

## **CHAPTER I**

### **INTRODUCTION**

#### **1. Background of the Study**

As a provincial capital of East Java, Indonesia, Surabaya is the center of business, education, and culture sectors. Those aspects influence Surabaya's economy to a high level since foreign industries also invest their capital there and Suramadu Bridge has already been constructed. With the high mobility to run those aspects, Surabaya's people definitely need vehicle to support their accessibility.

There are four kinds of vehicle in Surabaya, namely motorcycle, car, truck & pick up, and bus. Those, particularly motorcycles, develop in a very significant way. In 2012, the numbers of motorcycle reached 3,491,586 units according to Dit Lantas Polda Jatim. This number surely will increase every year since motorcycle companies always give great offers for the consumers. Moreover, DKI Jakarta's governor deputy of transportation, Sutanto Suhodo, stated that motorcycle is the most chosen vehicle in Indonesia because it is more efficient and less expensive than public transportation (Pamungkas, 2013). The following is a comparison table of the growth of vehicle from 2012 to 2013 taken from Dit Lantas Polda Jatim in 2014.

	2012	2013
Motorcycle	3,491,586	3,612,587
Car	639,529	667,416
Truck & Pick Up	227,326	235,795
Bus	7,325	7,474
Special Vehicle	1,025	1,029

**Table 1:** The growth of vehicle in Surabaya from 2012 to 2013

The huge number of vehicle results in the increasing risks such as traffic jam and accidents. Accident happens due to people's carelessness and disobedience of traffic regulations. Motorcycle dominates the number of accidents and violations in the street. Kompol R. Bambang, Kasubbid Penmas Bid Humas Polda Jatim agreed that motorcycle is still dominating the violations and accidents (Effendi, 2013). A psychologist, Prof. Dr. Sarlito W. Sarwono also stated that both accidents and violations are dominated by motorcycle because the numbers of them are much greater than car (Lenggogeni, 2014). Meanwhile, research in England informed that the death rate of motorcycle accident is 20 times greater than car accident, and the injury rate of it is 3 times higher than car accident (Bolla, 2011). This is not surprising since car has better safety system in its body such as airbag, while motorcycle does not.

In 2012, motorcycle violation case reached 9,980 in number and 859 accidents occurred during *Operasi Zebra 2012*. Meanwhile, violation cases in 2013 reached the number of 44,803 cases and the accidents reached 684 cases during

*Operasi Zebra 2013* (Effendi, 2013). Both numbers of violation and accidents of motorcycle are the highest among other vehicles in those years. Looking at this phenomenon, Surabaya police officers, especially Satlantas Polrestabes Surabaya try to prevent those cases by utilizing some banners containing safety riding dissemination in some busy and strategic street areas such as Raya Darmo, Ahmad Yani, Wonokromo, and many more. In organizing the program, Satlantas Polrestabes Surabaya is also fully supported by Surabaya government and Jawa Pos Group. Those banners are expected to persuade all of the riders to obey the traffic rules, specifically the rule of using left lane to ride.

In delivering the message, the banner uses woman rider character as the main model. With the bright smile while riding a scooter, she is saying a message in Bahasa Indonesia. The first banner says: *YANG CANTIK PAKAI LAJUR KIRI* which means those who are beautiful use left lane. While the second banner contains: *YANG SAYANG IBU PAKAI LAJUR KIRI* which means those who love their mother use the left lane to ride. Even though the words are different, the pictures are actually the same. These banners were published in February 2014. Not like other banners, these are just published in Darmo Street, clinged to some trees. This enables the riders to see the banner easily.



**Picture 1:** Posters containing of dissemination words for riders to use left lane to ride in Surabaya.

In portraying the characters in the banners, the woman character strongly appears. This is interesting since motorcycle, street, and traffic rules are dominantly man things. However, woman is still being stereotyped negatively as a motorcycle rider. Gormly argued that motorcycle is dangerous and overtly masculine, thus inappropriate for a woman (Gormly, 2012, p. 1). If motorcycle is considered that way, so street and traffic rules which are related to motorcycle also have the same traits. Woman's stereotype as bad rider in the street sometimes is still heard until now. On the other hand, a woman who invites and urges people, especially to men, to obey traffic rules as pictured in the banner is still rarely seen because traditionally, woman character is always juxtaposed with children because woman is merely reproductive so she is responsible with them (Donelson, 1999, p. 3).

