

Revealing Women's Representations in Television Advertising (A Study of "Great Date" Version of *Beng-Beng* in Semiotics Perspective)

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Abstract:- Television advertisements are still considered an audio-visual communication medium that delivers messages with high effectiveness values that generate public feedback. Therefore, television advertising must pay attention to the aspects of the advertising message conveyed to the audience. From the text version of the 'Great Date' ad, there is a tendency for women's position. Based on the results of research using Roland Barthes' semiotics, it was found that the use of markers and meanings by looking at the meaning of denotation and connotation represents the materialistic nature of women associated with these items (men's dreams, flowers, romantic music, cool cars and chocolates). In addition, the depiction of women in *Beng-Beng* advertisements is built as an object of marginalization agreement with a material perspective.

Keywords:- Advertising; Representation; Semiotics; Great Date.

I. INTRODUCTION

Advertising is not an ordinary form of communication but a means of using different communication forms to achieve various effects. Because various forms of visual communication are frequently used in advertisements, advertisements are no longer a sweetener in television or radio broadcasts. But advertising is one of the virtues in television. In this case advertisement gives us a miniature of the basic process model of communication. Ads are coded for specific media. Advertising uses a variety of specific media or communication channels.

Advertising often makes communication constructed in an excellent and possibly effective way because the people who create the advertisements have invested enormous amounts of capital, time and money in knowing how messages are presented in the best way to select effect. Emphasis on advertising stories also creates artificial insights that aim to grab the audience's attention. For certain products

that already have a name or form brand awareness in the public, they are usually more flexible in creating advertisements both visually and in audio content.

In this case, to support the power of visualization and audio, it also includes placing the talent for portraying figures in advertisements and even promoting gender figures that are used as the main figures in advertisements. The existence of gender portrayals in advertisements, on the one hand, is not only limited to sweetening advertisements, but is also often used to invite public responses to be interested in seeing advertising talents as well as introducing the products offered in advertisements.

Sometimes the appearance or story of an advertisement is often unrelated to the prominence of the product being offered. In addition, various advertising stories that can invite multi-perceptions are often considered ineffective because the messages conveyed do not stimulate awareness of the audience who see them and some even think of them as junk.

However, advertising on the one hand can also invite positive and negative responses from audiences. When the construction of this advertising message then depicts a factual or distorted side of reality, the public can sometimes respond to the depiction of the advertising story as something true or as a message suggesting public thoughts. In this case, advertising has a strong enough role in influencing public perspectives and perceptions fundamentally. So, it is not uncommon for distorted advertisements that display elements of violence, filthiness, descending on gender and ethnicity, religion, race and group, and then provide a 'poison' perspective used as a provocative tool to the public. Not infrequently, advertisements also take advantage of certain moments as a means of propaganda, for example, in the competition of company or product competitors, or advertisements during political moments such as the General Election or Presidential Election.

Gender positioning of advertising talent is often a contrast to the purpose of advertising promotion itself. In fact, not a few advertisements tend to make the position of gender portrayal as a trading tool that helps the strength of the product brand even though it must put the position of talent in a marginal portion. Like what we saw in the advertisement for the 'Great Date' version of the chocolate *Beng-Beng* snack. In the advertisement, there is an assumption that the researcher has marginalization of perceptions or there is an element of providing a narrow perception of the female figure shown, even though the advertisement shows two main talents who are involved in supporting the story and visualization of the ad.

The form of the marginalization of perceptions of the existence of women in the "Great Date" version of the *Beng-Beng* advertisement is indicated by 5 text items included in the advertisement, such as "Ideal Men, Flowers, Romantic Music, and Cool Cars". In addition, the fifth item is chocolate that is also a part of the product being promoted. The placement of certain text items in advertisements is ambiguous and unclear in the context of the text's relationship with the function of the promotional activity. In this case it shows that the face is symbolic. Symbolic advertising uses certain language and symbols and uses certain meanings that are interpreted freely because language is a complicated, changed, and subtle thing [1].

The presence of women in advertisements is often used as "decoration" to attract the attention of the audience when viewing advertisements. The use of female talent in these advertisements often brings new faces. It is different with old advertisements which usually use well-known actors and artists to appear on television. The presence of women in advertisements is often an iconic part of products. Not infrequently, when women are featured in advertisements, this charm is of course often used to become an "attraction" that supports product sales. So, the position of women is also involved in becoming a commodity "thing" that supports the success of product promotion.

In advertisements, the male "portion" is usually placed in a wider scope with a long duration. However, in *Beng-Beng* ads, the placement of women has a longer portion of the duration shown to men. On the one hand, women's appearance is often not depicted properly. The concept of advertising often uses women as their commercial appeal.

The function of advertising is more felt in the world of a capitalist economy. In a capitalist society, advertising cannot be avoided, the invention and development of the printing world in this century, accompanied by the discovery of television technology [2].

