

## CHAPTER 2

### LITERATURE REVIEW

#### 2.1. Review of Related Theory

Due to the fact that Indonesia is a colonized country, there are definitely a lot of issues related to Post-colonialism. For that reason, the Orientalism topic is still quite interesting to be discussed in Indonesian contexts since it is inseparable from the reality of our daily life.

In Orientalism, there is a concept of the binary opposition between the West and the East. The depictions of the West and East are incessantly appeared in such media as movies and advertisements. To analyze those depictions, either in printed or non-printed media, most researchers and students use the semiotic approach. Hence, in this study, the writer will analyze the binary opposition between the West and the East by using Roland Barthes' Semiotics.

#### 2.2. Theoretical Framework

##### 2.2.1 Orientalism

In this study, the writer uses Edward Said's *Orientalism* theory. Orientalism, a term proposed by Edward Said, is a term classified in Post-colonialism issues. Post-colonialism does not only refer to issues occurring after the colonialism period, as commonly found in post-colonialism terms. However, post-colonialism is more meaningful for observing, reading and interpreting the existing representation (McLeod, p. 5). Orientalism is the subject of endless

conversation by the critics and academicians. The term is often used in a study on movies, advertisements, literatures and so forth. Therefore, Orientalism issues are quite interesting to be discussed, especially about the representation of the West and the East, as what the writer will conduct in this study.

Said (cited in Storey, p. 171) claims that orientalism is the form of construct about the East and how the West views the East. He also states that the East (Orient) is a part of the center of colonialization by the West (European) through the civilization and culture. The West dominates the East by means of their ideologies, doctrines and so forth (Said 1977, p. 19). The orient is a place for the West in many aspects of civilization: language, culture, and values. As stated in “In addition, the Orient has helped to define Europe (or the West) as its contrasting image, idea, personality, experience. Yet, none of this Orient is merely imaginative. The Orient is an integral part of European *material* civilization and culture” (Said in Ashcroft. Griffiths & Tiffin, p. 87). Furthermore, Orientalism is often supported by the institutions, imagery, scholarship, doctrines, and colonial styles (ibid, p. 87). Besides, the terms ‘Orient’ and ‘Occident’ are often used in orientalism issues. Those terms are related to the hegemony, relationship of power, and domination. The Orient is considered inferior, while the Occident is superior. As a result, those aspects will be used as the object of this study.

### 2.2.2 Semiotics

In addition, the writer uses Semiotics theory. Lacey (1998; 56), cited in Ida (*Tentang Semiotik*, p. 50), mentions that semiotics is a method to analyze signs and images. For that reason, the writer will analyze the advertisement in the framework of Roland Barthes' semiotics.

Barthes divides semiotics into two terms. First is the denotation as the primary signification. Second is the connotation as the secondary signification. According to Chandler, the literal and figurative language is at the level of signifier, while between denotation and connotation operates at the level of signified (Chandler, p. 137). Besides, "denotation tends to be described as the definitional, literal, obvious or common sense meaning of a sign". He adds Erwin Panofsky's statement, the art historian, that denotation is the representational images seen by all viewers from any kind of culture that regard it as what the the images depict, not more than that (Panofsky cited in Chandler, p.138). Meanwhile, the term connotation depends on socio-cultural and 'personal' associations (ideological, emotional, etc) of the sign (Chandler, p 138). Moreover, denotation can be regarded as no more natural meaning, while connotation as the process of *naturalization* (Barthes in Chandler, p. 138). Those statements above depend on the interpreter's backgrounds, such as class, social, age, gender, ethnicity, and so on. Accordingly, since the object of this study is TV advertisement, then the analysis will consist of linguistic message and non-linguistic message.

### 2.2.2.1 Linguistic Message

Because the advertisement contains conversations and pictures, it is necessary to analyze it in terms of the linguistic message. In analyzing the linguistic message, it requires the presence of two elements, namely:

- a. **Relay (denotation):** Although printed media is less concerned, relay can be seen in movies and cartoons (Barthes, 1977). Yet, it can also be applied in TV advertisement because relay can help understand the texts displayed in the advertisement.
- b. **Anchorage (connotation):** It is more frequent in the linguistic message. It is the broader meaning of the relay. Barthes states that the principal of anchorage is ideological (ibid, p. 40).

### 2.2.2.2 Non Linguistic Message

In addition to the linguistic message, there is the non linguistic message that needs to be analyzed in the advertisement. It focuses on the pictures, the camera angles and the colours.

- a. **Non Iconic (denotation):** The denotation is the primary signification, as well as the descriptive and literal meaning that refers to the “first order” of signification generated by signifiers and signified (Storey, p. 119). Non iconic can be seen from the pictures displayed.

