

CHAPTER III

RESEARCH METHODOLOGY

The chapter provides the methodological aspects applied to conduct the present research. It contains formulation of problems, research design, data procedure, data collection, data analysis, and data presentation.

3.1 Formulation of Problems

The research is carried out to examine how men and women are represented in *Royco* and *Masako* TVC based on four aspects of gender stereotypes, namely physical appearances, occupations, behaviors and traits (Deaux & Lewis, 1984; cited in Brannon, 2004). Based on this thesis statement, the research is carried out to answer these following research questions:

1. How are men and women represented in the *Royco* and *Masako* television advertisements?
2. What meanings can be inferred from this representation?

3.2 Research Design

The present research employs a descriptive qualitative research design by conducting Kress and van Leeuwen's (2006) *The Grammar of Visual Design* to describe and interpret the analysis of visual modes in representing men and women in *Royco* and *Masako* television advertisements.

The present research is qualitative because it explains social phenomenon which is one of the qualitative features. According to Patton (2002), qualitative research is characterized by its aims, which relate to understanding some aspect of social life, and its methods which (in general) generate words, rather than numbers, as data for analysis. Moreover, qualitative research is concerned with developing explanations of social phenomena which aims to help us to understand the social world in which we live and why things are the way they are (Hancock et al., 2009). To add, the qualitative method stresses on qualities not entities (Denzin

& Lincoln, 2005). Additionally, qualitative research generates rich, detailed and valid (process) data that contribute to in-depth understanding of the context.

Since the present research aims at analyzing, describing, and interpreting the representation of men and women in the television advertisements, therefore, the descriptive qualitative research design is an appropriate method applied in analyzing, describing, and interpreting the representation of men and women in *Royco* and *Masako* television advertisements.

3.3 Research Procedure

The visual data are all selected scenes in the advertisement containing the image of men and women. The visual analysis only covers the *narrative representation*, *conceptual representation*, *representation and interaction*, and *the meaning of composition*. The narrative representation only covers the analysis action process, reaction process, and circumstance. The conceptual representation only covers analytical process. The representation and interaction cover the analysis on the gaze, size of frame, and vertical angle. Meanwhile, the meaning of composition only focuses on the analysis of information value in visual data.

3.4 Data Collection

The research subjects are in the form of video scenes of *Royco* and *Masako* television advertisements. The data were downloaded from www.youtube.com. *Royco* and *Masako* are two of Indonesian cooking products. *Royco* and *Masako* products are chosen as the subjects of analysis because they display men and women in unique ways.

The versions of those television advertisements are as follows:

1. *Masako* TVC “*Fenita Arie*” version
2. *Masako* TVC “*Masako Baru Daging Ayam Pilihan*” version
3. *Masako* TVC “*Mona Ratuliu*” version
4. *Royco* TVC “*Bumbu Komplit Nasi Goreng*” version
5. *Royco* TVC “*Royco 40% Lebih Banyak*” version
6. *Royco* TVC “*Bumbu Komplit Ayam Goreng*” version

The data are collected based on the advertisements which present the issue of how men and women that are represented in the *Royco* and *Masako* advertisements. Then, each advertisement is categorized and analyzed based on the scenes containing the issue of how men and women are represented in the advertisements.

3.5 Data Analysis


In analyzing data, the data were categorized into how men's and women's are represented in *Royco* and *Masako* television advertisements. To critically describe and analyze the visual data, the research used Kress and van Leeuwen's (2006) *the Grammar of Visual Design*.

There are several steps to conduct the present research. Firstly, the researcher chooses *Royco* and *Masako* television advertisements as the data analysis. Then, the researcher selects the scenes which present the issues of men and women. After that, the researcher presents and describes the scenes in tabular form. Also, the researcher analyzes the scenes based on Kress and van Leeuwen's (2006) *The Grammar of Visual Design* elements of visual analysis, such as the Narrative Representation, Conceptual Representation, Representation and Interaction, and Informational Value. Additionally, the researcher uses supporting tools, they are Barnard's (2006) Connotative Meanings in Physical Appearance; and Fisher (2004), Wilfred (1962), and Linschoten and Mansyur (as cited in Kasali, 1995) Connotative Meanings in Color. They are used to support and reinforce the analysis of visual mode. Lastly, the researcher interprets the findings based on the visual data which have been analyzed using Kress & van Leeuwen (2006) *the Grammar of Visual Design*.

3.6 Data Presentation

The example of data presentation can be seen in the Table 3.1. Further elaboration of the data is presented in Chapter IV. The selected scene presented in the Table 3.1 is taken from *Masako* television advertisement "*Fenita Arie*" version.

