SEMIOTIKA

SEMIOTICS ANALYSIS OF GENDER STEREOTYPE IN "DOVE" SHAMPOO PRODUCT ADVERTISING: ROLAND BARTHES' SEMIOTICS APPROACH

ANALISIS SEMIOTIKA STEREOTIPE GENDER PADA IKLAN PRODUK SHAMPOO "DOVE": PENDEKATAN SEMIOTIKA ROLAND BARTHES

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Abstract

This study aims to analyze how stereotypes of women are represented in Dove shampoo advertisements and to analyze the semiotics of gender stereotypes in "Dove" shampoo product advertising using Roland Barthes' semiotics approach. This study uses a qualitative method by taking primary data sourced from online media 'YouTube'. The data source is in the form of advertisements for Dove shampoo products in 2022. The advertisement entitled "My Hair is My Crown (Rambutku Mahkotaku) - Dian Sastrowardoyo & Other Women's Stories About Hair-Bullying". While the data analysis technique in this study was carried out by identifying signs according to the stages proposed by Roland Barthes (Roland Barthes' semiotic theory) to determine the meaning of denotation and connotation of advertisements. The results of this study indicate that Dove shampoo advertisement analysis using the Barthes analysis model approach can be explained based on the analysis model by looking at the meaning of denotation and connotation. 5 hairstyles become the outline of the text that strengthens the purpose of depicting the ad including how the woman in the ad is depicted. In addition, each of the women with the 5 hairstyles had experienced hair-bullying because it did not fit the stereotypes of the society (Indonesian people). The five hairstyles are (1) straight hair (just straight), (2) short hair, (3) honeycomb hair, (4) colored hair, and (5) hijab. However, through the shampoo advertisement, Dove wanted to raise awareness about hair-bullying that women often face, through an anti-bullying song titled "My Hair is my Crown (Rambutku Mahkotaku)". In more detail, Dove wanted to maintain women's confidence in how to choose and express their hair and break down societal views and stereotypes about what is often considered "beautiful hair".

Keywords: advertisement, Roland Barthes, semiotics, stereotype, representation

Abstrak

Penelitian ini bertujuan untuk menganalisis stereotipe perempuan yang direpresentasikan dalam iklan sampo Dove menggunakan pendekatan semiotika Roland Barthes. Penelitian ini menggunakan metode kualitatif dengan mengambil data primer yang bersumber dari media online 'YouTube'. Sumber data berupa iklan produk sampo Dove tahun 2022. Iklan yang berjudul "Rambutku Mahkotaku - Dian Sastrowardoyo & Kisah Wanita Lain Tentang Hair-Bullying". Teknik analisis data dalam penelitian ini dilakukan dengan mengidentifikasi tanda sesuai tahapan yang dikemukakan oleh Roland Barthes (teori semiotika Roland Barthes) untuk memahami makna denotasi dan konotasi iklan. Hasil penelitian ini menunjukkan bahwa analisis iklan sampo Dove menggunakan pendekatan model analisis Barthes dapat dijelaskan berdasarkan model analisis

dengan melihat makna denotasi dan konotasi. Lima gaya rambut menjadi garis besar teks yang memperkuat tujuan penggambaran iklan termasuk penggambaran wanita dalam iklan. Selain itu, masing-masing wanita dengan lima gaya rambut tersebut pernah mengalami hair-bullying karena tidak sesuai dengan stereotip masyarakat (masyarakat Indonesia). Kelima gaya rambut tersebut adalah (1) rambut lurus (lurus saja), (2) rambut pendek, (3) rambut honeycomb, (4) rambut berwarna, dan (5) hijab. Namun, melalui iklan shampo, Dove ingin meningkatkan kesadaran tentang hair-bullying yang sering dihadapi kaum perempuan, melalui lagu anti-bullying berjudul "Rambutku Mahkotaku". Secara lebih rinci, Dove ingin menjaga kepercayaan diri perempuan dalam memilih dan mengekspresikan rambut mereka serta mendobrak pandangan dan stereotip masyarakat tentang batasan yang sering dianggap sebagai "rambut indah".

Kata kunci: iklan, representasi, Roland Barthes, semiotika, stereotip

INTRODUCTION

Product advertisements in Indonesia tend to choose certain gender roles to match the message to be conveyed to the public. For instance, in the case of hair-bullying against women whose hair does not match the hair of women in general. This case is an example of society's stereotype of the image of women, in other words, the way they view women. Gender stereotypes become an important issue if they cause discrimination against stereotyped objects, both male and female. Gender stereotypes cannot be separated from the culture that builds the stereotype itself, just like the stereotype of women, the stereotype attached to women is that women are identical in beauty, timid, and suitable to work in the domestic sphere.

