
The Representation of Woman Rider as a Role Model in Traffic Rules Dissemination through Satlantas's Banner in Surabaya: a Semiotic Analysis

Debby Febrian Indrias
Gesang Manggala Nugraha Putra
English Department, Universitas Airlangga

Abstract

It is common to hear woman's stereotype notion given by society as a bad rider in the street. However, woman rider today seems to be more appreciated and respected since many of traffic rules dissemination programs held by some institutions also invite woman to participate and choose them as role model. This study aims to discover the representation of woman rider as role model in traffic rules dissemination banner *YANG CANTIK PAKAI LAJUR KIRI* and *YANG SAYANG IBU PAKAI LAJUR KIRI* published by Satlantas Surabaya, a division of Surabaya Municipal Police Force that organizes the traffic rules in Surabaya. By applying semiotic method of Roland Barthes, this study considers those banners as the main analysis. Under the theory of beauty myth by Naomi Wolf, it will be unveiled whether the portrayal of woman rider in both banners upraises woman's position or just subordinates it. The result shows that woman rider still holds her stereotype and inferiority even though she is depicted as role model. Moreover, she tends to accept those in order to show her existence in the banner. This study then concludes that media today is still involved in maintaining patriarchal system.

Keywords: beauty myth, traffic rules, semiotics, gender stereotype

Introduction

There are four kinds of vehicle in Surabaya, namely motorcycle, car, truck & pick up, and bus. Those, particularly motorcycles, develop in a very significant way. In 2012, the numbers of motorcycle reached 3,491,586 units according to Dit Lantas Polda Jatim. This number surely will increase every year since motorcycle companies always give great offers for the consumers. Moreover, DKI Jakarta's governor deputy of transportation, Sutanto Suhodo, stated that motorcycle is the most chosen vehicle in Indonesia because it is more efficient and less expensive than public transportation (Pamungkas, 2013). The following is a comparison table of the growth of vehicle from 2012 to 2013 taken from Dit Lantas Polda Jatim in 2014.

	2012	2013
Motorcycle	3,491,586	3,612,587
Car	639,529	667,416
Truck & Pick Up	227,326	235,795
Bus	7,325	7,474
Special Vehicle	1,025	1,029

Table 1: The growth of vehicle in Surabaya from 2012 to 2013

Source: Dit Lantas Polda Jatim (2014)

The huge number of vehicle results in the increasing risks such as traffic jam and accidents. Accident happens due to people's carelessness and disobedience of traffic regulations. Motorcycle dominates the number of accidents and violations in the street. Kompol R. Bambang, Kasubbid Penmas Bid Humas Polda Jatim agreed that motorcycle is still dominating the violations and accidents (Effendi, 2013). A psychologist, Prof. Dr. Sarlito W. Sarwono also stated that both accidents and violations are dominated by motorcycle because the numbers of them are much greater than car (Lenggogeni, 2014). Meanwhile, research in England informed that the death rate of motorcycle accident is 20 times greater than car

accident, and the injury rate of it is 3 times higher than car accident (Bolla, 2011). This is not surprising since car has better safety system in its body such as airbag, while motorcycle does not.

In 2012, motorcycle violation case reached 9,980 in number and 859 accidents occurred during *Operasi Zebra 2012*. Meanwhile, violation cases in 2013 reached the number of 44,803 cases and the accidents reached 684 cases during *Operasi Zebra 2013* (Effendi, 2013). Both numbers of violation and accidents of motorcycle are the highest among other vehicles in those years. Looking at this phenomenon, Surabaya police officers, especially Satlantas Polrestabes Surabaya try to prevent those cases by utilizing some banners containing safety riding dissemination in some busy and strategic street areas such as Raya Darmo, Ahmad Yani, Wonokromo, and many more. In organizing the program, Satlantas Polrestabes Surabaya is also fully supported by Surabaya government and Jawa Pos Group. Those banners are expected to persuade all of the riders to obey the traffic rules, specifically the rule of using left lane to ride.

In delivering the message, the banner uses woman rider character as the main model. With the bright smile while riding a scooter, she is saying a message in Bahasa Indonesia. The first banner says: *YANG CANTIK PAKAI LAJUR KIRI* which means those who are beautiful use left lane. While the second banner contains: *YANG SAYANG IBU PAKAI LAJUR KIRI* which means those who love their mother use the left lane to ride. Even though the words are different, the pictures are actually the same. These banners were published in February 2014. Not like other banners, these are just published in Darmo Street, clinged to some trees. This enables the riders to see the banner easily.



Picture 1: Posters containing of dissemination words for riders to use left lane to ride in Surabaya.

In portraying the characters in the banners, the woman character strongly appears. This is interesting since motorcycle, street, and traffic rules are dominantly man things. However, woman is still being stereotyped negatively as a motorcycle rider. Gormly argued that motorcycle is dangerous and overtly masculine, thus inappropriate for a woman (Gormly, 2012, p. 1). If motorcycle is considered that way, so street and traffic rules which are related to motorcycle also have the same traits. Woman's stereotype as bad rider in the street sometimes is still heard until now. On the other hand, a woman who invites and urges people, especially to men, to obey traffic rules as pictured in the banner is still rarely seen because traditionally, woman character is always juxtaposed with children because woman is merely reproductive so she is responsible with them (Donelson, 1999, p. 3).

This traditional gender role is significantly successful in asserting inequalities between man and woman that still occur until today. For example, woman is being restricted for becoming a leader either in or outside home; man usually gets higher earnings than woman even they are doing the same job or working in the same position; and woman is assured that she does not have any competence in both mathematics and engineering. In Indonesia, like in anywhere else, women embrace the majority of workers only in low-paid, non-professional, and non-technical support areas (Nilan & Utari, 2008, p. 138). For example, *Jawa Pos*, the largest newspaper company in East Java, only hired eleven female journalists in seven years (1991-7), while in Central Java, *Suara Merdeka* newspaper company only recruited twelve female journalists from a total of 113 in 1998 (*ibid*). More surprisingly, over two-thirds

of Indonesian journalists in 2004 are men (*ibid*). Therefore, woman is still absent in occupying the “decision-maker position” since woman is seen as decorative object and marriage-passive person, who is always dependent to men in every aspect. These justifications and facts have lowered woman’s position to inferior level for many years and lift up patriarchy to the higher level. Within the domination of patriarchy, woman tends to be passive and powerless.

In media industry today, this kind of public thoughts about woman still exist. UNESCO once stated that woman in media is depicted into dual image: as a sexual object or as a wife or a mother (Thornham, 2007, p. 23). As an example, much of advertisements’ producers cast woman as its main character by exploring her body and facial expression to attract the audience to buy the product, such as in Top 1 Oil advertisement “Top 1 Action Matic Versi Ringgo vs. Raffi” version published in 2011. Top 1 Oil is an oil synthetic brand for automotive, motorcycle, and diesel engines. In making this ad, the portrayal of sexy woman (Alessia Cestaro) is clearly seen between the appearances of the male characters (Ringgo Agus Rahman and Raffi Ahmad). Top 1 Oil advertisement was aired in some national TV channels in 2011. In this ad, Alessia is considered as an only a “complement” since the core message of the product is delivered by Raffi Ahmad. The position of Alessia here is no longer important. Yet still, what makes this advertisement attractive is her sexy appearance. Besides being a sexual object, woman in media is also portrayed as a person who works in domestic sphere. Woman is associated with a housewife or a mother. Many advertisements have already included woman portrayal as a mother or housewife, such as in kitchen’s stuff advertisements, household’s stuff advertisements, or kids’ stuff advertisements.

Comparing with those negative stereotypes, woman’s traditional gender roles and the facts about woman’s position in media, the researcher demands to look at further scrutiny because woman being a role model in urging people to obey traffic rules contrasts with the negative stereotypes that have already been in society’s mind. According to Dyer, stereotype is a term about establishment of normalcy through social from ruling groups to push society to do and think as their own world view, value system, sensibility, and ideology (Dyer, 2006, p. 356). Woman stereotypes are varied and mostly related to their appearances (Pujiastuti, 2002). That is why woman still forces their appearance to be near to perfection as ideal woman in general by applying make-up and sometimes emphasizing their part of body.

