

## CHAPTER II

### LITERATURE REVIEW

In analyzing the notion of beauty which offered in LUX commercials, the writer will use Cultural Studies theory, in which television as popular culture, and Feminist Criticism.

#### A. Review of Related Theory

##### A.1. Feminist Criticism

Feminist Criticism is a part of a very broad term, which is Feminism. Feminism itself is a common term that is existed in our life today. Feminists cannot be defined as something that against men, thus women have to life separately from the men and do everything without men involvement. Also could not be described solely upon a single meaning because it is complex in itself. Feminism is a social theory and political activism which criticize the social relation of men and women and the inequality of position between sexes within a patriarchal society. The basis of feminist ideology is that society is organized into a patriarchal system in which men are privileged over women (Arimbi 6). The patriarchal system is a belief that men have higher position than the women in social, political and economic aspects. Tyson in Critical Theory Today says, "Patriarchy, is thus by the definition, sexist, which means it promotes the belief that women are innately inferior to men" (Tyson 84). Bressler, in this book Literary Criticism, shows the patriarchal point of view about women as follow:

Woman is not a man; she has become the other, the not-male. Man is the subject, the one who defines meaning; women is the object, having her existence defined and determined by the male. The man is therefore the significant figure in the male/female relationship and the woman is subordinate (182)

Because the inequality of treatment for women in all aspects, the feminist movement emerges. The feminist wants the women have an equal right in social, political, and economic aspects. The feminist also wants to change the point of view seeing woman as other and subordinate.

The rise of Feminist movement begun in the 19<sup>th</sup> century as the oppression of women are largely adopted as a way men have power to control women. In the mid-1800s the term 'feminism' was used to refer to 'the qualities of females', and it was not until after the First International Women's Conference in Paris in 1892 that the term, following the French term *féministe*, was used regularly in English for a belief in and advocacy of equal rights for women based on the idea of the equality of the sexes (Stanford Encyclopedia, online).

Feminist movement was developed into three waves; The First Wave Feminism; The Second Wave Feminism; and The Third Wave Feminism. These three "waves" are called so because like ocean waves, each wave comes on top of the one before, drawing each other (Arimbi 8). The first wave was beginning with the struggle to achieve basic political rights during the period from the mid-19th century until the passage of the Nineteenth Amendment in 1920. In the second wave, which began in the late 1960's and early 1970's, feminists pushed beyond

the early quest for political rights to fight for greater equality across the board, e.g., in education, the workplace, and at home. In this period, Radical Feminism, one subtype of feminism, was popular with their consideration about patriarchy which become the root cause of the most serious social problem (Arimbi 9). More recent transformations of feminism have resulted in a "Third Wave".

Third wave feminists often criticize Second Wave feminism for its lack of attention to the differences among women due to race, ethnicity, class, nationality, religion and emphasize "identity" as a site of gender struggle. Many people argue that feminist movement is trying to destroy the traditional gender roles, while men and women, naturally, has their own function in life.

Feminist criticism could not be classified into a single category; there are so many feminist critics who criticize feminist movement in every aspect. For example in Indonesia, , one of Indonesian feminist, analyzes feminist movement adjusted with culture and values which happen in Indonesia. Aquarini criticize women's role in television commercial, beauty ads especially, in leading and providing access in narrowing women's concept in the notion of beauty. The sense of commercial, as what Aquarini says in her book Becoming White, proves that commercial is not value estimated and, with its potential, could be something problematic (Prabasmoro 17). As one of popular culture product, commercial become a feminist site, especially in its relation with women's representation also the implication with women's performance at the time. That representation should be a basic concern for feminist, not only because a stereotypical tendency which

emerged on it, but also - in particular – with its limited preference that is available for women.

This case become crucial because, in one hand, the viewer (partly for women) actually have their own autonomy and freedom in choosing the commercial, so that they could buy any product for their self-enjoyment and self-entertaining. Then if women have their own autonomy, so where is the area for feminist criticism? The availability area for feminist criticism is provided in the potential meaning of the commercial. There are some cultural patterns that construct certain representation which also has narrowed some options presented in for-women commercials. This matter make, women mostly and feminist especially, aware with the doubled-meaning which offered in those commercials.

Today's commercial is always using women images as the object because women are considered beauty. Women and beauty can never be separate. They are a unity which naturally constructed by the culture and it also a 'God-Given'. But the word woman and beauty are misinterpreted by people's perception where woman or female who always consider 'beauty' then grows become 'beauty object'. Nowadays female is considerably viewed as the object for male. And this perception is related with female's body as the values of male's object.