Although there are efforts from producers to increase product sales capacity through advertising promotions, sometimes producers or advertising agencies try to perceive that the appearance of an attractive ads visualization will also attract the attention of the audience, especially the television audience. With this coverage, the advertiser or ad producer

does not care how or how much the effectiveness of the ad in increasing brand awareness. However, the emphasis on the advertising message is often felt to be put forward as the main tool to represent the success of the advertisement that it makes through a certain emphasis.

So that in this study, the problem of visual and written messages in advertisements is the main point of the problem considering advertising messages in reconstructing reality. The strength of the meaning can be tentative; when a message is conveyed or disseminated, the message is freely interpreted. However, this does not mean that the meaning of the advertising message is value free.

In fact, television advertisements have the characteristics and tendencies, but they can rarely be denied because they generally make sense. Commercial advertising is characterized by the requirement of imagination in the image process and the formation of aesthetic values to strengthen the image of the advertising object itself. So that the image is formed, the higher the aesthetic and image of the advertising object, the more commercial the object is.

Television ad consists of two forms, the first form is advertisement which merely informs a particular product without paying attention to the appearance while the second is advertisement really focus on to its appearance. In this case, television ads try to vary the messages conveyed, even though these messages are sometimes not easy to understand and are ambiguous.

The placement of women in *Beng-Beng* advertising research is not only seen as a commodity aspect that functions as a tool to trade products by utilizing female talent figures, but on the one hand also looks at the depiction of women in advertisements and their relation to text. This research is done by observing how the representation of women is shown in *Beng-Beng* advertisements.

Representation in research by looking for the meanings of signs in text contained in images (visual) or sound (audio) that can be seen implicitly or explicitly, consciously or unconsciously, perceived as truth or fantasy, science or general logic and these meanings are carried through signs in the text and visuals. Thought on the use of signs is the result of the influence of various social constructions in which the use of signs is located [3].

In this study, of course, it cannot be separated from the form of cultural studies seen from the aspect of communication and how the depiction of representations in women is depicted through communication messages built with advertisements. By looking at the representation in the ad text, here the researcher tries to find the meaning of the sign, including the things hidden behind a sign.

In line with the characteristics of advertising from the perspective of communication as a form of text and visuals, the writer will discuss how the signs are arranged in it to communicate with the target and how the message structure

represents women in advertisements. It can be said that the study of the role of women in advertising is endless. So, the discussion of women in the mass media belongs to feminism as well. The study of feminism in the mass media also looks at how the form of decryption in women, women are used as a "commodity tool" which is used to build a supportive perspective in the success of a consumer product promotion.

The media as a capitalist force utilizes advertisements to convey industrial messages. It is easy for the media to convey messages quickly. In this case, the researcher sees how the media as actor of information delivers messages that are considered to be critical of the role of women in advertising, especially in the delivery of advertising messages through electronic television media which is able to highlight the context of the message in the form of written, visual and sound text.

Based on the explanation above, the main problem in this study is the text and visual content of the "Great Date" version of *Beng-Beng* chocolate product ad, where the text is a sign that is used to describe the role of women in the advertisement.

In this regard, the points to discuss in this study are as follows; 1) How do women represent the "Great Date" version of the *Beng-Beng* ad?, 2) How are the signs and markers used in advertising text used in *Beng-Beng* ads?, and 3) How to find out the relationship between the prominence of the role of women and the product promoted through advertising?

II. SOME RELATED THEORIES

A. Visual Culture

Visual culture refers to the conditions in which visuals become part of social life. According to Rose in Ida [4], modernity is currently centered on the visual aspect. Visuals are the main thing in postmodernity. The visual culture here pays attention to the efforts of images to show (visualize) social differences. In addition, Rose also explained that depiction is a place to construct and show social differences.

In understanding visual culture, it focuses not only on how the image looks, but how the images are seen. What is significant about these images is not the image itself, but how the image is seen by certain audiences but how the image is seen by certain viewers who see it in a certain way. So it is also important for the cultural images of the media, both in the way of forming and naming their formal image, and in relation to the meanings and values they communicate [5].

The culture of the media produces representations that seek to arouse approval of certain political views, make members of the public see certain ideologies as predestined that too much of the role of government is bad, that the elimination of government regulation and free markets is good, that protecting the state requires intense militarization and aggressive foreign law provisions, and so on [5].

B. Advertising as a capitalist medium

As an information medium, advertising places itself as an important part of the chain of capitalist economic activities. Advertising is always seen as part of the capitalist media, in the sense that advertising is an inseparable part of a series of company activities that belong to none other than capitalists. Here the presence of advertising is solely to convey a capitalist 'message'. So, the commercial advertising is only born from capitalist concepts, therefore advertising continues to live and develop with capitalists.