Pujiastuti also stated that woman is also stereotyped in terms of their skills, which are always related to their job in home as a housewife and nurturing their children. This leads to another stereotype that woman is very dependent to man. This can be true, especially if we look at the fact that man is dominant in almost every fields such as in the office, house and many more. Furthermore, in the street case, some people usually underestimate woman riders because of many reasons; such as woman riders are not as good as man riders in controlling their motorcycle and mood while riding it (Jawa Pos). Another reason is woman rider is too slow in driving her motorcycle, wrong in picking which lane is suitable, and sometimes does not pay attention to other riders in her surroundings. In fact, a rider must be watchful in their surroundings in order to prevent accident and violation. Thus, traffic, street, and motorcycle could not be seen as a female category. By those perceptions, woman representation as the main character who invites people to obey the traffic rules in the banner seems quite challenging and also a reverse to woman rider stereotypes in general. Looking at those cases, the researcher hypothesizes that banner as media has a role in shaping or constructing public ideology about the representation of woman through images and language.

As a guide to make this research more understandable, various studies have been conducted to support analysis about woman’s representation in this report. There are three previous studies that the researcher considered closely related to this study. The first previous study is entitled *The Representation of Women in Sampoerna A Mild Advertisements: “Traffic Sign” and “Tua Belum Boleh Bicara”* by R. Yunita Aryanti while the second study is entitled *The Construction of Woman Image in The “Red Lady” One East Residences Apartment Advertisement in Printed Advertisement* by Adrea Kristatiani. The last is entitled *Girl’s Guide to Beauty: A Semiotic Approach in Analyzing the Concept of Beauty of Teenage Girls’ Magazine Covers in Indonesia “kaWanku”* by Kelly M. Charenina.

These studies are undergraduate theses from Airlangga University. They have the same method, which is Semiotics applied by Roland Barthes. Moreover, the issue of them is also nearly the same, namely

woman's representation in media. This study's issue is how woman is represented in male things, especially in the traffic rules case and doing things that are done only by man. Aryanti analyzes woman representation in cigarette's advertisements context, while Kristatiani in apartment advertisement. Both advertisements are mostly dominated by male consumer. Yet, Charenina examines front covers of teenage girls' magazine "*kaWanku*" as the main material to analyze. Almost all of the reports use the same basic theory of feminism. Aryanti uses feminism theory claimed by Bell Hooks, Charenina uses Naomi Wolf, while Adrea uses gender advertisements by Erving Goffman that later is also supported by feminism concept.

Theoretical Framework

Semiotics by Roland Barthes

In Barthes's semiotics, there are two main orders of significations, which are denotation and connotation. Denotation is a basic conceptual meaning; concrete meaning (Leeuwen, 2005, p. 37). In other words, it tends to be described in literal, original, and obvious meaning. Moreover, as the second level of signification, connotation usually refers to additional meaning in denotation. In transforming a meaning, connotation usually referring denotation meaning into socio-cultural, emotional, and personal associations. Connotation meaning of a sign may be different from one culture to another, from one period to another, as well as the differences of class, race, and gender (Wardani, 2009, p. 22). In this level, the associations of culture value has a very important part in realizing the meaning of sign. Therefore, wide interpretation is also needed in doing analysis in this level. By combining denotative and connotative, the third level of signification, myth, will appear to reveal the whole meaning of the sign. Myth is the advancement form from connotations that mostly exist in society in facing a reality or phenomena. In associating myth, culture and values are also involved. Through myth, the dominant ideology can be produced. It also helps the people to make sense of the worlds in which they live (Chandler, 2007, p. 117). Barthes in *Mythologies* stated:

Myth does not reject things. In fact, its role to discuss about them; simply, it purifies them, it makes them innocent, it gives them a natural and eternal justification, it gives them a clarity which is not that of an explanation but that of a statement of fact. (Barthes, *Mythologies*, 1972, p. 143)

Signs in media have many forms. They are called typical signs which later divided into two: verbal and non-verbal signs. For verbal signs, it can be referred into the linguistic message, while non-verbal denoted non-linguistic message, such as in an image.

Beauty Myth

In *The Beauty Myth*, Naomi Wolf discussed some notions related to woman's oppression through their beauty myth and the impacts of domination of men. In the early 1970s, Western woman gained legal and reproductive rights, allowed to pursue higher education; to enter trades and professions, and got some other freedoms (Wolf, *The Beauty Myth*, 1994, p. 9). Yet, women at that time cannot enjoy their liberalizations and freedoms as free as they want to because they still face the oppression through their physical appearances. Wolf explained this problem as beauty myth. She stated it as the old feminine ideologies that still has the power to control women even though they have already gotten some freedoms (ibid, p.10). "Beauty" is determined by politics, and in the modern age in the West it is the last, best belief system that keeps male dominance intact (ibid, p.12). In other words, beauty itself is a creation of society, intended to keep women trapped inside their own bodies.

The beauty myth is not about women at all; rather, it is about men's institutions and institutional power (ibid, p.13). Men give pressure to the women to act as they want; as they needed. Mostly, the forms of beauty myth that patriarchy need important is their physical ideal (ibid.). For example, aging in women is seen as ugly, unattractive, and uninteresting. In fact, human's life cycles cannot be forever young. There is a time when the old time comes, and both man and woman cannot hide from this aspect. However, patriarchal culture seems not concern with that.

On the other hand, the beauty myth is also concerning so much in woman's traditional gender role as a mother or a housewife. This culture intended woman to be more obsessed with their stereotype for being

emotional, irrational, less-intelligent, weak, submissive, and many other negative things. Woman also being seen as not fit to do jobs related to mathematics or engineering because their stereotype of being lacks of intelligences. Through this, woman unconsciously take it for granted as their acceptance requirements to be accepted in society. For worse, woman judges herself and another woman when the beauty myth concept is applied in their minds. In the end, no matter how high females' achievements are and how intelligent they are even compared to males (inner beauty); still females are much more valued based on their physical appearance (outer beauty) (Wardani, 2009, p. 19).

Methodology

Research Approach

In analyzing this study, the researcher used critical approach as the base of the analysis because it aims to reveal the ideology and meaning that constructed in woman and man riders' representations. Critical approach purposes to improve the condition of humanity (Jackson W. , Approaches to Methods, 1995, p. 10). This analysis brings the matter of gender perspective that sometimes still being misunderstood. Some women feel that they got freedom, but it does not mean that their liberations are the "truly freedom". Patriarchal dominations still have million ways to make women oppressed, even though feminism movements are already campaigned everywhere. This banner is one of the example of how woman is still being pushed to be what patriarchal wants by placing woman like "they have already get freedom" position and being a role model for traffic rules dissemination. So that, critical approach is felt good to apply in this analysis in order to work on positive changes in society to bring social justice to all.

On the other hand, to reach the aims, the researcher used qualitative method. According to Creswell, qualitative method is used for examining the issue of oppression, advocacy, and critical for group or individual (Creswell J. , 2009, p. 37). This analysis deals with woman's oppression through her representation as the main character in traffic rules' dissemination. Thus, this research can give more new perspective in facing issues of gender that still happens until today. Hopefully, through qualitative, calls for changing marginalization toward woman can be spread in society.

Data Collection and Analysis

There were some steps to collect the data in this research. First, the researcher collected the data by asking for a police staff of Dikyasa Satlantas Polrestabes Surabaya, Mr. AP, in his office, Jl. Manyar Kertoarjo number 1 on October 2nd, 2014. The data in jpg. format, as the population of data that was about 10 banners in period 2011-2014. The researcher then reduced the data by classifying images related to the representation of woman rider. The classification resulted in 2 images which are related to how woman rider is represented in traffic rules dissemination banner. Those were based on the depiction of the sample themselves which are woman rider, while other banners did not capture woman rider at all.