The matter about female's body and its relation with the society's construction also exist in what so-called as sex/gender distinction which discussed by Gayle and Rubin (Prabasmoro 43). In this concept sexes are known as something biological/natural.

Some of feminist argues that almost every aspect of human life is 'gendered', means that each of things is differentiated in 'masculine or feminine'. It is not only in biological sexes aspect but also in every aspect of life such as language, profession, family rules, education, and socialization (Littlejohn 239).

Gender is a society's construction which place, situate women's body with some "obligation" to have a same gender with its body (Prabasmoro 43). A gender for female is feminine. But femininity is not natural because it is constructed by culture which usually different with another culture. Aquarini in her book Kajian Budaya Feminis says "Female body, more than just facticity, is part of herself as a human. This is where contradiction happens to a woman. As a human she is the subject... but as a female she is the 'absolute otherness'. She is the object" (Prabasmoro, 46).

Women are bound in traditional images which are weak, irrational, tactful, interested in own appearance, strong need for security, fragile, and dependent. In contrary male is always strong, ambitious, rational, objective, and independent. This gender position always makes women in the 'pathetic' side and always need of male's attention. That is the basic foundation why female's body is as the object of male.

## **A.2 Television as Popular Culture**

In this study the writer takes LUX brand on television commercial as the subject of the study, and for that reason she will take some close reading about television culture. But before stepping in the concept of television culture, it will

better to know a bit about Cultural Studies. John Storey in his book Cultural Studies and The Study of Popular Culture: Theories and Methods define that cultural studies is not monolithic body of theories and methods. 'Culture' in cultural studies is defined politically rather than aesthetically (Storey 2). Culture, here, is not defined as the object of aesthetic excellence nor as a process of aesthetic, intellectual, and spiritual development but it is understood as the texts and practices in everyday life. This is the definition of culture in cultural studies which include popular culture as part of it. John Storey said in his book that the study of popular culture is central to the project of cultural studies (Storey, 2). And without doubt ideology is the central concept in cultural studies (Storey, 4).

Television is the popular culture of the late twentieth century (Storey 9). The definition of television, according to John Fiske in his book Television Culture, as the bearer/provoker of meanings and pleasures, and of culture as the generation and circulation of this variety of meanings and pleasures within the society (Fiske 1).

Considering the media as a cultural agent, particularly as a provoker or circulator of meanings, television has a great impact in providing information to the society. Television as one of audiovisual has significant role in defining the character and morality of people as the viewer through all of its spectacle part. As one of mass media, television cannot release its position as one of causal factor of cultural change in society. John says:

The arguments that television is always an agent of the status quo are convincing, but not totally so. Social change does occur, ideological values do shift, and television is part of this

movement.... television can be, must be, part of that change, and its activity will either hasten or delay it (Fiske 45).

Television role in Indonesia recently has become an important part in everyday life, since its firstly coming in 1962. As an audiovisual media, television has a major persuasive power in building public opinion among its viewer. Therefore, each of television text in programs or ads consider as something brand-new and mostly become a trend. According to John Fiske, the ad and the program may be part of the same text in their interaction in the production of meaning and pleasure. Siti Sholihati, in her book Wanita dan Media Massa, is trying to analyze television phenomenon in Indonesia. Most of researches found that television provide negative role domination rather the positive one (Sholihati 4). Julia Kusuma, compiled in Siti Sholihati's Wanita dan Media Massa, assumed that television is less functional as a breakthrough of cultural values which consider less established in society, includes the stereotype of women existence currently (Sholihati 5). One of Kaplan four features in her radical text is: they (society) focus on the mode of representation, on film or television as a machine producing illusions of the real, they draw attention to the (televisual) process and use techniques to break the illusion that we are not watching television, but "reality" (Fiske 45). Hence, the women representation in television more or less are something what it seen in reality or become the reality.

LUX commercial is one of commercials which presented women's desire today. The power of beauty seem significantly become measurement of women identities and recognize as a must-have. This commercial confined women about the importance in perceiving beauty as part of them. As what John Fiske says that

the commonest type of advertisement is for products to improve the sexual power of the female body – losing weight, enlarging breast, improving skin or hair, shaping buttocks – the list is limited only by the parts of the female body that can be constituted as a problem for a product to solve (Fiske 188). In completing their qualities, society, mostly female, will adopt commercial suggestion and actualize it as an ideology of beauty figure.

