

## Muslim Women Representation in Hijab Shampoo Advertisements

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### ABSTRACT

This study entitled Muslim Women Representation in Hijab Shampoo Advertisements aims to reveal the representation of Muslim women in hijab shampoo advertisements focuses on the visual elements. The data are on the form of ten hijab shampoo advertisements, namely *Wardah, Rejoice, Sunsilk, Emeron, Safi, Sariayu, Dove, Clear, Pantene and Lifebuoy* which are taken from the website of each advertisement. The study applies a descriptive qualitative method and used a theory of three orders of signification proposed by Barthes (1987) to analyse the representation of Muslim women in the advertisements. The result of this research shows that Muslim women in hijab shampoo advertisements is represented as pure, beautiful, healthy, and modern. The representation constructed in the hijab shampoo advertisements is influenced by the use of fashion and its color, physical appearances, camera angle, and frame size.

## INTRODUCTION

An advertisement is a place to promote goods and services for people. An advertisement can also become an alternative for people to know about the information of a product that is promoted by the advertisement makers (Mufid, 2009). Many advertisement makers, besides trying to create and maintain the image of the products to be sold, are also trying to promote their products by showing the figure of human in the advertisements as a way to grab the attention of audiences (Harsanto, 2016). According to Mulyana (1990), women are 90% more needed as models in the advertisements. There are many advertisements which use women as models to attract potential consumers including shampoo advertisements. Usually, many shampoo advertisements show women models that have beautiful hair and a sexy body in order to attract consumers.

In shampoo advertisements, Indonesian female models usually wearing revealing clothes are now shown wearing a hijab. According

to Pelangi (2014), there are three reasons behind the change in shampoo advertisements in Indonesia that show women wearing a hijab. First, the majority of Indonesians are Muslim and women's tendency in wearing hijab in their daily lives is indicated to be increasing. Second, hijab is now one of the emerging trends which has even become a lifestyle. Third, hijab itself is closely related to one's faith so that the trend tends to be long lasting and not seasonal.

All images that appear in advertisements may contain both literal meaning and ideology behind them. Therefore, semiotics can be used as a proper tool to help the analysis of the signs that appear in the images and to interpret also invest meaning in it. The explanation of semiotic itself is a study which focuses on everything that can be taken as 'sign'. The study also focuses on meaning-making and representation of the sign in

words, images, sounds, gestures, and objects (Chandler, 2002).

Numerous studies have been conducted to analyse the representation of women in non-hijab shampoo advertisements using semiotics. The first one is the study from Sari (2009). This study aimed to reveal the messages showing the power of a woman's charm in the advertisement and how the woman's charm is used to attract consumers in the printed advertisement. This study analysed the advertisement of *Sunsilk* hair fall solution and *Dove* anti-dandruff shampoos. To help with the analysis, this study used a theoretical framework from Barthes (1957) and focuses on denotative and connotative meanings in the advertisements. The results showed that women are represented as independent, strong, and relentless. The second one is the study from Fifiana (2010). This study aimed to explore the representation of women in shampoo

advertisements of clear soft and shiny in *Femina* magazine by using a theory from Peirce (1913) to help the analysis. The result showed that women are represented as the combination of beauty and magnificence.

Those studies focus only on analysing how women in general are represented in non-hijab shampoo advertisements. However, the analysis of representation of Muslim women in hijab shampoo advertisements is still limited to found. Hijab shampoo advertisements differ from other shampoo advertisements in terms of the object of advertisement. Generally, hair is the main focus of shampoo advertisements but in hijab shampoo advertisements, the hair is covered with a hijab. Therefore, this study aims to analyse the representation of Muslim women and what the representation signifies through seeing the women's appearance such as their fashion and color. The advertisements to be analysed

are ten hijab shampoo advertisements in Indonesia, from the first to the newly released ones, namely *Wardah*, *Rejoice*, *Sunsilk*, *Emeron*, *Safi*, *Sariayu*, *Dove*, *Clear*, *Pantene* and *Lifebuoy*.

To achieve the purpose, this study used a theoretical framework from Barthes (1987). According to Shadiqi (2014), Barthes attempted to include the connotational dimension to understand a sign by adopting Hjemslev's notion of different orders of signification to explain the connotation and denotation classification.

Regarding the reasons that have been mentioned, the study is conducted to answer two questions, how Muslim women are represented in the hijab shampoo advertisements and what does the representation signify. By following the research questions, the aim of the study is to investigate how Muslim women are represented in hijab shampoo advertisements specifically through

the visual elements and find the meaning of the signs itself.