The depiction of gender construction (gender stereotypes) such as the nature, duties, and roles of gender that have developed in society from the past still leaves a mark on women and men. The depiction began to be produced by several advertising parties, who are often highlighted in the advertising world are women. No wonder women are the favorite targets of various parties and professions, both advertisers, marketers, and so on. The attractiveness of women is indeed very distinctive, unique, and specific that can be found by men. It's not just a woman's body posture that attracts attention from her hair to her toes, a woman's attractiveness can also be seen in her behavior. All of them are very attractive, not only to the opposite sex but also to the women themselves. One of the advertisements that constructs the characteristics of women that is displayed quite prominently is the Dove shampoo advertisement.

Women have indeed become an inevitable commodity phenomenon in the arena of advertising communication. Women have become a means of legitimizing the attraction to the actualization of the product value. A product that has a general function, has been communicated that it is no longer functional but has shifted towards the concept of gender. Femininity or masculinity is often a manifestation event to make a commodity or product have a certain value. Manly, masculine, exclusive, and brave has become an idiom owned by commodities such as cigarettes, supplements, perfumes, herbal or male tonics, automotive, and so on. Meanwhile, soap, shampoo, household appliances, and electronics are often manifested as commodities that are close to the area of femininity (Rahmawati et al, 2010).

Such distinction eventually gave rise to certain stereotypes called "gender stereotypes". According to Priyo Soemandoyo, the word stereotype means a standard image. The standard image is a picture or image that seems fixed, distinctive, and does not change. So gender stereotypes can be interpreted as a typical picture of men and women who are not fickle, clichéd, often lame, and untrue. It comes from the human mindset. Stereotypes are sometimes positive,

sometimes negative. The beauty possessed by women forms stereotypes and leads them to the characteristics surrounding that beauty. For example, women must look attractive, be good at taking care of the household, cook, look good to please their husbands, and deserve to be invited to various events (Sari, 2020); be intelligent and a source of family moral knowledge (Bungin, 2002); as a "keeper of refined and noble values" at home, as a liaison for offspring, gentle, elegant, and good at cooking, more emotional, physically less strong, agile, motherly, spoiled (Martadi, 2001); unreasonable, dependent, passive, weak, timid, portrayed as a sexual object, emphasizes beautiful figures and clothes (Suharko, 1998); the physical figure is smaller, softer, smoother, not assertive, passive, inferior, and tends to succumb.

The exploitation of women with all traditional gender stereotypes tends to implicitly imply a kitsch (shallow) and low quality of meaning, which in the end presents a conception of women's meaning as nothing more than an object (not a creature/human). This is where the body and all women's "feminine" attributions are exploited as sign objects and not as subjects (Kasiyan, 2001). As stated by Rosinta Situmorang, in the discourse of mass media advertising women are often positioned not as subjects but on the contrary as sign objects. Objects that are entered into the sign system (sign system) in the capital economy communication system (Situmorang, 1999). The media make women's bodies and fragments of women's bodies as signifiers that are associated with certain meanings or signs, which are manifested in kitsch, following the objectives of "libidinal political economy" (Kasiyan, 2001).

Advertising or sponsorship is one of the communication media that has a big role in building public opinion. The advertisements displayed in the media have a great influence on the direction of people's thinking, especially regarding the stereotype of women. Further, advertising is every form and effort to promote or present information on goods, services, or ideas through sponsors (indirectly). The presentation can be through visuals, such as billboards, newspapers, and videos, or through sound, such as advertisements on the radio (Machfoedz, 2010). However, advertising is a form of communication that not only functions as a means of promotion to offer goods and services but can also be a tool to instill symbolic meaning through language and visualization in advertising messages (Vera, 2014). Further, advertising represents a certain meaning that the maker wants to convey to the target audience, which is certain groups in society (Hoed, 2014). Sometimes advertising messages are made in such a unique way as a form of creativity from the creator, which is only a representation of a phenomenon that must be interpreted by the audience or readers of the advertisement (Vera, 2014).