## **B. Review of Related Study**

### **B. 1 Overview of LUX Commercial**

*Lever Brothers* introduced LUX soap for the first time in 1925. LUX actually was a very well-known family name in Germany at that time. It also means “light” in Latin. Yet, LUX as a brand was taken from the English word “Luxury”. LUX soap was initially launched in 1899 in UK as a flaked version of Sunlight Soap and then it is also launched in the US in 1916, and marketed as laundry soap (Unilever, online). Since the 1930s, many Hollywood celebrities have promoted the soap to women as one of considerable beauty product. The advertisements have been featured by Jennifer Lopez, Elizabeth Taylor, Demi Moore, Sarah Jessica Parker, Catherine Zeta Jones, Marilyn Monroe, etc. In fact, Hollywood actor Paul Newman also appeared as the first male to star LUX advertisements.

LUX soap was known for sponsoring several popular radio series in the 1930s and 1940s. It is including LUX Radio Theater that was hosted and directed by Cecil B. DeMile and the Life and Love of Dr. Susan, an early soap opera



(Unilever, online). Some of Hollywood stars were also invited to appear in LUX radio. This radio sponsorship made the brand quite well-known in the United States while the shows were being produced. Yet, the soap disappeared from mainstream American markets and was no longer recognized as it once had (Unilever, online).

LUX soap was firstly launched its product to an Asian range in 1929. The first country which is being introduced was India. It was firstly launched by Leela Chitnis, one of India celebrities. She was an Indian LUX ambassador as well as the star in LUX first commercial in India. In its first appearance to the public through advertisement, LUX uses The Beauty soap of Film Stars as the tagline.

In India this brand is familiar among its people, some of Bollywood star such as Sridevi, Madhuri Dixit, Juhi Chawla, Karisma Kapoor, Rani Mukerji, Aishwarya Rai, Amisha Patel, Kareena Kapoor and Tabu have ever been became the brand ambassadors of LUX and it also takes Sharukh Khan as the first male who advertises LUX soap in India (Unilever, online).

LUX itself appeared in Indonesia since 1930 and known through its first advertisement in 1949. It was considered as the pioneer in spreading the beauty product for Indonesian women. In its development, LUX engaged some of Indonesian celebrities to be its brand ambassador. The actresses are Minati Atmanegara, Rini S. Bono, Marissa Haque, Ira Wibowo, Ida Iasha, Okky Asokawati, Donna Harun and others in 1980s and the beginning of 1990s (Unilever, online). In late 1990s until now, their brand image also include some celebrities who famous among teens such as Tamara Bleszynski, Mariana Renata,

Dian Sastrowardoyo, and Luna Maya.

Since the 1930s right through to the 1970s, LUX soap colors and packaging were changed several times to reflect fashion trends. In 1958 five colors made up the range: pink, white, blue, green and yellow (Unilever, online). In the early 1990s, LUX responded to the growing trend away from traditional soap bars by launching its shower gels, liquid soaps and moisturising bars. While LUX beauty facial wash, LUX beauty bath and LUX beauty shower were launched in 1992 (Unilever, online). LUX also has developed its tagline into 4 phases. Since 1929 LUX was known as the The Beauty soap of Film Stars but then in 1990 the tagline changed into Bring out the star in you. The tagline was changed for the third time in 2006 along with a new version of woman's images in LUX television commercial. This new tagline was Beauty Gives You Super Power, which then changed for the last time in 2007 became Play With Beauty and come still until today.

**B. 2. Review of Book Becoming White, Representasi Ras, Kelas, Feminitas dan Globalisasi dalam Iklan Sabun.**

The writer use book by Aquarini Priyatna Prabasmoro titled Becoming White, Representasi Ras, Kelas, Feminitas dan Globalisasi dalam Iklan Sabun as one source in analyzing the study of woman images. In this book Aquarini is taking Indonesian commercials, which are LUX and GIV, as the representation of woman's ideal figure nowadays. The writer takes this book as her source is because she wants to apply the way in which Aquarini use in her book to analyze

about woman's representation in television commercials. Aquarini's discussion in her book Becoming White, Representasi Ras, Kelas, Feminitas dan Globalisasi dalam Iklan Sabun is quite the same with one part of this study.

Aquarini is trying to see the 'whiteness' concept which start to be the main concern by most of Indonesian women as the 'idealized beauty'. But the differences between Aquarini's book Becoming White, Representasi Ras, Kelas, Feminitas dan Globalisasi dalam Iklan Sabun and this study is the main focus. Aquarini is focusing in the concept of 'whiteness' and its relation in race and racism, while the writer in this study is take the 'whiteness' concept as one part of the analysis. The writer is focusing in the images of woman which established in LUX commercials and also the implicit impact to the patriarchal system in society.