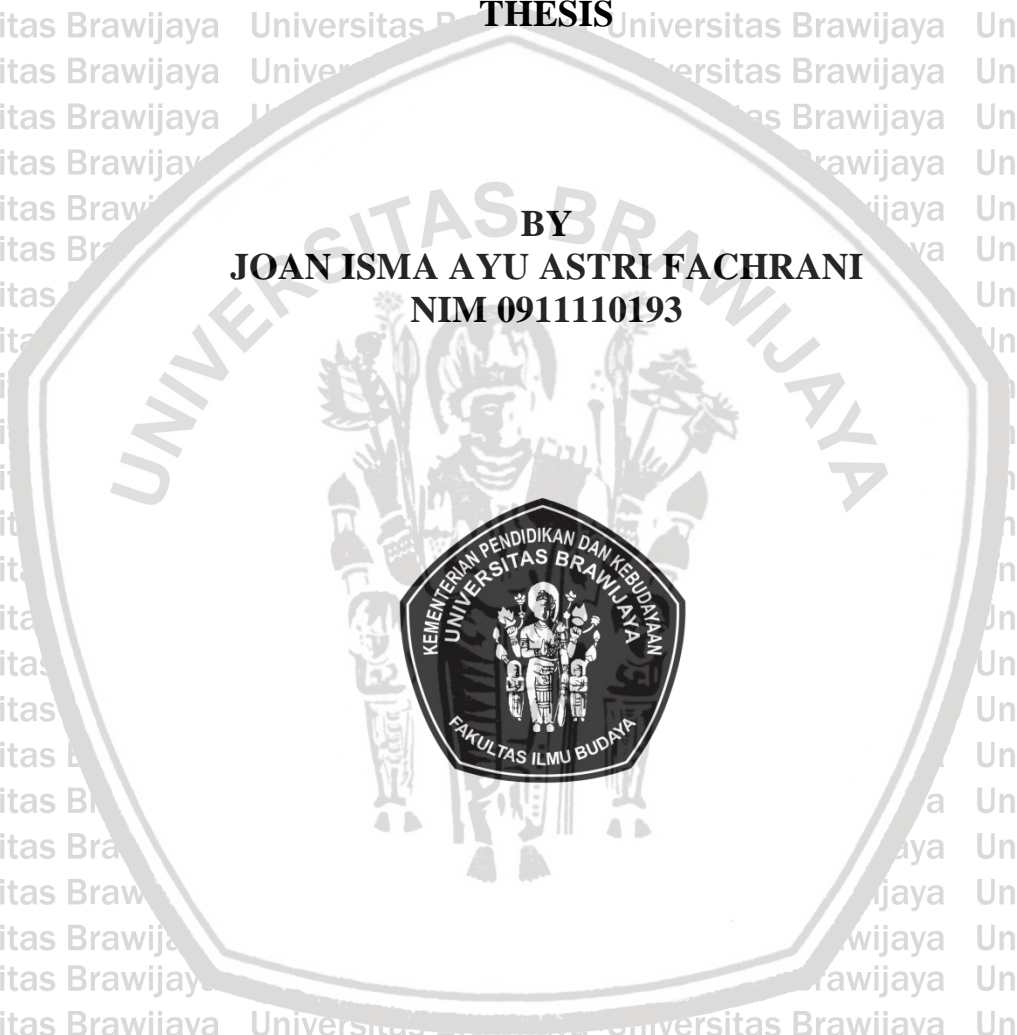


**FEMALE STEREOTYPES PRESENTED IN
“CANTIQ” TABLOID**

THESIS

**BY
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**STUDY PROGRAM OF ENGLISH
DEPARTMENT OF LANGUAGES AND LITERATURE
FACULTY OF CULTURAL STUDIES
UNIVERSITAS BRAWIJAYA**

2013

**FEMALE STEREOTYPES PRESENTED IN
"CANTIQU" TABLOID**

THESIS

Presented to
Universitas Brawijaya
in partial fulfilment of the requirements
for the degree of *Sarjana Sastra*

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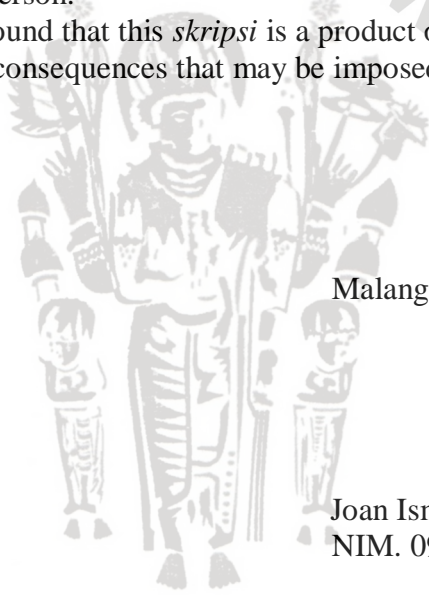
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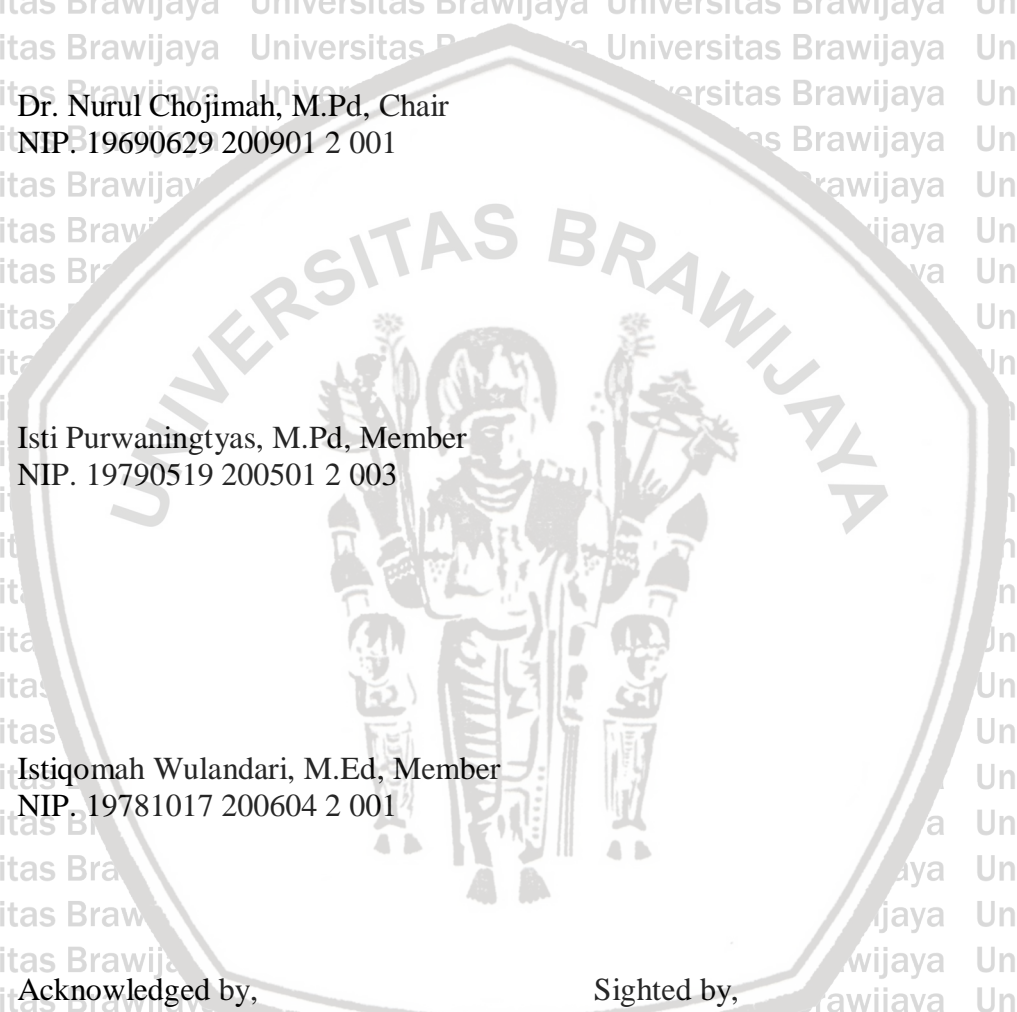
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Malang, 29 July 2013

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ABSTRACT

Fachrani, Joan Isma Ayu Astri. 2013. **Female Stereotypes Presented in “Cantiq” Tabloid**. Study Program of English, Department of Languages and Literature, Faculty of Cultural Studies, Universitas Brawijaya. Supervisor: Nurul Chojimah; Co-supervisor: Istiqomah Wulandari.

Keywords: female stereotype, patriarchal society, Critical Discourse Analysis (CDA)

Culturally, people in different parts of the world arrange themselves in a patriarchal society. Patriarchal culture is contributing greatly to marginalize women with gender roles which seem to be determined entirely and naturalized by patriarchal society, this phenomena is called as female stereotype. Language (discourse) also takes a part to create the constructions of gender, ideology and stereotype, eventually adapted by women tabloids as a mass media having power to spread their “messages”. Critical Discourse Analysis (CDA) sees discourse as a “social practice” which can give social impact to the society. This study is conducted to figure out the meaning constructions conveyed in “Cantiq” tabloid headlines and to find out female stereotype presented by “Cantiq” tabloid.

This study uses qualitative approach, and there are two types of the study used; content or document analysis and case study. The writer uses criterion case sampling to find out participants. The participants of this study are the readers of “Cantiq” tabloid consisting of 2 women from young adulthood and 2 women from middle adulthood. The data are taken from “Cantiq” tabloid headlines during January 2013 to February 2013, and the interview results from the participants.

This study finds that there are two meaning construction emerged from the headlines. Those are “women should not be fat” and “physical beauty is full of risk”. This study also found that there are two female stereotype interpreted by the readers of “Cantiq” tabloid; “women should be slim and apply make up” and “women should be attractive to men”. Those utterances reflect patriarchal, since women are considered as a second sex and their bodies are treated as an object. The participants believe it can give social impacts to the society and determine what is the construction of female beauty. The readers and society will finally accept the idea saying that beauty is equal to having slim body figure, applying make up, and having cosmetics procedures to look attractive.

The writer suggests that the next writer will also cover up sociocultural practice by using case study because it is important to use participants point of view as a part of the society since CDA is related with language as a form of social practice.

ABSTRAK

Fachrani, Joan Isma Ayu Astri. 2013. **Female Stereotypes Presented in “Cantiq” Tabloid**. Program Studi Sastra Inggris, Jurusan Bahasa dan Sastra, Fakultas Ilmu Budaya, Universitas Brawijaya. Pembimbing I: Nurul Chojimah; Pembimbing II: Istiqomah Wulandari.

Kata kunci: stereotip wanita, masyarakat patriarki, *Critical Discourse Analysis* (CDA)

Secara kultural, masyarakat di berbagai belahan dunia menata diri sebagai masyarakat patriarki. Budaya patriarki berperan besar dalam menyudutkan wanita dengan peran gender yang sudah ditentukan sepenuhnya dan ternaturalisasikan oleh masyarakat patriarki. Fenomena inilah yang disebut stereotip wanita. Bahasa (*discourse*) juga berperan dalam mengkonstruksikan gender, ideologi dan stereotip, hingga kemudian diadaptasi oleh tabloid wanita sebagai media massa yang mempunyai kuasa untuk menyebarkan “pesan” mereka. *Critical Discourse Analysis* (CDA) memandang bahasa sebagai “praktek sosial” yang dapat memberi pengaruh kuat kepada masyarakat. Studi ini bertujuan untuk menjabarkan konstruksi makna yang disampaikan oleh judul utama tabloid “Cantiq”, dan mencari tahu stereotip wanita dalam tabloid ini.

Studi ini menggunakan pendekatan kualitatif dan dua jenis studi, yaitu, analisa dokumen dan studi kasus. Penulis menggunakan sampling kriteria kasus untuk menemukan partisipan yang sesuai dengan kriteria. Partisipan dalam studi ini adalah para pembaca tabloid “Cantiq” yang terdiri dari 2 wanita masa dewasa dini dan 2 wanita dari masa dewasa madya. Data studi ini diambil dari judul utama tabloid “Cantiq” pada bulan Januari 2013 hingga Februari 2013, serta hasil interview para partisipan.

Hasil studi ini menemukan bahwa ada dua konstruksi makna yang terdapat dari judul utama tersebut, yaitu “wanita tidak boleh gemuk” dan “kecantikan fisik itu penuh dengan resiko”. Studi ini juga menemukan bahwa ada dua stereotip wanita yang diinterpretasikan oleh pembaca tabloid “Cantiq”, yaitu “wanita harus langsing dan memakai riasan” dan “wanita harus tampil menarik untuk pria”. Kalimat tersebut mencerminkan patriarki karena wanita dianggap sebagai kaum kedua dan tubuh wanita diperlakukan sebagai objek. Para partisipan juga percaya bahwa stereotip tersebut dapat memberikan pengaruh sosial kepada masyarakat dan menentukan konstruksi dari kecantikan wanita. Para pembaca dan masyarakat akan menerima pemikiran bahwa kecantikan itu sederajat dengan mempunyai figur tubuh yang langsing, menggunakan riasan, dan menjalani prosedur kosmetik untuk terlihat menarik.

Penulis menyarankan penulis selanjutnya untuk membahas tentang praktek sosiokultural dengan menggunakan studi kasus, karena pentingnya menggunakan pandangan dari partisipan sebagai bagian dari masyarakat, mengingat CDA berhubungan dengan bahasa sebagai bentuk dari praktek sosial.