To perform the analysis, the researcher applied semiotics method by Roland Barthes as the approach to scrutinize the data. Here, three levels of representation are used: linguistic message, non-linguistic message, and myth. Since the data have same image yet different in words, the researcher separated linguistic section into two parts, the first section is for banner entitled "*YANG CANTIK PAKAI LAJUR KIRI*" while the second section is for banner entitles "*YANG SAYANG IBU PAKAI LAJUR KIRI*". More interpretation of woman rider representation was then made by employing beauty myth proposed by Naomi Wolf. The last, this study concluded the discussion by revealing what kind of representation of woman rider served in traffic rules dissemination in the banner.

Discussion

Linguistic Message: YANG CANTIK PAKAI LAJUR KIRI

The functions of linguistic message are divided into two parts: relay and anchorage. Relay contains strict meaning of the words in the image, while anchorage contains meaning that is related to another persepective or interpretation that it produces new meaning. For the relay part, both banners have the same object and analysis, so it will be gathered in one frame. Since the objects have different linguistic message in anchorage part, thus, the analysis of anchorage part between the banner *YANG CANTIK PAKAI LAJUR KIRI* and *YANG SAYANG IBU PAKAI LAJUR KIRI* is separated.

Relay



Picture 4.1.

In this banner, the logos that consist of brand names placed in the bottom of the banner are considered as the relay. These brand names reflect the companies sponsoring the dissemination's banners. On the first line, Jawa Pos logo is pictured. Jawa Pos, a large and famous newspaper company located in Surabaya, is the main sponsor to support this dissemination. Many traffic rules dissemination events held by Satlantas Polrestabes Surabaya are also supported by Jawa Pos, for example, Jepret Super Lantas. Jepret Super Lantas is a program, based on safety riding for the riders, especially motorcycle riders, that persuade the readers to obey traffic rules by placing two different random photos of good and bad rider to a special column and publish them to daily newspaper, Jawa Pos.

In the second line, there is Polrestabes Surabaya logo as the highest police corps in Surabaya. Following Polrestabes, there is the logo of Surabaya Municipality, MPM distributor and Honda motorcycle company. All of them are the partner companies of Satlantas Polrestabes Surabaya in conducting this dissemination in order to make it succeed and widely spread the information.

Anchorage (1) : YANG CANTIK PAKAI LAJUR KIRI



Picture 4.2

In the first banner, the sentence *YANG CANTIK PAKAI LAJUR KIRI* is the anchorage. It denoted that, those who are beautiful use left lane to ride motorcycle. Using left lane for motorcycle is an obligation that is already ruled in Undang Undang article 108: “(3) Sepeda Motor, Kendaraan Bermotor yang kecepatannya lebih rendah, mobil barang, dan Kendaraan Tidak Bermotor berada pada lajur kiri Jalan” (Sido, 2013) which means: motorcycle, any kind of vehicle with low speed, and non-engine vehicle (for instance, pedicab) must use left lane. Left lane also functions to prevent accident (Dyah, 2007).

On the other hand, the words “beautiful” here is related to woman because “beauty” is often defined as a part of feminine attribute (Lips, 2003, p. 105). This sentence can be considered as the tagline to represent the image itself. The tagline functions to describe the producer's message to the rider. Within the image's illustration, the tagline *YANG CANTIK PAKAI LAJUR KIRI* is quite interesting for traffic rules dissemination since the words used are more informal than usual traffic rule banners. It is important for a banner to be interesting and memorable, so people can keep it in their minds. By memorizing it, the banner is suitable to be published in the street.

In making the tagline, the sentence of *YANG CANTIK PAKAI LAJUR KIRI* uses all capital letters. These capital letters are used to enable people to read easily and focused on the message that the banner wants to shout out. Capital letters also function to emphasize the message itself. Meanwhile, the colors used in the words are two colors: indigo or dark midnight blue and pink with white background. The first color is indigo. This color is applied in YANG, PAKAI, and LAJUR KIRI. Indigo color means the “New Age” of thinking (Cerrato, 2012, p. 12). It can change people's belief and thinking into other new thoughts

and build a leadership spirit. As the tagline is intended to invite woman rider to use left lane and make her as the main object, it is suitable to put indigo color in this banner. Using this color, the riders who see it, especially woman rider will be more aware with the message and hopefully can change their perceptions by obeying what traffic rules set to them, namely using the left lane when riding motorcycle.

Moreover, the pink color indicates romance, love, and friendship (Cerrato, 2012, p. 5). Pink color is applied in the word CANTIK. In this case, pink also denotes feminine qualities and passiveness of woman. Indeed, pink color in society always belongs to woman, while other colors like blue for example, is mostly stereotyped as masculine color. It is supported with Koller's arguments that blue color is meant to signify male professions, most notably the navy in World War era (Koller, 2008, p. 404). Since the pink color here is placed in the word CANTIK or "beautiful", it can be regarded that woman must have appearance aspect as her feminine qualities to be admitted by patriarchal culture. Lips defines that beauty is always related with an obsession with appearances concerning with parts of female body, like body shape, hair, voice, clothes, skin, and age (Lips, 2003, p. 105). Ironically, the standardization of perfect beauty has been determined by patriarchal culture since long time ago. Through the explanation of color and the word CANTIK, it can be assumed that this banner forces woman to be beautiful like the producer needs by giving example of woman character portrayal in the banner. Indirectly, the word CANTIK discriminates the woman because the banner addresses it only for those who are beautiful rather than just saying it for all women. So here, when woman is beautiful, she is real and exists. It simply means that woman is still being trapped by her physical appearance in order to be seen as a real woman.

In comparison with the previous color, indigo can be regarded as masculine color since it is made out of the mixture of blue and black. Both colors, pink and indigo contradict each other. Pink is for woman and considered as passiveness, while indigo is for man and meant for leadership values. By looking at color sequences from the word YANG until KIRI, indigo color dominates. On the other hand, pink color only appears in the word CANTIK. The domination of indigo color expresses that man dominates a lot in trying to push woman to obey their command. Woman is ignorant and careless in the street, so she must be trained under man's commands. Therefore, the notions of traditional gender role that woman is dependent, weak, and emotional, are applied in this case. Moreover, the white color of the background shows safety and a successful beginning. White color here is placed to be the main focus of the core message itself, which is maintaining safety on the street, to attract audiences' attention.

The tagline in this banner, *YANG CANTIK PAKAI LAJUR KIRI* is considered as a sentence consisting of informal words. Generally, informal words are used by young people. Saxby explains that the informal words or languages used by Indonesian young people express vibrant, creative, dynamic, fun solidarity, and easy-going attitude (Charenina, 2009, p. 45). In other words, informal words or languages are considered to define youthfulness and to characterize the member of the youth subculture. Thus, this banner tries to attract young people and in this banner case, to woman rider. Young people are regarded as unstable, less responsible, and violent. Therefore, woman rider considered as young people here is facing those kinds of stereotypes that they are offered by such informal words.

To sum up, the linguistic message analysis in the banner *YANG CANTIK PAKAI LAJUR KIRI* implies that this banner is clearly presented to young woman rider. Presenting in informal words instead of formal words and illustrating it with girly animation can attract young woman rider to pay attention to the banner. Robertson stated that such informal words help the advertisement in following the style of young people and break the formality because they are used in everyday lives by young people to communicate each other (Aryanti, 2013, p. 40).

On the other hand, the sequence of colors in the linguistic message still expresses woman's inferiority position. The font of each words also support the depiction of woman's position itself. The last two words of *YANG CANTIK PAKAI LAJUR KIRI* which is *LAJUR KIRI* are written in capital letter, darker color and very bold. Besides implying male's emphasis, it also depicts that women necessarily need to be commanded and to be trained because of their violent behavior against traffic rules, especially the rule of using left lane. By giving such characteristics, women are seen as passive people.