- b. Iconic Codes (connotation):** The secondary signification of the denotation that is depicted in the pictures of the advertisement. Iconic codes are used to analyze the broader meaning of non iconic.

### 2.2.2.3 Myth

In addition to the denotation and connotation, Barthes mentions that semiology also has a myth. Myth is produced for consumption by the secondary signification (connotation) (Storey, p.119).

Moreover, based on the book entitled *Roland Barthes* by Graham Allen (2004, p. 34), it is stated as follows:

*“In ancient Greece myth (mū̄thos) came to mean a fiction. Nowadays usually associated with fictions which include the gods or supernatural forces, myth also has the general meaning of the major fictional stories that have abided since ancient times. Thus myth, while denoting what is fictional, also tends to refer to stories that have an apparently timeless and universal appeal and truth. Barthes’s use of the word myth is therefore particularly telling in that what he designates by the term presents itself as natural and even timeless but is, in fact, an expression of a historically specific ideological vision of the world”*

For that reason, the writer will focus and analyze several scenes captured from the advertisement. Since the writer analyzes the advertisement, the writer accordingly uses the techniques of video shooting and editing in order to understand the advertisement. Here is the table of techniques of video shooting and editing:

<b>SIGNIFIED</b>	<b>SIGNIFIER</b>
<b>Frame Size :</b>	
Medium Shot	<b>Bring into relief each object and its personal relationship</b>
Close Up	<b>Intimate or close, emotion</b>
Big Close Up	<b>More emotion, dramatic, big moment</b>
Long Shot	<b>Object with public or environment</b>
Extreme Long Shot	<b>Wide and tremendous impression related to environments</b>

**Table 1. The meaning of camera movement**

**Source :** Berger Cited in Nusa, 2012

On the other hand, the techniques of camera movement are also used to analyze the video advertisement or commercials. Those are divided into these criteria (Isbandi cited in Nusa, 2012):

- **Survening Pan:** The camera movement covers all of the objects.
- **Following Pan:** Panning that follows the object. The purpose of this camera movement is that the audience can understand what the objects do.

- Tilt: The camera movement in vertical from up and down or vice versa. The purpose is to emphasize the situation.

- Tilt Up: Vertical movement from down to up.

- Tilt Down: Vertical movement from up to down.

- Track: Camera round to the object.

- Track Right: Round the object from the right side.

- Track Left: Round the object from the left side.

- Zoom: Camera close to the object.

- Zoom in: Camera close to the object.

- Zoom out: Camera far from the object.

The camera angle and colour saturation in the advertisement are also needed to analyze the meaning of the advertisement. Here is the table of camera angle and the colour saturation:

<b>Camera Angle (SIGNIFIED)</b>	<b>SIGNIFIER</b>
Low	<b>Being dominated, controlled, unauthorized</b>
Eye Level	<b>Equality</b>
High	<b>Domination, power, and authority</b>

<b>Colour Saturation (SIGNIFIED)</b>	<b>SIGNIFIER</b>
Warm (yellow, orange, red, grey)	<b>Optimism, hope, desire, and agitation</b>
Cool (green and blue)	<b>Pessimism, hopeless</b>
Black and White	<b>Realism, actualism, factualism</b>

**Table 2. The Camera Angle and Colour Saturation**

Source : Selby and Coedery cited in Widaningsih, 2011

### **2.3. Review of Related Studies**

In terms of related studies, the writer faced difficulties in finding journals or articles that discuss about the representation of the West and the East in the advertisement. The writer only found a journal containing elements of Orientalism and using the semiotic approach as the method. It is an article from Ma Lin entitled *The Representation of the Orient in Western Women Perfume Advertisements: a Semiotic Analysis*. This article analyzes the issues of race and gender in a perfume advertisement in the West. The object used by Ma Lin is different with the writer's. Ma Lin uses the advertisements on the Internet as the object, particularly in a French website. The website collects photos of all Western major perfume advertisements. Meanwhile, the writer uses advertisements in Indonesian television as the object. As a result, the writer only uses one advertisement as the object for analysis, while Ma Lin uses three advertisements. Those are Kenzo's Flowery Perfume, Revlon's Xia Xiang, and Yves Saint Laurent's Opium. The finding is the analysis of race and gender in



the advertisement combined with the role of a woman and the femininity (East) in the Western society. She examines how the Orient is positioned in the advertisement. It is nearly similar with the writer's intention that attempts to seek the binary oppositions between the West and the East shown in TV advertisement. In Ma Lin's article, women represented in the advertisement (Kenzo Perfume) often show Asian women figures, be it Japanese, Chinese or Vietnamese. They always use heavy makeup, elegant and positioned as an entertainer. For the second object, the Revlon's Xia Xiang advertisement, it reflects the ancient culture and traditions of the Orient. The advertisement contains binary oppositions shown through verbal and visual signs in order to emphasize the exotic elements of the Orient. The Oriental scene is depicted in the natural scenery such as mountains and lakes. It is different with modern Western metropolis. For the second object of Ma Lin's research, it is nearly similar with the object discussed by the writer, namely the advertisement containing binary oppositions of the place depicted. Ma Lin adds that the West is recognized as the present, modern, sophisticated and familiar. The Orient, as the opposition, is considered as the past, backward, simpler and mysterious.