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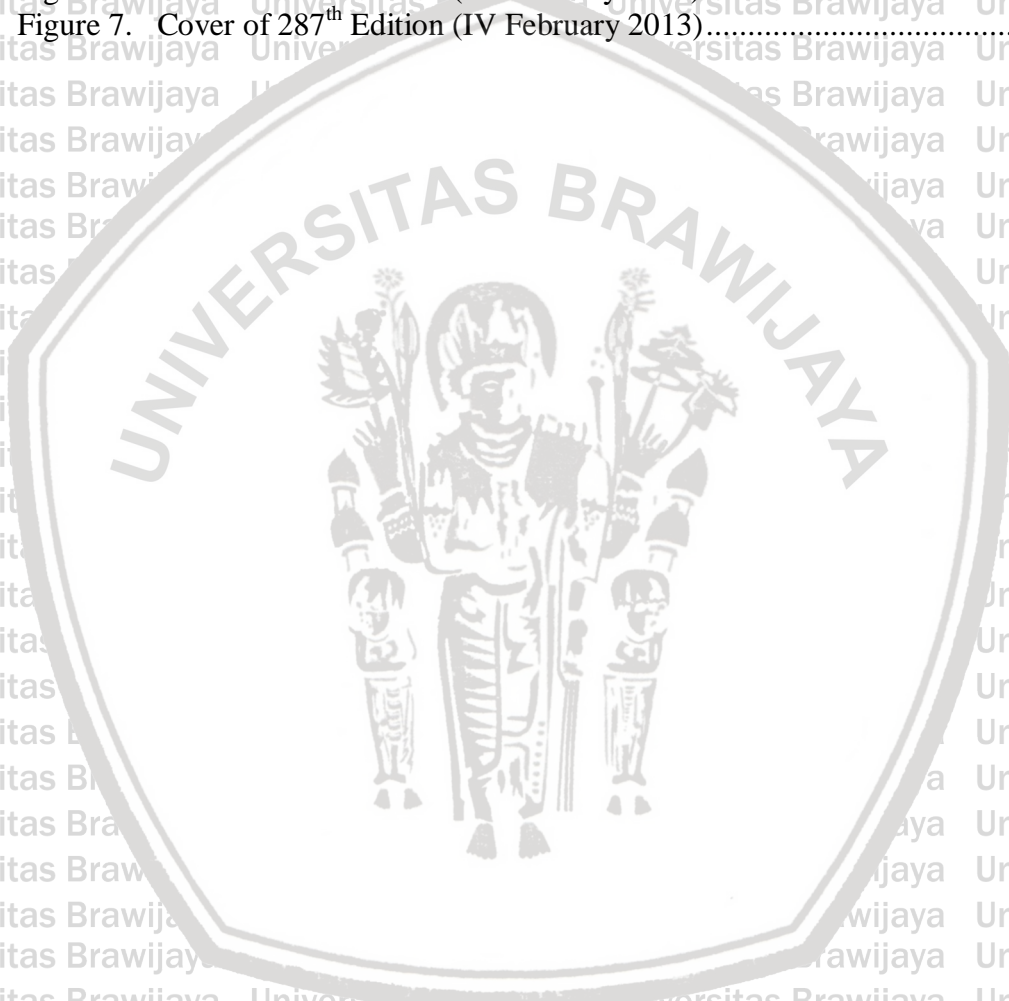
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CHAPTER I

INTRODUCTION

This chapter discusses the introduction to this study that consists of the background of study, problems of the study, objectives of the study, and definition of key terms.

1.1 Background of the Study

Basically, men and women are created to be different both physically and socially. Physically, men have different characteristics with those of women, which is called 'sex' that concerns with the biological anatomy of human body.

Socially, men and women are different in terms of 'gender'. Lips (1988, p.7-8) define gender as "the ideological (or discursive) and material relations that exist between groups of people called 'men' and people called 'women'". Based on

Fakih (1997) gender is socio-cultural construction about the social definition of men and women. That is why the terms 'sex' and 'gender' are not synonymous.

Meanwhile, Lippa (2002) states that gender refers to all of the socially defined, learned, or constructed accoutrements of sex.

Furthermore, Apriani (2008) mentions that gender related to two concepts, those are 'masculine' and 'feminine' which do not refer to a natural given status but rather to the socio-cultural constructions and expectations of how men and women 'should' behave. Those socio-cultural construction of men and women could be related to Javanese culture. Darwin (1999) states that the definition of ideal man in Javanese culture is a man who is qualified to be *lelananging jagad*,

owning some character of powerful, handsome and having many wives. The portrait of masculinity and ideal man in Javanese culture is Arjuna, one of the characters in *Pandawa* (the five brothers) in the saga of *Mahabrata* who always won in every battles and married every goddess from defeated territories. In short, the definition of ideal man in Javanese culture is a man who has *benggol* (money) and *bonggol* (sexual manliness). Meanwhile, the position of woman is seen as a minor scope. The position of a woman is being questioned, "how is the position of woman?" Zuntriana (2006) mentions that in Javanese culture, woman is a property of a man, as well as *bondo* (wealth), *griyo* (palace), *turonggo* (vehicle), *kukilo* (pet and instruments), and *pusoko* (weapon and power). Rule over women (*wanito*) is a symbol of a man's virility. In traditional Javanese terms, a wife should be *manak* (gives birth of an offspring), *macak* (dress up), and *masak* (cooks), as well as the terms of *dapur* (kitchen), *pupur* (make up), *kasur* (bed), and *sumur* (well). Submission and dependance of a woman over a man are the exemplary of a woman's generosity in Javanese culture (Zuntriana, 2006).

Moreover, the paradigm of gender differences between men and women do not only happen in Javanese culture, but also happen in the history of human civilization in any society in the world as an universal phenomenon. Traditionally, people in different parts of the world organize or arrange themselves in a patriarchal society (Zuntriana, 2006). The dominance of men in a patriarchal society makes women are treated as equivalent to property, vehicles, and pets.

According to Zuntriana (2006) this patriarchal culture is contributing greatly to marginalize women with gender roles which seem to have determined entirely by

the construction of a socio-cultural patriarchal or it can be called as “female stereotype”. Stereotype itself is usually defined as relatively fixed and oversimplified generalizations about groups or classes of people (Oakes *et al.*, 1994). In this society, men are superior compared to women in various sectors of life. They (women) become the second sex, which is a concept of continuous subordination constructed by patriarchal society (Zuntriana, 2006). Consequently, women are treated more as an object and have always been associated with the ideal type of femininity that leads to the women's body as an object.

Female stereotype which is conceived by men creates a concept in which women must have perfect and ideal body. It is originally related to the terms *macak* and *pupur* which mean dresses up and makes up. Those terms also have hidden meaning as women who are able to manage the perfection of her ideal body by dressing up and applying make up well. The stereotypes of the ideal women's body in the society since Renaissance era until modern era are very different. In the Renaissance era, the image of the ideal woman is a woman with the body which tends to be fatter than men because it reflects fertility and prosperity. While in the 1960's, the ideal woman is woman with a plump body and having large size of breasts. In the early 2000s till now, the definition of the ideal woman's body is slim and even tends to be thin (Holt, 2006).

Unconsciously, the beginning of social construction formed by men ultimately affected the gender stereotypes of femininity. In fact, the concept of ideal woman is naturally given by the society because they create the convention about what men and women should behave, as well as they should become. Moreover,

the conventions of gender, ideology, and stereotype have been shaped by discourse practice, for example, in advertisements, women are considered as domestic caregivers, with sole responsibility for the home, child rearing, and men that tend to be served (Courtney *et al.*, 1967). Fairclough (1995) mentions that discourse practice is related to discourse conventions. Based on Foucault and Wodak (cited in Dijk, 1997), discourse practice is form of social practice which presents an ideological impact. This phenomenon of discourse practice shapes ideology of gender eventually led to the stereotype of ideal woman and adapted by the media.

Nowadays, media are developed rapidly by using technology. In line with this, everyone who wants to deliver their message and spread their ideology to many people can use a mass media, it can be on electronic or printed media. Consequently, it has become a media for discourse practice and ideology, especially for gender. Jeffries (2007) says that printed media which many girls and women read at formative points in their lives may still influence the reader's perception of her body. From her statement, this potential influence would reflect patriarchal. Patriarchal ideology exaggerates the biological differences between men and women. It ensure that men always become dominant and masculine, while women always become subordinate or feminine.

Thus, the writer would like to focus on Critical Discourse Analysis in gender, especially in female stereotype on a woman tabloid, because one of the commonly used of printed mass media is tabloid, since it can deliver messages to many people in different places. It is able to give many kinds of information that can be

specified in many topics for different readers, such as sport tabloid, woman tabloid, kids tabloid, cooking tabloid, and etc. A woman tabloid is devoted to the middle class because the price is more affordable. It is expected to reach all levels of society, ranging from students, office employees, and housewives. Furthermore, most of the publishers who want to sell their tabloids use the attractive title as the headline because it can be easily seen by many people and increase sales numbers. It usually uses a statement that will persuade the readers.

In other words, the headline of a woman tabloid is an effective way to deliver information of promotional material because it used persuasive language.

Since the utterances in the headline use persuasive language, it can carry ideology because language is material form of ideology (Fairclough, 1995).

People who have power can spread their ideology and their point of view to the common people who do not have power since they have access to mass media.

Headline of a woman tabloid serves the representation of a certain ideology from a group of people which is influenced by patriarchal system, because they want to sell their product by persuading the readers with the common ideology of femininity in society. The ideology of femininity also shapes people's understanding about the world because certain people or group are able to relay messages with multiple meanings. For example, *Veet's* advertisement has slogan *Kulit cantik itu mulus, bebas bulu* (beautiful skin is flawless, hairy free). It is to shape the consumer's ideology that to have beautiful skin; we have to shave our body hair to make it flawless by using *Veet*. The conclusion is that the *Veet* advertisement's slogan has

powerful ideology especially in shaping the ideology by persuading the consumers.

Another example of language (discourse) that has powerful ideology and give impacts in society is a statement from Mr. Soeharto as the Former President of Republik of Indonesia in ORBA (*Orde Baru*). He has a very good strategies in dominating Indonesians' speeches, for example, discourse which is very popular at that time, *Memasyarakatkan Olahraga dan Mengolahragakan Masyarakat* and the impacts of that discourse is very great. Indonesian athletes won almost all of the All Englands' champions, even Indonesian athletes won both of Thomas Cup and Uber Cup in the same time. In the past, the dominant power for dominating the world are gun, arrow, or weapon. However, language is very powerful today.

Those two examples of discourse in the slogan of *Veet* advertisement and the discourse that spoken by Mr. Soeharto are the example of language as a social practice. It also proves that language is very powerful as the media for dominant people to dominate other people who have less power by using language as an ideology.

From the case above, to analyze the critical discourse analysis that happen in female stereotype, it is necessary to analyze the headline of a woman tabloid since it have their own way to relay messages and at the same time they also offer the female stereotype. The writer chooses utterances in the headline of "Cantiq" tabloid since it delivers informations especially for women beauty, such as,

Langsing dan Sehat dengan Raw Food Diet (Slim and Healthy with Raw Food Diet), *Langsing dengan Diet Bekatul* (Slim with Bekatul Diet) and *Sehat dan*

Cantik dengan Diet Vegetarian (Slim and Beauty with Vegetarian Diet). These headlines also deliver messages of how to be beautiful on the outside and ideology of the “standardize” beauty of women as well as the construction of femininity.

In addition, “Cantiq” tabloid is chosen since it is a famous Indonesian weekly woman tabloid that gives current information about beauty, health, and family, which is published by PT. Dharma Nyata Press, Surabaya which is one of the publishers under Jawa Pos Group (Irawan, 2013). According to Irawan (2013), “Cantiq” tabloid has become a trendsetter of woman tabloids today as it can give the latest news or information to readers every week, also, it has high market share and high level of readership in Indonesia and abroad, such as, Singapore, Malaysia, Hongkong, and Brunei.

The data is taken from “Cantiq” tabloids during January 2013 and February 2013, it was observed for only two months. Then, the data are taken and analyzed for the observation of study. The writer chooses those months because the tabloids are published in the beginning of the year and the publishers will make attractive headlines to increase sales numbers while compete with another woman tabloids and online media. As stated by Irawan (2013), PT. Dharma Nyata Press as the publisher of “Cantiq” tabloid will continue to make revolutions on its cover and content to keep the market share.

Therefore, the writer conducts a study entitled “Female Stereotypes Presented in “Cantiq” Tabloid.” The writer uses the approach of Critical Discourse Analysis proposed by Norman Fairclough since it is able to represent the methods and

theories which covers the field of communication, culture, and society. Moreover, this study uses the interviewers' results to know the social impact from "Cantiq" tabloid headlines. Thus, the writer believes that this study would enrich the readers' knowledge about the meanings, female stereotype, and socio-cultural practices that reflected from "Cantiq" tabloid headlines. Also, the writer hopes that this study will be useful for conducting another study about the Critical Discourse Analysis in another magazines and tabloids.

1.2 Problems of the Study

Based on the background of the study explained before, the problems of the study are:

1. What are the meaning constructions conveyed in "Cantiq" tabloid headlines?
2. How are the structure of utterances viewed from syntagmatic and paradigmatic perspectives?
3. How are the female stereotypes in "Cantiq" tabloid headlines interpreted by readers?

1.3 Objectives of the Study

Based on the problems of the study, the objectives of the study are:

1. To figure out the meaning constructions conveyed in "Cantiq" tabloid headlines.

2. To find out how the structure of the sentences utterances viewed from syntagmatic and paradigmatic perspectives.
3. To find out how the female stereotypes in “Cantiq” tabloid headlines interpreted by readers.

1.4 Definition of Key Terms

In order to avoid any misinterpretation, it is important to define the key terms, as follows:

1. **Critical Discourse Analysis:** Theories and methods for the empirical study of the relations between language and cultural developments in different social domains (Jorgensen *et al.*, 2002, p. 60).
2. **Gender:** Socio-cultural construction about the social definition of men and women (Fakih, 1997, p. 7).
3. **Stereotyping:** Relatively fixed and oversimplified generalizations about groups or classes of people (Oakes *et al.*, 1994).
4. **Ideology:** Construction of meaning that contribute to the production, reproduction and transformation of relation of domination (Jorgensen *et al.*, 2002, p. 75).
5. **“Cantiq” tabloid:** Indonesian weekly woman tabloid that gives information about beauty, health, fitness, and fashion (Irawan, 2013, p. 8).

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter discusses a brief explanation and description of some theories related to the study. The following explanations that the writer discusses are theoretical framework that consists of theories which support this study and previous studies which give guidelines and comparison to this recent study.

2.1 Theoretical Frameworks

Theoretical frameworks includes the theories used in this study. They are Critical Discourse Analysis, the approach of Critical Discourse Analysis by Norman Fairclough, female stereotype, "Cantiq" tabloid, adult, and previous studies.

2.1.1 Critical Discourse Analysis

Critical Discourse Analysis (labelled CDA from here on) is the analysis on interprets a discourse (language) as social practice. The foundations of CDA have been laid by critical linguists and theorist since the 1980s. British sociolinguist and also the founder of CDA, Norman Fairclough (1995, p. 132-133) defines CDA as follows:

By critical discourse analysis I mean discourse analysis which aims to systematically explore often opaque relationships of causality and determination between (a) discursive practices, events and texts, and (b) wider social and cultural structures, relations and processes; to investigate how such practices, events and texts arise out of and are ideologically shaped by relations of power and struggles over power; and to explore how the opacity of these relationships between discourse and society is itself a factor securing power and hegemony.

In other words, Fairclough mentions that CDA is a theory of language in relation to power and ideology. Jorgensen *et al.* (2002) mentions that CDA is the theories and methods for the empirical study of the relations between discourse and social cultural developments and different social domains. Based on Choyimah (2012), the definition of CDA is an interdisciplinary study combining linguistic theory and social theories, such as politics, economics, religion, culture, communication, etc. in order to shed light on how the social and power domination are acted out in linguistic practice. More specifically, CDA is used to refer to “any theory concerned with critique of ideology and the effects of domination” (Fairclough, 1995, p. 20). Therefore, critical discourse analysis take language into account as social practice.

2.1.1.1 Three Key Terms in Critical Discourse Analysis

The following are the three key terms which frequently occur in CDA. These terms consist of discursive or discourse practice, constitutive and constituted, and ideology.

