

CHAPTER II

LITERATURE REVIEW

2.1 Theoretical Framework

2.1.1 Ideology in Posters as Advertisement

Media nowadays becomes the important tools in human life. Media may be in the shape of images, sounds, and spectacles has been come out to build everyday life activity, dominating leisure time and even construct social behavior (Kellner 1995,p.1). Media features not only simple written, spoken and visual text, but also presents arrangements of signs used in order to embed meanings about people and experience (Purvis 2006, p.7). Thus, media can be considered as a way communication to mediate human to particular objects.

As time flies, the development of technology becomes more sophisticated, media also may feature in visual advertisement. Technology becomes a powerful tool to create a new societies and conditions (Williamson cited in Laughey 2007, p.46). The finding of printing machine became the new beginning of media technology. Nowadays, media technology is used for commercial, political, and even military purpose. More specifically, commercial is really needed to make the object's meaning is deeper. Advertisement is used to make the object becomes popular and people also understand its meaning for life. One of the advertisement tools that usually used by people is poster. Poster here becomes the medium used by producer to communicate to the consumer about object, in this case, movie as the product.



Figure II.1

As one of the form of media, poster portrays what human thinks and feels, influences the way human see things in particular ways, and captures the reality which human holds in their minds (Ryan, p.123). Poster, like other advertisements, has several meanings. Poster contains image and words that inspire action and also belief. The action may be so simple and may create simple belief of something. As Judith Williamson stated that in watching advertisement, we directly define ourselves to the goods in the advertisement. Advertisement creates a structure of meaning and contains ideology inside it. The ideology is internalized through the technique of advertisement (Laughey 2007, 67-68).

This is also added by Gillian Dyer in *Advertising as Communication*, which said that there is no actual denotative meaning in advertisement because all of the message is naturalized by the image through codes (Dyer 1982, p.103). This makes the ideology of advertisement is so powerful. The ideology is contained in every sign

in advertisement, such as linguistic message and other visual sign featured there.

Dyer stated:

Ads as a means of representation and meaning construct ideology within themselves through the intervention of external codes which are located within society. The ad will use images, notions, concepts, myths, etc. already available in the culture. An ad does not simply reflect ideology; it reworks it, thus producing new meanings. It uses objects which are signifieds of ideological systems and thought that already exist and then makes them signifiers of another structure (the ad). Its connotational process depends on our knowledge of the forms of ideology that advertisements employ (Dyer 1982, p.129-130).

According to Williamson, the function of the ideology on advertisement is to mask the reality of severe class differences in particular societies. Advertisement assumes that we all have equal ability to the wealth and luxury (Laughey 2007, p.67). But, this ideology is not obviously seen in the advertisement. We elaborate and re-create the ideological meanings through our perspective based on our culture.

2.1.2 Gender and Representation in Advertisement

One of ideology meaning reflected in ads is related with representation. As explained above, ideology can be found behind representation. Representation, according to Stuart Hall, is an essential part of particular process in which meaning is

produced, built, and even exchanged between members of culture (Hall 1997, p.15). Stuart Hall declared that there are two systems of presentation in meaning. The first system involves all of objects, people, and events which related to set of concepts which we carry around in our minds. In this process, meaning depends on the system of concepts and images formed in our minds, whether it is a simple material object or even abstract things. The second is language which involves all of process of constructing meaning. Through language, we share our understanding of meaning which represented by sign. We usually use words, pictures or sounds to express meaning.

Meaning is produced and exchanged in every personal and social interaction in human life. Meaning expresses anything we want through language. Language is important tool to distribute meaning. Language, as signifying practice, works as representational system which speaks broad about meaning although it is not explicitly featured (Hall 1997, p.3-5). Representation may shape anything which we call as sign. It may shape text, photograph, music, or even social practice.