Hasyim argued that 1). Advertising supports our economic system, without which new products cannot be introduced and other developments cannot be announced. The advertisement of new competitive products and businesses powers our economic engine, drives economic growth and creates jobs in a variety of industries, 2) Advertising is used to gather information before making a buying decision, 3) Advertising revenue enables the "free" mass media to be used not only as a means of entertainment, but also to maintain our democracy, and 4) By showing capitalistic generosity to our corporate free society, advertising increases national productivity and raises living standards.

In the capitalist system, commodities are not surplus production for the sole owner of production. Instead of selling these products in an unfamiliar market, it is better to sell to someone to sell their produce on the market. The proceeds from the sale of production are used for investment and personal use. The buying and selling process in such a capitalist system is different from the real market conditions.

Like capitalism, as emphasized by Hasyim [6] is a system of commodity production. In the capitalist system the producers do not just produce for their own needs or for the needs of individuals with whom they have personal contact, capitalism involves an exchange market that includes national or often even international ones.

In reality, every commodity has a "dual aspect" on the one hand a use value and on the other to construct new value. The use value which is only 'realized in the process of consumption' has reference to the purposes for which the properties of a commodity as a physical object can be used for that purpose. Advertising is used to collect information before making a purchasing decision. Advertising revenue enables the "free" mass media to be used not only as a means of entertainment, but also to maintain our democracy [7]. By showing capitalist generosity to us, advertising increases national productivity and raises living standards.

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Advertising forms are symbolic artifacts built from certain cultural conventions. According to Barthes, every advertisement is a message, namely that the advertisement contains a source that issued it, namely a company that produces a product that is launched and is proud of, a reception point of acceptance, namely the public, and a transmission channel, which people call support for the ad [8].

The sender of the message anticipates the response, seeing the possibility of the audience using shared knowledge of various conventions. The recipient of the message uses the same body of cultural knowledge to read the message, infer the sender's intention, evaluate the content, and formulate a response. Symbolic images in such advertising attempt to create a relationship between the product being offered and characteristics (meaningful and desirable).

Advertising sells products and worldviews through imagery, rhetoric, slogans, and alignments in advertising that uses a wide range of artistic resources, psychological research, and market strategy. These advertisements reveal and reinforce dominant images about gender and the position of men and women to occupy very specific subject positions.

There are four distinct elements of an advertising style. Has its own characteristic 1) Attractive (including motives and values), 2) Communication Style (explicit, implicit, direct and indirect), 3) Basic Advertising Forms (Testimonials, drama and entertainment), and 4) Execution (How society responds).

Therefore, capitalists are based on competition in terms of teaching profit, so the improvement of technology, especially the mechanization of production which is increasingly developing, is a powerful weapon for every capitalist in his struggle to survive in the market, so that an entrepreneur can increase his share of profits by producing cheaper than on rivals.

C. Television ads

Television advertising is one of the top line advertisements. Generally, television advertisements consist of sponsorship advertisements, public service advertisements, and spot advertisements. The development of advertising in Indonesia follows the historical model of advertising development in general, namely in tune with the development of the mass media.

Early Indonesians were familiar with modern advertisements from newspapers because people were new to newspapers, then when Indonesians got to know radio media, radio advertisements were born, and then when people got to know television, television commercials were born. In television advertisement, apart from offering instant type of advertisement, television advertisement is also a small show in the world of communication with large impressions as a magical system or can change a person's behavior. Television advertising differs from advertisements from all other media since consumers can see and hear product activity.

Television advertising has lifted the advertising medium into a very complex yet clear context, imagined but contextual, full of fantasy but real. As the main point that must be known from television commercials is the audio-visual presentation. But from the audio-visual, then it can change a person's perception. So that the role of the copywriter and visualizer has the greatest role in giving a lively feel to television commercials.

Basically, advertising forms a textual system, with basic components that are interrelated to position the product in a positive way. However, when television became a capitalist institution that sold information services, commercial television advertising was part of the product in the commercial category.

Television advertising is the main source of income for a television company. Television depends on its life to hook as many sources of advertising or events that can be advertised. On the other hand, the advertising world sees television as the most ideal medium for conveying advertising ideas, because television is a medium that has the maximum capability as a cheap audio-visual media and is generally owned or reached by the majority of people from various groups. In other words, television is a populist mass media with maximum publication capabilities, so that television is also known as a mass culture channel [2].

D. Text Representation

Text is seen as a medium as well as a medium through which one group gathers itself and marginalizes other groups. It is at this point that it is important to discuss the term representation itself, which refers to how a certain person, group, idea or opinion is displayed in media advertisements.

Stuart Hall describes the aspect of representation as the top part of the cultural circuit that helps link it to regulation, identity, consumption, and production. Cultural Circuits describe the relationships or connections between representations and identity, regulation, consumption, and production. This unity is all related to how meaning is produced through the depiction of identity and events or events related to consumption, related to the process of producing meaning, and ultimately related to the representation in the mass media, and vice versa [4]. Representation is an important part of the process where meanings are produced and exchanged among members of a culture. Representation involves the use of language, signs and images that represent or represent something.