2.1.1.1.1 Discursive or Discourse Practice

According to Choyimah (2012) discursive or discourse practice refers to the analysis on how a text is produced and consumed or interpreted. While, Fairclough (1995) mentions that discourse practice is related to discourse conventions. Discourse practice can be related to linguistic convention. Fairclough’s idea implies that one of the activities in CDA is seeking the

discourse conventions or genre produced by the speakers or the writers.

Moreover, discourse practice also covers audience investigations, in the sense that critical discourse analysts ideally carry out a researcher in order to find out how readers interpret texts (Choyimah, 2012).

2.1.1.1.2 Constitutive and Constituted

Discourse is constitutive means that discourse is able to form or shape the social world (Choyimah, 2012). Our mindset about the world can be influenced by discourse that we seen everyday. According to Eriyanto (2001) our mindset can be shaped by discourse the word, for example *kaum miskin* is different with *kaum marjinal* because *miskin* means that people got poor because of themselves and *marjinal* means that people got poor because they did not have the same chances, the same access, or they are pressed by the dominant people. The example above also the evidence that language could constitute the social world.

2.1.1.1.3 Ideology

Fairclough's understanding of ideology is concerned with meaning construction in everyday life. For example, girls or women are considered as domestic caregivers in Javanese culture, and it is obligation to them to be able to cook, sew, or clean the house. It has become the construction in everyday life, and it will be ashamed if there is a girl or a woman who cannot cook, sew, or clean the house. Also, one of critical discourse analysts' beliefs is that "No discourse is neutral" (Choyimah, 2012). This statements also described that discourse will

always take sides to the dominant power, for example, how men as the dominant group are put in proper place, while women as the minority group are always considered as domestic caregivers who stayed at home to take care of children, clean house and cook meals.

According to Fairclough (1995) language is material form of ideology, thus, the ideological discourse contributes to the effort to maintain and transform relationship of power. Moreover, Jorgensen *et al.* (2002) mentions that ideology is a construction of meaning that contribute to the production, reproduction, and transformation of relation of domination. According to Amin (2009) Ideologies are the basic frameworks for organizing the social cognitions shared by members of social groups, organizations or institutions. One can say that ideology is the idea which is expressed through communication. This ideology controls the circulation of messages in society.

From all of that concepts, the conclusion is that language is an very effective instrument to win our consent and to set up our ideas into others' through which a new reality could be shaped (Choyimah, 2012). According to Barker (2006), ideology can be seen in the following ways:

- 1) World views of dominant groups which justify and maintain their power and which are counterpoised to truth.
- 2) World views of any social groups which justify their actions and which are counterpoised to truth.

3) World views of dominant groups which justify and maintain their power but which can not be counterpoised to truth; however, they can be subject to redescription and thus do not have to be accepted.

4) World views of any social groups which justify their actions but which can not be counterpoised to truth; however, they can be subject to redescription and thus do not have to be accepted.

The example of how ideology by certain people can shaped the world can be seen in this phenomena on how people in Korean entertainment industry construct the meaning of beauty in a girlband, for these groups of people, a group of girlband must have proportional height, slim body, skinny-long legs, wider eyes, bright skin, pointed nose and colored hair (blonde, mahogany, brunette, chopper, etc). We can see this constructions of beauty on Korean pop girlband, such as *Girls' Generations*, *KARA*, and *Nine Muses*.

2.1.2 The Approach of Critical Discourse Analysis by Norman Fairclough

This study applied CDA theory by Fairclough, the British sociolinguist, who is one of the key figures in the realm of CDA. "In his vantage-point, CDA is a method for examining social and cultural modifications that could be employed in protesting against the power and control of an elite group on other people" (Ahmadvand, 2009, p.3). Fairclough believes that our language, which shapes our social identities and interactions, knowledge systems, and beliefs, is also shaped by them in turn. Blommaert (2005, p. 27) mentions that "CDA conceives discourse as a social phenomenon and seeks, consequently, to improve the social-

theoretical foundations for practicing discourse analysis as well as for situating discourse in society.” Oktavianti (2008, p. 34), describes relation between discourse and social practice as follows:

To see how the language user brings certain ideology, holistic analysis is needed. Seeing language from this perspective brings enormous implications. First, discourse is the form of action, one uses language as an action to the world and also as the representation in seeing the world or reality. Second, model implicates the mutual relationship between discourse and social practice. Here, discourse is divided by social structure, social class, and other social relations which are related with specific relation from certain institution such as in law or education, system, and classification.

Therefore, through the model, Fairclough would like to foreground the links between language and social practice. This model integrates between the language product (text), analysis on language production and language interpretation, and language use in social practice, including the impact of discourse practice towards the society (Choyimah, 2012). Below is dimensions of CDA proposed by Fairclough (1995).

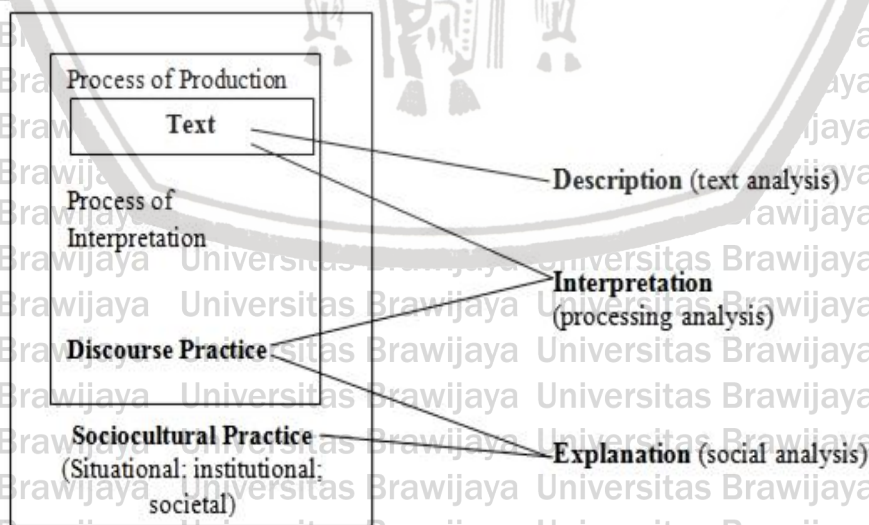


Figure 2.1 Dimensions of Discourse (Adopted from Fairclough, 1995, p. 98)

Fairclough (1989) identifies three dimensions for CDA (shown in figure 1.) to the three aspects of discourse:

1) **Description** is the stage which concerns with formal properties of the text.

This stage is the same with text analysis which analyzed the internal elements of the text.

2) **Interpretation** concerns with the relationship between text and interaction by seeing the text as the product of the process of production and as a resource in the process of interpretation. This stage also equal with discourse practice

3) **Explanation** concerns with the relationship between interaction and social context, with the social determination of the process of production and interpretation, and their social effects. This stage is also called as social practice.

In all these stages CDA concern with analysis, but the nature of it is different in each stage. According to Ahmadvand (2009) analysis in the first stage limits its boundaries to labeling the formal properties if the text and regards text as an object. In the second phase, CDA goes through the analysis of the cognitive process of the participants and their interactions. Finally in the third stage, the aim is to explain the relationship between social events and social structures that affect these events and also are affected by them.

Fairclough, furthermore, explains discourse concept of communicative event (discursive event) by applying three different things. He attributes three dimensions to every discursive event. According to Fairclough, as quoted by

Titscher *et al.* (2000), there are three dimensions to conduct the analysis of a discursive event, they are text analysis, discursive practice or discourse practice, and sociocultural practice.

2.1.2.1 Text Analysis

According to Choyimah (2012) text analysis refers to the analysis on the internal elements of the text. It encompasses the analysis on the vocabulary, grammar, syntax, and sentence coherence by which the messages are linguistically realized. Ahmadvand (2009, p. 4), concludes Fairclough's notion of text as follows:

For him (Fairclough) text is a product, not a process. Fairclough employs the term discourse to refer to the complete process of social interaction. Text is merely a sector of this process, because he considers three elements for discourse, namely text, interaction, and social context. In addition to text itself, the process of social interaction involves the process of text production and text interpretation. Hence, text analysis is a part of discourse analysis.

In his first dimension, Fairclough concerned with linguistic features and organisation of concrete instance of discourse (Blommaert, 2005). Choyimah (2012) mentions that in Fairclough's approach of CDA, we can analyzed it through meaning, structure analysis and etc. The analysis on this study will cover the analysis on meaning and structure analysis. This study will employ those two aspects in carrying out the analysis on textual level.

Meaning relies on semiotics theory. Chandler as cited in Choyimah (2012) says that semiotics theory holds that human are basically *homo significans* or meaning makers, and meaning emerges because of human's creation and

interpretation of sign. Any sign, including linguistic is nothing, unless human interprets it and invest meaning in it. For example, the string of letters **D-U-C-K** is meaningless until human interprets or means it as the two-legged animals of particular species. Furthermore, Chandler mentions that there are denotative meaning and connotative meaning operate at the level of signified (concept).

Denotative meaning is what a dictionary attempt to provide: literal, obvious, or common-sense in meaning of a sign, while connotative meaning refers to the sociocultural and personal association of sign.

The structure analysis of the text could be analysed from the structure of discourse, which is staging. Staging is concerned with the word and sentence sequence (Chojimah, 2012). Staging consist of theme and rheme. According to Downing *et al.* (2008), theme of a clause is what the speakers or the writers take as their 'point of departure' in that clause. It is realised in English by the first clause constituent, and the rest of the message constitutes the Rheme. It is important that theme and rheme are the elements which make up the functional configuration of the clause as message. In sum, theme is an element of the thematic structure of a clause, of which the other element is Rheme. In the following clauses, which represent the same propositional content, a different element has been chosen as the initial constituent in each case:

Table 2.1 Example of Theme and Rheme (Adopted from Downing *et al.*, 2008, p. 223)

Theme	Rheme
I	can't stand the noise.
The noise	I can't stand.
It's the noise	I can't stand.
What I can't stand	is the noise.
The noise,	I can't stand it.

In the example above, the first clause *I can't stand the noise* seems to involve no particular supposition about the situation on the part of the hearer, apart from the definiteness of the noise, signalled by the definite article *the*, as opposed to noise in general. Second, *The noise I can't stand*, seems to imply a contrast with something else (*though the people are friendly*). Third, *It's noise I can't stand*, seems to presuppose a shared belief on the part of the speaker and hearer that the speaker can't stand something, and identifies that entity; while the fourth *What I can't stand is the noise* seems to restrict what the speaker can stand among other things imagined by the hearer. Fifth, *The noise I can't stand it*, might be said in answer to the question *Don't you mind the noise from the bar downstairs?* Here, the choice of theme is important because it represents the angle from which the speaker and the writer projects his/her message, and partially conditions how the message develops. The initial element acts as a signal to the hearer and the reader, directing expectations regarding the structures that is likely to follow, or about the mental representation of what message is likely to be.

Based on semiotics, the structure analysis of the text could be analysed from syntagmatic or paradigmatic analyses. Syntagmatic analysis is the structural technique to find out the surface structure of a text and the relationship between its parts. It encompasses the analysis on the combination of interacting signifiers which form a meaningful whole (Chandler, 2002). Syntagmatic analysis is the one concerned with the combination of "this-and-this-and-this" (as in the sentence *the weather is cold*). Syntagmatically, the sentence consists of the combination between *the* and *weather* and *is* and *cold*. Meanwhile, paradigmatic analysis is the

structural technique to identify the various paradigms which underlie the 'surface structure' of a text. It dealt with the selection of "this-or-this-or-this". The last word of *the weather is cold* can be replaced by *hot*. Both combinations "this-and-this" and "this-or-this", have its own implication in meaning.

Fairclough uses detailed textual analysis to obtain the knowledge on how discursive process is operated linguistically. For Fairclough, textual analysis is not enough to discourse analysis. As mentioned by Jorgensen *et al.* (2002), Fairclough proposes that to undertake CDA, it needs interdisciplinary perspective which is combined textual analysis and social practice. He states that texts are seen as parts of social events. One way in which people can act and interact in the course of social events is to speak or to writers, but it is not the only way. There is relationship between texts, social events, social practices and social structure and they are socially constrained.

2.1.2.2 Discursive Practice or Discourse Practice

According to Fairclough (1995) discursive practice is concerned with text production and text interpretation. Text production refers to what discourse conventions are produced by speakers or writers. This is the step when the discourse conventions are uncovered. A critical discourse analyst investigates how the readers or the listeners interpret a given text. The level of the discursive practice is the link between text and social practice. Based on Titscher *et al.*

(2000), there is a connection between the socio-cognitive aspects of text

production and interpretation and on the one hand, this level is closely related to the textual level.

The analysis of discursive practice focuses on the production and consumption of a text. Text is produced through discursive practice. For instance, the classroom discourse is formed by discursive practices that involved the relationship between teacher and student, how the teacher delivers the materials, how the pattern of the relationship and the position of students in the classroom activity and so forth. The same thing happens in the media. Text involves complicated and complex discursive practice. This practice determines how the text is formed. For Fairclough as stated in Eriyanto (2001), there are two sides of the discursive practice. They are the text production (the media) and the consumption (the audience or reader). Text production closely related to the pattern and the media routine of the news making in the newsroom. The consumption firmly related to the interpretation of the reader or viewer toward a certain text.

2.1.2.3 Sociocultural Practice

Fairclough (1989, p. 22) proposes the definition of critical discourse analysis as “the study of a text which conceptualizes languages as a form of social practice, and attempts to make human beings aware of the reciprocal influences of language and social structure of which they are normally unaware”. In here, Fairclough considers language as a form of social practice. This way of thinking implies some other notions. First, language is a part of the society and not

somehow external to it. Second, language is a social process. Third, language is a socially conditioned process, conditioned that by other (non-linguistic) parts of society (Fairclough, 1989). The remarkable point in Fairclough's view is that all linguistic phenomena are social, but it is not true the other way round. For instance, when we are talking about the political words such as democracy, imperialism, or terrorism we use linguistic elements, but this is only part of the whole politics.

Therefore, the relationship between language and society does not observe a one to one correspondence; rather, the society is the whole and language is a part of it. The second implied notion – i.e. language is a social process – is meaningful only when we take discourse as different from text, like Fairclough. Fairclough's notion of text is exactly the same as Halliday's, and this term covers both written discourse and spoken discourse. Based on Choyimah (2012) the analysis investigates on how discourse practices operate at a number of levels; in the immediate situation, in the wider situation or organization, and at a societal level is discussed. However, the implication of discourse practices toward society is also touched upon in this step.