Moreover, the essence of an advertisement is one of the promotion mixes among other elements, which are public relations, direct marketing, personal sales promotion, direct marketing, and online/social media marketing (Shimp and Andrews, 2017). Therefore, in advertisements, there is content that describes the identity of the product and persuasive content that seeks to influence the audience. Product identity and persuasive content are arranged in advertising elements according to the characteristics of the media. Television media is represented in sentences and sound music, readable words, pictures, colors, and movements (Rossiter and Percy in Bloom and Boone, 2006). All of these elements in addition to describing the characteristics of the product also contain a persuasive message. For example, the role of women in advertising is usually related to products that women need, such as cosmetics, clothing, and household products. However, the appearance of women can also be used as an

illustration that can give a persuasive effect. This study aims to (1) analyze how stereotypes of women are represented in Dove shampoo advertisements, and (2) analyze the semiotics of gender stereotypes in "Dove" shampoo product advertising using Roland Barthes' semiotics approach.

The following are some previous studies that examine the representation of female (woman) and gender construction (gender stereotypes) using Roland Barthes' semiotic approach. First, Rofidah (2021) analyzes the representation of female weightlifting athletes in Kim Bok Joo's weightlifting fairy drama (gender stereotypes in media). This study aims to analyze how stereotypes of women are represented in female weightlifters in the drama Weightlifting Fairy Kim Bok Joo. This research uses qualitative research methods and semiotic approaches (Roland Barthes' semiotic approach) to get the meaning of the pictures. The research data was obtained through literature review and documentation of scene footage in the drama. The results of this study indicate that through the representation of female weightlifters in the drama Weightlifting Fairy Kim Bok Joo gives a stereotype that women have courage, cannot be underestimated, have high ambitions, and can also work or move in the work area of men.

Further, Sari (2020) analyzes the gender construction of ideal women in the Lux soap advertisement super power edition using Roland Barthes' semiotic approach. This study aims to analyze how ideal women in Lux soap advertisement super power edition are constructed using Roland Barthes' semiotic approach. This research uses a qualitative research type. The source of data in this study was the advertisement for the beauty product Lux super power soap in 2016. The research data was obtained through literature review and documentation of the results of documentation and literature related to the title of this study. The results of this study show that the advertising construct in the Lux Superpower edition of the soap advertisement product is nothing but the result of the construction of a patriarchal culture. Even though it looks like an illustration, what is shown in the picture is gender bias and stereotyping by women and men. Advertisements that are displayed often affect people's mindsets with different perspectives on the ideal woman.

Furthermore, Noor & Wahyuningratna (2017) analyzes the representation of women's sensuality in New Era boots advertising on television using Roland Barthes' semiotic approach. This study aims to analyze how women's sensuality in New Era boots advertising on television is represented using Roland Barthes' semiotic approach. This research was conducted using a qualitative method in the form of Roland Barthes' Semiotics analysis method. The results of this study show that (1) women are seen as objects to satisfy men (as seen in the clothes used by the advertising model); (2) the use of women as a medium of sensuality in the advertisements contained in the New Era Boots advertisement is included in one of the cultures of capitalism contained in the media; (3) female figures tend to be considered as subordinate to men, namely in the form of 'complements' in advertisements; (4) hidden signs in the New Era Boots advertisement illustrating the perception of motives, hopes, interests, and values about sensuality that exist and develop in people's lives as seen in the scene of a muscular man with a woman in sexy clothes; and (5) there are myths of women wearing tight black clothes such as the heroine Cat Woman which is described as a sign represented by the ability to offer meaning, fantasy, sensuality, courage, victory, and so on. Different from previous studies, this study aims to analyze how stereotypes of women are represented in Dove shampoo advertisements and to

analyze the semiotics of gender stereotypes in "Dove" shampoo product advertising using Roland Barthes' semiotics approach.

METHOD

This study uses a qualitative descriptive method by taking primary data sourced from online media, specifically video advertisements that are shown on YouTube social media. Katz, Bumler & Gurevitch in Afifur & Husna (2017) state that YouTube is a modern social media that can be used to fulfill the cognitive needs and/or source of information for researchers that is rich in benefits. Further, this study uses qualitative research methods and a semiotic approach to get the meaning of the picture. The research data was obtained through literature review and documentation from advertisement snippets.

The data source is in the form of advertisements for Dove shampoo products in 2022. The advertisement entitled "My Hair is My Crown (Rambutku Mahkotaku) - Dian Sastrowardoyo & Other Women's Stories About Hair-Bullying". This advertisement was uploaded on March 31, 2022, and has been viewed 17,239,890 times (17 M views). Furthermore, the data collection techniques in this research are documentation techniques and literature studies. While the data analysis technique in this study was carried out by identifying signs according to the stages proposed by Roland Barthes (Roland Barthes' semiotic theory) to determine the meaning of denotation and connotation of advertisements, followed by discussion and conclusions.

