
AN ANALYSIS OF RHETORIC IMAGE OF FASHION ADVERTISEMENT BASED ON ROLAND BARTHES THEORY IN A MAGAZINE

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ABSTRACT

This study is aimed to describe rhetoric image meaning of fashion advertisement based on Roland Barthes theory found in an international woman magazine published in USA. This research focus on six kinds of fashion advertisement samples. This research use documentation technique to collect the data and descriptive method to explain the interpretation of rhetoric image meaning. The findings discuss some parts of rhetoric image : (1) Rhetoric image in advertisements which represent the merk of product, and company's name is called as linguistic message. (2) Slogan of product in advertisement which has meaning to ask reader to use or buy the product is called as denoted image. (3) idea of woman's pose representing the suitable of product in daily activity is called as connoted image. Based on the data analysed, the researcher concludes that to understand the meaning of fashion image, the reader should have knowledge rhetoric in reading an advertisement. It can be seen from the image itself and it can represent what product is offered.

Keywords: *rhetoric image, fashion advertisement, Roland Barthes theory, magazine*

INTRODUCTION

Accordint to Bovee & Arens (in Mohammad Issa Mehawesh, 2013), "Advertising is non personal communication of information, usually paid for and usually persuasive in nature" (p. 255). Many kinds of advertising formed in printed and electronic media can be found in magazine, newspaper, television, or internet. In magazine, the content sometimes includes articles on issues, relationships, health, careers, celebrities, beauty and fashion. However, fashion is the most popular topic that is frequently talked over the readers. It can be stated that fashion is a distinctive and often habitual trend in the style in which a person dresses. There are many variations of fashion advertisement in this magazine, such as clothing, accessories, footwear, parfume and bag with the famous brand.

To understand the meaning of fashion advertisement in this magazine the researcher uses Roland Barthes theory which developes the semiotic concept from Ferdinand De Saussure, it isrethoric of image. For the first, in linguistic message we can analyze denoted and connoted message. Secondly, in non-coded iconic message (denoted image) we can analyze the meaning by see the real object. And the last is coded iconic message (connoted image), we can analyze the

meaning by look at symbolic message or on artistic such as idea, culture, color and social-life.

Eco argued that semiotics is concerned with everything that can be taken as a sign (as cited in Chandler, 2007, p. 2). Semiotic involves the study not only of what we refer to as 'sign' in everyday speech, but of anything which 'stands for' something else. In a semiotic sense, signs take the form of words, images, sounds, gestures, and objects. Saussure's model of the sign is in the dyadic tradition. Saussure defined a sign as being composed of a 'signifier' (signifiant) and a 'signified' (signifié). Signifier is sound pattern, but not only sound. Signified is concept.

That's why the meaning doesn't necessarily come out obviously, it often exist latently and wait to be disclosed, analyzed and read. Analysis of the images, word, or symbol in the visual advertisement may helps us to reveal their innate meaning. The approach used for analyze it is rethoric image.

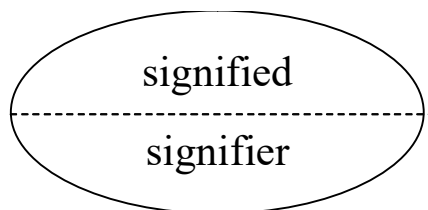
LITERATURE REVIEW

The term 'language' can be used to refer to a variety of concepts / things, such as "the particular form of words and speech used by the people of a country, area or social group", or "the method of human communication using spoken or written words". According to Edward Sapir (1921), "Language is a purely human and noninstinctive method of communicating ideas, emotions, and desires by means of a system of voluntarily produced symbols (p. 7). Charles F.Meyer (2009) found "because language is a system of communication, it is useful to compare it with other system of communication. For instance, humans communicate not just through language but through such means as gesture, art, dress, and music" (p. 3). Simply, language has a definition as signs.

Theories of signs (or 'symbol') appear from the two primary traditions in contemporary semiotics stem respectively from the Swiss linguist, Ferdinand de Saussure (1857-1913) and the American philosophe, Charles Sanders Peirce (1839-1914). Semiotics has two classification studies based on their background. Then, they will focus on structural aspect as de Saussure's classification and pragmatist (human role or subjects) as Peirce's classification.

The Saussurean Model of Sign

According to Daniel Chandler (2007) "Saussure's model of the sign is in the dyadic tradition" (p. 14). Focusing on linguistic signs (such as words), Saussure defined a sign as being composed of a 'signifier' (signifiant) and a 'signified' (signifié). A linguistic sign is not a link between a thing and a name, but between a concept [signified] and a sound pattern [signifier]. The sound pattern is not actually a sound; for a sound is something physical. A sound pattern is the hearer's psychological impression of a sound, as given to him by the evidence of his sense. This sound pattern may be called a 'material' element only in that it is the representation of our sensory impressions. The sound pattern may thus be distinguished from the other element associated with it in linguistic sign. The relationship between the signifier and the signified is referred to as 'signification', and this is represented in the Saussurean diagram by the arrows.