2.1.3 Female Stereotype

In social aspect, men and women are considered to be different in terms of gender. Lips (2006, p. 7-8) define gender as "the ideological (or discursive) and material relations that exist between groups of people called 'men' and people called 'women'". As stated by Fakhri (1997), gender is socio-cultural construction

about the social definition of men and women. As mentioned on background of the study, gender are related with two concepts, that are 'masculine' and 'feminine' which mostly refer to the socio-cultural constructions and expectations of how men and women 'should' behave. For example, we can relate it with social construction of 'feminity' in Javanese culture because Javanese community is well known as the traditional and highly patriarchal culture. It evidence also shows that many aspects of gender are simply not innate, as proved by children who raised in patriarchal society in Javanese community, in example, for a girl, it is 'forbidden' to laugh until the other people could see all her teeth, let alone yelling, because it is consider being *Pamali!* (forbidden to do). Instead, she has to sit still and follow what her mother and father says (Hermawati, 2007). In fact, her relatives and neighbors also feel that it is obligation to participate in "educating" a girl.

According to Zuntriana (2006) this patriarchal culture greatly contributes to marginalize women with gender roles which seem to have determined entirely by the construction of a socio-cultural patriarchal or it can be called as "female stereotype". Women become the second sex in society (a concept of continuous subordination constructed by patriarchal society, since God himself never makes women as creatures who have to be in a second class and her presence was not merely as appendages of men).

The presence of women seem that they only as a complement of men, then there are some terms attached to them, such as, *manak* (gives birth of an offspring), *macak* (dresses up), and *masak* (cooks), as well as the terms of *dapur*,

pupur (makes up), *kasur* (bed), and *sumur* (well). These terms are closely attached to women until now, due to the rule over women (*wanita*) is a symbol of a man's virility (Zuntriana, 2006). Zuntriana (2006) said that women as dependent on and in need of a man's protection and acceptance is an example of a woman's generosity in Javanese culture. Arnez *et al.* (2010) argue that in traditional texts, the readers often find narratives that take a male-centered view of women, for example, traditional Javanese literature of *Serat Candraning Wanita*, which is an ancient Javanese literature as a guide for men on how to choose a good and suitable wife. This literature can only be found on Yogyakarta palace's collection, Sonobudoyo museum, Pura Pakualaman library, and Surakarta palace's collection (Bonita, 2012). The text explicitly describes which women are suitable for marriage, judged from such characteristics as their physiognomy and their sexual behavior (responsiveness, obeying men's orders). Here is one example of the ideal woman according to *Serat Candraning Wanita* cited by Bonita (2012):

// *Retna Kencana. Pasuryan jené, réma akas sarta panjang, suku alit, dedeg pideksa, bathuk cekapan, tutuk semu ciyut. Watekipun setya tuhu dhateng laki. Bathuking бага semu ciyut saha bolonganing бага ugi ciyut, sarira katingal garing, pinunjul saresminipun //*

Terjemahannya:

// *Retna Kencana (wanita seperti emas permata) ciri-cirinya: muka berwarna kuning, rambutnya panjang dan kasar, kakinya kecil, tubuhnya proporsional, dahinya pas, dan mulutnya agak kecil. (Wanita) seperti ini berwatak sangat setia kepada suami. (Wanita) ini memiliki (dahi) dan lubang vagina agak kecil, tubuhnya kurus namun unggul dalam bersenggama //*

Based on *Serat Candraning Wanita*, the author portrayed that socio-cultural constructions of gender differences regards women primarily as an object,

specifically, as an sexual object. Today, female stereotype lead the phenomenon of women as an object to the whole new level. There are many cosmetic companies, beauty products, advertisements, woman magazines, and woman tabloids create their own concept of ideal woman (Holt, 2006). We can see through many advertisements of beauty product and printed mass media which seems to have their own ideology about the concept of ideal woman. For example, we can see from the advertisements of Ponds 'White Beauty' and Olay 'Natural White' that to have a beautiful skin, woman must have white and flawless skin.

Another example came from advertisement of Sari Ayu 'Slimming Tea' product and WRP 'Diet to Go' product that women will be more beautiful and more confident if they are slimmer.

Throughout the development of human life, the gender differences of female stereotype are assumed unchangeable because it is concerns with the conventions of society. Amin (2008) argues that these differences produce gender inequities that oppress the subdominant group. Therefore, this study is focuses on female stereotype presented in the headline of "Cantiq" tabloids; therefore, it will only explain the female stereotype itself as a form of socio-cultural construction of gender differences.

2.1.4 "Cantiq" Tabloid

"Cantiq" tabloid is Indonesian weekly woman tabloid that gives current information about beauty, health, fitness, and fashion. This tabloid is targeting women career, housewives and women who care about beauty, health, and family.

“Cantiq” tabloid is published by PT. Dharma Nyata Press, Surabaya which is one of the publishers under Jawa Pos Group that led by Dahlan Iskan as the President Director (Chief Executive Officer/CEO) and he also well known as the State Minister for State Owned Enterprises of Republic of Indonesia (*Menteri BUMN RI*) (Irawan, 2013). Jawa Pos Group or Jawa Pos National Network (JPNN) is a company that hosts over 151 local and national newspapers, most notably the Jawa Pos, and dozens of tabloids, magazines, and television area. Until now PT Dharma Press or so-called Nyata Group has published three national tabloid (“Nyata” tabloid, “Cantiq” tabloid, “Koki” tabloid) and three national magazines (“Zigma” magazine, “Omega” magazine, “Selera” magazine).

This tabloid is different with another woman tabloids because “Cantiq” tabloid delivers informations especially for women beauty with affordable price (around Rp. 5000 until Rp. 6000). This tabloid also has interesting headlines, such as, *Langsing dan Sehat dengan Raw Food Diet* (Slim and Healthy with Raw Food Diet), *Langsing dengan Diet Bekatul* (Slim with Bekatul Diet) and *Sehat dan Cantik dengan Diet Vegetarian* (Slim and Beauty with Vegetarian Diet).

According to Irawan (2013) “Cantiq” tabloid has become a trendsetter of a woman tabloid today as it can give a latest news or information to readers every week, also, it has high market share and high level of readership interests in Indonesia and abroad, such as, Singapore, Malaysia, Hong Kong, and Brunei.

2.1.5 Adult

The readership of "Cantiq" tabloid is an adult; therefore, the participants that will be interviewed for the study will come from women. Adulthood is a period where someone is more responsible, more orderly, and more dutiful than younger age. Humans reached the level of maturity within a certain age. Age is the length of time that life starting from birth until now. Age determination is done by using a few years (Chaniago, 2002). As stated by Hurlock (1980), the age of the individual starting from birth until his or her birthday.

The more the age or the more mature person, the level of maturity will be increased in the matters of thinking and working. In terms of public trust, an adult is more believable than those who have not adult. It can be seen from the level of maturity and capability for adult to think wisely. According to WHO (World Health Organization) standards, the distribution of age can be divided based on their level of maturity, which is between the ages of 15-49 years old, in other words, the difference between young adults with older adults are around 30 years.

Hurlock (1980) suggests the phases of maturity based on developmental psychology, are:

- a. Early adulthood, last between ages 18 - 40 years old.
- b. Middle adulthood, last between ages 41 - 60 years old.
- c. Elderly (Older adult), start from > 61 years old.

Since this tabloid concerns with women readership, the participants that would be interviewed are come from early adulthood (18 – 40 years old) and middle adulthood (41 – 60 years old).

2.2 Previous Studies

Dealing with this study, there are two previous studies that using Critical Discourse Analysis approach which become inspirations for the writer who takes the different object. First, there is a thesis by Ikmi Nur Oktavianti (2008) “A Comparative Study of Language, Power and Ideology in *Insert Investigasi* and *Silet* Infotainment Program.” Her study is intended to produce the elaboration of social struggle of a text, or in other words, to find out the relationship of language, power and ideology in shaping certain perspective of a text by using CDA approach of Norman Fairclough. The result of this study proved that there are different “messages” in the gossip broadcast between *Silet* and *Insert Investigasi* infotainment programs. The relationship among language, power and ideology are dependent and language embodies certain ideology, and by having power, the ideology can be delivered.

Another previous study is from Musthafa Amin (2009) entitled “A Critical Discourse Analysis of Gender Stereotyping in *It's Boy Girl Thing Movie*.” He conducted a study about gender stereotyping in *It's Boy Girl Thing Movie* that proposes gender stereotyping of human role based on their sex. These stereotypes generate misperception on sex role where it discriminates women. He focused on investigating the discourse of gender stereotyping presented in dialogues of the main character and analyzed data by three main approaches of Van Dijk's theories. Later, he classified there are nine kinds of discourse formation of gender stereotyping and nine of them present as an unequal stereotyping on women. Then, he analyzes its strategies to normalize and eliminate the common discourse

of gender role. He mentions that these processes are verified to analyze critically its negative effects to the women in social life.

Meanwhile, this study has several distinction from those previous studies above. This study will enlarge the previous studies because it will cover sociocultural practice from the three dimensions of CDA by Fairclough. In other words, it is use tabloids as the object to reveal the social impact of female stereotyping by interviewing the participants.



CHAPTER III

RESEARCH METHODS

This chapter discusses the method used to conduct this study that consists of research design, data sources, data collection, and data analysis.

3.1 Research Design

This study was conducted by using qualitative approach because the study explained and described female stereotype presented in “Cantiq” tabloid by employing the approach of CDA by Norman Fairclough. The result of analysis in this study was not statistically analyzed and in the form of description. The utterances in the headlines of “Cantiq” tabloid were intentionally to attract the prospective readers, to increase sales numbers, and have messages about the concept of ideal woman, or the “standardize” beauty in society.

There are two types of the study, that are content or document analysis since it uses text as the source of data and case study since it also uses interview results to become the source of data to support the study. According to Ary *et al.* (2002), content or document analysis is a research method that is applied to written or visual materials aiming to identify specified characteristics of the material. The materials can be newspapers, television programs, advertisements, speeches, television program, or any types of documents. Ary *et al.* (2010) describes that a case study is a type of ethnographic research study that focuses on a single unit, such as one individual, one group, one organization, or one program. The goal is

to arrive at a detailed description and understanding of the entity (the “case”) or to produce an in-depth description that is rich and holistic. Case studies use multiple methods, such as interviews, observation, and archives, to gather data.

Specifically, the writer used instrumental case study, because the writer selected the case and it represented some other issues under investigation. The writer believed this particular case can help provided insights or help to understand that issue (Ary *et al.*, 2010). In order to choose the participants, the writer used criterion sampling technique, because the writer set the criterion and includes all cases that meet that criterion (Ary *et al.*, 2010). The writer made questionnaire and spreaded it to find the participants that must fulfill the criteria, such as, the participants must be women from early adulthood (18 – 40 years old) and middle adulthood (41 – 60 years old), they must already read or subscribed “Cantiq” tabloids for at least a month.

The writer used interviews to gather the data and interviewed the participants about their interpretations of the utterances in “Cantiq” tabloid headlines. The interview results were the answer to the social impacts of this tabloid’s headlines.

Ary *et al.* (2010, p. 379) states, “interviews involve some form of direct contact between the people in the sample group and the interviewer (the researcher or someone trained by the researcher)”. In this study, the writer used semi-structured interview because the writer as the interviewer might modify the format or questions during the interview process (Ary *et al.*, 2010). The interview used open ended question (cannot be answered with a yes or no or simple response) and

most importantly to reveal what is important to understand about the phenomenon under study.

3.2 Data Sources

This study has two types of data that was taken from the utterances in the headline of “Cantiq” tabloids during January 2013 until February 2013 and interview results to answer the impact of discourse in society. The writer chose “Cantiq” tabloid because it has become a trendsetter of woman tabloids today as it can give the latest news or information to readers every week, also, it has high market share and high level of readership interests in Indonesia and abroad, such as, Singapore, Malaysia, Hong Kong, and Brunei (Irawan, 2013). The writer chose those months because this tabloid was published in the beginning of the year and made an attractive cover to increase sales figures while compete with another woman tabloids and online media (Irawan, 2013).

In this study, the writer interviewed 4 potential participants (2 participants from early adulthood and 2 participants from middle adulthood). The participants who were interviewed were consider to fulfill some criterias, as follows:

1. The participant must be a woman from early adulthood (18 – 40 years old) and middle adulthood (41 – 60 years old),
2. The participant like to read a woman tabloid,
3. The participant has read “Cantiq” tabloid, or,
4. The participant has subscribed “Cantiq” tabloid for at least > 3 weeks.

3.3 Data Collection

In conducting this study, the writer took part as the human investigator to gather and analyze the data. Ary *et al.* (2010) mentions that the most widely used data-gathering tools in qualitative research are interviews, document analysis, and observation. Therefore, the writer still needs additional instruments for collecting the data, such as questionnaire and interview guidance. Before the writer analyzed further, the data should be collected. The writer followed several steps, as follows:

1. Listing

The writer listed the data from the utterances in “Cantiq” tabloid headlines during January 2013 until February 2013.

2. Selecting

The writer selected the potential participants that fulfill the criterias by using questionnaire.

3. Interviewing

The writer interviewed the participants about their interpretations of the utterances in “Cantiq” tabloid headlines and impacts of the utterances in society.

3.4 Data Analysis

After the data were collected, the writer analyzed the data for the study. According to Ary *et al.* (2010) data analysis is a process whereby researchers systematically search and arrange their data in order to increase their

understanding of the data and to enable them to present what they learned to others. Thus, these processes were summarized into three steps below:

1. Describing

This stage is the same with text analysis which analyzed the internal elements of the text (Fairclough, 1989). The writer concerned with formal properties of the utterances in "Cantiq" tabloid headlines. Hereby, the writer analyzed the utterances through the several steps below:

- a. Analyzing the utterances in "Cantiq" tabloid headlines based on meaning.
- b. Analyzing the utterances in "Cantiq" tabloid headlines based on syntagmatic and paradigmatic perspective.
- c. Drawing conclusion concerned with the findings in internal elements of the utterances in "Cantiq" tabloid headlines.

2. Interpreting

According to Fairclough (1989) this stage is equal to discourse practice which concerns with the relationship between text and interaction by seeing the text as the product of the process of production and as a resource in the process of interpretation. Here, the writer analyzed female stereotypes in "Cantiq" tabloid headlines interpreted by the participants and presented the findings supported by data which lead to the connection between discourse practice and social practice.

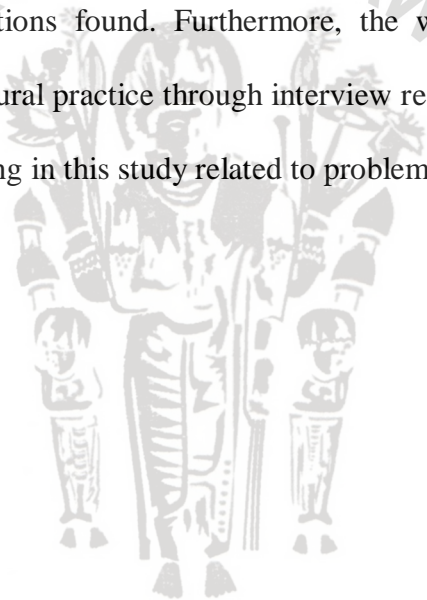
3. Explaining

Fairclough (1989) states that this stage is concerns with the relationship between interaction and social context, with the social determination of the

process of production and interpretation, and their social impacts. In this step, the writer analyzed the social impact of female stereotype in “Cantiq” tabloid headlines by using the interview results from the participants.