Furthermore, photography is one of representational system which use image to communicate meaning about particular person, event, scene, or anything featured in the image. Here, language does not only shape written text but also may be in the shape of practice or anything. Through language, we could see how representation works (Hall 1997, p.6).

Photography, as one of representational systems, has emerged mythical history that has condensed and idealized. Representation of human is displayed in particular way as if it is natural expressive behavior. There are some styles and codes which distinguish how male and female participate in social life (Goffman 1976, p.1-3).

Goffman believes that people in photography in advertisement has been selected to fix into set (1976, p.24). Especially woman, Goffman stated that:

The pictures I have un-randomly collected of gender relevant behavior can be used to jog one's consideration of three matters : the gender behavior style found in actual life, the ways in which advertisement might present a slanted view thereof, and the scene-production rules specific to the photographic frame. . . . In any case, what will mostly be shown and discussed is advertisers' views of how women can be profitably pictured. My unsubstantiated generalizations have the slight saving grace that they mostly refer to the way gender is pictured, not the way it is actually performed (p.25).

In his book *Gender Advertisement*, Goffman tries to analyze several pictures which display man and woman and he said that the people inside the display is idealized and simulated (1976, p.26). Advertisement makers try to make advertisement dramatically to make it as the best 'realistic' picture. By poses, clothes, expressive, and language applied by a model, advertisements could imitate what

happens in the real world. It can be safely said that photography in advertisement always displays different stereotype between man and woman.

In social interaction, there are several differences between man and woman. This is also represented in pictures in advertisement. The superiority of man over woman could be seen in man's height and his greater girth (Goffman 1976, p.28). It may be seen in some advertisements that man is represented with actor whose height is bigger than the woman actor. This bigger size may symbolize the bigger power in social status between man and woman in real life. Moreover, if the man character faces woman, the role will be simulated that man is the only one who could be followed by displaying the bigger size of height.



Figure II.2

The other display to distinguish between both genders can be symbolized by the touching way of woman. As we can see in *Miss Dior* ads above, which only presents woman's hand holding the top of the perfume. Woman is represented only with her hands and fingers to show her feminine touching or feeling. The feminine

touching is featured by producers may also displayed not only by fingers, but also by head.

From all the explanation about gender representation by Goffman, it can be safely summarized that there are six types of display in representing gender in advertisement:

1. Relative size: men in ads are usually bigger – both in terms of size and height – than women. While men are, on the whole, biologically bigger and taller than women, ads ‘transform what would otherwise be a statistical tendency into a near certitude’ (Goffman 1979: 28). In line with social rituals, taller and bigger figures tend to represent greater power than smaller and shorter ones. So men are usually seen in superior relation to women through relative size.
2. The feminine touch: this is typically represented as soft and gentle (a woman’s hand caresses an object such as a perfume bottle) but the masculine touch is rarely depicted in ads – presumably lest, with all its masculine strength, it might break something!
3. Function ranking: in this portrayal a man ‘is likely to perform the executive role’ (Goffman 1979: 32) while a woman assists. For example, men usually drive cars while good-looking women assist in conversational exchange.

4. The family: this is usually depicted in ads according to a hierarchy which is governed by a combination of age and gender rituals. The father is usually the dominant figure in terms of size and position within the group, while the youngest daughter is usually the least noticeable and the lowest positioned.
5. The ritualization of subordination: acts of subordination in gender displays are usually performed by women in the service of men, or younger men in the service of their seniors. Women lie down on sofas, for example, while men stand behind them and aim sexually suggestive looks their way.
6. Licensed withdrawal: women more than men tend to find themselves withdrawn into situations in which they are solitary and appear vulnerable, and in which the 'absent man' – of whom the consumer may be implicated – is assumed to provide the missing protective role (Laughey 2007, p.83).

These six gender displays are then used to identify three posters used posters as the data in this study. For instance, in one of the posters, *Jelangkung*, we could see how woman is represented smaller than a man as explained in the first display. This size symbolizes the man is superior over woman character. Thus, six gender displays delivered by Goffman are appropriate to analyze message from the data in this study.