(Figure I: The sign model of de Saussure)

Roland Barthes Theory

Roland Gérard Barthes (1915–1980) was a French literary theorist, philosopher, linguist, critic, and semiotician. His ideas explored a diverse range of fields and he influenced the development of schools of theory including structuralism, semiotics, social theory, anthropology and post-structuralism. He said that in socio-cultural life the understanding of signifier (*signifiant*) and signified (*signifié*) is process of two steps. Because signifier is a process which is not only caught by sense in human cognition but also it is produced by.

Semiotic of Image

Roland Barthes was one of the first people to study the semiotics of images. He developed a way to understand the meaning of images. Most of Barthes' studies related to advertising, but his concepts can apply to photography as well (*Wikipedia*). According to Goran Sonesson (1989) "Barthes second article on pictorial semiotics, a real classic of the domain, "La rhétorique del'image" (1964a), is about a photograph" (p. 7). In another word, his view of image and photograph has the similar concept.

Rhetoric of Image

Roland Barthes in his book "Elements of Semiology" developed his theory to be the theory of denotation and connotation then and distinguish them to pursue the meaning in related to socio-culture. Barthes developed the concept of de Saussure (1916) signifier (*signifiant*) and signified (*signifié*) to be *dynamic*. Roland Barthes (1977:35-36) in his book "IMAGE, MUSIC, TEXT" divided three messages within the image, they are linguistic message, a coded iconic message, and a non-coded iconic message.

Within the linguistic message, which is the caption, the copy, or the title, are two types of messages at work: (a) The denoted message, which is the literal meaning of the labels on the product. (b) The connoted message, which is the sociocultural and 'personal' associations drawn from the label or text.

Furthermore, we must also look at icon non-coded message that can be called the literal message or denoted image. The signifier and signified are one and the same, thus providing a non-coded message, and the "realism" of the image makes it appear to be a "natural" scene rather than "socially and historically" constructed. As Barthes says in his book, *The Rhetoric of the Image*, "We need no other knowledge than what is involved in our perception." Once you recognize the iconic sign (the signifier) or object in the picture, you understand its meaning from its similarity to its visual reality – the signified item. The items provide an innocent, iconic non-

coded message and a realistic context in which to present the overall message. The message in this case is “the scene itself, literal reality.”

The last message is coded iconic message or the symbolic message (connoted image). Barthes points out that, when you analyze the pure image, you can distinguish four main signs that, although discontinuous and not linear, work together to create a coherent message: (1) An idea based on visual composition of image. (2) We arrive at this connotation by way of a signifier. To read this sign we have to understand the culture based on image. (3) The color composition of image. (4) The close proximity of item in image with the social-life.

Representation and Interaction: Designing the position of the viewer

Kress and van Leeuwen (in Quality Teacher Program, 2002:4-7) suggest that interpersonal meaning in visual texts may be identified through the *representation of relations between viewer and image*. A number of aspects of interactive meaning are integral to the description of viewer—image interaction: mood, perspective, social distance, lighting, colour and modality.

1. Mood

Reading visual images in terms of gaze through the codes of *offers* and *demands* allows us to identify mood. In such an image, “mood” or “atmosphere” tend to be emphasised over detail, with colours and lighting serving important functions in capturing a generalised essence.

2. Perspective

Reading visual images in terms of both the *vertical* and *horizontal angles* establishes whether the viewer is being positioned to adopt a *subjective* or *objective* point of view.

3. Social distance

A shot of just the face or head of the participants denotes an *intimate distance*. A shot of the head and shoulders represents a *close personal distance*. A figure from the waist up encodes a *far personal distance*. An image in which a whole figure is shown is framed as a *close social distance*. A *far social distance* is represented in the framing of the whole figures of a group of people. The varying degrees of what is called in filmic terms the *close-up*, then, may be said to be the realm of personal relations. What may be described as *medium shots* (close social distance) represent the realm of social relations, and *long shots* (far social distance) represent public relations.

4. Lighting

In print advertisements, as in cinema, lighting is a code. Such things as the degree of brightness and the direction of the source of the light indicate meaning to the reader.

5. Colour

1. Blue	1. Peace, tranquillity, truth, dignity, power, melancholy, coolness, heaviness. Regarded as being therapeutic.
2. Yellow	2. Happiness, cheerfulness. Can denote caution, decay, and sickness.
3. Red	3. Warmth, urgency, passion, heat, blood, excitement, danger and hostility. Used as an accent colour, it can promote expectations and quick decision-making.
4. Green	4. Growth, fertility, health, cheerfulness, vegetation, money. Signifies life, new growth, energy and faith.
5. Grey	5. Cool detachment, bleakness, and lack of intensity.
6. Purple	6. Wealth, royalty, sophistication, intelligence. Also the colour of passion and love.
7. Black	7. Death, rebellion, strength and evil. Associated with the supernatural, it can also suggest inner strength and determination, as well as power and formality.
8. White	8. Purity, chastity and cleanliness.
9. Black and white	9. Nostalgia, seriousness, truth, detachment.
10. Brown	10. Credibility, stability, and neutrality
11. Orange	11. Warmth, strength of personality. Associated with autumn, it also has broad appeal

6. Modality

The use of colour, texture, light and shade in such a photograph give it high modality; a high degree of “truthfulness” or “credibility” may be ascribed to it.