In text analysis, the writer analyzed all of the seven headlines from “Cantiq” tabloid during January 2013 to February 2013. The writer found two meaning constructions from those seven headlines and presented finding supported by data.

In this case, the data is taken from the example of headlines which concerned with the meaning constructions found. Furthermore, the writer analyzed discourse practice and socio-cultural practice through interview results from the participants that strengthened finding in this study related to problems of the study.



CHAPTER IV

FINDING AND DISCUSSION

This chapter presents the finding and discussion of the study. This chapter uses three dimensions of CDA by Fairclough to figure out the meanings and female stereotype presented by “Cantiq” tabloid headlines. Those are textual analysis, discourse practice or discursive practice and socio-cultural practice.

4.1 Finding

This study analyzes the utterances’ from “Cantiq” tabloid headlines that presented discourse of female stereotyping by using Critical Discourse Analysis (CDA) proposed by Fairclough. There are seven utterances in the headlines of “Cantiq” tabloid from 281st until 287th editions during January 2013 until February 2013. This study analyzes those utterances based on the three dimensions of CDA, those are; text analysis, discourse practice or discursive practice, and socio-cultural practice.

Text analysis is merely concerned with meaning and structure analysis. Here, this study finds that there are two meaning constructions which present female stereotype, those are; “women should not be fat” and “physical beauty is full of risk”. Those meaning constructions also construct ideology of physical beauty standards by “Cantiq” tabloids.

After examining the headlines by analyzing the text, this study analyzes the discourse practice of the text. Discourse practice or discursive practice concerns with text production and text interpretation. Therefore, there is interview

results that can be seen from page 77 to 79 about the readers' interpretations that uncover female stereotype presented in "Cantiq" tabloid headlines. Based on the criterion of the case sampling, there are 4 participants who consist of 2 early adulthood readers and 2 middle adulthood readers of "Cantiq" tabloids who fulfill the criteria. Those participants are interviewed in order to find their interpretations of the headlines and to answer the social impact in dimension of socio-cultural practice. Socio-cultural practice concerns with the implication of discourse practice toward society. Here, the writer finds out that there are two stereotypes of female interpreted by the readers; those are, "women should be slim and apply make up" and "women should be attractive for men."

On the basis of meaning construction presenting female stereotype, the author of "Cantiq" tabloid headlines attempts that the readers can follow the articles to become an attractive person as they create ideology of female beauty.

Below are meaning constructions presenting female stereotype explored from the seven headlines of "Cantiq" tabloid during January 2013 and February 2013.

4.1.1 Meaning Constructions of "Cantiq" Tabloid Headlines

4.1.1.1 Women should not be Fat

Headlines in "Cantiq" tabloid constructs a meaning concerning women's physical appearance. The first meaning or ideology construction is that women should not be fat. This meaning can be seen on headline 1 and headline 2, each of which is explained in this subheading.

Headline 1

- *Bahaya di Balik Lingkar Pinggang BESAR*

In the data above, the signifier *Bahaya* (The Danger) has a very great implication because it signifies women of having a large waistline are susceptible to get something that will give a risk to their health. Moreover, the signifier *Lingkar Pinggang BESAR* (LARGE Waistline) signifies overweight and obese people always having larger waist than that of normal people. The usage of capital word in *BESAR* (LARGE) also emphasizes that having larger waist than that of normal people are full of risk. In other words, this headline constructs meaning that women are forbidden to have large waists and prove to have a health risk. Thus, they should not be fat, overweight or obese because it will cause a large amount of fat stored in their waists. Moving to syntagmatic analysis, below is the structure analysis concerning with the combination of position in the headline:

Table 4.1 Analysis of Theme and Rheme on Headline 1

Theme	Rheme
<i>Bahaya</i>	<i>Di Balik Lingkar Pinggang BESAR</i>

In the analysis above, the word *Bahaya* is a theme of the sentence and *Di Balik Lingkar Pinggang Besar* is a rheme. The word *Bahaya* is the point of departure of the clause as a message and it functions as the emphasized word in the headline. It represents the angle from which the author wants to project the message that will be delivered. According to *Kamus Besar Bahasa Indonesia*, the word *Bahaya* is a noun word which means “something that might cause disadvantage or misery”. It implies that having larger waistline may cause disadvantage for body or health, for example, someone having larger waistline is

considered to be unattractive or it can increase the risk of health problems, such as, obese and diabetic. However, it will have different interpretation to the readers if it is written in different combination, for example, *Lingkar Pinggang BESAR Berbahaya* that can give different interpretation that someone who has large waistline will give disadvantage to others. It will give a negative connotation because it directly judges someone who has large waistline, and will not emphasize to its risk.

In paradigmatic analysis, this headline may have different impressions if the combination of words is changed, for example, the word *Bahaya* is replaced with *Resiko* (The Risk), into *Resiko di Balik Lingkar Pinggang BESAR*. It will give an effective warning to the readers because it impresses that some risks can be happened in the future and the readers will get the information about the risk of having large waistline from its article. The word *Resiko* can boost positive connotation to the readers instead of the word *Bahaya*, since the word *Bahaya* is more likely to have negative connotation. However, this headline will have negative connotation to fat people if the words *Lingkar Pinggang BESAR* are replaced with *Pinggang GEMUK*, into *Bahaya di Balik Pinggang GEMUK*. It is because those words will directly judge the appearances of fat people.

Headline 2

- *Langsing dan Awet Muda dengan DIET PALEOLITIK*

In the headline above, the word *Langsing* means slim body figure. Since this word is the headline of a woman tabloid, it plays an important role as the author's point of view of proportional body figures. Here, the signifier *Langsing* signifies

slim body figures that the readers will achieve after following the diet program in *Diet Paleolitik* (Paleolithic Diet). While, *Diet Paleolitik* is one of the diet programs which is adopted from the dietary of people from paleolithic era, since “paleolithic” (paleolitik) comes from the word “paleolithicum” which is one of the culture and civilizations era in stone ages. This headline constructs meaning that women are not supposed to be fat, because *Langsing* or slim is considered as a proportional body size.

According to syntagmatic analysis, below is the structure analysis concerned with the combination of position in the headline:

Table 4.2 Analysis of Theme and Rheme on Headline 2

Theme	Rheme
<i>Langsing dan Awet Muda</i>	<i>dengan DIET PALEOLITIK</i>

The words *Langsing dan Awet Muda* belong to the theme as the point of departure from this headline. Meanwhile, the words *dengan DIET PALEOLITIK* are positioned as the rheme and it present new information about paleolithic diet.

Together, theme and rheme are the elements which make up the functional configuration of this headline as message. The use of capital words of *DIET PALEOLITIK* is clearly to emphasize message from this headline about this kind

of diet methods. Also, sequencing the words in that way leads the reader to interpret that being slim and ageless is the main goal of this diet program. This

headline will have different stressed if the position is changed into *DIET PALEOLITIK, Awet Muda dan Langsing*. In other words, *DIET PALEOLITIK* will

be the theme and the words *Langsing dan Awet Muda* will not be stressed in the beginning of the clause. It is because the author’s intention of putting the words

Langsing dan Awet Muda as the theme in this headline plays an important role to attract the readers and it also has powerful messages as the standard of physical beauty that the readers will achieve from this diet program. Attributing the words

Langsing dan Awet Muda as the theme is “Cantiq” tabloid’s attempts to deliver their ideology of physical beauty and it will not be effective if the position of the words is changed.

In paradigmatic analysis, this headline may have different impressions if the combinations of the words are changed into other words. For example, if this headline is changed into *Menurunkan Berat Badan dan Awet Muda dengan Diet*

Paleolitik, it will not be effective because it is too long for the readers to read.

Also, there is no standard of body figure that will attract women as the readers since “Cantiq” tabloid is a woman tabloid that concerns with the appearances of women; in this case *Langsing* or slim is a standard of physical beauty for women.

In addition to the necessity to be slim in this headline 2, it also constructs meaning that women should not be old. It can be seen from the signifier *Awet Muda* (Ageless) has a great implication because it is presented in a woman tabloid which

is concerned with the image of physical beauty. This word signifies that ageless is a symbol of female beauty besides of having slim body figure and the readers can get the result from this diet program. The use of capitals word in *DIET*

PALEOLITIK also encourages women, especially the readers who want to have ageless skin by following this diet program. This headline constructs meaning that women are expected to look ageless and attractive even though they are not young

any more, because “ageless” is also a symbol of female beauty besides of having slim body.

In paradigmatic analysis, this headline may have different impressions to the reader if the words *Awet Muda* are changed into *Terlihat Muda* and become *Langsing dan Terlihat Muda dengan DIET PALEOLITIK*. It will impress that the readers only look younger in a few days after follow this diet program, instead of looking forever young or ageless. It is because the adjective word of *Awet* (Lasting) implies that the readers will get long lasting result after follow this diet program.

4.1.1.2 Physical Beauty is full of Risk

Some headlines in “Cantik” tabloid also construct a meaning concerning women’s efforts to attain physical beauty. The second meaning or ideology construction is that physical beauty is full of risk. This meaning can be seen from headline 3 and headline 4, each of which is explained in this subheading.

Headline 3

- *Waspadai ‘Racun’ dalam Kosmetik!*

The signifier *Waspadai* (Be Aware) signifies that the readers must be aware about some dangerous ingredients that may be contained in their cosmetics or beauty products. The author of that headline also put the word ‘*Racun*’ (‘toxic’) in quotation marks which indicates unsafe substances that may be contained in cosmetics. It is to avoid excessive meaning or different interpretation from the readers that some unsafe substances are intentionally contained in their cosmetics.

It has implication that the readers must be aware as selective buyers because there are unsafe cosmetics that can be found in anywhere and cause damage to the body. This headline constructs meaning that women's effort to get a beautiful look by using cosmetics is also full of risk because dangerous substances may be contained in it.

Moving to syntagmatic analysis, here is the structure analysis of the headline concerning with the combination of position:

Table 4.3 Analysis of Theme and Rheme on Headline 3

Theme	Rheme
<i>Waspadai</i>	' <i>Racun</i> ' dalam Kosmetik!

In the analysis above, the word *Waspadai* (Be Aware) positions as the theme or as the author's 'point of the departure' in that headline. The choice of this word as theme is important because it represents the angle from which the author projects the message, and partially conditions how the messages develop.

In this case, the word *Waspadai* stresses the rheme in '*Racun*' dalam Kosmetik! (*'Toxic*' in Cosmetics!) which prepares the readers for an exclamatory sentence because this headline encourages the readers to do something which is ended with exclamation mark. Also, this theme gives warning to the readers to be aware about the risk in unsafe cosmetics and as the attention getter to the readers that will be curious to find out what are the kinds of dangerous substances that may be contained in their cosmetic products. However, this headline will have different impression if it is not arranged in that way, for example, '*Racun*' dalam Kosmetik, *Waspadailah!* The theme is '*Racun*' dalam Kosmetik! and the readers will interpret negatively that dangerous substance may be contained in most of all

cosmetic products that they used. It also gives negative connotation to the cosmetic companies that they are not responsible for substantiating the safety of ingredients in their cosmetic products.

In paradigmatic analysis, this headline will give different effect if the word *Waspadai* is changed into the word *Ada*. For example, *Ada 'Racun' dalam Kosmetik*, this headline will not give an effective warning to the readers about the dangerous substances in cosmetics products. However, if the word *Racun* is replaced with *Zat Kimia Berbahaya* and the utterance become *Waspadai Zat Kimia Berbahaya dalam Kosmetik!* It will boost positive connotation to this headline. It is because the words *Zat Kimia Berbahaya* already explain that unsafe cosmetic products are contained with harmful chemical substances and do not cause excessive meanings or interpretation to the readers. Moreover, the words *Zat Kimia Berbahaya* have positive connotation rather than the word '*Racun*' which tends to have negative connotation and excessive meaning to the readers.

Headline 4

- *Tertarik Liquid Facelift? Kenali Bahannya!*

The word *Tertarik* refers to the readers of "Cantique" tabloid or women who are interested in having Liquid Facelift. Then, the signifier "Liquid Facelift" signifies one of the non-surgical cosmetic procedures that less expensive than cosmetic surgery. This signifier has a great implication, because it signifies non-surgical cosmetic procedures that can help the readers to maintain some semblances of their idealized physical selves. This non-surgical cosmetic procedure is for women who want to have flawless skin by only injecting special liquid to their

face to reduce the wrinkles and the result may appear immediately after the injection. The word *Kenali* stands as the command word and almost has the same implication with “be aware”. It implies that the readers must be aware with its composition, because unsafe compositions may potentially cause fatal risk to them. This headline also constructs meaning that women’s efforts to achieve physical beauty even with non-surgical cosmetic procedures also have its own risk.

In syntagmatic analysis, below is the structure analysis of the headline concerning with the combination of position:

Table 4.4 Analysis of Theme and Rheme on Headline 4

Theme	Rheme
<i>Tertarik Liquid Facelift?</i>	<i>Kenali Bahannya!</i>

In analysis above, the interrogative sentence *Tertarik Liquid Facelift?* stands as the theme, because it takes initial position in the headline and represent given or shared information. It also functions as the author’s intention to get the attention from the readers and also make the readers become curious to find out about further information of “Liquid Facelift” procedures. While, the exclamatory sentence of *Kenali Bahannya!* stands as the rheme and presents information about the danger of compositions from this non-surgical cosmetic procedures.

However, this headline will have different impressions if it is not arranged in that way, for example, the theme is replaced into *Kenali Bahan-bahan Liquid Facelift*. The theme will stressed in *Kenali* and it will boost positive connotation to the readers to know the composition in Liquid Facelift. It is because the previous headline in “Cantiq” tabloid did not present clearly whether the

composition in Liquid Facelift is safe or not. In order to avoid excessive meaning and bias, it is better to use *Kenali Bahan-bahan* Liquid Facelift as the headline.

In paradigmatic analysis, this headline will have different impressions if the word *Tertarik* is changed into *Mau*, for example, *Mau* Liquid Facelift? *Kenali Bahannya!* The word *Mau* is considered as impolite and it will impress that most of the readers already want to have Liquid Facelift. However, the target of this headline is giving the information of Liquid Facelift composition to readers of “Cantiq” tabloid and for those who are interested in Liquid Facelift.

4.1.2 Female Stereotype in “Cantiq” Tabloid Headlines Interpreted by the Readers

In order to uncover what discourse conventions produced by “Cantiq” tabloid headlines, the writer investigates how the readers interpret a given text. In this case, there are 4 readers of “Cantiq” tabloids who are qualified to be the participants and willing to be interviewed to find out female stereotype presented by “Cantiq” tabloid headlines. Their interpretations concerning only on “Cantiq” tabloid headlines during January 2013 to February 2013 that become the data sources. Here, the participants consist of 2 women from early adulthood (18 – 40 years old) and 2 women from middle adulthood (41 – 60 years old). It is because “Cantiq” tabloids are targeting women from those ranges of age. The first and second participants from early adulthood are Q and R, while the third and fourth participants from middle adulthood are C and N. They are faithful readers of “Cantiq” tabloids who interested in this tabloid because of the information that

concerned with women beauty. Although they come from different ages, social status and professions, they have almost the same interpretation of the concept of ideal woman presented on “Cantiq” tabloids. Below is the finding of female stereotypes supported by the interview results from the participants.