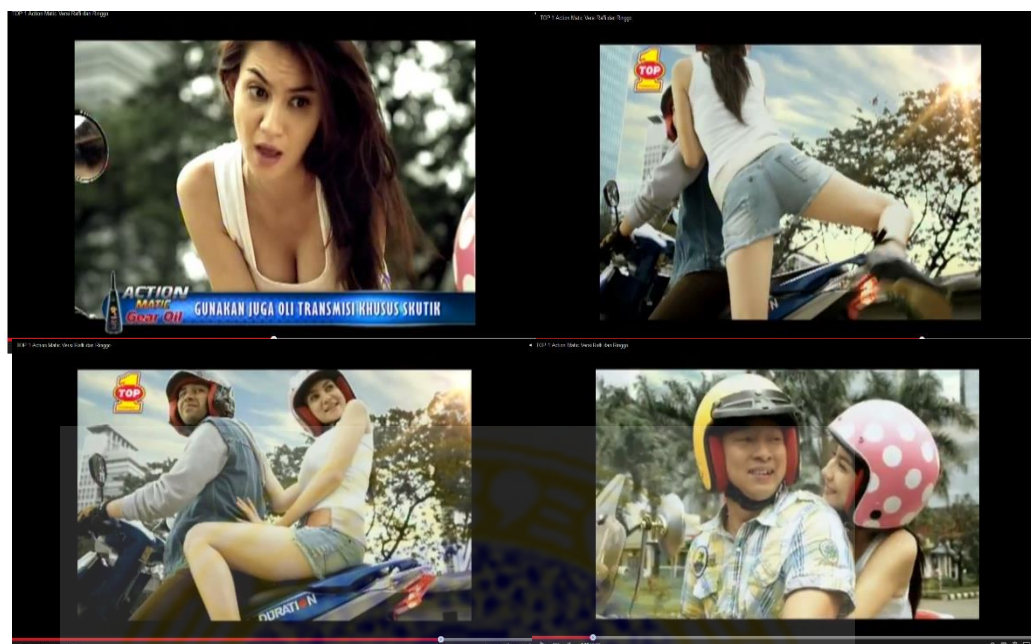


The advancement of media in the modern era like today is indeed necessary for the society. It is the biggest agent in leading people to live in modern life due to its ability in spreading information widely and easily. Media has become the part of people's lives. However, media also has huge influence in shaping people's perception in looking and understanding the way traditional gender roles work in their life since it always portrays men and women in the existing binary oppositions form. Traditional gender role is a thought of differentiation of men and women by looking at how they interact in dissemination (Tyson, 2006, p. 85).

Traditional gender role is significantly successful in asserting inequalities between man and woman that still occur until today. For example, woman is being restricted for becoming a leader either in or outside home; man usually gets higher earnings than woman even they are doing the same job or working in the same position; and woman is assured that she does not have any competence in both mathematics and engineering. In Indonesia, like in anywhere else, women embrace the majority of workers only in low-paid, non-professional, and non-technical support areas (Nilan & Utari, 2008, p. 138). For example, *Jawa Pos*, the largest newspaper company in East Java, only hired eleven female journalists in seven years (1991-7), while in Central Java, *Suara Merdeka* newspaper company only recruited twelve female journalists from a total of 113 in 1998 (*ibid*). More surprisingly, over two-thirds of Indonesian journalists in 2004 are men (*ibid*). Therefore, woman is still absent in occupying the "decision-maker position" since woman is seen as decorative object and marriage-passive person, who is always dependent to men in every aspect. These justifications and facts have lowered

woman's position to inferior level for many years and lift up patriarchy to the higher level. Within the domination of patriarchy, woman tends to be passive and powerless.

In media industry today, this kind of public thoughts about woman still exist. UNESCO once stated that woman in media is depicted into dual image: as a sexual object or as a wife or a mother (Thornham, 2007, p. 23). As an example, much of advertisements' producers cast woman as its main character by exploring her body and facial expression to attract the audience to buy the product, such as in Top 1 Oil advertisement "Top 1 Action Matic Versi Ringgo vs. Raffi" version published in 2011. Top 1 Oil is an oil synthetic brand for automotive, motorcycle, and diesel engines. In making this ad, the portrayal of sexy woman (Alessia Cestaro) is clearly seen between the appearances of the male characters (Ringgo Agus Rahman and Raffi Ahmad). Top 1 Oil advertisement was aired in some national TV channels in 2011. In this ad, Alessia is considered as an only a "complement" since the core message of the product is delivered by Raffi Ahmad. The position of Alessia here is no longer important. Yet still, what makes this advertisement attractive is her sexy appearance.