However, the use of words containing woman values like *YANG CANTIK* is such a persuasive phrase. Analogically, woman rider here could be seen as a child who still needs some good compliments in order

to obey the parents. It is contradictory with the fact that riders are already in adult age or above seventeen years old to ride. The age of seventeen years old or above is not seen as a child anymore. On the other hand, this sentence is mainly targeted for the woman. It indicates that woman still possesses the stereotype of being bad rider and violator in the street, and therefore the banner containing woman's values words are made to persuade woman rider to obey the traffic rules.

Anchorage (2): YANG SAYANG IBU PAKAI LAJUR KIRI



Picture 4.3

In anchorage part, the researcher tends to look at the words related to the picture. It explains the message by linking it with the connotative meanings. In this banner case, the sentence *YANG SAYANG IBU PAKAI LAJUR KIRI* is the anchorage. It is located in the upper right side next to the woman rider character. It is denoted that those who love their mother use left lane to ride. The “those who love their mother” words tend to be more universal, so it can be targeted to both man or woman rider.

Thinking about those who love their mother, both man and woman surely love their mother. Yet, the word *IBU* here makes another perspective. Similar to the word *CANTIK* in the banner *YANG CANTIK PAKAI LAJUR KIRI*, the word *IBU* is written in bold capital font colored with pink. The bold capital font is useful to attract people to see this banner. Similar to the color in *YANG CANTIK PAKAI LAJUR KIRI* banner, the sequence of colors are indigo, pink, and indigo again. Indigo color shows power and ability to lead. It is related to male color since indigo is the transfusion between black and blue. As Koller stated, “male is addressed with a range of blue and blacks” (Koller, 2008, p. 401). This color can be connected with man things in the banner, which are traffic rules, motorcycle, street, and leadership. It is also supported by Whorlow and McNamara, that motorcycle is dominantly a man's machine; a masculine sport (Whorlow & McNamara, 2014, p. 15). Indirectly, it can be assumed that if motorcycle is man's sphere, then, things associated with the motorcycle like street and traffic rules are also categorized as man's things.

Under indigo color, the word *IBU* is represented with pink color. The color pink means joy, sensitivity, and love (Cerrato, 2012). These meanings are related to feminine side of woman. In advertisement aspect, pink can also attract female consumer's attention so that they will buy the product for themselves or for their daughters and other girls (Koller, 2008, p. 411). Thus, this banner sees woman rider as the main target. This is also supported by the illustration picture that depicts woman rider as the role model and also with all the surroundings like property (motorcycle) and colors involved into woman's stereotype. On the other hand, the word *IBU* means a mother. Mother must be a woman because only woman is able to give birth to a child.

On the other hand, the use of word *IBU* is also an interesting point since *IBU* or mother has nurturing stereotype as what Tyson stated (Tyson, 2006, p. 85). Given the fact that mother is woman, so the woman character in the banner also has this kind of stereotype. The good point is, since the target can be for both sexes, it shows that woman as a mother loves and worries about kids. They have maternal instinct that man does not have and it makes the woman more special and more respected. It creates an emotional bond between mother-child that cannot be separated. Becoming a mother is more than a change of job: it involves reorganising one's entire personality (Jackson S. , 1993, p. 199). Thus, *IBU* as the tagline can be significant to reverse rider's attitude from being violent to a good rider. But, the maternal aspect of mother can be categorized as negative side. The care for children was a private responsibility to be managed within the household without external social support (ibid 208). It means that woman in being a mother

is isolated in her house and cannot do anything but taking care of child and household. Furthermore, looking at the adjective words between *CANTIK* and *SAYANG IBU*, they still hold a negative stereotype of subordinated woman. It also contributes to female interactional deficit (ibid, 405).

Non-Linguistic Message

Non-Iconic Message



Picture 3.2.1.: Dissemination banners “YANG CANTIK PAKAI LAJUR KIRI” and “YANG SAYANG IBU PAKAI LAJUR KIRI”

In both images, a woman character is smiling while she is riding her motorcycle in the pink street. She is using riding equipments, such as pink helmet and dark blue gloves. She also used tight long sleeve pink top with tight blue pants completed by pink boots for her appearances. In these banners, she appeared alone without any other riders. Since the main target is for woman, pink color is dominant through its street and its pollution in the background.

Iconic Message

For physical appearances, the woman rider here has fair or white skin. The white skin that she has is not like white skin possessed by Indonesian people. Skin types in Indonesia are varied. In *Kakawin* literature, an old javanese literature, woman in Indonesia is regarded beautiful if she has *kuning langsung* (yellow) skin (Wardani, 2009, p. 18). It changed into the desire of *sawo matang* (tan) skin in 1995 and considered woman who had it as cute (Maharyani, 2012, p. 56). After globalization became more intense in 2000s, the choice of favorite skin color in Indonesia transformed into *kuning langsung* again (Wardhani, 2009, p. 27). *Kuning langsung* can also be considered as fair and bright skin. However, the banners portray the woman rider that has white skin tone as western people have.

Fair and bright skin shows beauty and healthiness. It also reflects superiority, high class, and perfection (Verma, 2011, p. 206). Through this banner, people may argue that white and fair skin is the standard of beauty that must be owned by woman. In fact, most Indonesian people have tan skin due to Indonesia's tropical climate. Therefore, white skin causes discrimination toward women and causes loss of their self-esteem because of this standardization. Skin fairness has been transformed into a must-have trait for them to be considered as beautiful while the non-fair skin color is regarded as undesirable. White skin tone seems to be powerful for woman, yet it also exploits women with different skin tone to change it. In fact, changing skin tone is not always safe for human body. The whitening skin product commonly contains harmful ingredients (such as hydroquinone) which can cause fatal liver, kidney damage, and skin cancer (Bracchi, 2007). Therefore, the white skin tone standard is actually bringing woman's power down in maintaining her true self.

Meanwhile, her face shape is established from triangle. Triangle face has wide foreheads, prominent cheekbones and a pointed chin. It means that triangle face has the personalities as aggressive, low intelligence, insightful, and quick (Beiman, 2013, p. 73). By this means, woman rider in this banner is still being respected as dumb in seeing traffic rules and impatient in the street.

Another aspect of her appearance is her hair. For woman, hair is a “crown”. Martin Luther King Jr. also argued that hair is the richest ornament of women (Sherrow, 2006, p. 3). So here, hair is the most special part of woman’s body in shaping her identity and appearance. In this banner, her hair is blue-colored straight short. Straight hair is viewed better and more attractive than curly, wavy, or any kinds of hair type (ibid, p. 17). Looking at its meaning, it makes sense that straight hair is useful to apply to this woman rider character since she is set as a role model who brings such a message to audiences. Moreover, this kind of hair does not represent all women’s hair at all because hair types among women are varied. Similar to white skin tone problem, straight hair indirectly leads women to be involved into a principal that straight hair is seen as more perfect than her own hair. Therefore, consumptions of hair straighteners are rising, that later on make them addicted to such products. However, hair products in markets are mostly harmful because they contain dangerous chemicals if used periodically.

On the other hand, short hair represents woman who is trying “to act like a man” (ibid, p. 64). First reason, perhaps, the producer’s status of being a man also contributes to make the woman rider character depicted as manly. Moreover, it is already said that motorcycle, traffic rules, and street are dominantly man’s things. Through short hair, this woman rider character is trying to adjust her appearance as to be more masculine in order to be accepted by the audiences. This also happens because short hair is regarded as being easier to manage and also more compatible while riding or driving vehicle.