Figure II.1

2.1.3 Semiotic

Semiotics is one of methods used to analyze ideology reflected in representation issues reflected in signs of advertisement. Semiotics is beyond the study of the signs. Signs here mean anything that stands for anything else, not only everyday speech but also words, images, sounds, gestures and even objects (Chandler 2007, p.2). As quoted in Chandler, there are many semiotic theorists that develop semiotics and have several differences and context:

The study of signs, however, . . . must take into consideration also applied semiotic structures, as for instance, architecture, dress, or cuisine . . . any edifice is simultaneously some sort of refuge and a certain kind of message . . . Structuralists search for ‘deep structures’ underlying the ‘surface features’ of signsystems: Lévi-Strauss in myth, kinship rules and totemism; Lacan in the unconscious; Barthes and Greimas in the ‘grammar’ of narrative (Chandler , p.5).

Ferdinand de Saussure (1857–1913) and Charles Sander Peirce (1857–1913) become the leading theorists of semiotic. Saussure is known about his term “semiology” and he stated that semiology is the part of social life. Semiology aims to take any system of signs in whatever their substances and limits, for instance images, gestures, musical sounds, objects, and so on (Barthes, 1967 p.9). This study of sign is actually a branch of linguistic. Therefore, Saussure more focuses on the structure of language than actual performance (Barker 2000, p.76). Peirce, on the other hand, said semiotics is the formal doctrine of the signs and related to logic (Chandler 2007, p.3).

Hence, the important key of semiotic is sign. Therefore, semiotics can explore how meanings contained in text through particular signs and codes (Barker 2000, p.35). Sign is something that stands for something else. It means that sign represents object, event, action, repeated process, state of affairs, an emotional situation, and so on (Johansen, p.26). Sign can be called as sign as long as we give it meaning. As quoted in , Peirce stated that

. . . SIGN, in the broad sense, consists of three interconnected elements: (1) the sign in the narrow sense, also referred to as the representamen, i.e. that which represents something else; (2) the object, i.e. that which the sign stands for, that which is represented by it; and finally (3) the (possible or potential) meaning the sign allows for, which may materialize as its translation into a new sign (Johansen, p.26-27).

Moreover, every sign is actually different from each other. For Saussure, there are two kinds of signs: signifier and signified. A signifier is the image while signified is the terms of concept and meanings (Barker 2000, p.76; Barthes , p.112; Barthes, p.43). Signifier is a material form of the sign that we could see, touch, and feel. One signifier may have several signified (Chandler 2007,p.15-16). The signified and signifier are inseparable as two sides of a piece of paper (Chandler 2007, p79).

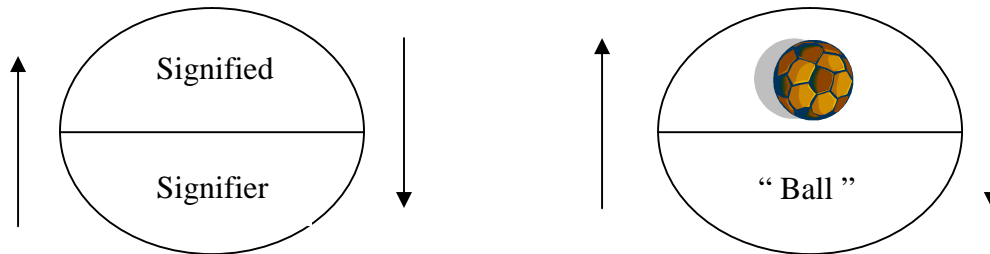


Figure II.2

2.1.3.1 Semiotics by Roland Barthes

One of the popular theorists of semiotics is Roland Barthes. Roland Barthes believes that semiotics is the most appropriate tool to reveal the hidden message of everyday spectacle, performance, and common concept (Danesi 2004, p.10). Semiotic theory of Barthes is considered as most appropriate theory to analyze the representation of woman in movie posters. Photography as visual representation contains meaning presented by and within the image that is portrayed (Trifonas, p.27). Barthes believes that photographic is different from other signs. Text-based message can be analyzed within its denotative and connotative meanings which produce a code, and in the next step be called as referent. Here, referent is presented

as the more implicit message of connotative message. On the other hand, photography, according to Barthes, has meanings beyond actual referents.