4.1.2.1 Women should be Slim and Apply Make Up

Based on the seven headlines of “Cantiq” tabloid during January 2013 to February 2013 interpreted by the participants, there are four headlines that present dominantly about women physical beauty; those are, *Bahaya di Balik Pinggang BESAR, Langsing dan Awet Muda dengan DIET PALEOLITIK, Teh Pelangsing, Benarkah Melangsingkan?* and *Diet Pisang, Benarkah Melangsingkan?*

Moreover, there are three headlines concerning women’s effort to achieve their physical beauty by applying make up and having cosmetic procedurs are full of risk; those are, *Waspadai ‘Racun’ dalam Kosmetik!, Efektifkah Krim Pembesar Payudara?* and *Tertarik Liquid Facelift? Kenali Bahannya!* Therefore, the four participants have the same interpretations that women should be slim and attractive. Here, Q states that those headlines are quite interesting and give information about diet methods for the readers in order to be beautiful and having slim body. Then, she interpreted from those headlines that women are considered to be beauty if they are physically attractive, in this case, women having slim body and applying make up. Also, R are clearly stated that the concept of women beauty from “Cantiq” tabloid headlines is associated with women having slim body and attractive by applying make up.

The participants from middle adulthood also have almost the same interpretations from the previous participants, C states that the concept of ideal women from those headlines are women who have slim waist line and women should appear more attractive by having slim body although they are already became middle aged women. Moreover, N also has the same opinion that those headlines are quite interesting because it represents some information about diet methods and women beauty that needed by middle aged women. Here, N states that female stereotype presented from those headlines is women having slim body and everlasting beauty.

Therefore, it can be concluded that the first female stereotype presented by “Cantiq” tabloid headlines during January 2013 to February 2013 is women should have slim body, slim waist line and attractive look by apply make up. It is because women beauty is always associated with the criteria that mentioned above. This interpretation comes from headlines that simultaneously concerned with women physical beauty, such as, diet methods, warning about having unusual waist line that differs from normal or skinny people, and women beauty that is equal by using cosmetic products. Those female stereotype produced by “Cantiq” tabloid create conventions that women must qualify some criteria of having slim body and attractive look to be considered as beautiful. Thus, this stereotype also emerges because “Cantiq” tabloid is a woman tabloid that concerning about how to be beautiful and they also have their own ideology or standard about it.

4.1.2.2 Women should be Attractive for Men

The last female stereotype interpreted by the readers is women should be attractive for men. This concept is emerged by 2 participants coming from middle adulthood women. The first opinion comes from C that is 41 years old and married. C stated that from “Cantiq” tabloid headlines during January 2013 to February 2013, women should appear attractive to men by having certain physical look that is considered to be beautiful. Also, she argues that it is kind of obligation for women to appear more attractive to men or their husbands although they are already in their middle age. Then, she continues that women should have slim body and attractive look like a model, in order to be attractive for men or their husbands.

The second opinion comes from N that is 48 years old and married. N states that it is important for women to look attractive for their men or their husband, because it is an obligation for married women as the housewives to maintain their marriage. It is because female stereotype from “Cantiq” tabloid headlines describes that women should have slim body and should not be old. Since this tabloid concerns with women beauty, she believes that this female stereotype is a standard that has been known by the society and becomes a cultural pattern. Therefore, if women do not appear like this concept, they will not be considering as an ideal woman, beautiful or attractive to men.

This last concept appears from the participants who are in middle age and married. However, this concept of ideal woman does not come from young adulthood participants who do not married yet. It proves that the differences of

age and social status among the participants also give influence on how the participants interpret the female stereotype presented in “Cantiq” tabloid headlines. It also happens because there is a connection between social aspects of text production and text interpretation. In other words, the participants who are in their middle age and married realize that it is important for them to maintain their body, in order to look attractive in front of their husbands.

4.2 Discussion

From the findings which employing Fairclough theory of CDA, this study finds meaning constructions and discourse practice of female stereotypes on “Cantiq” tabloid headlines. Here, the discussion presents the interpretation from the findings of the study. Therefore, the problems of the study concerning with the social impact of “Cantiq” tabloid headlines by analyzing the socio-cultural practice can be revealed.

4.2.1 Social Impacts of “Cantiq” Tabloid Headlines

This study finds two meaning constructions presented female stereotype; those are, “women should not be fat” and “physical beauty is full of risk.” In fact, these meaning constructions are in some direct way connected with female body, and all of them are concerning with some diet methods, women bodies, and women who applying make up and having cosmetics procedures.

The meaning constructions from “Cantiq” tabloid headlines which repeated simultaneously about female stereotype may influence the readers’ perceptions of their body. On the other hands, some people might think that the

second meaning construction of “physical beauty is full of risk”, somewhat educating readers that to achieve female stereotype is very risky and describe the danger behind it. However, it still reflects a meaning that the way to achieve the perfection of an attractive look is not always guarantee that it is safe for women. It is also in line with Arnez *et al.* (2010) who states that women who live in primitive cultures and tribes are also struggle to achieve the standard of beauty in their culture. For example, women from *Dayak* tribe in Indonesia who must tattooed their faces and bodies in order to be consider as attractive for men. It means that modern people and people who still live in primitive culture also have their own female stereotype that makes women struggle with pains and risks to achieve it.

Furthermore, this study attempts to reveal the potential influence from the headlines reflecting ideology in society which creates constructions about what women should be, not what women want to be. This ideology is uncovered from the last stage of CDA, which is socio-cultural practice. This stage is to figure out the relationship between interaction and social context with the implication of discourse practice and the social impacts of “Cantiq” tabloid headlines.

It is important to reveal the social impacts of those headlines by interviewing the readers since they took a part as the society who read this tabloid and it can shape their ideology, stereotypes and beliefs. Thus, female stereotype presented by “Cantiq” tabloid headlines that interpreted by the readers also prove that discourse conventions from the headlines can shape a certain stereotype and giving women a more patriarchal view of their bodies. This statement is also

strengthened by Jeffries (2007). She states that women and girls who read mainstream magazines are at least potentially vulnerable to influence from the representations they find because of the ubiquity of mass media and the repetitive messages that mass media disseminate may be read as the ideology of those who have the power to decide what is fashionable, acceptable, normal, ideal, and so on.

From interview results, all of the participants agree that “Cantiq” tabloids will influence the readers and society about female stereotype, since the headlines are only concerning on how the readers achieve their physical beauty. It shows that women are always related to their physical appearance which is always portrayed as an object. It is because society has criteria or women stereotype that reflected in patriarchal culture. Though, the participants almost have the same statements that “Cantiq” tabloid headlines can give stereotype about women bodies, some of them agree and disagree about the stereotype that emerged from those headlines.

Here, there are two major opinions come from young adult stages and middle adult stages. The first opinion come from Q who states that physical beauty are women things reflected from “Cantiq” tabloid headlines. Apparently, Q and R who are in young adult stages and do not married yet, have the same opinion about the social impact from those headlines. Q and R state that those headlines will give impacts to the readers and society because it creates stereotype that women beauty is identical with having slim body, applying make up and look ageless. In addition, R also states that female stereotype presented in “Cantiq” tabloid headlines can be a reference on how to be a beautiful woman for the

readers. However, Q and R do not agree with these stereotypes because they think that there is no standard of women beauty. In fact, these opinions come out from the participants in the same social stages are also portrayed on how discourse convention is produced and interpreted by people from these stages that ranging from 18 – 40 years old. Though the participants are interviewed in different places and time, they have the same opinions that probably will also state by other young adulthood women as the readers of “Cantiq” tabloid.

Other opinions about the social impact of “Cantiq” tabloids are stated by C and N who are in middle adult and married. C states that “Cantiq” tabloid headlines will give impact to the society that becomes a cultural pattern if women should have slim body to be considered as beauty. N also states that those headlines will give a stereotype to the society about how women should be; in this case, women should be concerned with their physical body if they want to be attractive in front of their men or their husband. However, these two participants have different opinions about female stereotype presented in “Cantiq” tabloid headlines. C does not agree with this female stereotype because it is too much concerned with diet methods and make the readers will follow diet methods in order to have a slim figure like a model. Moreover, she states that inner beauty is more important than physical beauty. In other hands, N agrees with female stereotype presented on those headlines because it is an obligation for women to maintain their body shape to attract their husbands.

From the readers’ interpretations of female stereotype presented from “Cantiq” tabloid headlines and their opinions about social impacts above, it can be

concluded that their interpretations are concern with the reflections of socio-cultural constructions and expectations of how women should become which grow in patriarchal society. The patriarchal society and their culture also contributing to marginalize women since a long time ago, in result, women bodies are treated as an object.

In line with this, Jeffries (2007) states that the cultural influence for women to look good remains strong, also readers of woman tabloids and woman magazines will therefore often be in a relatively weak position in relation to the producers of the various ideologically-laden messages about female body, since they offer advice about the best way to improve looks and attractiveness. Here, the author of "Cantiq" tabloid headlines can catch the opportunity as the producer of ideologically-laden messages about women bodies to attract the readers by adopting the patriarchal constructions and presenting it in their own way.

Although there are three readers who resist about female stereotype presented by "Cantiq" tabloid headlines and only one reader agree with this stereotype, it should not be assumed that the readers are necessarily able to be consistently resistant. If female stereotype are presented repeatedly and simultaneously, or the social status of the readers are changed (in this case, the readers are married and living with their husband), the readers' capability of resisting female stereotype will decrease and they slowly accept this stereotype that constructed in patriarchal society.

The phenomena of the readers accepting socio-cultural constructions of female stereotype can be seen from the participants who come from middle

adulthood stage which ranging from 41 – 60 years old; they are C and N. C believes that female stereotype presented by “Cantiq” tabloid headlines become a cultural patterns in society since a long time ago, which means that women who do not have certain physical look constructed by society may not be consider as attractive women. N also believes that it is an obligation for women to maintain their body shape to be attractive for their men or their husband. At this point, language or discourse play an important role as a media that bring out powerful ideologies from the authors and give some impacts on the perceptions of the readers (women) about their body images. Their statements reflect that female stereotype have become an ideology which being naturalized in society. This ideology seems to be perfectly natural in society. However, it is because they are clearly handed down by a powerful discourse convention of socio-cultural construction which grows in patriarchal society. Since patriarchal society believes that women are one step behind men, therefore, women must obey men’s role as the dominant sex and have power in society.

This study is in line with the previous study that conducted by Amin (2009). He found that gender roles in society reflected in *Boy Girl Thing* movie are mostly marginalized women as the second sex. He also found that there were nine discourses of gender stereotyping presented in dialogues of the main character from that movie. One of them present that “*Fashion Mode, Beauties and Feminity are the Girl Thing.*” which is almost the same with meaning construction that found from this study. Amin (2009) states that his study show how gender stereotyping discourse is closely linked to common stereotypes. Hence, the social

image construction of both sexes is portrayed as common thing or naturally constructed and reflected the domination of patriarchal ideology which become stronger and difficulty shifted.

In contrast with this study that concerns with female stereotype, the previous study from Ikmianti (2008) is concerned to produce the elaboration of social struggle of a text. Her study is intended to find out the relationship between power and ideology in shaping certain perspective of a text in the gossip broadcast between *Silet* and *Insert Investigasi*. Meanwhile, there is still a connection between her study and this study; in this case, her study proves that the relationship among language, power and ideology are dependent and language embodies certain ideology. Therefore, she concluded that mass media have power to spread their ideology and can control the ideology among society.

There are several distinctions between those previous studies and this study. This study also covers socio-cultural practice as the last stage in CDA approach by Fairclough and also use the point of view from the readers of "Cantiq" tabloid as the participants to uncover discourse practice or discursive practice and socio-cultural practice, since CDA is the analysis on interprets a discourse (language) as social practice and Fairclough considers language as a form of social practice (Fairclough, 1989). Moreover, the relationship between language and society does not observe a one to one correspondence; rather, the society is the whole and language is a part of it. Then it is necessary to use the participants as a part of society, since the implication of discourse practice toward

society also investigates in socio-cultural practice. Therefore, the study that only focuses on the writer's subjective opinion can make the data bias and subjective.

4.2.2 Ideology and Mass Media Roles

From the findings of this study, there is a connection between patriarchal ideology and mass media roles. Patriarchal ideology can construct female stereotype, which originally take a male-centered view of women since a long time ago. It can be seen from traditional Javanese terms of *macak* and *pupur*, which means that it is a duty for women to maintain their physical appearance.

Moreover, it can be seen from *Serat Candraning Wanita* that women must have certain physical appearance, in order to be categorize as a good and suitable wives for men. Culturally, it seems that those Javanese terms and *Serat Candraning Wanita* regards women particularly as an object, since women are marginalize as a subordinate and second sex.

Today, mass media also plays an important role to spreads the ideology of female stereotype to the whole society. Here, mass media can bring powerful messages and ideology to the readers as a part of society. They can determine which physical appearance that considers as an attractive and as an unattractive to other people. In this case, the writer analyze "Cantiq" tabloid as one of the mass medias that concerns with women beauty and health. This study proves that "Cantiq" tabloid headlines can bring social impacts in society concerning women physical beauty and can create female stereotype to the readers. Although young adult participants can resist and have their own concepts of ideal women, they mostly state that there is no doubt if "Cantiq" tabloid headlines can give social

impacts to the society if it is appeared simultaneously. Being appeared simultaneously, female stereotype presented in this tabloid will eventually get naturalized. The readers and society will finally accept the idea saying that beauty is equal to having slim body figure, applying make up, and having cosmetics procedures. Therefore, we have to reshape our own perception of how we view ourselves.



CHAPTER V

CONCLUSION AND SUGGESTION

This chapter presents the conclusion dealing with the analysis discussed in the previous chapter and provides some suggestions that can be used for the next writer who wants to conduct the similar study.

5.1 Conclusion

This study attempts to figure out female stereotype presented in “Cantiq” tabloid headlines by using CDA approach by Fairclough. Moreover, this study also cover up analysis by using three dimensions of CDA, including text analysis, discourse practice or discursive practice and socio-cultural practice. In text analysis, the writer analyze through the internal elements of the headlines. From the result of findings in text analysis, it can be seen that there are two meaning constructions concerning with women physical appearance from “Cantiq” tabloid headlines; those are, “women should not be fat” and “physical beauty is full of risk”. These two meaning constructions emerged from seven headlines of “Cantiq” tabloid headlines that simoultaneously presents about diet methods and the danger of using unsafe cosmetics.