Representation connects meaning and language to culture. Hall said that representation means using language to say something meaningful to others. Language is a medium through which thoughts, ideas, and feelings are represented in a culture. Representation through language becomes central to the processes by which meaning is produced. This representation system includes objects people, and events or events (events) associated with a set of concepts or mental representations that we carry in our minds in our heads [9].

The language aspect of each mass media has a different style. Like the advertising language in each mass media, it certainly has a different style in presenting the language style. So that the meaning in terms of advertising language also needs to be seen from what type of media is used to display the ad.

In written language, technical tools are words, sentences or propositions, graphics, and so on. Yet what follows is how these events are organized into conventions that are accepted ideologically. How representational codes are linked and organized into social coherence such as social class, dominant beliefs that exist in patriarchal societies, materialism, capitalism and so on [10].

Representation is a vital part of the procedure by which meanings are produced and exchanged among the members of a culture. In semiotics, representation here involves language, signs, and images that represent or represent something.

Much of the previous work on women and popular culture emphasized what Tuchman called "the symbolic annihilation of women". This refers to the way of cultural production as well as various representations or portrayals of the media that ignore, and ignore, marginalize or underestimate women and their interests.

E. Feminism

The goal of feminism is a balance of gender interrelations. In a lexical sense, feminism is a women's movement that demands full equality of rights between women and men. Feminism is about equality between men and women in the political, economic and social fields, or organized activities that fight for women's rights and interests. Feminism is also a movement carried out by women to reject everything that is marginalized, subordinated, and denigrated by the dominant culture (political, economic, and other social life levels).

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Women do not exist, or are represented, and we should remember that popular culture's concern for women is often directed entirely at their representations, as they appear to be in the form of stereotypes based on both sexual attractiveness and domestic performance. In short, women are symbolically slandered by the media in a way that they do not exist, are condemned, or belittled. Various cultural representations of women in the mass media are considered to be working to support and continue the commonly accepted division of sexual labor as well as orthodox conceptions of feminism and masculinity.

In advertising studies, feminism is related to the concept of criticism of feminism in the mass media, namely media studies that focus the analysis on the role of women in television commercials. The criticism of feminism in the media does not mean criticism of women, or criticism of women. The simple meaning contained is that critics view visualization with a special awareness, the awareness that there is a gender that has a lot to do with culture, media, and life.

In the study of feminism in advertising, it focuses on: a) Position and role of female characters in advertisements, b) Underdevelopment of women in all aspects of life including education and community activities, and c) Paying attention to audience factors, how the audience responds to the emancipation of women in advertisements, especially advertisements on television media.

This study argues that model of feminism, ethnicity, and cultural studies putting forward a realist-materialist ontology, namely that the real world makes material distinctions, in terms of race, social class and gender. If we analyze the development of the feminist movement since its inception, it will be found that there is a fundamental similarity in all feminist movements, namely the belief that women are a disadvantaged group, because they are disadvantaged socio-culture [11].

In cultural studies, men and women have been represented by the media in accordance with cultural stereotypes that function to reproduce traditional gender roles. Men are usually presented as active, aggressive, and athletic, playing a variety of important and diverse roles that often demand professionalism, efficiency, rationality, and power to be carried out successfully. On the other hand, women are usually shown to be subordinate, passive, submissive, and marginal, carrying out several secondary and unattractive jobs limited to their gender, their emotions and their domestication. In portraying gender, the mass media often emphasizes the nature of gender roles and gender inequality.

F. Advertising and Women Feminism

In communication studies, one of the main areas of popular culture that has attracted the attention of feminists is advertising and women's representation in it. Popular media culture doesn't show us the real women. Along with the absence, condemnation, and disdain of women are the omission, bias and distortion on the part of the mass media. Regarding to other perspectives we come across, the assertion made is that popular culture offers its consumers an imaginary, imaginary world, not the real world in which they exist.

The advertising analysis shows that gender is periodically depicted according to traditional stereotypes; women are shown very feminine, as sex objects, as housewives, mothers, housekeepers, and men in situations of authority and domination over them.

G. Semiotics

Semiotics is a knowledge that deals with the study of signs and everything related to signs, such as sign systems and processes that apply to the use of signs. Among all the types of signs the most important are words.

In fact, signs have a double valence and can be misleading or deceiving in giving additional truth to the signs [12]. Therefore, it is very important to know or understand the variations in the visual aspects of the sign which may be taken into consideration in various analyzes. Semiotics is a model of social science that understands the world as a system of relationships that has a basic unit called a sign. Thus, semiotics studies the nature of the existence of a sign [13].