Furthermore, blue color is regarded as truth, trust, and youthfulness (Cerrato, 2012, p. 11). By this color, perhaps, the producer wants the audiences to trust the woman rider character as a role model because she truly can handle the motorcycle and traffic rules. She has an ability on that. So here, all of the stereotypes of woman as bad rider can be removed because of this hair portrayal. However, it does not make much sense since its proportion in the woman character is very little due to the helmet. Moreover, the youthfulness aspect on this hair also gives a point in judging age problems in woman. Aging is regarded as a disaster and less attractive for woman (Lips, 2003, p. 357). Gray hair is the mark of aging. Since the stereotype of woman-aging is always negative, many women dye their hair in order to hide their aging and also discrimination. Often, they color their hair with almost natural color hair, like black, brown, or blonde. In contrast, the woman rider character’s hair is colored in blue. Blue color hair is rarely seen in woman’s hair trend in Indonesia because it is an unusual color. Therefore, it does not reflect Indonesian women at all.

Overall, woman rider character depictions through her hair no longer represent woman in common, especially in Indonesia while in fact, this banner is published in Indonesia. Her hair portrayals tend to reflect the producer’s imagination. As it is said, hair is the most important aspect of woman in shaping her identity. Woman is very careful in taking care of their hair. The way she gets it cut and dyed is done very thoroughly. However, the producer here carelessly shapes her hair and creates her identity based on what he wants.

Besides, her facial expression shows that she is in a good mood or in happiness. Her smile is defined as D smile, in which two facial actions relate each other (lip corner raises until the teeth is shown and crinkling eye) and automatically results to pink cheeks (Russell & Fernandez, 2002, p. 369). Smiling until her eyes look slanted reflects that woman rider is not concentrating while riding. It can be said that woman rider here does not consider riding motorcycle as a serious thing so she can do it with fun. In fact, riding motorcycle in the street must have full concentration because it is dangerous and can cause death if riders violate the rules. With the smile, woman only concentrates on their beauty because without it, a woman is judged as less attractive and ugly. It is a pressure to always have to smile in every condition in order to please the audiences.

On the other hand, in considering the woman rider character’s body height and weight, she has a proportional body; tall and slim. This kind of body shape is usually found in media that represents woman in those traits. According to questionnaire held by Wardani, 60 percent of the respondents prefer tall and slim body as their favorite body (Wardani, 2009, p. 37). In fact, Indonesian women’s body is not always the same as what is depicted in media. Melliana asserts that ideal body standards for woman are slim, small hip and waist, big breasts, and plump buttocks (Maharyani, 2012, p. 109). These standards have the

same consequences as white skin tone standard has. Women feel dissatisfied of her own body shape rather than acknowledge it. Body dissatisfaction can lead to dangerous practices, including chronic dieting, cycles of food restriction followed by bingeing, compulsive exercising, or the use of weight-loss pills and laxatives (Bojorquez-Chapela, Unikel, Mendoza, & Lachica, 2013, p. 1120). These obsessions are more dangerous since it can damage human's body and can cause death.

Even so, women tend to be indifferent with those risks. It can be seen on how great their enthusiasm in almost all parts of the world to control their weight and transform it to the ideal one. In US, women spend 95 percent out of \$2 billion on commercial weight loss programs. Women also account 90 percent of prescriptions for diet pills (Lips, 2003, p. 106). A woman will try hard to adjust her body with society's criteria of beauty.

After discussing the physical appearances, the researcher will talk about fashion appearances. Fashion appearances here include the helmet, clothing, the motorcycle and the colors that surround them. In this banner, the woman rider uses pink bobber helmet. Bobber helmet is a kind of vintage helmet that does not have any glass to protect the face. The pink color of bobber helmet reflects love and nurturing. Helmet is important for motorcycle rider to protect rider's head from damage in the accident. In Indonesia, the standard helmet for safety riding must has SNI label as written in Indonesian law's enactment number 22 in 2009 about traffic rules (hukumonline.com, 2011). The criteria of SNI helmet must have chin strap, chin cover, and visor to save the head (Wanara, 2010). However, in woman rider's helmet in the banner, there is no sign or presence of those criteria. It is contradictory with the function of the helmet itself and the meaning of pink color that is related to woman's behavior. Both of pink color and helmet's function has the same point which reflects the idea to protect and to nurture.

So, woman rider here can no longer be indicated as nurturing. Instead, she is reckless in the street and violates the traffic rules. Bobber helmet indeed has a cute shape when it fits the head. This German-made helmet was created a long time ago. Many people wear it while riding automatic-transmission motorcycle or scooter in order to enhance the vintage and fashion values because both of them reflect the uniqueness and antiquity. In this banner case, it can be said that women rider only concern on their appearance for the sake of fashion and cuteness without paying attention to their safety in riding motorcycle.

In this banner, the woman rider is riding a motorcycle in matic scooter type. Since this banner is also supported by Honda motor and MPM motor distributor, the matic scooter here represents Honda's matic scooter variant named Honda Scoopy. The use of Honda Scoopy as the woman's rider vehicle is to emphasize the appearance. Basically, Honda Scoopy is targeted to woman consumer in the sales because its features can fit woman's posture and needs, such as the height of scooter's seat that is appropriate with women body that is mostly petite. Since motorcycles commonly have high seat, that special feature makes woman rider comfortable while riding without being afraid to fall. Technically, this kind of motorcycle is also easy to ride because of its automatic transmission machine. It does not need to change the gear like the usual man's motorcycles. On the other hand, this matic scooter type also has a pedestal to put the rider's feet on, which benefits women rider to sit well. Considering those specifications, matic scooters provide affirmation that women lack of technical skills and is not able to ride with another kind of motorcycle which is different from matic scooter type. Furthermore, those features also portrays woman rider as a spoiled woman who wants to do everything easily with many facilities.

Regardless of its specifications, the design of this matic scooter is very entertaining because of its vintage theme and variant colors. Honda Scoopy, which was created in 2010 by Japanese company, Honda, has five different colors in this type, namely red-white, black-white, gold-white, pink-white, and blue-white. In this banner, it is colored blue and white in its body and black in its tire like other general tires. The color blue reflects stability and consciousness (Cerrato, 2012, p. 11). This implies a hope that a rider who owns or rides this matic scooter, especially woman, can have stability and balance in riding her motorcycle because this matic scooter has already given her some comfortable features. It is also not to forget to make woman rider more realize with traffic rules. Meanwhile, blue color is also associated with male (Koller, 2008, p. 408). This is a proof that motorcycle still belongs to "man thing". The fact is, in Indonesia, all genders are free to use motorcycle as they are capable to ride it in the street.

Besides blue color, there is also white color in its body. White here indicates safety and new beginnings (Cerrato, 2012, p. 14). Both aspects are related and lead to a new hope that woman rider will not violate the traffic rules. Moreover, adding white shade in the background triggers cultural associations of innocence (Koller, 2008, p. 405). Then, woman in the banner is considered as an absence; as nobody; as the one that does not know anything about traffic rules and is easy to command. Meanwhile, the lamp in her motorcycle is turned on. It indicates that she tries to be disciplined and obey the traffic rules by turning on the motorcycle's lamp while in the street either at day or at night, as proposed in 2009 law enactment number 22 about traffic (Pramesti, 2013).

In fashion aspect, the woman rider here used pink tight long-sleeve top matched with blue tight pants. Despite the emphasis on feminine values, pink is also regarded as a sign of hope (Cerrato, 2012, p. 12) to be a better rider in the street. On the other hand, it also reflects a comforting feelings; comfort in riding motorcycle and also in obeying traffic rules. The emphasis of woman as innocent person once again appears in this color aspect. Woman is feeling comfortable although she violates the traffic rules simply because she does not realize she is making mistakes.

Meanwhile, dark blue signifies knowledge, integrity, and seriousness. The type of clothes she wore is tight long-sleeve top and tight pants. It reflects the casual kind of clothing that is usually used by young people. Moreover, the tight outfit she is wearing generates sophisticated and figure-flattering look because it reveals the body's natural curves. This means that woman rider character here also faces the stereotype of sexuality and desire.

In addition, the woman is also wearing additional accessories like red scarf, dark blue gloves, and pink boots. Generally, the gloves and scarf are useful to protect the body parts from hot and cold weather while the boots function to keep the feet from filth. In Indonesia, particularly in the case of riding motorcycle, most of woman riders use gloves to protect their hands from the sun light that can make them tanned. Again, the desire of having white skin tone has already influenced most women in Indonesia as it is the universal beauty standard. It is a result of the constant and repetitive portrayals of white woman in media as the main character and therefore as the ideal example.