In addition, this research uses the framework of Roland Barthes' semiotic theory. According to Roland Barthes, there are two stages of marking (two-stage signification), they are denotation and connotation. Denotation is the significance of the first stage, while connotation is the significance of the second stage. Using the framework of Roland Barthes' semiotics theory, this study aims to (1) analyze how stereotypes of women are represented in Dove shampoo advertisements, and (2) analyze the semiotics of gender stereotypes in "Dove" shampoo product advertising using Roland Barthes' semiotics approach.

RESULTS AND DISCUSSION

Based on the results of the Dove shampoo advertisement analysis using the Barthes analysis model approach, it can be explained based on the analysis model by looking at the meaning of denotation and connotation. In pictures 1 to 5, 5 hairstyles become the outline of the text that strengthens the purpose of depicting the ad including how the woman in the ad is depicted. In addition, each of the women with the 5 hairstyles had experienced hair-bullying. The five hairstyles are (1) straight hair (just straight), (2) short hair (like men's hair), (3) honeycomb hair (like a wasp's nest), (4) colored hair, (5) hijab/hijab (covers hair). These five hairstyles are signs that are used to strengthen the ad text and describe the situation strongly and completely in the ad. A more detailed explanation of the negative stereotypes of the society (Indonesian society) towards these hairstyles (so that the women in the advertisements get hair-bullying) are as follows;

Straight hair (just straight/without any cuts)

Image 1. Girl with straight hair (only straight)
Source: Youtube

The depiction of a straight hairstyle in a denotative sense is interpreted as straight hair, without any special modifications to the hair. But connotatively, a straight hairstyle is defined as hair that is 'out of style', boring, and considered normal. In addition, the words "OUT OF STYLE" on the advertisement cut images emphasize that straight hair is a hairstyle that tends to get hair-bullying because it looks outdated, out of style, and boring. This is evident from the testimony of the woman who was in the ad fragment, which said that "If you just let your hair grow without any cuts, you are like out of style". Further, the myth circulating in society (Indonesian society) is that such straight hair is like the hair of women in the past.

Short hair (like men's hair)

Image 2. Girl with short hair (like men's hair)
Source: Youtube

The second hairstyle is a short hairstyle, which tends to be similar to the hairstyles of men in general. The short hair in the visual of this advertisement is the true meaning of short hair itself (denotative meaning). While in connotative meaning, short hairstyles are described as symbols (symbols appear as the fruit of myth). The myth circulating in the community (Indonesian people) is that short hair is not following the proper appearance of women. In more

detail, women should have long hair, while men should have short hair. Thus, women with short hair have violated and violated the customary rules and norms that apply in the community. In addition, this myth is also one of the negative stereotypes of society in viewing women's short hair. Further, the words "BIKIN MALU/EMBARRASS" on the advertisement cut images emphasize that short hairstyles on women are hairstyles that tend to get hair-bullying because it is embarrassed, seems tomboyish, and in society, it is inappropriate for women to have haircuts. like a boy's haircut.

Honeycomb hair (like a wasp's nest)

Image 3. Girl with honeycomb hair (like a wasp's nest)
Source: Youtube

The depiction of honeycomb hair in a denotative sense is interpreted as curly hair or wavy hair. But connotatively, a honeycomb hair hairstyle is defined as hair that is strange, unusual and has an untidy impression. In addition, the words "BEE HIVE/SARANG TAWON" on the advertisement cut images emphasize that honeycomb hair is a hairstyle that tends to get hair-bullying because it looks weird, unusual, and different from most women's hair. This kind of hair is also considered similar to instant noodles. In the stereotype of Indonesian society, women who have hair like this (hair that is different from most women) often get bullied.
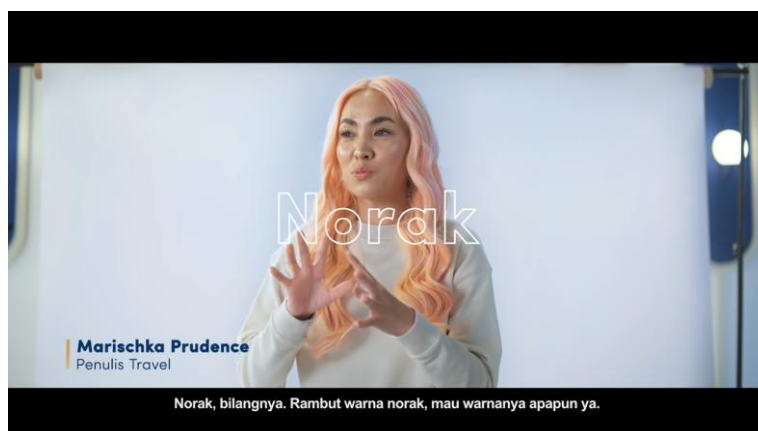
Colored hair