Based on findings concerning with discourse practice or discursive practice, the writer investigates female stereotype in “Cantiq” tabloid headlines interpreted by the readers, since discourse practice deals with the analysis of text consumption which firmly related to the interpretation of the readers toward a

certain text. Consequently, the writer chose 4 readers of “Cantiq” tabloid that are qualified to be the participants, in order to reveal the discourse practice from this study. Here, the analysis found that there are two female stereotype interpreted by the readers of “Cantiq” tabloid; “women should be slim and using make up” and “women should be attractive to men.” From the interview results, it can be found that almost 4 participants interpreted that the headlines of “Cantiq” tabloids present a discourse that women should be slim by following some diet methods mentioned in the tabloid’s headlines. Also, the participants added that women should be attractive by using cosmetics, however, there are some unsafe compositions that may contained in cosmetics and dangerous for women’s health.

From socio-cultural practice analysis presented in discussion on previous chapter, the writer investigates the social impacts of “Cantiq” tabloid headlines through the readers opinion, in order to know the readers point of view about their interpretation and social effects of it. The 4 participants are stated that “Cantiq” tabloid headlines can give social impacts about the female stereotype that women should be slim and pretty, thus, someone who is not qualify certain physical appearance of slim and pretty can be considered as unattractive. Moreover, the 2 participants from middle adulthood stated that it is an obligation for women to look attractive in front of men or their husband. This statement will reflect patriarchal, since the readers live among patriarchal society that marginalize women as a second sex and treated women as an object. Therefore, female stereotype that emerged in this society is likely as male-centered view of women, which can be seen from the Javanese term of *macak* and *pupur*, also from ancient

Javanese literature of *Serat Candraning Wanita* which determine certain physical appearance of women that considered as the suitable wives.

Nowadays, mass media plays an important role as the media to spreads out the ideology of female stereotype. The domination of patriarchal ideology and mass media can create social construction that seems as a common thing which naturally constructed and become stronger in society. Here, "Cantiq" tabloid is a part of mass media that create ideology and have power to decide what are the stereotype of ideal women, hence, the meaning of beauty eventually get naturalised and people is finally accept the idea that beauty is equal to slimness and using make up or doing some cosmetic procedures to look attractive.

5.2 Suggestion

The writer hopes that this study which cover socio-cultural practice will encourage the next writer to do further analysis in socio-cultural practice dimension and using deep interview to the participants to enrich the analysis on the next study. Hereby, it is recommended for the next writer who will conduct a study by using CDA approach by Fairclough to deeply focuses on socio-cultural practice dimensions which rarely touched up in the previous studies.

It is highly recommended that the next writer can involve the participants interpretations to uncover the dimension of discourse practice or discursive practice that concerns with the analysis of the cognitive process of the participants and their interactions, also, to figure out the dimension of socio-cultural practice by using the interview results from the participants and the fact which happen in

society, since this dimension needs to explain the relationship between interaction and social context, with the social determination of the process of production and interpretation, and their social impacts in the society as a whole. Hopefully, this study can be use as a reference in conducting similar study concerning with CDA approach, especially, CDA approach proposed by Norman Fairclough.



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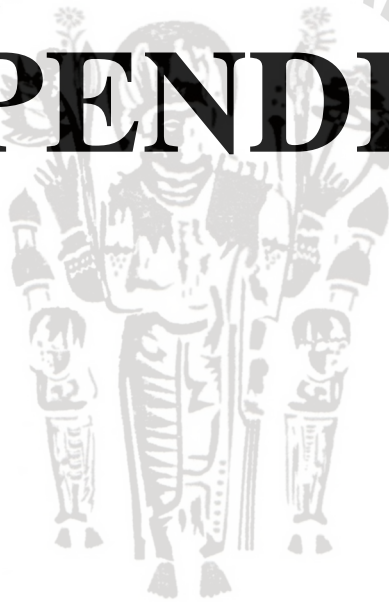
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APPENDICES



Appendix 1. Headlines of “Cantiq” Tabloids



Figure 1. Cover of 281st Edition (II January 2013)



Figure 2. Cover of 282nd Edition (III January 2013)



Figure 3. Cover of 283rd Edition (IV January 2013)



Figure 4. Cover of 284th Edition (I February 2013)



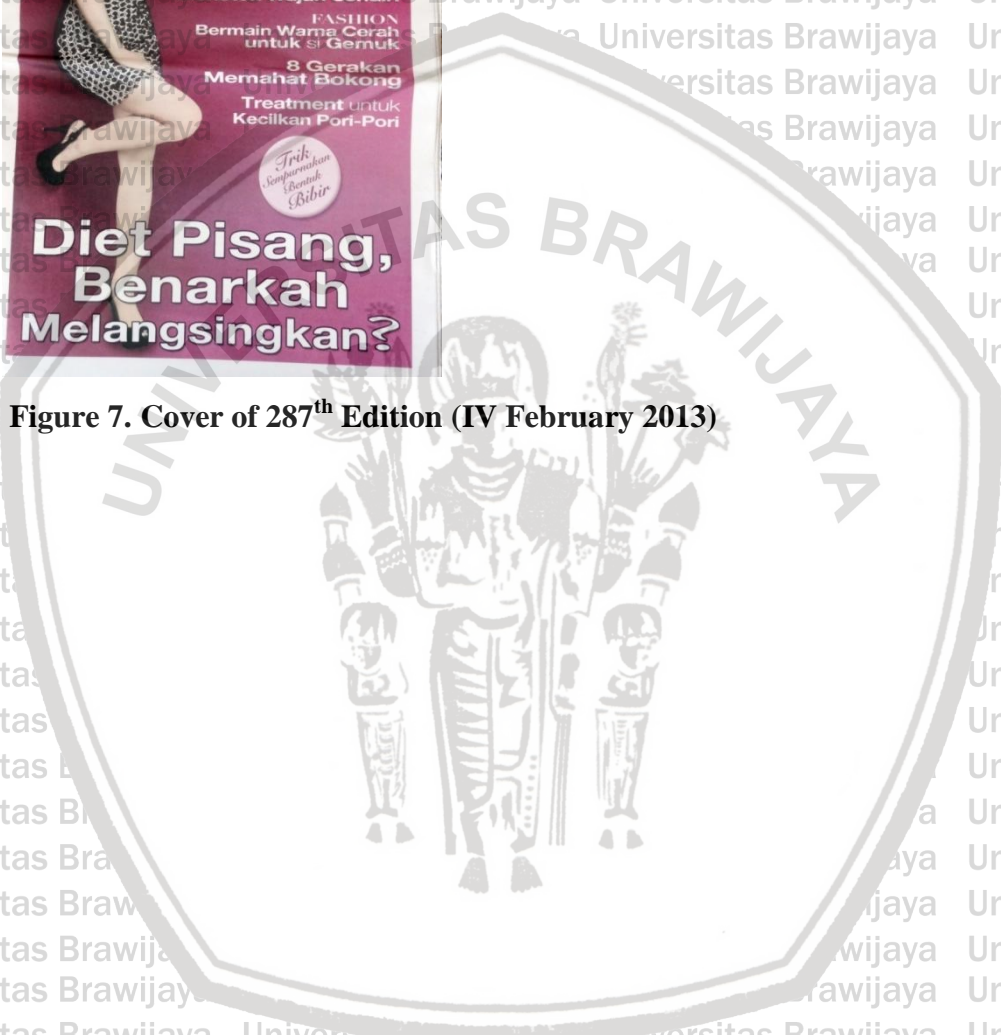
Figure 5. Cover of 285th Edition (II February 2013)



Figure 6. Cover of 286th Edition (III February 2013)



Figure 7. Cover of 287th Edition (IV February 2013)



Appendix 2. Pre-Research Questionnaire

KUESIONER

Nama :

Jenis Kelamin :

Alamat :

Usia saat ini : tahun

Pendidikan :

Status : Kawin / Belum Kawin*

No. telepon :

1. Pekerjaan Anda saat ini
 - a. Pelajar/mahasiswa
 - b. Pegawai Swasta
 - c. Pegawai Negeri
 - d. Wiraswasta
 - e. Lainnya (.....)

2. Apakah Anda suka membaca tabloid wanita?

- a. Tidak suka
- b. Cukup suka
- c. Suka
- d. Sangat suka

3. Mengapa Anda suka membaca tabloid wanita?

- a. Mencari informasi tentang kecantikan

b. Mencari berita infotainment

c. Mengisi waktu luang

d. Mencari hiburan

e. Lainnya (.....)

4. Jenis tabloid wanita apa yang paling Anda sukai?

a. Infotainment

b. Kecantikan

c. Kesehatan

d. Lainnya (.....)

5. Apa yang Anda rasakan setelah membaca tabloid wanita?

a. Puas

b. Senang

c. Biasa saja

d. Sedih

6. Pada waktu apa Anda sukai membaca tabloid wanita?

a. Pagi

b. Siang

c. Sore

d. Malam

7. Tabloid wanita apa yang pernah Anda baca?

a. Tabloid Nova

b. Tabloid Bintang Indonesia

c. Tabloid Cantiq

d. Tabloid Femme

e. Tabloid Nyata

f. Tabloid Wanita Indonesia

g. Lainnya (.....)

8. Apakah Anda pernah atau sedang berlangganan majalah wanita? (Jika Ya, Anda bisa melanjutkan ke pertanyaan berikut)

a. Ya

b. Tidak

9. Tabloid wanita apakah yang Anda pernah atau sedang berlangganan?

- a. Tabloid Nova
- b. Tabloid Bintang Indonesia
- c. Tabloid Cantiq
- d. Tabloid Femme
- e. Tabloid Nyata
- f. Tabloid Wanita Indonesia
- g. Lainnya (.....)

10. Berapa lamakah Anda berlangganan tabloid yang dimaksud?

- a. Kurang dari 1 bulan
- b. 1 bulan - 3 bulan
- c. 3 bulan - 8 bulan
- d. Lebih dari 1 tahun
- e. Lainnya (.....)

-Terima kasih atas partisipasi Anda-

*Coret yang tidak perlu

Appendix 3. Semi-Structured Interview Guide

SEMI-STRUCTURED INTERVIEW GUIDE

Briefing

I will give thanks to interviewee for participation, introduce myself (name and profession), define the situation for the interviewee (recording interview, plus a short discussion afterwards), briefly state the purpose of the interview, and I will ask if the interviewee has any questions before the interview. First, I will ask about the same questions in the questionnaire that I have given to them to reconfirm what they have answered, then, I will ask questions related with my study.

Interviewer Questions

PERTANYAAN 1 (QUESTION 1):

Berapakah umur Anda?

(How old are you?)

PERTANYAAN 2 (QUESTION 2):

Apakah status tingkat pendidikan Anda?

(What is your education level?)

PERTANYAAN 3 (QUESTION 3):

Apakah pekerjaan Anda saat ini?

(What is your job?)

PERTANYAAN 4 (QUESTION 4):

Apakah Anda suka membaca tabloid wanita?

(Do you like reading women tabloid?)

PERTANYAAN 5 (QUESTION 5):

Mengapa Anda suka membaca tabloid wanita?

(Why do you like reading women tabloid?)

PERTANYAAN 6 (QUESTION 6):

Jenis tabloid wanita apa yang paling Anda sukai?

(What types of women tabloid do you like?)

PERTANYAAN 7 (QUESTION 7):

Apa yang Anda rasakan setelah membaca tabloid wanita?

(What do you feel after reading women tabloid?)

PERTANYAAN 8 (QUESTION 8):

Tabloid wanita apakah yang pernah Anda baca?

(What is (are) women tabloid(s) that you have read?)

PERTANYAAN 9 (QUESTION 9):

Dari kuesioner yang telah anda jawab sebelumnya, Anda pernah membaca atau sedang berlangganan tabloid "Cantiq". Berapa lamakah Anda berlangganan tabloid yang dimaksud?

(From the questionnaire you have answered before, you have read or have been subscribing "Cantiq" tabloid. How many times do you read this tabloid or how long have you been subscribing this tabloid?)

PERTANYAAN 10 (QUESTION 10):

Bisakah Anda menjelaskan dari mana Anda mengetahui tabloid "Cantiq"?

(Could you tell me, how do you know about "Cantiq" tabloid?)

PERTANYAAN 11 (QUESTION 11):

Ceritakan kesan pertama Anda tentang tabloid ini.

(Tell me about your first impression of this tabloid.)

PERTANYAAN 12 (QUESTION 12):

Mengapa Anda memilih tabloid ini daripada tabloid wanita lainnya?

(Why do you choose this tabloid rather than other women tabloids?)

PERTANYAAN 13 (QUESTION 13):

Bagaimana pendapat Anda tentang judul utama di cover depan tabloid “Cantiq”?

(What do you think about the headline of “Cantiq” tabloid’s cover?)

PERTANYAAN 14 (QUESTION 14):

Setelah membaca judul utama di cover depan tersebut, apakah Anda tertarik membelinya untuk mengetahui info lebih lanjut di dalam tabloid tersebut atau untuk tujuan lainnya? Tolong jelaskan.

(After reading the headline in the cover, do you feel interested to buy it, whether to know about further informations or anything else? Please, tell me about it.)

PERTANYAAN 15 (QUESTION 15):

Bagaimana pendapat Anda tentang judul utama tabloid “Cantiq” edisi berikut ini? Tolong jelaskan opini Anda. (Menyerahkan foto-foto cover depan tabloid “Cantiq” edisi Januari - Februari kepada orang yang sedang diwawancarai).

(What do you think about the headline in the cover of “Cantiq” tabloids from these editions? Please give your opinion. (Give the photos of “Cantiq” tabloids’ covers edition of January until February to the interviewee.))

PERTANYAAN 16 (QUESTION 16):

Menurut pendapat Anda, bagaimanakah gambaran wanita dalam judul utama tabloid “Cantiq”?

(In your opinion, what do you think about the image of woman that presented in the headline of “Cantiq” tabloid?)

PERTANYAAN 17 (QUESTION 17):

Menurut pendapat Anda, apakah judul utama “Cantiq” tabloid akan memberi pengaruh kepada pembaca tentang gambaran wanita ideal?

(In your opinion, do you think it is possible that the headline of “Cantiq” tabloid will give influence(s) to the readers about the definition of ideal woman?)

PERTANYAAN 18 (QUESTION 18):

Apakah menurut Anda bahwa judul utama yang terdapat pada halaman depan tabloid “Cantiq” akan memberikan efek sosial kepada pembaca atau masyarakat?

Jika iya, tolong berikan pendapat Anda tentang efek-efek apa saja yang akan muncul dan berdampak kepada masyarakat. Bila tidak, tolong berikanlah pula opini Anda.

(Do you think that the headline in “Cantiq” tabloids’ covers will give social impact to the readers or to the society? If you think so, please give your opinion about what effects that will appear and give impact to the society. If you do not think so, please give your opinion too.)

PERTANYAAN 19 (QUESTION 19):

Apakah Anda setuju tentang konsep wanita ideal yang terdapat pada judul utama di halaman depan tabloid “Cantiq”? Serta berikanlah opini tentang konsep wanita ideal menurut Anda.

(Do you agree about the concept of ideal woman presented in the headline of “Cantiq” tabloids’ cover? Please give your opinion(s) about your own concept of ideal woman.)