Furthermore, scarf is indeed woman accessories. Yet, in woman rider's case in Indonesia, scarf is used to protect the face and respiration area from pollution rather than just hanging it around the neck. Still in Indonesian woman rider context, the researcher rarely sees woman rider using boots as their shoes since they are not popular item in Indonesian fashion. Boots are very popular among women in countries that have winter or fall seasons in order to keep their feet warm against snow or wind. By looking at their fashion appearances, the banner seems to depict woman rider character very similarly to woman riders in European countries.

With the boots, scarf, bobber helmet, supported with scooter and her physical appearances, the woman rider character in the banner tends to resemble the style of riders in European countries. Then, the depiction of her in the banner may not be an Indonesian person. Therefore, it can be concluded that women riders in Indonesia do not have the ability of riding motorcycle as good as those in Europe. Without capability, it is difficult for a person to be a role model for others. Due to the absence of her competencies of being a good rider, the producer is inspired to pick the portrayals of woman rider from developed countries. This attitude more or less implies that the woman riders of those countries have more capacities of being a good rider than the woman rider in Indonesia.

Moreover, through the depiction of woman rider in the banners that almost resembles European woman rider, it seems that the Western or European people are more attractive than Indonesian people. It is proved by a polling held by Charenina that shows 70 percent of the respondents are appealed to Caucasoid figures than Indonesian ones (Charenina, 2009, p. 64). This means that European people portrayals have more selling values in media industry.

Looking at the picture, this woman rider character is not illustrated by a real human. She is illustrated in a cartoon. Cartoon is two dimensional illustrated visual arts. Woman character in cartoon is treated as sex symbols and a weak person that has to be saved by the hero (whatever character it is) (Gray, Sandvoss, & Harrington, 2007). In relation to the banner, this can be true in terms of sex symbol when we see her

fashion items that emphasize her body curves. Not only she is seen as sex symbols, but the cartoon or caricature of woman rider can also be seen as an unimportant and funny thing. Furthermore, her appearance holds the beauty myth aspects such as young age, white skin and proportional body. Youthfulness has been one of beauty characteristics for women since they stand for experiential and sexual ignorance, while aging women is not beautiful since women grow more powerful with time (Wolf, *The Beauty Myth: How Images of Beauty are Used Against Woman*, 1991, p. 14). So woman rider in young age is still being sexually objectified because she is still lack of experience and knowledge. It is different with older woman who has already lived longer and acquired more experience than young woman.

On the other hand, she appears alone without any other character accompanying her in big pink-colored street. Usually a big street is always crowded with vehicles in many locations. It reflects that the woman rider is still underestimated in the street because she is being stereotyped as bad rider. Therefore, there are no followers who want to join her or follow her instruction even though she shouts traffic rules dissemination message. Woman rider, in this case, is not heard by the society even though she is placed as a role model in this banner.

Moreover, the big pink street in the banner functions to attract people. The black-colored asphalt of the street is mostly found in every street while the non-black (painted) asphalt is used to mark special paths such as bike path or walking path. In some big streets in Surabaya, these special paths appear to provide lane for the cyclist. It is a narrow space that is only enough for bicycles to pass and is located in the side, either right or left. It can be said that in the banner, the woman rider is riding in a special lane since the asphalt is colored in pink. In fact, a real rider is riding in black asphalt as it is regarded as the main lane. By this means, the woman rider character here is depicted as riding motorcycle in the wrong lane. This explains why there is no other vehicle passing the street along with her; because it is not the main lane. This portrayal implies that she is considered blind because of her lack of ability to see and differentiate which way is suitable for motorcycle and which way is not. Those negative traits emphasize woman rider as being harmful in the street.

Myth

YANG CANTIK PAKAI LAJUR KIRI and *YANG SAYANG IBU PAKAI LAJUR KIRI* banners present a dissemination of traffic rules by using a persuasive way to the motorcycle riders who often violate traffic rules, particularly the rule of riding in the left lane. In this case, woman rider is considered as the violator of traffic rules because the main target of this banner is woman rider. This is shown from the girly illustration, persuasive words related to woman's stereotype (*YANG CANTIK, IBU*), the woman character itself as the role model, and all forms of color surrounding it. From general perspective, it could be seen that this banner represents woman as the role model who starts the movement by socializing traffic rules. However, it becomes the contrary after being analyzed.

The result of this banner shows that woman rider is depicted as a traffic rules violator. Automatically, she plays the negative role in this banner. According to Casey, from feminist perspective, the use of woman in playing a negative role as traffic violator constructs the representation of woman characteristic that could be seen as narrow, damaging, and stereotypical (Aryanti, 2013, p. 47). The assignment of negative role to woman indirectly ties woman rider with certain characteristics based on stereotypes through her appearance, her action, and her facial expression as a dumb and innocent person. These can be seen from the persuasive words and woman rider's illustration given by producer. Woman rider is being seen as a violator of traffic rules. Therefore, to make them obedience the banner uses persuasive words such as seduction given to child, and she feels happy with that. It is shown in her facial expression which is expressing the D smile.

The depiction of woman rider through a non-real human illustration also subordinates woman. Cartoon character is regarded as inanimate things, unreal, and imaginative. So woman rider is still seen as 'the other'. Woman rider as a leader or pioneer in man-dominated area like traffic rules and motorcycle is actually an imagination. This is why there are no other riders appearing in the banner. Consequently, woman rider who is involved in that campaign indirectly accepts their inferiority and negative stereotypes

in order to show their existence. This is just similar to what Bell Hooks points out as legitimating and validating her existence; her power to be self-defining is already given away by her agency (Hooks, 2000, p. 95). Therefore, it strengthens woman's stereotype of being a bad rider; incompetent and less skillful in riding motorcycle.

On the other hand, the findings also reveal that both banners deliver the concept of woman's beauty through the woman rider character. By presenting woman rider character, these banners try to inject more fantasy into woman's reality so that they believe it and practice to gain "beauty". Beauty itself is a belief given by media and society that is built for certain purposes in order to keep women under control by imprisoning their bodies (Wolf, *The Beauty Myth*, 1994, p. 9). By then, representation is an important matter to construct woman's image.

Referring to woman rider character in the banners, beauty concepts mostly appear in color, words, physical body aspects, and skill. In this banner, pink is the dominant color. As explained above, pink mostly defines femininity and passiveness that it refers to woman. Looking at those cases, it can be concluded that pink is "a color that dare not speak their name", as Jean Baudrillard argues (*ibid.*) In other words, pink color stands for passive, fear, and oppression meanings. By those definitions, the woman rider character as a role model is no longer true. Instead, she still holds negative stereotypes which prevent her from being the real role model.

On the other hand, physical appearances make a big portion on how women are conquered by patriarchy. The first aspect is about the age. As already explained above in both linguistic message and non-linguistic message analysis, woman rider character is depicted as a young woman or teenage girl. It is reflected through informal words analysis and depiction of woman rider character itself as a young woman. Women in global are varied. They do not have young appearances for eternity because human have natural process called aging that cannot be avoided. Yet, many representations in media always portray young woman as a perfect woman. By this notion, woman is actually still oppressed not only by her gender but also her age. Heath believes that in term of ageism.

The woman is stereotyped with some negative assumption about young people because age is always used to measure the experience of young people and as a key indicator of rights and responsibilities such as buying cigarettes, alcohol, having sex, getting married, voting, and standing for Parliament (Aryanti, 2013, p.64).

This fact is reflected by how the words and appearances of characters are clearly shown to target the young woman rider. Consequently, the young woman rider is placed in subordinate position. It indicates that age really is an important point in measuring someone's experience regardless of what kind of experience he or she has. In fact, young people might have more experiences that older people never have before. Moreover, young age appearances also discredit woman to become less confident in accepting her state of beauty. Old woman is also seen as negative, less desirable and less interesting. Then, advertisements try to tell them to wash away aging marks (gray hair and wrinkles) by consuming vitamins or doing cosmetic surgery.