## **METHODOLOGY**

The descriptive qualitative approach was used in this study to reveal the representation of Muslim women through some visual elements such as setting/background, facial expression, frame size, clothes and colors, camera angle, and color situation in printed shampoo advertisements. A qualitative approach is chosen, because this study describes the phenomena in the form of how Muslim women are represented and how the meaning is constructed (Denzin and Lincoln, 2000).

This study employed descriptive qualitative method to answer the research questions. This research described critically the phenomenon in the form of how Muslim women are represented in hijab shampoo advertisements. According to Denzin and Lincoln (2000) an interpretive and nature is the requirement in the qualitative method. A descriptive qualitative was selected because the

study deals with the interpretation of the collected data. Also, the descriptive method is chosen because this study describes the phenomena in the form of how Muslim women are represented and how the meaning is constructed. The data are in the form of images (visual signs) data.

The data used in this study were collected from the website of each shampoo advertisement. This study analysed ten printed shampoo advertisements that show Muslim women in Indonesia, from the first to the newly released ones including *Wardah, Rejoice, Sunsilk, Emeron, Safi, Sariayu, Dove, Clear, Pantene and Lifebuoy*.

The collected data were firstly categorized based on the visual elements. After that, the significance of the visual elements were interpreted using theories proposed by Bannard (2006), Ekman (2003), Fisher (2004), Kress Van Leeuwen (2006) and Selby Coedery (1995). From the analysis of each visual elements, the dominant visual elements were then analysed using the semiotic theory, specifically Roland Barthes' orders of signification

(1987) which are called denotation, connotation, and myth or ideology. Last, after all steps were done, the myth was then conceptualize.

## FINDINGS AND DISCUSSION

Based on the data analysis, the study finds most of Muslim women are visually represented through the visual elements: color, fashion, frame size, camera angle, and color saturation.

This study displays the images of Muslim women as objects in ten hijab shampoo advertisements, which are *Wardah, Rejoice, Sunsilk, Emeron, Safi, Sariayu, Sunsilk, Dove, Pantene and Lifebuoy*. In general, the three orders of signification proposed by Barthes (1987) helped the author to get the meaning of the advertisements.

Mostly, Muslim women in the hijab shampoo advertisements are represented as pure, beautiful, natural, and modern. In the hijab shampoo advertisements, white and green are the dominant colors that were used as the color of the fashion. In the contexts of pure, the hijab shampoo

advertisement is dominated by white color. According to Wilfred (1962), white signifies peace, purity, goodness, and elegance. Therefore, the white signifies cleanliness and pureness in most of selected advertisements. In the context of the advertisement, white represents Muslim women's pureness that can bring the Muslim women to cleanliness (Syafi'i, 2017). Meanwhile, the green signifies natural, young, growth, and peace (Wilfred, 1962). Mostly, in the hijab shampoo advertisements, green represents Muslim women as natural. Green also indicates that the shampoo is made from natural ingredients (Graves, 1941). Thus, the Muslim women are represented as someone who is beautiful because they use natural products.

The results of white and green color as dominant can be seen in *Pantene* and *Rejoice* hijab shampoo advertisements showing that Muslim women are dominated with women who are pure and peaceful, and it also brings Muslim women to serenity that make them feel peaceful.



In terms of modernity, a modern Muslim women can be seen through how they wear their hijab and sunglasses to indicate as a stylish and modern. The depiction of the Muslim woman indicates the myth of modernity. According to Istiani (2016), a hijab indicates modernity if it is combined with polka dot, floral, and ethnic motives. In addition, according to Lee (1964), sunglasses can also indicate someone's status symbol, futuristic aspect, and modernity. *Pantene* shampoo advertisement is one of the examples represented modernity, it is because the Muslim woman is shown wearing a sunglasses and polka dot hijab motive. Moreover, a kind of hijab style in *Dove* shampoo advertisement also indicates modernity. In *Dove* shampoo advertisement the hijab is

wrapped by the pashmina which is the fabric that is in the shaped of rectangular. Meanwhile, back then most hijab uses a square shaped scarfs that is folded into a triangle. Below is the example of modernity in hijab shampoo advertisements:



Next, in terms of the facial expressions, Muslim women are represented through enjoyable and surprise emotions. These can be seen through the cheeks of Muslim women being pushed up, wrinkled skin under the eyes, and mouth drawn back at corners (Ekman, 2003). The enjoyable and surprise emotions signify happiness, irony, and decreasing tension (Barnard, 2006). In this study, enjoyable and surprise emotions indicates happiness. Enjoyable and surprise emotions depict that the Muslim women are

happy and confident in wearing a hijab (Meidiati, 2016). The results can be seen in *Lifebuoy* and *Wardah* shampoo advertisements.