Photography presents a potential problem for Barthes in his semiological phase, however, in that photographs do seem, unlike other signs, to have an actual referent. Other signs depend on a code, a movement between denotative and connotative meaning. In such signs what is presented as the referent is actually the denotative message which allows for the often implicit communication of a connotative message. Such signs are coded because they have at least two levels of meaning or signification. Photographs, on the other hand, seem to present us with a referent which is not coded (Allen, p.120).

Because the photography is different from other signs, so Barthes not only describes the analogy and the referents messages that literally exist on photography sign, but he highlights on the myth of the signs. According to Barthes, there are two systems of significations: Firstly, denotation which is the descriptive and literal level of meaning; secondly, connotation which describes meanings that are elaborated by connecting signifiers to particular cultural concerns (Barker 2000, p.79). There are actually three points that have to be elaborated before elaborating myth:

1. Linguistic message: Signs are organized into language to enable us to express our thought into words. The writing system is one of the obviously languages.

Here, language is expressed the meaning through linguistic structure (Hall 1997,p.18-19).

2. Non coded-iconic message: Non-coded iconic message is the visual sign, which analogously represents the real object (Ahmed 2000, p.24). The real object always contains analogical content (scene, object, landscape) and it never looks artistic (Barthes 1977) Non coded-iconic message contains purely literal and universal meaning which is not ideological (Chandler 2007, p.138).
3. Coded-iconic message: Unlike non coded-iconic message, coded-iconic message contains connotation message of the sign. Connotation message contains the socio-cultural and personal associations of the sign (Chandler 2007, p.138). Connotations are determined by the codes. Codes here depends on interpreter’s point of view which is related to interpreter’s personal life and culture. (Chandler 2007,p.15).

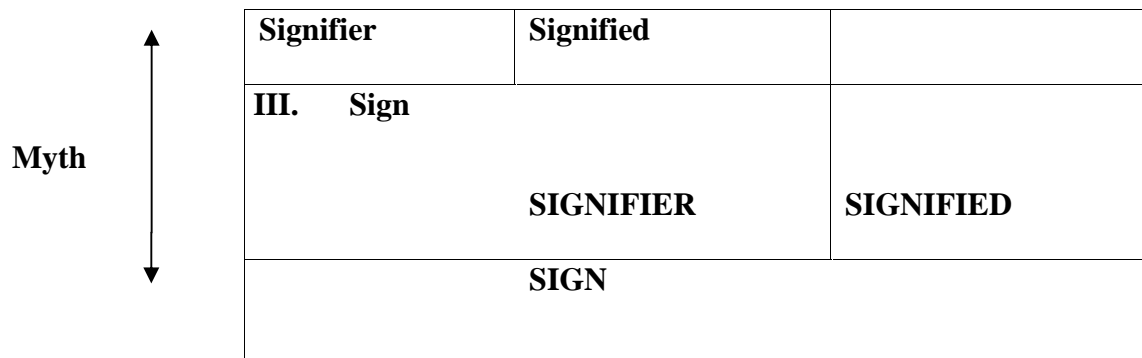


Figure II.3

According to Barthes, denotation and connotation are needed to elaborate the levels of representation or levels of meanings. He states that:

The first order of signification is that of denotation: at this level there is a sign consisting of a signifier and a signified. Connotation is a second order of signification which uses the denotative sign (signifier and signified) as its signifier and attaches to it an additional signified. Connotation is a sign which derives from the signifier of a denotative sign (so denotation leads to a chain of connotations (Chandler 2007, p.140).

