame 1.3.....	73
Picture V.10 Representamen Frame 1.4.....	75
Picture V.11 Object Frame 1.4.....	76
Picture V.12 Interpretant Frame 1.4.....	77
Picture V.13 Representamen Frame 2.1.....	79
Picture V.14 Object Frame 2.1.....	80
Picture V.15 Interpretant Frame 2.1.....	81
Picture V.16 Representamen Frame 2.2.....	83
Picture V.17 Object Frame 2.2.....	84
Picture V.18 Interpretant Frame 2.2.....	85
Picture V.19 Garnier Men Indonesia Commercial Video.....	86
Picture V.20 Representamen Frame 2.3.....	87
Picture V.21 Object Frame 2.3.....	88
Picture V.22 Interpretant Frame 2.3.....	89

LIST OF TABLES

Table I.1 State of the Art.....	11
Table III.1 Trichotomy Semiotics by Peirce	33
Table III.2 Bodily Codes.....	35
Table III.3 Color Association.....	37
Table III.4 Angle Shot	42
Table III.5 Masculinity and Femininity in Advertising	44
Table III.6 Stereotype of Men and Women	45
Table V.1 Representamen Frame 1.1	63
Table V.2 Object Frame 1.1	64
Table V.3 Interpretant Frame 1.1	65
Table V.4 Representamen Frame 1.2.....	67
Table V.5 Object Frame 1.2.....	68
Table V.6 Interpretant Frame 1.2.....	69
Table V.7 Representamen Frame 1.3.....	71
Table V.8 Object Frame 1.3.....	72
Table V.9 Interpretant Frame 1.3.....	73
Table V.10 Representamen Frame 1.4.....	75
Table V.11 Object Frame 1.4.....	76
Table V.12 Interpretant Frame 1.4.....	77
Table V.10 Representamen Frame 2.1.....	79
Table V.11 Object Frame 2.1.....	80
Table V.12 Interpretant Frame 2.1.....	81
Table V.13 Representamen Frame 2.2.....	83
Table V.14 Object Frame 2.2.....	84
Table V.15 Interpretant Frame 2.2.....	85
Table V.16 Representamen Frame 2.3.....	87
Table V.17 Object Frame 2.3.....	88
Table V.18 Interpretant Frame 2.3.....	89

LIST OF FIGURES

Figure III.1 Semiotics by Saussure	31
Figure III.2 Semiotics Triangle	32
Figure III.3 Camera Shot	41
Figure III.4 Framework of Thought	50



LIST OF ATTACHMENTS

ATTACHMENT A

Transcript Interview Key Informant.....	A-1
Screenshots of Nivea Men Black & White Deodorant Video	A-2
Screenshots of Nivea Men Oil Attack + Bright Video.....	A-3

ATTACHMENT B

Lembar Monitoring Bimbingan Tugas Akhir.....	B-1
--	-----

