

CHAPTER III

RESEARCH METHODOLOGY AND DATA ANALYSIS

This chapter deals with research objectives, research methodology, research procedure, data sources and collection, data analysis, and framework. The discussions about the topics are presented in the following parts.

3.1 Research Objectives

The study was attempted to explore the way *A-volution* cigarette TV ad describes cigarettes as a symbol of masculinity. The cigarette advertisement under study presents ideas about men, which indicates masculinity and some shifts in masculinity. For that reason this study was intended to investigate:

- 1) The significations of traditional masculinity that are offered by *A-volution*.
- 2) The traditional masculinity which has changed and can be categorized as metrosexual characteristics.

3.2 Research Methodology

Research methodology is a procedure which is used to see the problems on one research and to answer the research questions that are formulated (Mulyana, 2001). Mulyana (2001) further explains that there are two methodologies on social sciences which are vastly used; they are quantitative and qualitative methodology.

In scientific debates, the differences between these two methodologies have become an endless debate; the scientists try to make dichotomies.

One of the most significant differences between qualitative and quantitative methodologies is the way these two methodologies offer some understanding upon data (human). This is what is known as theoretical perspective. The quantitative methodology is passed on from objective theoretical perspective because this methodology frames human (data) as an object- the passive one. Meanwhile, the qualitative methodology is passed on from subjective theoretical perspective because this methodology frames human (data) as a subject- the active one.

In this study the combination of the two theoretical perspectives was used in order to find appropriate answers of the two research questions. As Gerbner (2001) argues that both objective and subjective theoretical perspectives need to be combined:

To contrast the objective and subjective theoretical perspective present such a false dichotomy...In the communication point of view, objectivity is human effort to come out from his or her existences of reality, and subjectivity is the expression of that effort. Thus objective theoretical perspective works to prove the proposition, and subjective theoretical perspective works to make the proposition compelling and convincing. Both of them are completing each other.

The combination of objective and subjective theoretical perspectives is called *symbolic interaction perspective*. Though it is a combination of objective and subjective perspectives, symbolic interaction perspective is still the variant of subjective perspective which descends the qualitative methodology because

symbolic interaction perspective argues that human is not only a subject who has willingness and motivation but also a subject who is 'determined' by his or her environment (Mulyana, 2001). Therefore, in the sense of symbolic interaction perspective, human can choose his or her own gender identity but the choice is limited by his or her environment.

This symbolic interaction perspective is appropriate with Peirces's semiotics-triadic sign relationship because triadic sign relationship concerns the ethnographic context of interpersonal relation and individual emotions and activity which is similar with the analysis of masculinity in this study. This study framed masculinity as a gender identity which is needed to be chosen by the subject, but the choice is limited by his or her environment. Thus, the combination of the two perspectives was needed to make a comprehensive description of masculinity as the establishment of identity that is influenced by both the environment which exists outside human that is objective and the human willingness which exists inside human agency that is subjective.

Aside from that, triadic sign relationship uses three terms of signs to elucidate the decoding process of human beings. The first term is representamen; this term unlimitedly grows through signification process. The second element is object; object is the sign which refers to reality. These two elements present the theoretical perspectives of triadic sign relationship which is both subjective and objective. The subjectivity appears in the way triadic signs relationship shows the unlimited growing of representamen which indicates human mind that actively and endlessly interprets the signs. Meanwhile, the objectivity appears in the object

term which presents human who cannot interpret freely except in the boundaries of the object - the reality. Consequently, Peirce's triadic sign relationship was an appropriate method to analyze the construction of masculinity within qualitative methodology which is passed on from symbolic interaction perspective.

3.3 Research Procedure

This study dealt with *A-volution* cigarette TV ad as part of culture manifestation which is categorized as a gender text (Masinambow, 2004). Gender is a concept of how to be men or women which is constantly constructed throughout the history of human being through various texts such as mass media (Saraswati, 2007). Accordingly, *A-volution* cigarette TV ad which presents men in a particular situation can be categorized as a gender text.