Beyond that, ideal body aspect also makes a headline in analyzing beauty myth. As seen in both banners, the woman rider character is portrayed as having a slender body. Similarly with aging problem, this kind of body does not represent all women at all. Woman's body can be seen as a fetish object, an object who is glorified by the spectators but in fact, she is being abused by the producers, who mostly embraces patriarchal culture. By this means, woman is actually absent in being herself because she is still maintained by man. If woman's body and sexuality are exploited and positioned as a matter of individual choice, then, the woman rider character itself is disconnected through feminism power (Weiser & Portwood-Stacer, 2006, p. 260). In other words, capitalism has a big role in convincing women about the idea of ideal body. For the worse, women sometimes do not realize that the definition of beauty is initially proposed by patriarchy. Then, they take it for granted and permanently make it as a life mission that must be done in order to be considered as beautiful. Consequently, suppressions among women cannot be avoided and insecure feelings of ideal beauty that lead to depression can happen to them.

Overall, woman rider character in this banner is still experiencing inequality and oppression by both the producer and society. Such issues are caused by some stereotypes attached by the dominant society and eventually make the individual or group deserve to be given "secondary status" or to be subordinated (Aryanti, 2013, p. 65). In relation to inequality and gender oppression, woman in this banner embraces society who assumes that woman riders have less intellectual and physical abilities than men (Tyson, 2006, p. 85). Another stereotype labels them as sensitive, low intelligence and having unstable minds that leads to the creation of a myth that woman actually cannot be a good leader. In being a good leader, she must fix herself up and have more knowledge to be the good example for people before she shouts traffic rules dissemination. Yet, she fails to do that. It is depicted through the incomplete safety riding equipment, such as using non-standard helmet. This helmet equipment is actually a very basic rule that must be known by any motorcycle rider. If a person who wants to be a role model fails to understand the basic rule, then he/she is not compatible to lead. With the lack of knowledge, violation of traffic rules in the street can no longer be avoided.

In addition, woman's struggle in these banners is the reflection of liberal feminism that believes that man and woman are fundamentally equal in all public institutions (Humm, 1992, p. 181). By negotiating her role, woman can struggle against the oppression laid to her. Such oppressions faced by woman rider character in the banner mostly come from her physical appearances or beauty myth. Beauty myth remains one of the old feminine ideologies that still has the power to control women (Wolf, *The Beauty Myth*, 1994, p. 3). By this means, no matter how smart the woman and how strong she is, she is still valued based on their physical appearances or outer body rather than inner beauty. People who value these beauty standards are men. However, it also becomes a dilemma when feminists' struggles have been achieved; sometimes woman tends to accept their inferiority and negative stereotypes instead when trying to show their existence.

Woman rider character here is assumed to be powerful and independent by being a role model in male-dominated area. In fact, the woman is still being oppressed by patriarchal society in the way they shape the character itself in the banner or in media. Men still rule women in their own way. If this is not stopped, the inequality toward woman will be more complex. For the worst part, woman tends to let men dominate them either consciously or unconsciously. In this banner case, even though some liberations have already been done by women, they cannot undergo the "beauty" reinforced by men.

Conclusion

Through deep analysis, *YANG CANTIK PAKAI LAJUR KIRI* and *YANG SAYANG IBU PAKAI LAJUR KIRI* banners, woman is still regarded in subordinate position. Woman is treated as lack of intelligence because she is treated as a child through persuasion words in order to fulfill her as role model in the banners. Also, woman's stereotype as being bad rider and traffic rules violator are still defended. This is shown by how informal words are worked there. On the other hand, the role model position in both banners seems make woman's position more developed, independent, free, and equal towards audiences. However, woman's independencies here does not mean that woman is fully being independent. Still, there is an aspect that makes woman oppressed, which is beauty myth. Woman is still being conquered by patriarchal culture through their beauty aspect that they made it. Beauty myth makes woman more uncomfortable, discriminate, and lack of self-esteem. Moreover, beauty myth that applied in the banners also does not reflect her as Indonesian woman in general, though this banner is made corresponds with Indonesian context. Through such these subordination facts, feminism perspective is needed in order to fix the condition to be more equal.

Despite of its stereotypes that still being held, woman rider here is seen as submissive and passive. In seeking the meaning of these banners, the woman rider is constructed into what producer wants to be. By applying beauty myth, cartoon illustration, and message, woman is represented based on what he imagines. Based on analysis, what happens in the banner and reality is contradictory. As like a dilemma, woman sometimes must accept their inferiority and negative stereotypes in order to show the existence. This also reflected that patriarchy still appears in many aspects, mostly in media. Moreover, even though feminism movement is already being campaigned everywhere, patriarchy culture actually still stands to

give more oppression to woman through some ways. In other words, within feminism, it does not stop patriarchal culture to control woman by their powers. In addition, they can attack woman from some little ways that sometimes cannot be realized quickly without deep analysis. The beauty myth applied in woman rider character in these banners are one of the example of what ways that men can conquer woman defend. Through such kind of analysis which brings feminism theory inside, it proposed to bring insights to produce new approaches to understand and end female oppression in all life aspects.

Works Cited

- Allen, G. (2003). *Roland Barthes*. New York: Routledge.
- Amin, A. (2013, November 24). *merdeka.com*. Dipetik 16 December, 2014, dari BKKBN: Nikah ideal itu, 20 tahun bagi wanita, 25 tahun bagi pria: <http://www.merdeka.com/peristiwa/bkkbn-nikah-ideal-itu-20-tahun-bagi-wanita-25-tahun-bagi-pria.html>
- Aryanti, R. Y. (2013). *The Representation of Women in Sampoerna A Mild Advertisements: "Traffic Sign" and "Belum Tua Belum Boleh Bicara"*. Surabaya: Airlangga University.
- Barthes, R. (1972). *Mythologies*. New York: The Noonday Press.
- Barthes, R. (1977). *Rhetoric of the Image*. New York: Hill and Wang.
- Beiman, N. (2013). *Prepare to Board! Creating Story and Characters for Animated Features and Shorts*. Burlington: Focal Press.
- Bojorquez-Chapela, I., Unikel, C., Mendoza, M.-E., & Lachica, F. d. (2013). Another Body Project: The Thin Ideal, Motherhood, and Body Dissatisfaction among Mexican Women. *Journal of Health Psychology*, 1120-1131.
- Bolla, M. E. (2011). *Kajian Karakteristik Kecelakaan Sepeda Motor*. Kupang: Universitas Nusa Cendana.
- Bollinger, L., & O'Neill, C. (2008). *Women in Media Careers: Success Despite the Odds*. Maryland: University Press of America.
- Bracchi, P. (2007, January 12). *Dailymail*. Dipetik April 8, 2015, dari Dying to be Whiter: The Black Women who Risk Their Lives for Lighter Skin: <http://www.dailymail.co.uk/femail/article-428541/Dying-whiter-The-black-women-risk-lives-lighter-skin.html>
- Butler, J. (1988). Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory. *Theatre Journal*, 519-531.
- Byerly, C. M., & Ross, K. (2006). *Women and Media: A Critical Introduction*. Malden: Blackwell Publishing.
- Casey, N., Calvert, B., French, L., & Lewis, J. (2002). *Television Studies: The Key Concepts*. London: Routledge.
- Cerrato, H. (2012). *The Meaning of Colors*.
- Chandler, D. (2007). *Semiotics: The Basics*. New York: Routledge.
- Charenina, K. M. (2009). *Girl's Guide to Beauty: A Semiotic Approach in Analyzing the Concept of Beauty on Teenage Girls' Magazine Covers in Indonesia "kaWanku"*. Surabaya: Airlangga University.
- Conger, J. J. (1991). *Adolescent and Youth: Psychological Development in a Changing World*. New York: Harper Collins Publisher Inc.
- Creswell, J. (2009). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (3rd ed.). US: Sage Publication.
- Donelson, E. F. (1999). *Women's Experiences: A Psychological Perspectives*. California: Mayfield Publishing Company.
- Dyah, I. (2007, January 11). *Lajur Kiri Motor Turunkan Angka Kecelakaan*. Diambil kembali dari Tempo: <http://www.tempo.co/read/news/2007/01/11/05791104/Lajur-Kiri-Motor-Turunkan-Angka-Kecelakaan>
- Dyer, R. (2006). Stereotyping. Dalam M. G. Durham, & D. Kellner, *Media and Cultural Studies: Keywords* (hal. 353-365). Blackwell Publishing.
- Effendi, Z. (2013, December 12). *Pelanggaran dan Kecelakaan Lalu Lintas Sepeda Motor Capai 44.803*. Dipetik April 23, 2014
- Fakultas Ilmu Sosial Politik*. (2014, October 18). Diambil kembali dari Cermati Perempuan dan Isu Gender: http://www.fisip.unair.ac.id/index.php?option=com_content&view=article&id=290:cermati-perempuan-dan-isu-gender&catid=1:latest
- Gormly, K. B. (2012). More Women Are Taking to the Open Road on Motorcycles. *Proquest*, 1.
- Gray, J., Sandvoss, C., & Harrington, C. L. (2007). *Fandom: Identities and Communities in a Mediated World*.
- Henn, M., Weinstein, M., & Foard, N. (2006). *A Short Introduction to Social Research*. London: Sage.
- Hooks, B. (2000). *Feminism is for Everybody*. Cambridge: South End Press.
- hukumonline.com*. (2011, November 30). Dipetik December 16, 2014, dari [hukumonline.com](http://www.hukumonline.com/klinik/detail/cl4957/undang-undang-yang-mewajibkan-penggunaan-helm-standar): <http://www.hukumonline.com/klinik/detail/cl4957/undang-undang-yang-mewajibkan-penggunaan-helm-standar>
- Humm, M. (1992). *Feminisms: A Reader*. Hertfordshire: Harvester Wheatsheaf.