**Picture 1.1:** Top 1 oil commercial “TOP 1 Action Matic Versi Raffi dan Ringgo”.

Besides being a sexual object, woman in media is also portrayed as a person who works in domestic sphere. Woman is associated with a housewife or a mother. Many advertisements have already included woman portrayal as a mother or housewife, such as in kitchen's stuff advertisements, household's stuff advertisements, or kids' stuff advertisements. Yet, as time goes by, the portrayals of woman of being a mother or housewife have developed not only within domestic sphere's advertisement but also in the products related to man, such as technology products. Technology products' advertisements are mostly deemed as man's domain (Pattiruhu, 2010, p. 10). However, sometimes technology products allow woman characters to appear in the advertisement to sell the products. An example is a washing machine advertisement made by Samsung in 2013. In this advertisement, Dian Sastro Wardoyo as Samsung's ambassador acted as a

television presenter who is interviewing a housewife to know her opinion on using washing machine *Bebas* by Samsung. The interviewee told Dian that the washing machine facilitates comfort feelings in doing hand-washing. Technically, some of the technology products, including washing machine are mostly invented by man's hands. Yet, socially, washing is categorized as a woman's job, since it is considered as domestic things. Moreover, in this advertisements, all of the characters are women, no man can be seen. Therefore, this washing machine advertisement uses a strong "traditional gender role" in delivering the message for the spectators because it portrays woman as a housewife or mother who does household works.



**Picture 1.2:** Samsung *Bebas* washing machine advertisement.

Comparing with those negative stereotypes, woman's traditional gender roles and the facts about woman's position in media, the researcher demands to look at further scrutiny because woman being a role model in urging people to obey traffic rules contrasts with the negative stereotypes that have already been in



society's mind. According to Dyer, stereotype is a term about establishment of normalcy through social from ruling groups to push society to do and think as their own world view, value system, sensibility, and ideology (Dyer, 2006, p. 356). Woman stereotypes are varied and mostly related to their appearances (Pujiastuti, 2002). That is why woman still forces their appearance to be near to perfection as ideal woman in general by applying make-up and sometimes emphasizing their part of body.

Pujiastuti also stated that woman is also stereotyped in terms of their skills, which are always related to their job in home as a housewife and nurturing their children. This leads to another stereotype that woman is very dependent to man. This can be true, especially if we look at the fact that man is dominant in almost every fields such as in the office, house and many more. Furthermore, in the street case, some people usually underestimate woman riders because of many reasons; such as woman riders are not as good as man riders in controlling their motorcycle and mood while riding it (Jawa Pos). Another reason is woman rider is too slow in driving her motorcycle, wrong in picking which lane is suitable, and sometimes does not pay attention to other riders in her surroundings. In fact, a rider must be watchful in their surroundings in order to prevent accident and violation. Thus, traffic, street, and motorcycle could not be seen as a female category. By those perceptions, woman representation as the main character who invites people to obey the traffic rules in the banner seems quite challenging and also a reverse to woman rider stereotypes in general.

Looking at those cases, the researcher hypothesizes that banner as media has a role in shaping or constructing public ideology about the representation of woman through images and language. By this means, the researcher needs to prove this hypothesis using semiotics by Roland Barthes. His semiotics method is used in order to know the representation of woman rider in the banner. Semiotics, sometimes referred to semiology, is the study of sign system which makes up the societies (Allen, Roland Barthes, 2003, p. 40). In Semiotics, Barthes found three patterns to analyze the data and define the meaning, namely linguistic message, non-linguistic message and myth.

Then, the analysis will also be supported by beauty myth concept by Naomi Wolf. The writer chooses beauty myth because the main character here is a woman, who seems that she still embraces the beauty standard that can lower woman's power level even though she acts as a role model and has the equal rights to persuade people. In assigning value to women in a vertical hierarchy based on a culturally imposed physical standard, it is an expression of power relations in which women must unnaturally compete for resources that men have appropriated for themselves (Wolf, *The Beauty Myth*, 1994, p. 3). Beauty concept is invented by male. The existence of beauty concept makes woman lose her self-esteem and try to possess all those standards. In other words, the beauty concepts bring women closer to the stereotype concept, a concept where beauty ideals are counted on social preference, mostly on physical appearance (Charenina, 2009, p. 1).