Text in the form of language is the ability to communicate information, feelings, ideas, and established systems that people learn. As there is a grammar for writing and conversation, there is also a grammar for various texts, and for different media [14].

Semiotics as a model of social science that understands the world as a system of relationships that has a basic unit with a sign. Basically, semiotic analysis is indeed an attempt to feel something strange, something that needs to be further questioned when we read certain texts or narratives and discourses. Analysis is paradigmatic in the sense of trying to find meaning, including the things hidden behind a text[15].

According to Ferdinand De Saussure, a sign consists of a signifier and a signified. The marker refers to the marker, which in turn refers to the reference or reality. In the Saussurean view, meaning is what is signified (sign), namely the content of the content. According to Saussure, the relationship between a marker and a marker is arbitrary, because there is no logical connection [15].

Roland Barthes [7] involves the existence of myth in his semiotic model. Barthes formulated a theory of myth that underlies his writings in *Mythologie*. Barthes revealed that at this time a myth is a message, not a concept, idea or object. Myth, according to him, is how to convey messages, where myth is the result of speech (parole), not language (langue).

The division of language and myth items according to Barthes can be classified as follows:

Language	Myth
Signifier	Form
Signified	Concept
Sign	Signification

In his perspective, Barthes explains that to read a picture as a transparent symbol is to let go of its reality as a picture, if the ideology of myth is clear, then it does not act as a myth. On the contrary, for a myth to work, it must appear completely natural. Myths, according to Barthes, are also forms of popular culture, but according to Barthes, they are much more than just that. Barthes states that myth is the second order of the semiological system where signs in the first order in the system are a combination of markers and markers to become markers in the second system. Barthes also describes markers in myth as forms and signs as concepts [16].

Barthes describes that all forms of semiology postulate a relationship between two terms, signifier and signpost. Myth is a communication system, which is a message. According to Barthes [7], this is used as a way of signifying, a form and as a type of speech. Myth is not defined by the object of the message, but by the way the message is expressed. These semiological concepts and procedures can be applied to myth studies.

Barthes again [7] argues that to study myths it is best to avoid confusion. Therefore, signifier becomes form, signifier becomes concept, and sign becomes signification. Barthes emphasized that signification is a myth itself, the co-existence of forms and concepts in cultural signs. However, it does not hide the concept or make it disappear as some ideological theories tend to emphasize.

Myth does not hide anything, its function is to distort, not eliminate, there is no need for a subconscious condition to explain the reality myth that unites the concept of myth with its meaning, which is essentially a deformation relation (exacerbates) the meaning of the myth which is distorted by the concept Advertising can be considered to serve several marker functions of myth. Like myths, advertising often

resolves social contradictions, proposes models of identity, and celebrates existing social orders. Barthes sees that advertising is a collection of contemporary mythology. When we see from this, Barthes presents the concept of connotation and denotation as the key to his analysis.

III. RESEARCH METHODS

Qualitative Research Methods In this research, the representation of women with a semiotic approach uses qualitative research methods in which qualitative research uses inductive data analysis. This inductive analysis is used for some motives. First, the inductive process is more able to find multiple realities as contained in the data. Second, inductive analysis can make the researcher respondent's relationship more explicit, recognizable, and accountable. Third, such an analysis is more able to describe the setting in full and can make decisions about whether or not to switch to another setting. Fourth, inductive analysis is more able to find common influences that sharpen relationships, and the last, such analysis can explicitly consider values as part of the analytic structure.

A. Textual Analysis

Textual analysis has been the subject of many studies in the Cultural Studies tradition. The textual analysis tradition emerged as one of the methodologies used to explore, interpret, and at the same time deconstruct the ideology, values, or interests that lie behind a text. The textual analysis method is used to find the latent meaning contained in mass media texts. This textual analysis also makes researchers and academics aware that culture (culture) that is created and created and then distributed and consumed is the result of social construction that is not "given" or "taken for granted". With this knowledge base, textual analysis departs from the assumption that meaning is not singular but multiple (polysemy)

B. Data collection technique

Data collection techniques in this study, the researchers used the non-participant observation method in which the researchers used a secondary data research corpus in the form of 1 commercial television video "Great Date" version of *Beng-Beng* commercials which lasted 30 seconds. This video advertisement previously aired on television in 2013 and was often shown at hours outside of prime-time commercials. In this *Beng-Beng* advertising video consists of seven advertising scenes in which certain parts or scenes will be analyzed by researchers, including in scene 1 to scene 4. In this scene, the elements of signs used in advertisements will be seen and how the mark function is used. As well as the functions of maps and markers in advertisements related to the representation of women depicted in the advertisement visualization. Data analysis technique