Meanwhile, for the gender in the advertisement, the Orient is often associated with modesty, seclusion, submissiveness and feminine charm. *"The contrast between the West and the Orient is thus transplanted to the relationship between men and women-men being superior to women as the Occident is superior to the Orient"* (ibid). The idea of gender construct in the advertisement is also used in the writer's study, namely between Western and Eastern. Women are

the object to be dominated, while men are the subject to explore and dominate. Also, the Orient is the conquered and the West is the conqueror.

For the last advertisement, Yves Saint Laurent's Opium, the theme is oriental that can be seen by its name, scent and packaging (ibid). She mentions in her article that opium is a species native to western Asia and south-eastern Europe. It is cultivated extensively in many Asian and Central and South American countries. Historically opium was also the weapon with which the Western conquerors opened the Chinese door and spread their imperialist expansion. Thus, it is an object which often reminds people of the distant East and the West's conquering of the Orient.

The second related study is a journal entitled *Hegemoni Estetika Postcolonial Dalam Representasi Iklan di Media Massa Cetak Indonesia Kontemporer* by Kasiyan (2012). This article helps the writer understand the emergence of the mix-blood model in the advertisement, especially in Indonesia. This article has similar issues since Nadya Hutagalung as the model in the advertisement is not indigenous to Indonesia. The object of the article is the advertisement in printed media containing a mix-blood model. He focuses on the signified, signifier, the causal factor, and the political strategy of cultural resistance. He employs the postcolonial and semiotics approach since it is qualitative studies. He uses three advertisements taken from printed media, namely *Tempo*, *Femina*, and *Kartini*, starting from 2007 to 2009. His finding is that Indonesian advertisements still adopt western principles, namely using the mixed-blood model and English language. Kasiyan argues that it can be seen as a

form of colonization. As a colonized country, people still suppose that the West is superior and the East is inferior.

The third related study is conducted by Minjeong Kim and Angie Y. Chung entitled *Consuming Orientalism: Images of Asian/American Women in Multicultural Advertising* (2005). They state that the representation of the ethnic minority in advertisement is usually based on gender and the racialized reflections of global culture. They draw on the colonial and American Orientalism issues (Kim & Chung, 2005). The topic of the study is the advertisements containing American Orientalism and how they reconstruct Asian/American women towards White Americans. The context of the study is the globalizing multiculturalism in the US society. In this study, they provide the theoretical context in order to understand gender and women representation in printed media, in this case the post-industrial American society. In addition, they also want to show how the Asian/American women imageries and stereotype evolve in the American media culture. This study has the same issue about the emergence of Asian/American women portrayed in the media culture in America. The object of their study is the advertisements taken from various magazines. They focus on the Asian/American women figures appeared in three multiple advertisements. Their finding is that Asian/American women are sexually subordinated and consumed by American orientalism. The first finding in *The Virginia Slims* campaign with the theme “*Find Your Way*” is the most striking about Asian/American exoticism. In its campaign, the physical appearances of Asian/American female characters actually show that they are normalized towards the White American character. The second

advertising campaign is *The Hennessey Liquor* campaign. Its campaign plays the sexual contrast between White and Asian/American women. Through this campaign, the advertisement portrays women as the sexual predator. The last campaign is *Ofoto*. It shows the mystical aspects of Asian/American female sexuality. The Asian women are portrayed as distant and typically exotic. Moreover, the *Ofoto* advertising campaign portrays the traditional representation of Asian/American women as the exotic objects and as White men's sexual adventure.

In short, those three related studies done by Ma Lin, Kasiyan, and Minjeong Kim and Angie Y Chung have the similar pattern in portraying the image of the East. The West always represents the East as exotic, innocent, backward, and mysterious. For that reason, the West represents the East in negative ways, in opposition to the ways the West represents themselves. As a consequence, those related studies can be applied in the writer's study. The writer wants to find out how the East and the West are represented in TV advertisement, namely in Pepsodent Sensitive Expert advertisement (Nadya Hutagalung version).