Table 3.1 Sample of Visual Analysis


<p>Description:</p> <p>The first image shows that the mother has just come home. She puts the car's key on the table which is in the living room. Meanwhile, in the second image shows the father and the children welcoming the mother happily while holding the book recipe and says, “Ma.. Bola-bola mie!” said the daughter, and her boy says, “Bakso tahu!”, and the father says, “Ayam panggang yogurt!” which indicates that they ask the mother to cook the food as their menu. The first shot is taken in an eye level with a medium close shot, while the second shot is taken in an eye level with a medium close shot.</p>
<p>Narrative Representation:</p> <p>Women:</p> <p>The scene contains a transactional reactional process in which the vector can be drawn from the mother's eye line to the father and the children. The mother, the father and the child are the reactor and phenomenon simultaneously since the mother looks at the father and the children directly, and vice versa (Kress & van Leeuwen, 2006). The gaze is supported by the mother's smiling facial expressions which signify tenderness, affection and care. Additionally, the scene contains an action process in which the mother is the actor and the key of car is the goal.</p> <p>Men:</p> <p>The vector can be drawn from the father's eye line. The scene contains a transactional reactional process since the father and the children look at the mother each other. Thus, the mother, the father and the child are the reactor and phenomenon simultaneously (Kress & van Leeuwen, 2006). Additionally, the image also contains an action process indicated by the vector drawn from the father's hand in which he holds a book recipe. Thus, the father is the actor and the</p>

book recipe is the goal. The action process signifies that the father wants the mother to cook something which is in the recipe book for him. The gaze is supported by the father's smiling facial expressions which signify tenderness, affection and care.

Conceptual Representation:

Women:

The first image contains an analytical process in which the mother is the carrier and the purple shirt she wears as well as the bag that she holds are the attributes (Kress & van Leeuwen, 2006). This is a typical outfit commonly worn by outside and at-home woman.

Men:

Meanwhile, in the second image, the image also contains an analytical process in which the father is the carrier and the light blue shirt that he wears is the attribute (Kress & van Leeuwen, 2006). The father wears men casual outfit.

Representation and Interaction:

Women:

The first image shows that the mother does not look directly to the viewer. Thus, the image is aimed to offer the viewers information or object of contemplation (Kress & van Leeuwen, 2006). Additionally, the first image is taken with a medium close shot which signifies a close personal distance between the mother and the viewers. The first image is taken in an eye level angle which indicates power equality between the mother and the viewers (Kress & van Leeuwen, 2006).

Men:

The second image shows that the father does not look directly to the viewer. Thus, the image is aimed to offer the viewers information or object of contemplation (Kress & van Leeuwen, 2006). Meanwhile, the image of father in the scene is taken in an eye level with a medium close shot which signifies that the father and the viewers have a close personal distance (Kress & van Leeuwen, 2006). Moreover, in terms of power, the father is portrayed as someone with an equal power with the viewers since the image is taken in an eye level (Kress & van Leeuwen, 2006). The close distant between the father and the children signifies

intimacy, indicating that the father is a loving family father.

The meaning of composition:

Women:

In terms of position, the mother is positioned in the center. Thus, the mother is the key information in this scene ((Kress & van Leeuwen, 2006).

Men:

Meanwhile, the father is also presented at the center between the children. Since the father is positioned at the center, he is depicted as the mediator. As a mediator, he reconciles polarized elements to each other (Kress & van Leeuwen, 2006).

Color:

Women:

The purple shirt worn by the mother signifies royalty, elegant, sophisticated, feminine, expressive, young, sensitive, hope, spiritual obsession and richness (Fisher, 2004; Wilfred, 1962). In this context, the purple signifies elegant and sophisticated. It can be seen, the mother who has a great taste in fashion that makes her look so elegant and attractive. In addition, the mother depicted in this scene as a mother who has different appearance in which she has short haircut, it signals that the mother is a new image of a modern mother.

Men:

Meanwhile, the light blue color on collar shirt worn by the father signifies peace, spiritually calm, sportive and firm (Wilfred, 1962). In this context, the light color in this context signifies peace. It can be seen from the father's facial expressions. The father always smiles and he is intimate to his wife and children.

Physical Appearance:

Women:

The mother is presented as a woman who has white skin. Bright skin signifies that the mother is beautiful and healthy (Barnard, 2007). Moreover, the mother is depicted as a mother who has short hair. It indicates a new image of modern mother.

Men:

The father is presented as a man who has bright skin and good looking. Bright skin signifies healthiness (Barnard, 2007). Thus, the father is signifies as a healthy

father. In addition, the father is smiling in this image. Smile signifies happiness and irony (Barnard, 2007). Thus, he is presented as a happy father.