This "Great Date" version of *Beng-Beng* advertisement is analyzed using the semiotic analysis approach of Roland Barthes where this model analyzes by looking at the denotation and connotation meaning of each item and also seeing how the relationship between these items and the

advertising visualization and story form. on advertising. The research here seeks to find the meaning of advertising seen from how advertisements involve the marker, marker and sign components in *Beng-Beng* ad, especially the focus is on the advertisement text included. In semiotic analysis, decisions and temporary divisions are made between content and form, attention is focused on the sign system that constitutes the text. Apart from denotation and connotation aspects, advertising also looks at how myths are built to support advertising messages. Denotation is an area where in this case myth is a communication system seen from a way of tagging, and a form of message that contains meaning to strengthen the advertising message. The connotation has a subjective or at least intersubjective meaning. In other words, denotation is what the sign describes to an object, while the meaning of the connotation is how to describe it. The connotation works on a subjective level so that its presence is not recognized. It is easy for the audience to read connotative meanings as denotative facts. Therefore, one of the objectives of semiotic analysis is to provide analytical methods and a frame of mind and to overcome misreading or misreading the meaning of a sign.

In the second stage of content-related significance, signs operate through myths. Myth is how culture describes or understands some aspects of natural or fact phenomena. It is also a product of social class that already has domination. Although myth is not an unconscious process, according to Barthes, its consumers perceive it as a facial value, and accept it as natural and inevitable. The following is a semiotic analysis model from Roland Barthes: 1) Signifier (marker), 2) Signified (Mark), 3) Denotative Sign, 4) Connotative Signifier, 5) Connotative Signified, and 6) Connotative Sign

People know that every message is a union of one area of expression or significance and one area of content or signified. In fact, if examining one sentence advertising analysis would be the same for longer texts, one would immediately see that such a sentence actually contained two messages, the mixture of which was a publicist language in itself in its peculiarity. Language is always included as a liaison, especially in image systems. All of this is based on the associations we learn and carry around us. A person who communicates uses the associations between marker and marker at the same time.

The relationship between these markers and markers is important as arbitrary (contrived), unmotivated, and unnatural. In real life relationships are arbitrary and change rapidly, one person being with someone else all the time. There is no logical relationship between words and concepts, or markers and markers, which makes the search for or finding meaning in the text interesting and problematic.

This relationship shows an explanation of a constructed meaning. When observed, the focus of Barthes' attention is more on the idea of two-order significance as shown in the following figure:

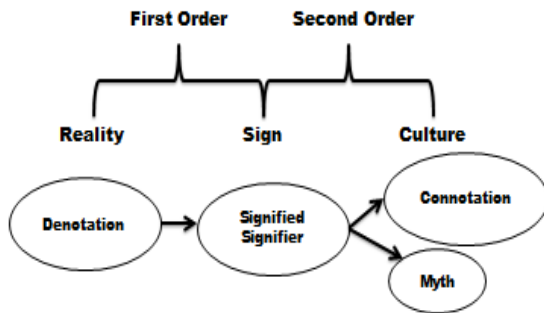


Fig. 1. Barthes' Two-Stage Significance

The first stage of significance is the relationship between a marker and a marker in a sign to external error. Barthes calls it denotation, which is the most obvious meaning of the sign. Meanwhile, connotation is a term used by Barthes to show the significance of the second stage. This illustrates the interactions that occur when signs meet feelings or emotions from the reader and the values of their culture [13].

In the context of communication semiotics, when we see or hear an advertisement, the first thing we feel is that we are in a communication situation. Basically, we can see the advertisement as an effort of communication, namely non-personal communication, communication with the public, or mass communication. Sobur[13] explains that advertising studies can be seen from two aspects, namely: 1) as a process of semiosis, which is a process that makes a sign function as a sign, that is, to represent what it marks. 2) as an effort to influence people to buy a product. The second aspect is partly true.

IV. DISCUSSION

Based on the results of the analysis of the “Great Date” version of *Beng-Beng* advertising using the Barthes analysis model approach, it can be explained based on the analysis model by looking at the denotative and connotative meaning. Looking at scenes 2 to 4, there are 5 items that form the outline of the text that reinforce the purpose of describing advertisements, including how women in advertisements are depicted. The five items include: "Dream Boy, Flowers, Romantic Music, Cool Cars, and chocolates." Of these five items are signs that are used to strengthen the ad text and describe the situation in a strong and comprehensive manner in the ad.



Fig. 2. Scene 1: Ideal Boy

In the description of the item the ideal man, or also referred to as the man who is expected. In this *Beng-Beng* advertising video, men are not the main subject, but men are used as a complement to the object in the research. It is described that the male item here in denotation means the real man. However, in connotation, men can be interpreted as complementing the needs of female assistance. The ideal guy in this advertisement is shown as a male talent who has the appearance, charisma, and is visualized as a romantic guy. As a myth meaning in the connotation of a man who is visualized with a handsome face, well-built athletic body, and neat appearance, it is always adjusted to a female companion who has a beautiful face and a fashionable appearance. So that the impression that is built is that a handsome man is more suitable to be a companion to a beautiful woman. Including it is described that the existence of women always expect a romantic man with a handsome appearance as a mirror of the masculine man that women desire.