As a guide to make this research more understandable, various studies have been conducted to support analysis about woman's representation in this report.

There are three previous studies that the researcher considered closely related to this study. The first previous study is entitled *The Representation of Women in Sampoerna A Mild Advertisements: "Traffic Sign" and "Tua Belum Boleh Bicara"* by R. Yunita Aryanti while the second study is entitled *The Construction of Woman Image in The "Red Lady" One East Residences Apartment Advertisement in Printed Advertisement* by Adrea Kristatiani. The last is entitled *Girl's Guide to Beauty: A Semiotic Approach in Analyzing the Concept of Beauty of Teenage Girls' Magazine Covers in Indonesia "kaWanku"* by Kelly M. Charenina.

These studies are undergraduate theses from Airlangga University. They have the same method, which is Semiotics applied by Roland Barthes. Moreover, the issue of them is also nearly the same, namely woman's representation in media. This study's issue is how woman is represented in male things, especially in the traffic rules case and doing things that are done only by man. Aryanti analyzes woman representation in cigarette's advertisements context, while Kristatiani in apartment advertisement. Both advertisements are mostly dominated by male consumer. Yet, Charenina examines front covers of teenage girls' magazine "kaWanku" as the main material to analyze. Almost all of the reports use the same basic theory of feminism. Aryanti uses feminism theory claimed by Bell Hooks, Charenina uses Naomi Wolf, while Adrea uses gender advertisements by Erving Goffman that later is also supported by feminism concept.

## **1.2. Statement of the Problem**

How does Satlantas Polrestabes Surabaya constructs woman rider as the role model to obey traffic rules through banner?

### **1.3. Objective of the Study**

According to the statement of the problem above, the purpose of this study is to discover the woman's representation in the banner that conveys a message to obey the traffic rules in the street. This message is universally told to all the riders, whether they are woman, man, juveniles, or old people. This study aims to find and analyze the meaning and ideology in the banner through such theory and method. This study will examine how woman rider is displayed as the main model or subject in traffic rules dissemination given the fact that traffic rules, motorcycle, and street tend to be man things rather than woman things.

### **1.4. Significance of the Study**

This study concerns on the representation of woman as role model in inviting riders not to break the traffic rules in the street through the banner. The writer hopes that this study would be useful to give information of how woman is represented in a banner containing traffic rules dissemination since those are mainly categorized as man's things. On the other hand, it also intends to create a critical analysis toward social inequalities between man and woman. Until now, woman riders are still being stereotyped as bad riders in the street. This negative stereotype mostly comes from the dominant. As Dyer argued, woman stereotype is not just being passive; they are nothing, an absence (Dyer, 2006, p. 360). This stereotype



develops into another stereotype which can pull down the woman position and limit their movement to get their rights.

By looking at this case, this study tries to give benefit to the readers, that the result of this study will encourage them to develop more awareness on inequality problems between man and woman, be it in their surroundings or in texts. By doing such kind of research, the writer expects that the establishment of new bad stereotypes toward woman can be prevented. This must be done since both man and woman are created having the same rights and freedom. The establishment of new stereotypes can make woman more oppressed. On the other hand, the researcher also wishes that the result of this study will give contributions for not only to the readers but also to every researcher who wants to study and analyze woman's representation.

### **1.5. Scope and Limitation**

In this study, there are two banners that will be the main objects, entitled *YANG CANTIK PAKAI LAJUR KIRI* and *YANG SAYANG IBU PAKAI LAJUR KIRI* published by Satlantas Polrestabes Surabaya. However, the researcher only focuses on the role model of these banners which is woman rider and the design of the banners.

### **1.6. Definition of Key Terms**

- Feminism: a movement to end sexism, sexist exploitation, and oppression (Hooks, 2000, p. viii)

- Semiotics: an analysis demonstrates the relationship between the denotative and connotative codes of analysis between what is shown and what is implied (Stokes, 2003).
- Stereotype: a term in particular group that spreadly trusted and accepted to be true towards society (Dyer, 2006).
- Representation: something contains of signs and rules which stands for something else (Chandler, 2007)