Image 4. Girl with colored hair
Source: Youtube

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The depiction of the fourth hairstyle (the colored hairstyle) in a denotative sense is interpreted as colored hair or hair colored (intentionally colored). However connotatively, the colored hairstyle is defined as hair that is tacky hair, like a villager. In the eyes of Indonesian customs (stereotypes of Indonesian society), people who dye their hair (in this case women) are considered tacky and even referred to as the hair color of colonialists (who incidentally are Westerners with blonde hair). This assessment arises because the hair of the majority of Indonesians is black so coloring hair is considered not following the stereotypes of the society. In addition, the words "UNCOUTH/NORAK" on the advertisement cut images emphasize that the colored hair is the hairstyle that tends to get hair-bullying because it looks tacky.

Hijab (covered)

Image 1. Girl with hijab (covered)
Source: Youtube

The fifth hairstyle is wearing the Hijab. Initially, the depiction of such hairstyle in a denotative sense is interpreted as the hijab itself (seems from a woman wearing a hijab to cover her hair). Further, connotatively, such a hairstyle is defined as a hairstyle that is limiting the movement of women (the movement of women who wear hijab tends to be limited). In addition, the words "LIMITED/TERBATAS" on the advertisement cut images emphasize that women who wear the hijab tend to get hair-bullying because they are required to do religious things, such as going to the lectures, listening to lectures, or even at home. just. In addition, women who wear the hijab are required not to do bad deeds, if they violate them, they will be bullied in the community. Further, women who wear the hijab are also considered unfit to carry out various social activities (only certain activities are allowed). The social activities in question are a kind of hanging out in cafes, karaoke, going out until late at night, and so on. Such activities, if carried out by women who wear the hijab, will generate inappropriate comments from the public. This is more or less the stereotype of society (Indonesian society) towards women who wear the hijab.

CONCLUSION

Based on the results and discussion of the Dove shampoo advertisement analysis using the Barthes analysis model approach, it can be explained based on the analysis model by looking at the meaning of denotation and connotation. In pictures 1 to 5, 5 hairstyles become the outline of the text that strengthens the purpose of depicting the ad including how the woman in the ad is depicted. In addition, each of the women with the 5 hairstyles had experienced hair-bullying because it did not fit the stereotypes of the society (Indonesian people). The five hairstyles are (1) straight hair (just straight), (2) short hair (like men's hair), (3) honeycomb hair (like a wasp's nest), (4) colored hair, (5) hijab (cover hair). These five hairstyles are signs that are used to strengthen the ad text and describe the situation strongly and completely in the ad.

Further, based on the stereotypes circulating among the people (Indonesian people) the five hairstyles have their respective denotative and connotative meanings. First, the denotative meaning of (1) straight hair (just straight), is straight hair itself, without any special modifications to the hair, (2) short hair, is the true meaning of short hair itself, (3) honeycomb hair (like a wasp's nest), is curly hair or wavy hair, (4) colored hair, is colored hair or hair colored (intentionally colored), and (5) hijab, is hijab itself (seems from a woman wearing a hijab to cover her hair).

Second, the connotative meaning of (1) straight hair (just straight), is hair that is 'out of style', boring, and considered normal, (2) short hair, which is embarrassing, seems tomboyish, and is not follow the proper appearance of women (in society, it is inappropriate for women to have haircuts. like a boy's haircut), (3) honeycomb hair (like a wasp's nest), is it looks weird, unusual, and different from most women's hair. This kind of hair is also considered similar to instant noodles, (4) colored hair, which is uncouth, tacky, and even referred to as the hair color of colonialists (who incidentally are Westerners with blonde hair), and (5) hijab, is limiting the movement of women (the movement of women who wear hijab tends to be limited).

In sum, in the eyes of the Indonesian people (society stereotypes), the various hairstyles mentioned and explained are hairstyles that often get bullied. However, through the shampoo advertisement, Dove wanted to raise awareness about hair-bullying that women often face, through an anti-bullying song titled "My Hair is my Crown (Rambutku Mahkotaku)". In more detail, Dove wanted to maintain women's confidence in how to choose and express their hair and break down societal views and stereotypes about what is often considered "beautiful hair".

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