- Jackson, S. (1993). *Women's Studies: A Reader*. London: Cambridge University Press.
- Jackson, W. (1995). Approaches to Methods. Dalam *DoinG Social Research*. Canada: Prentice Hall Canada.
- Jackson, W. (1995). *Approaches to Methods*. Canada: Scarborough Ont.
- Koller, V. (2008). Not Just a Colour: Pink as a Gender and Sexuality Marker. *Sage*, 395-423.
- Kristatiani, A. (2014). *The Construction of Woman Image in the "RED LADY" One East Residences Apartment Advertisement in Printed Advertisement*. Surabaya: Airlangga University.
- Laughey, D. (2007). *Key Themes in Media Theory*. Berkshire: Open University Press.
- Leeuwen, T. V. (2005). *Introducing Social Semiotics*. New York: Routledge.
- Lenggogeni, A. (2014, March 12). *Ini Penyebab Naiknya Angka Kecelakaan Lalu Lintas*. Dipetik July 2, 2014, dari <http://oto.detik.com/read/2014/03/12/204822/2523970/1213/ini-penyebab-naiknya-angka-kecelakaan-lalu-lintas>
- Lips, H. M. (2003). *A New Psychology of Women: Gender, Culture, and Ethnicity*. New York: McGraw Hill.
- Mack, N., Woodson, C., Macqueen, K. M., Guest, G., & Namey, E. (2005). *Qualitative Research Methods: A Data Collector's Field Guide*. North Carolina: Family Health International.
- Maharyani, S. (2012). *Penggambaran Konsep Kecantikan dalam Iklan Cetak (Analisis Tekstual Iklan Citra Beauty Lotion Tahun 1995, 1998, 2005, dan 2011)*. Surabaya: Airlangga University.
- Nilan, P., & Utari, P. (2008). Meanings of Work for Female Media and Communication Workers. Dalam M. Ford, & L. Parker, *Women and Work in Indonesia* (hal. 136-144). New York: Routledge.
- Pamungkas, S. (2013, March 5). *Ini Alasan Warga Pilih Pakai Kendaraan Pribadi*. Diambil kembali dari okezone.com: <http://news.okezone.com/read/2013/03/05/52/770947/ini-alasan-warga-pilih-pakai-kendaraan-pribadi>
- Pattiruhu, A. S. (2010). *Perempuan dan Teknologi: Studi tentang Representasi Perempuan dalam Iklan Peralatan Elektronik Rumah Tangga*. Surabaya: Airlangga University.
- Pramesti, T. A. (2013, October 3). *hukumonline.com*. Dipetik April 7, 2015, dari Dasar Hukum Kewajiban Menyalakan Lampu Kendaraan pada Siang Hari: <http://www.hukumonline.com/klinik/detail/lt52458947a935d/dasar-hukum-kewajiban-menyalakan-lampu-kendaraan-pada-siang-hari>
- Pujiastuti, S. a. (2002). *STEREOTIP PEREMPUAN DALAM BAHASA INDONESIA (Kasus Stereotip Perempuan dalam Iklan Televisi Indosiar dan Rajawali Citra Televisi Indonesia)*. Semarang: Diponegoro University.
- Russell, J. A., & Fernandez, J. M. (2002). *The Psychology of Facial Expression*. Cambridge: Cambridge University Press.
- Sherrow, V. (2006). *Encyclopedia of Hair: A Cultural History*. Westport: Greenwood Publishing Group Inc.
- Sido, F. (2013, August 28). Bolehkah Mendahului Dari Kiri? Indonesia. Dipetik April 7, 2015, dari <http://hukum.kompasiana.com/2013/08/28/bolehkah-mendahului-dari-kiri-587821.html>
- Stokes, J. (2003). *How To Do Media & Cultural Studies*. London, Thousand Oaks, New Delhi: Sage Publications.
- Storey, J. (2009). *Cultural Theory and Popular Culture: An Introduction*. Harlow: Pearson.
- Thornham, S. (2007). *Women, Feminism, and Media*. Edinburgh University Press.
- Tudor, A. (1999). *Decoding Culture: Theory and Method in Cultural Studies*. London: Sage .
- Tyson, L. (2006). *Critical Theory Today: A User-Friendly Guide*. London: Routledge.
- Verma, H. V. (2011). Skin 'Fairness'—Culturally Embedded Meaning and Branding Implications. *Sage*, 206.
- Wanara, C. (2010, August 2). *Situs Resmi Pemerintah Kabupaten Ciamis*. Dipetik December 16, 2014, dari Ciri - Ciri Helm Standar Nasional indonesia (SNI): <http://ciamiskab.go.id/component/content/article/159-sorotan/169-ciri-ciri-helm-standar-nasional-indonesia-sni>
- Wardani, R. A. (2009). *Girl's Guide to Beauty: A Semiotic Approach in Reading Girl Beauty Constructions in the Front Covers of Teenage Girl Magazine "COSMOgirl! Indonesia"*. Surabaya: Airlangga University.
- Wardhani, R. (2009). *Girl's Guide to Beauty: A Semiotic Approach in Reading Beauty Construction in the Front Covers of Kartika Magazine*. Surabaya: Airlangga University.
- Weiser, B., & Portwood-Stacer, L. (2006). 'I Just Want to be Me Again!': Beauty Pageants, Reality Television and Post-Feminism. *Sage* , 255-272.
- Whorlow, R., & McNamara, S. (2014). Representations of Women's Motorcycle Riding 1903-1914. Dalam M. Andrews, & S. McNamara, *Women and the Media: Feminism and Femininity in Britain, 1900 to the Present* (hal. 15-30). New York: Routledge.
- Wolf, N. (1991). *The Beauty Myth: How Images of Beauty are Used Against Woman*. London: Vintage.
- Wolf, N. (1994). *The Beauty Myth*. Boston: Bedford.