In advertising, it is often described as a dominating position. This has become a criticism for the view of feminism because it puts men in a position that is not marginalized or discriminates against in the position of advertising content. In this advertisement, men are not positioned as masculinity, but men are positioned as positions that strengthen the role of women.



Fig. 3. Scene 2: A Bunch of Flowers

The second item is flowers. A bunch of flowers in the denotative meaning of the visual of this ad is the true meaning, namely the flower itself. Meanwhile, the meaning of the flower advertisement connotation is described as a symbol. Symbols appear as the fruit of myth. Myths are forms of popular culture, but according to Barthes, they are much more than that. We need to know about the real content, and that means going back to semiology.

A bunch of flowers can be a multi perspective which is a symbol of romance, a symbol that serves to support affection. On the one hand, a bunch of flowers is also a symbol of glorification for someone who has experienced success and also a symbol of glorification for those who have died. In this *Beng-Beng* advertisement, flowers are symbolized as a romantic symbol which becomes a medium for the closeness of a relationship between men and women. When viewed from the mythical aspect, this flower symbol is interpreted to represent our feelings for someone we love and make it very meaningful in life.

In the mythical context, the flower symbol is also classified as a bunch of flowers which can be multi-perspective which is a romantic symbol, a symbol that serves to support affection or some even use it as a symbol of affection itself. A bunch of roses can be used to signify passion. It can be accurately said that only roses are desired. However, at the level of analysis we do have many terms because the rose is weighed perfectly and precisely with desire to allow it to be decomposed into roses and passion. Rose and desire existed before the union and formation of this third object, the sign. On a rose is a sign of a sign is desire, something that is signified by the rose sent to the lover.

Thus, the *rosebond* can be translated analytically, if not empirically, into a marker, a rose, a marker of desire, and a sign that combines and is inseparable from these two components, the rose as a sign of desire. Here desire is a process of signification. The fact that this gluing of meaning, the rose signifies desire. in a color that has its own meaning in color.



Fig. 4. Scene 3: Romantic Music

Then the third item is romantic music. In this advertisement, romantic music is played by a talent who plays the role of a musician playing the violin which appears from the grass in front of the woman's house when her lover picks her up. In the denotation of advertising, romantic music is actually interpreted as music with violin rhythms played by talents who act as musicians who play music with soft rhythms. In the connotative meaning of advertising, music is seen from the mythical aspect created for an activity that functions to support symbols of love and love as well as a bunch of flowers.

The musical context is created for ritual accompaniment, then develops and becomes a symbol or sign for an activity. Romantic music that is rhythmic and has a calm nuance began to develop in the Renaissance period (1400–1600), whose musical character was soft and music was studied as an art, including music used in Europe in this century to express a situation and feelings. So that in this advertisement romantic music is adjusted to the impression of soft music as in Europe which uses classical musical instruments such as the violin. So that the existence of the sign function is here also to support the meaning of the signs used in the previous item. Musical background is important to strengthen visualization and it provide views and perspectives for the audience. The public generally believes that music has its own power in describing the atmosphere.



Fig. 5. Scene 4: Elegant Car

In the fourth item is a cool car. In general, the assumption of a cool car can be perceived by two things, between a car with a unique and eye-catching style and modification, or a car with a luxurious impression. Here can be interpreted as a luxury car. In the advertisement story, the man invites the woman to walk by car. Even though the advertisement describes the existence of a luxury car, the story in the ad does not match expectations because the man invites the woman to travel by taxi.

The story in the advertisement here contains a humorous side where the car used for traveling is not the luxury car shown at the beginning, but a yellow and dull taxi car that appears and the male and female pair ride a taxi, causing a sad face on a woman's face that looks like I regret not being able to ride a luxury car and not living up to expectations. To explain this item can be said as a joke or joke on the advertisement to entertain the audience. Of course, this joke can be said and has a difference because it is seen from the context of social relations where the gluing of meaning that occurs is one of the problems that is difficult to understand in semiology.

Humor or jokes are usually used to get rid of boredom in advertisements. Not a few who make full use of humor in advertisements so that the ads look more characteristic. The meaning of the denotation of a cool car in this ad is the form of a car that is displayed at the beginning in the form of a luxury car. Meanwhile, the connotative meaning of a cool car is defined as luxury accommodation to pamper the woman. By showing a cool car, it is perceived as luxury and increases the value, especially in the identity of the man. In the meaning of luxury cars, which are often used for dating with women, it is usually intended to pamper partners, especially women and increase self-esteem in the context of social status. Luxury cars as a symbol of luxury are an agreement on the use of the power of identity which has always been the priority of the ability to increase value.