Beside three messages above, the myth, the higher level of signification, is also needed to analyze. In his book, *Mythologies*, Barthes also stated that myth, as type of speech, is not defined by the object of its message, but by how it verbalizes the message (Barthes, p.107). In this second level of meanings, myth elaborates the sign deeper and becomes higher level of signification (Chandler 2007, p.143). Myth is used to make sense of human's experiences within cultures (Lakoff and Johnson, cited in Chandler 2007, p.143). Message in myth may not only in the shape of writing, but also photography, cinema, reporting, shows, and so on. Photography could be a kind of speech, same as written text, if it means something (Barthes 1972, p.109). According to Barthes, ideology contained in myth is naturalized by dominant cultural and historical values, attitudes, beliefs (Chandler 2007, p.145).

In every poster used as data in this study also contains certain myth. Thus, to find out myth contained in those three posters, especially related to the representation

issue, three kinds of messages: linguistic message, non-coded iconic message, and coded iconic message must be analyzed first.

2.2 Related Studies

Study of semiotic in Indonesian movie posters has been done by Truly Purnama Sari on her undergraduate thesis entitled **A Semiotic Analysis of Posters of Indonesian Romantic Drama Movies**. This thesis explains about: (1) the linguistic messages; (2) non coded-iconic message; and (3) coded-iconic messages which appear in Indonesian romantic drama movie posters. This means that this study uses Barthes' semiotic theory. This study uses three posters: *Heart; I Love you, Om*; and *Cinta Pertama (First Love)*. This study explains clearly about those three points. There are some points that make the writer confused: (1) it isn't explained how Truly chooses those three posters and also picks 2006 as the year for this study; and (2) at first in the data analysis, it is explained that the analysis uses the viewers' point of view. The word 'viewers' here means the viewers of a movie poster that have not watched the movie, but in the analysis, Truly explains about the story of the movie that related to the position of the words, even how the end of the story is. It feels like there is inconsistency here. But the explanation is really details and clear and she also draws the table of the each of the words and also the meanings. The finding of this study are: all of the posters of Indonesian romantic drama movies released in 2006 have such messages, especially in linguistic messages; there are always three names

which are shown as the central characters because all of them are about triangle love and even tragic love; and mostly the title is written in English.

Another related study was done by Anita Istiqaroh from Airlangga University. She wrote undergraduate thesis entitled **Girls' Guide to Beauty: A Semiotics Approach in Reading Beauty Construction in The Front Cover of Teenage Girl Magazine-Gadis**. This study uses Barthes' semiotic theory to explain about the beauty construction perceived by female teenagers and to explain the construction of teenage beauty that appears in the *Gadis* cover magazine read semiotically. The difference with the Trully's research is, Anita explains also about the myth or the implicit meaning that lies in the covers. This study uses qualitative and quantitative as the method. Anita picks three posters to be analyzed and those are picked based on the most difference one than the others. The writer thinks the weakness of this study is Anita explains the theory in the background of the study too much. The analysis of three points of Barthes' semiotics theory of this study if it is compared with Truly's, Truly explains more details and clearer. The writer feels like this study is too wide because it uses two methods. so that the explanation feels like not details and focus. The finding of this study are: there are connection between who the models and the consumers' desire to buy the magazine; through the coded-iconic messages that appear, *Gadis* feels like to invite the readers to be a talented and educated teenage girl; in myth, it is found that the interpretation of beauty is about having fair skin, proportional body shape, and cheerful attitude.

What makes different from the writer's research is, the writer would explain more about the woman representation in the Indonesian horror movie posters. This means that the writer does not only analyze three kinds of message from Barthes but also how the women are constructed in those posters. Finally, the writer would use the qualitative method only because it is considered as the most appropriate method in this study.