In terms of frame size, Muslim women are represented through the medium close-up shot and close-up shot. The advertisements used medium close-up shot because the models are shown from head to waist. According to Kress and Leeweun (2006), medium close-up indicates personal relation between models and audiences. It means that Muslim women as the represented participants, want to approach and build relationship with the audiences (Naratama, 2004). Besides, the medium close-up shot is also found in

this study. The close-up shot shows the Muslim women closer from head and shoulders.

The close-up shot frame size constructs the meaning of personal relation between represented participants and audiences (Kress and Leeweun, 2006). It can be inferred that the Muslim women as the represented models want to create a relationship with the audiences (Naratama, 2004). The close-up and medium close-up shot can be seen in *Safi* and *Emeron* shampoo advertisements.



Concerning the camera angle, the position of camera is dominated by eye-level camera angle. Power is almost not found from all advertisements, it is because the

models and audiences are at the eye-level (Kress and Leeweun, 2006). According to Selby and Coedery (1995), eye-level also mean equality. In this context, Muslim women are represented as equal with the audiences. This can make the advertisement convince the readers that the products can answer their anxiety. Which in this context is about preventing hair problem. (Mahendro, 2018). The example of eye-level camera angle can be seen in Sunsilk shampoo advertisement.



In addition, black-and-white and bright color is the most appropriate color saturation used in printed shampoo advertisements. Muslim women are represented through bright color and also black-and-white colors saturation. The color saturation of bright color and also black-and-white signify factualism, realism, and actualism (Selby & Coedery, 1995). The use of



that color saturation illustrates the image of Muslim women in the realization of their happiness and comfort. The black-and-white and bright color saturation can be seen in *Rejoice* and *Wardah* shampoo advertisements.



## CONCLUSION

This study aims to investigate the representation of Muslim women in the ten hijab shampoo advertisements, namely *Wardah*, *Rejoice*, *Sunsilk*, *Emeron*, *Safi*, *Sariayu*, *Dove*, *Clear*, *Pantene*, and *Lifebuoy*. The study answered two research questions: How are Muslim women represented in the ten hijab shampoo advertisements and what does the

representation signify. The representation of Muslim women in the ten hijab shampoo advertisements is investigated through the visual elements of the advertisements such as background, color and fashions, facial expressions, frame size, camera angle, and color saturation.

Based on the data analysis, the study concluded that visually most of Muslim women are represented through color of fashions and the fashion style. The Muslim women's outfit were dominated by white and green color. White signifies goodness, pureness, cleanliness, elegance, sportive, and plain (Wilfred, 1962). Meanwhile green color signifies growth, nature, peace, health, fresh and young (Wilfred, 1962). In the printed shampoo advertisements, white mostly signifies pureness and cleanliness. Moreover, in the most hijab shampoo advertisements, green represented nature, freshness, and healthiness. Through those visual elements, it means the advertisements want to convey the messages of purity and natural through the colors.

Most of the advertisements are interpreted as an offer made by advertisement makers to the audiences (Kress and Leeweun 2006). It can be understood from the camera angle used in most of the hijab shampoo advertisements that have the same eye level as the audiences.

Moreover, enjoyable emotion and surprise emotion is the dominant facial expressions used by Muslim women in the hijab shampoo advertisements. The use of enjoyable emotions and surprise emotion in the hijab shampoo advertisements is to show Muslim woman's happiness. The enjoyable emotion and surprise emotion can be seen through how the Muslim women's cheeks are being pushed up, mouth being drawn back at the corners, eyes-wide-open, eyebrows raise and jaw drops open (Ekman, 2003). Mostly, the hijab shampoo advertisement display Muslim women who are smiling and showing their bright teeth.

From this study also finds that Muslim women are represented

through using the close-up shot and medium close-up shot as the dominant frame size in the hijab shampoo advertisements. The close-up shot which shows their heads and shoulders. While medium close up shot shows their head ad waist.

Concerning the camera angle, Muslim women are represented by using an eye-level camera angle. In the hijab shampoo advertisement, it finds that there is no indicated power difference between represented participants and the audiences, it is because two of them are at eye level (Kress and Leeweun, 2006). In addition, according to Selby and Coedery (1995), the meaning of an eye-level is also indicates similarity and equality.

Meanwhile, black and white also bright color become the dominant color saturation in this study. The color saturation of black and white signifies actualism, realism, and factual (Selby and Coedery, 1995).

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