High social status is not always a means of commodification in advertising. But it can also function as a meaning capable of emphasizing a sign's meaning. When speaking from an ethical context, what is unique to hedonism is the assumption that people will be happy by avoiding bad feelings. Until now, hedonism or the philosophy of looking for favors is quite popular, perhaps it is a little surprising why this theory was once given the status of an ethical theory. In our society, where many people also live like loyal students

of hedonism, hedonism has a bad name and is usually considered immoral. Not without reason, as we shall see.

But to value hedonism appropriately, we need to note that most hedonist philosophies do not recommend that we just follow all the impulses of lust, but so that we fulfill our desires that result in the pleasure of being wise and balanced and always able to control ourselves, there is an agreement to use the power of identity which has always been the virtue of the ability of the bourgeoisie to increase value.



Fig. 6. Scene 5: *Beng-Beng* Chocolate

The use of the last item is chocolate, which in this ad story is chocolate as a substitute for the happiness of the woman because she cannot ride a luxury car. But here the use of chocolate is used to highlight the product side. In a denotative meaning, chocolate is interpreted as chocolate in the real thing. However, in a connotative sense, chocolate can be interpreted as part of a symbol of giving love. In this symbol of chocolate which is also often used as a symbol of giving on Valentine's Day as a gift for a man to give to his partner.

In this symbol, it is an agreement in the modern era where city people use more chocolate as gifts on Valentine's Day. At the end of the advertisement, the chocolate product is described more fully than other items that make the woman happy. Overall, in the discussion of advertising analysis here, it can be observed that the existence of message items as a sign in advertisements has a sufficient function in positioning women in a marginal position where women are positioned as materialist and filled with pampered needs. This assumption is seen from the analysis of the five sign items in the advertisement such as "Dream Boy, Flowers, Romantic Music, Cool Cars, and Chocolates".

Based on these five items, they are related to each other to describe how the marginalized side of women in advertising. Women are not depicted in a positive context in terms of their role and character, but the position of women is depicted as wanting to be pampered and having a materialist attitude that relies on convenience and luxury. Of course, in this kind of placement of women's roles, *Beng-Beng* ads do not seem to place a balanced position on the equality of gender positions, especially on the women's side. Meanwhile, the advertisement strengthens the man's position as a role that has everything. Barthes elaborates that it is actually the denotative message that is at the same time significant from the advertising signification which can be said to hold the human responsibility of advertising.

In addition, If the denotation message is good, then the ad will be enriched, if the second message is bad, then the ad will decline. The message connotation in advertising is the aspect of sharing with the audience to interpret and interpret the content of the message. Barthes asserts that the creator of the work is said to be dead after the work is published or distributed because the work is free interpretation. Audiences are no longer referred to as passive audiences. Ease of information and communication as well as rapid technological advances make it easier for audiences to interpret and interpret a message. In advertising, it shows one of the strengths of the media in conveying its messages, especially messages that have the ability to build persuasion, even though the delivery of messages sometimes seems ambiguous.

V. CONCLUSION

Based on the results of the analysis and discussion, the following conclusions can be drawn: 1). The media has the power to build a strong enough perspective through the messages displayed through advertising visualization. In the "Great Date" version of the *Beng-Beng* advertisement, the advertisement represents women as a marginalized position in which of the five items used as signs in the advertisement, the position of women is placed as an existing trait with an intuitive materialist approach. 2). The relationship between the signs here when the advertisement is seen from the relationship between the delivery of the message is still ambiguous so that the relationship between product promotion and advertising messages is sometimes not in accordance with the purpose of the advertisement being made. The relationship between the advertising message and the sequence of talent roles and the context of the story in the advertisement do not represent the proper relationship. *Beng-Beng* as a chocolate product which in the context of advertising actually needs to be raised from the side of enjoyment or taste in food products, but in advertising it is not displayed in terms of taste. So that the main product itself is not the main item but merely as a complementary powering the advertising message, even though the purpose of the ad itself is to promote the product, and 3). There is a relationship between message items as a sign and marker relationship that is displayed in the "Great Date" version of the *Beng-Beng* ad. About the flower, it provides provide a link between the symbol of love as a male and female relationship, then the items given as a manifestation of meaning are like a bunch of flowers which have a meaning that does not originate freely but also departs from myth. In addition, romantic music and luxury cars as a connecting sign by generating interpretations of what a woman wants. However, in the meaning of advertising, there is an unbalanced understanding that positions women as parties who want materialistic values. Materialism is seen as a desire for a real existence not based on ideas or idealism. That so the values for personality are low. 4. There is no significant relationship between the product and the role of women. Ad visualization is only to show a partner's happiness story and from the side of the female face variant (mimic) in the advertisement as the main

character and to strengthen the advertising creative, not to strengthen the product specification.

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