Gender text can be analyzed through the elements of text which compose one establish meaning about gender (Rahman, 2001). In this basic sense, the elements of TV advertisements should be analyzed in order to find the gender reflection. Cook (1992) categorizes three elements which compose a TV ad. They are languages, pictures, and music.

In this study those three elements which reflect gender issue on text were analyzed using two methods: textual code of TV ad and triadic signs relationship from Charles Sanders Peirce. Textual code contains five parts which reflect the significant characteristics of a text which are able to be recognized by the reader or audience (Chandler, 2002). Chandler (2000:60) lists the typical features of TV advertisement and filmic into five: narrative- similar with structures, basic

themes- subject matter, setting- geographical and historical, characterizations- similar with goals of the text, and iconography- similar with connotative visual pattern. Then, the second method used in the study was triadic sign relationship from Peirce which is known also as signification process or semiosis (Pierto, 1993). This triadic sign relationship emphasizes the need of interpretation which produces some meaning within the cooperation of three subjects of triadic system, as it is stated by Irvine (2005):

Signification is a process, a product, and a social event, not something closed, static, or completed one for all. All members of a society are interpreters or decoders- they are in the system itself. Signification occurs in the encoding and decoding process. Ability to decode and understand signification is based on competence with the sign system and with a larger cultural encyclopedia of codes and correspondence.

This interpretation process is supported by triadic sign relationship which emphasizes the importance of the process of interpreting something for its meaning and the complete complex process of it; so are the audiences of *Avolution* cigarette TV ad who do the interpretation activity for gaining meaning of the ad. So, triadic sign relationship which was used in this study is the convenience method to analyze the signification of masculinity in order to find the construction of masculinity (on media) which is actively taken by the audience as his or her gender identity.

Roman Jakobson emphasizes the need of significations that are not in isolation. He states that the production and interpretation of texts depends upon

the existence of codes or conventions for communication (Chandler, 2002). Since the meaning of signs depends on the code surrounding them, code becomes the essential framework which signification makes sense.

3.3.1 Data Source and Collection

A-volution cigarette TV advertisement was determined as the subject of the study so it was downloaded from the *A-volution* website: www.a-volution.com. This website legally performs the cigarette of *A-volution* as one of the promoting ways for this new brand.

A-volution was used as the only datum in this study because this study was considered as a case study which frames the particular situation of masculine construction on a new version of a famous cigarette brand. As its name, *A-volution*, is pronounced similarly with the word “evolution”, *A-volution* is a gradual development of *A-Mild* cigarette brand which offers masculinity and shifts of traditional masculinity.

3.3.2 Data analysis

The present study was conducted to examine the cigarette TV ad’s images of men that relate closely with the concept of traditional masculinity and metrosexual. The framework of the study should be elaborated below.

3.3.2.1 Framework

In order to answer the research questions (*1. What are the textual codes of A-volution cigarette TV advertisement which give influences to the signification of masculinity? 2. What are the significations of masculinity on A-volution cigarette TV advertisement?*) the data were analyzed sufficiently. The accurate and factual data of the study were taken from the text elements: the languages, pictures, and music which compose the masculinity issue in *A-volution* cigarette TV ad. These data are already symbols because the cigarette which is advertised on TV is not the real one—the concrete cigarette; it is merely a symbol which is present in the boundaries of languages, pictures, and music. Based on Oxford dictionary (2002) a symbol is an object, figure, mark, or sign used to present abstract ideas or concepts. In this basic sense, symbol is a conventional representation of a concept. In other words, the representation of symbol is constructed by its conventional rule which is obtained by public of a certain society as is the representation of cigarette in a TV ad. In analyzing the data that derives from *A-volution* text, the steps were applied as follows.