Fashion Image

According to Roland Barthes (as cited in Margaret Mayhew, 2006, p. 120), fashion has its own internal logic, irrelevant to outside concerns such as history or utility or even aesthetics, and is completely bound up with its own representation (something is fashionable because fashion says it is), Barthes structured his analysis on the literariness of fashion, decoding the links between image and text. This forms a crucial element of Barthes’ broader writings on semiotics.

In *The Fashion System* Barthes showed how adulteration of signs could easily be translated into words. Simply, in fashion image we will describe an interpretation of image value into text.

Advertisement

Boveè and Arens (as cited in Mohammad Issa Mehawesh, 2013, p. 255) stated that advertising is the non personal communication of information, usually paid for and usually persuasive in nature. It is a special type of communication that conveys a message from the producer to the consumer.

Magazine

Magazines are publications, usually periodical publications, that are printed or electronically published (sometimes referred to as online magazines) They are generally published on a regular schedule and contain a variety of content. They are generally financed by advertising, by a purchase price, by prepaid subscriptions, or a combination of the three. At its root, the word “magazine” refers to a collection or storage location.

RESEARCH DESIGN

In view of the background and contextual description provided, this study sought to answer the following research question:

What are the rhetoric image meanings of Fashion advertisement based on Roland Barthes theory in Cosmopolitan magazine?

In this case, researcher described about rhetoric image meaning of fashion advertisement based on Roland Barthes theory found in woman magazine. The researcher used descriptive method to analyzed, interpreted, then described the finding as to answered the research question and at last, made conclusion based on data analyzed.

In analyzing data, researcher also had several steps as technique for doing the research. (1) The researcher selected images of Fashion advertisement which represent about rethoric of image according Roland Barthes include linguistic message, denoted image, and connoted image. (2) The researcher explained the interpretation of rhetoric image meaning from fashion advertisement in analysis format. (3) The researcher drew conclusion based on the data have interpreted.

FINDINGS AND DISCUSSION

There are seven fashion advertisement samples found in woman magazine. They are perfume advertisement, handbag advertisement, clothing advertisement, glasses advertisement, footwear advertisement, and watch advertisement. Each advertisement analyze based on Roland Barthes theory including linguistic message which has denoted & connoted message, denoted image and connoted image. Many of them have rethoric image completely but the others do not.

Based on the data analysed, the power of advertisement come from many elements, they are image, context and text. Advertisements is not only show person image, it also show product image. Generally, it shows person image who wear or use the product that offered. The product as symbol in advertisement give hidden message to readers that the advertisement offers certain product. The product's view looked dominantly than another image. So, by looking the image the readers can guess what product offered by advertisement. Furthermore, context in advertisement has similar way in a story or idea. All images that found in discussion have story or meaning.

The readers can get the meaning after look at image seriously and the meanings appear in their interpretation. For the last, the usage of text has function to make strength the meaning from image and context. After the reader look at the image and context, sometimes they still confuse what product that offered by advertisement. It has ambiguity. So, text in advertisement is as explanation what product offered.

CONCLUSION AND SUGGESTIONS

The shortest definition of semiotic is the study of sign. Semiotic could be anywhere. Scientifically, semiotic gives chance to interpret certain phenomena in daily life, such as advertisement phenomena critically. Barthes in his book *IMAGE, MUSIC, TEXT* analyzed an advertisement to find meaning by classified three message which is called as rethoric of the image. In the advertisement he drew interpretation based on linguistic message in which it could be described by looking text or label having denoted and connoted message. In denoted message, the meaning can be drawn by the text itself while it is needed sociocultural and personal interpretation to draw meaning in connoted message. Secondly, in denoted image, a realistic context in which to present the overall message must be found. The message in this case refers to the scene itself, literal reality. The last is connoted image. Barthes points out that, when you analyze the pure image, you can distinguish four main signs that, although discontinuous and not linear, work together to create a coherent message.

From the six selected advertisements : perfume, accessorize, clothes, glasses, watch and footwear, only glasses advertisement has complete rethoric image while the others do not have connoted message. To simplify, advertisement prefers to attract readers by showing a typical image than putting connoted message.

The researcher would like to suggest the readers for being more cautions on any signs in many places and media, particularly in advertisement. Because it has hidden meaning which have to analysed. We can use Rhetoric Image theory to know what meanings appear.

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