The text was watched repeatedly and thoroughly in order to gain a comprehensive understanding. Considering that the text presents textual code elements which support masculinity issue, and then the first step was classifying the textual codes into five parts. The first part of textual code of TV ad is narrative-structure. Narrative-structure contains three significant terms that will be recognized by the audiences as terms that compose an advertisement; they are tagline, sub tagline, and slogan

After classifying the five parts of textual code of *A-volution*, the second step was conducting the signification of masculinity analysis using triadic method. According to the data collection of triadic sign relationship, every scene and its narration would be categorized into objects. Every scene and narration was presented clearly by separating them into tables that show the triadic system well. The tables feature the signification process of the symbols that are defined between the objects, the interpretant, and their representamen.


The textual codes and the signification analysis within triadic method are the ones which expose the social events or phenomena of masculinity and masculinity shifts. As a result, every part of textual code and all the result of significations within triadic method were further analyzed in terms of traditional masculine norms. The analysis was subsequently conducted to reveal the traditional masculinity offered by the advertisement in light of Chafetz's (1974) seven areas of masculinity and Levant's (1995) traditional masculine norms. The analysis was then further elaborated with regard to Simpson's (2002) suggestion to extend the analysis by examining the features that can be categorized as metrosexual characteristics.

Here are the examples of the first part of textual code and signification analysis within triadic method upon the first scene:

Narrative Structure		
Tag line	Sub tag line	Slogan
This tag line is presented in spoken languages: <i>“What if...”</i>	Sub tag line is presented in spoken languages as a part of narration: <i>“What if the future is no longer a question; What if imagination can find its way into reality, What if</i>	The picture which presents the slogan of <i>A-volution</i> :

	<p><i>what do you think is not... is here."</i></p>	 <p>The narration which narrates the slogan: "A-volution Begin What Next".</p>
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A-volution cigarette TV ad can be categorized as a Special Effect advertisement because it has no strong structural pattern; strives for and often achieved memorabilia through the use of some striking device. Some of the striking devices are the three elements of structure: tag line, sub tag line which use relative clauses that give a mysterious sense and the slogan which uses declarative clause as if the answer to the mystery which are presented by the tag line and sub tag line.

The Signification of Scene One		
Representament	Object	Interpretant
<p><i>A-volution</i></p>		<p>There is a man who is standing in front of the open door.</p>



Representament	Object	Interpretant
There is a man who is standing in front of the open door.	The man is standing straight and firm in front of the open door.	The door has been opened and the man finds something behind the door.

Representament	Object	Interpretant
The door has been opened and the man finds something behind the door.	The man discovers a way-a ravine which is mysterious, dark, deep, and seems impossible to be crossed over.	The man bravely faces the black mysterious ravine in front of him, with the open door left behind him.

Representament	Object	Interpretant
The man bravely faces the black mysterious ravine in front of him, with the open door left behind him.	<i>"What if the future is no longer a question?"</i>	The man bravely faces the future.

Representament	Object	Interpretant
The man bravely faces the future.	<i>"What if the future is no longer a question?"</i>	One of the man's issues is anxiety.

This triadic sign relationship which is composed by three items: object, interpretant, and representamen is called signification process (Pietro, 1993). This signification is supported by arrows (----▶) and dotted arrows (—▶). The correctness and adequateness of the interpretant and the representament is represented by the arrow because it describes a causal connection which is interrelated from one to another. The imputed relation of the object to its interpretant and its representament is described by the dotted arrow which represents the arbitrariness of the relation between the two items.

The signification process above refers scene one to the sense of a man who discovers future. In first scene, the man stands on the edge of something which seems like a ravine. This black deep ravine is clearly made through the angle of the camera and the combination of black and white background. The angle of the

camera is a long-shot angle which functions often as the introduction of a movie or other filmic making because it frames all the setting, surrounding, and the full body of the subject. The the camera angle specifically shoots the man from the side which causes a sense of a ravine- the death end. This angle leads to the point of view of the audiences to see the man's position facing the ravine. Aside from the camera angle, the combination of black and white background persuades the audiences to see that the white background is the only suitable place for standing. Meanwhile, the black background is the ravine which surrounds the man. The signification above presenting the black-mysterious ravine which is faced by the man can be associated with the mysterious future.