Debriefing

PERTANYAAN 20 (QUESTION 20):

Apakah ada hal lain yang ingin Anda tambahkan sebelum kita mengakhiri wawancara ini?

(Is there any more things you would like to say before we end the interview?)

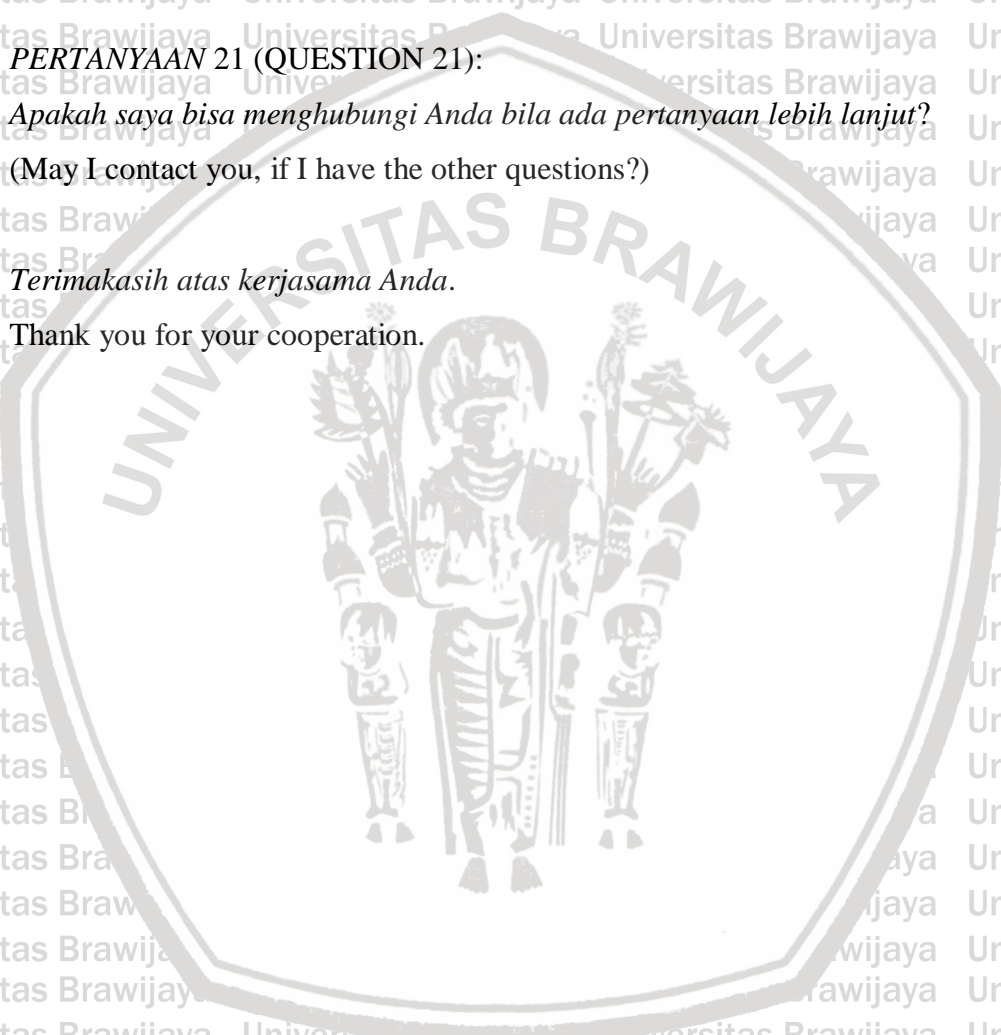
PERTANYAAN 21 (QUESTION 21):

Apakah saya bisa menghubungi Anda bila ada pertanyaan lebih lanjut?

(May I contact you, if I have the other questions?)

Terimakasih atas kerjasama Anda.

Thank you for your cooperation.



Appendix 4. Sample of Text Analysis

1. Headlines in “Cantiq” tabloid contain meaning construction concerning women’s physical appearances. Particularly, women should not be fat and must have slim body figures which consider as proportional body sizes for women.

This meaning constructions can be seen from two headlines of “Cantiq” tabloid below:

a)	Theme <i>Teh Pelangsing</i>	Rheme Benarkah <i>Melangsingkan</i> ?
b)	Theme <i>Diet Pisang</i>	Rheme Benarkah <i>Melangsingkan</i> ?

There are two kinds of derivational word from the word *Langsing* (Slim) used in the headlines above; those are, *Pelangsing* dan *Melangsingkan*.

Syntagmatically, the repetitions of the same combination of sentence and the signifier word of *Melangsingkan* in two different headlines also signifies that there are some methods that could prevent women to become fat. The domination of the word *Langsing* and it derivational words also emphasize that women are supposed to be slim because it is a standard of physical appearances for women since “Cantiq” tabloid is a woman tabloid who concerns about women appearances. The question marks in those headlines are practically functioned as “attention getters.” It is the author attempts to ask the readers itself to reveal the effectiveness of some methods in order to achieve slim body figure from the following articles.

Paradigmatically, those two headlines have same combination, but the theme are respectively replaced from one method to another, such as, *Teh Pelangsing*

into *Diet Pisang*. It is because both of them are functionally contrast on purposes and meanings based on the following articles. However, if the combination of words are changed into *Apakah Teh Pelangsing Efektif?* and *Apakah Diet Pisang Efektif?* It will boost positive connotation to the readers because the headlines are not only concerning on how to achieve slim body figure and create female stereotype to readers, but are more likely to concentrate on the effectiveness of *Teh Pelangsing* and *Diet Pisang*.

2. “Cantiq” tabloid headlines also contain meaning construction concerning that physical beauty is full of risk. It is projected from “Cantiq” tabloid headlines that women are likely become cradle-to-grave consumers of beauty products, cosmetic procedures and diet methods because they want to achieve female stereotype. This meaning constructions can be seen “Cantiq” tabloid headline above:

Theme	Rheme
<i>Efektifkah</i>	<i>Krim Pembesar Payudara?</i>

According to the column of *Dari Redaksi* in this edition, the theme from the title is the effectiveness of breast enlargement cream. Nowadays, women are interested in breast enlargement cream since it is considered as inexpensive and easy to use by simply applying the cream and it can immediately enlarge women breasts. However, the word *Efektifkah* in this headline signifies the effectiveness of breast enlargement cream which is still questioned and it will be explained clearly by the experts on the articles. In the analysis above, the word *Efektifkah* is a theme of the sentence and *Krim Pembesar Payudara* is a rheme. The word *Efektifkah* is the point of departure of the clause as a message and it represents the angle from

which the author wants to project the message that will be delivered. Here, the author of this headline creates interrogative sentences in order to ask the readers to discover the effectiveness of breast enlargement cream in the following article.

Syntagmatically, if the combinations of word are changed into *Krim Pembesar Payudara, Efektifkah?* The words *Krim Pembesar Payudara* will be the theme and the word *Efektifkah* will be the rheme. However, the meaning of this headline will not drastically change. In fact, it still has the same meaning with the previous combination which concerning about the effectiveness of breast enlargement cream.

Paradigmatically, if the word *Efektifkah* is changed into *Manjurkah*, it will impress connotation that breast enlargement cream are really effective or not.

Although, the word *Efektifkah* and *Manjurkah* almost have the same meaning, it have different impression to the readers, since the word *Efektifkah* is used to know whether that cream is effective, less effective or not effective. The word *Manjurkah* has different connotation in *Kamus Besar Bahasa Indonesia*, because it is always related with the effectiveness of drugs or traditional drugs. Furthermore, the title of *Efektifkah Krim Pembesar Payudara?* is considered to have both denotative meaning and connotative meaning. Based on the denotative meaning, this title is an interrogative sentence that contains a question “whether the breast enlargement cream is really effective or not?” However, based on connotative meaning, the question mark in that title is functioned as “attention getters”, in order to get the readers’ attention to read the article or to prove the truth of the breast enlargement cream.

Appendix 5. Interview Results

No.	Questions	Interviewee's Statements		
		Young Adult's Statements Q	R	Middle Adult's Statements C N
1.	Ceritakan kesan pertama Anda tentang tabloid "Cantiq".	Senang, karena ada tips-tips untuk cantik	Wanita harus cantik.	Berisi banyak informasi tentang kecantikan dan harga cukup murah.
2.	Mengapa Anda memilih tabloid "Cantiq" daripada tabloid lainnya?	Karena "Cantiq" fokus kepada kecantikan saja. Tidak pakai gosip atau resep-resep masakan.	Karena keluarga sudah berlangganan dan teman juga menyarankan supaya terlihat cantik harus membaca tabloid ini.	Karena terbit tiap minggu dengan harga murah dan banyak tips kecantikan.
3.	Bagaimana pendapat Anda tentang judul utama di cover depan tabloid "Cantiq"?	Menarik, karena kadang-kadang judul yang di tabloid sesuai dengan yang dicari.	Wanita harus berpenampilan cantik, contohnya dengan diet itu berarti wanita harus langsing untuk penampilan yang menarik.	Cukup menarik, berisi informasi kecantikan yang saya butuhkan, seperti diet, make up, dsb.
4.	Setelah membaca judul utama di cover depan tersebut, Apakah Anda tertarik membelinya untuk mengetahui artikelnya	Tertarik dengan judulnya dan kalau perlu membelinya untuk dibaca.	Tertarik artikelnya.	Tertarik untuk membaca artikel dan tips di dalamnya.

Table Continuation

<p>5. <i>Bagaimana pendapat Anda tentang judul utama tabloid "Cantik" edisi Januari - Februari ini? Tolong jelaskan pendapat Anda.</i></p>	<p>Cukup menarik, karena judulnya memberi pengetahuan kepada para pembaca supaya tampil cantik dan cara diet supaya langsing. Juga memberikan informasi kepada masyarakat kalau kosmetik itu juga ada bahan-bahan yang berbahaya.</p>	<p>Menunjukkan bahwa cantik itu tidak mudah karena banyak resikonya. Dengan adanya artikel tersebut, pembaca akan tahu bahwa bahan yang ada dalam kosmetik, berbahaya atau tidak.</p>	<p>Wanita harus cantik dan langsing.</p>	<p>Cukup menarik, banyak berkaitan dengan metode diet supaya langsing dan awet muda. Ada juga bahaya yang terkandung dalam kosmetik.</p>
<p>6. <i>Menurut pendapat Anda, bagaimanakah gambaran wanita dalam judul-judul utama tabloid "Cantik" dari edisi Januari-Februari ini?</i></p>	<p>Wanita yang cantik adalah yang cantik secara fisik, seperti punya badan langsing dan menggunakan make up.</p>	<p>Wanita itu butuh langsing dan cantik.</p>	<p>Pinggangnya harus kecil. Meskipun sudah menjadi ibu tapi tetap harus cantik dan langsing seperti model.</p>	<p>Wanita digambarkan dengan tubuh langsing dan awet muda.</p>
<p>7. <i>Menurut pendapat Anda, apakah judul utama tabloid "Cantik" berikut ini akan memberi</i></p>	<p>Iya, karena memberi gambaran bahwa wanita cantik harus seperti ini dan itu, contohnya cantik</p>	<p>Iya. Bahwa wanita harus cantik dan langsing supaya dikategorikan menarik bagi orang</p>	<p>Iya, karena memberikan informasi yang cukup menarik untuk memperhatikan</p>	<p>Iya, karena menggambarkan bahwa wanita harus diet supaya dapat bertubuh langsing</p>

Table Continuation

8	<p>pengaruh kepada pembaca tentang gambaran wanita ideal?</p> <p>Apakah menurut Anda bahwa judul utama tabloid "Cantik" akan memberikan efek sosial kepada pembaca atau masyarakat?</p>	<p>secara fisik.</p> <p>Iya, karena menciptakan mindset para wanita bahwa cantik itu identik dengan langsing, memakai make up dan awet muda.</p>	<p>lain.</p> <p>Iya, masyarakat akan beranggapan bahwa wanita ideal harus cantik, langsing, atau memoles wajah dengan make up.</p>	<p>tubuh dan penampilan.</p> <p>Cukup memberikan efek dan efek yang ditimbulkan itu sudah menjadi budaya bahwa wanita harus langsing.</p>	<p>atau terlihat awet muda.</p> <p>Iya, memberi pandangan bahwa wanita harus diet supaya langsing. Sudah menjadi budaya dan keharusan bahwa wanita harus tampil menarik untuk suami.</p>
9	<p>Apakah Anda setuju dengan konsep wanita ideal yang terdapat pada judul utama tabloid "Cantik"?</p>	<p>Kurang setuju karena cantik itu relatif</p>	<p>Setuju dan tidak setuju. Setuju karena bisa menjadi referensi pembaca untuk cantik. Tidak setuju karena cantik itu relatif.</p>	<p>Tidak setuju karena kebanyakan tentang diet sehingga wanita harus diet dan memiliki postur tubuh langsing seperti model.</p>	<p>Setuju, karena wanita harus menjaga bentuk tubuh untuk menarik perhatian suami dan menjaga keutuhan rumah tangga.</p>
10	<p>Apakah konsep wanita ideal menurut opini Anda?</p>	<p>Cantik itu tidak harus yang berbadan langsing dan memakai make up. Terkadang tampil natural juga cantik.</p>	<p>Meskipun dengan riasan yang sedikit, orang sudah menganggap cantik. Sederhana itu cantik.</p>	<p>Inner beauty yang lebih ditonjolkan dan yang paling penting adalah menjaga kesehatan. Meskipun tidak ideal yang penting sehat.</p>	<p>Berpenampilan menarik dan dapat menjaga bentuk tubuh dengan baik, serta tentunya sehat.</p>

Appendix 6. Sample of Interview Transcription

Interviewer : Joan Isma Ayu Astri Fachrani

Interviewee : Qiqi (Q)

Note : R = Interviewer

I = Interviewee

R : Selamat siang Mbak Qiqi.

I : Siang, Mbak.

R : Maaf mengganggu ya Mbak. Ini saya mau wawancara terkait dengan kuesioner yang kemarin [ee] bisakah saya mulai wawancaranya?

I : Oh, silakan, Mbak.

R : [ee] Umurnya Mbak Qiqi berapa ya?

I : Baru aja 22 tahun, Mbak.

R : [hmm] Status tingkat pendidikannya Mbak Qiqi?

I : Alhamdulillah sudah sarjana, Mbak.

R : [eee] Kalau pekerjaannya saat ini apa ya Mbak?

I : Ini lagi part time di kampus.

R : [hmm] [ya] Sekarang saya langsung saja ya. Apakah Mbak Qiqi suka membaca tabloid wanita?

I : Suka kok Mbak. Suka.

R : [hmm] Alasannya kenapa ya Mbak?

I : [eee] Buat nambah referensi aja. Tips-tips kecantikan gitu.

R : Terus jenis tabloid wanita apa yang paling Mbak sukai? Contohnya kayak kecantikan, infotainment.

I : Aku suka tentang kecantikan aja Mbak.

R : Oh gitu. Apa sih yang Mbak rasakan setelah membaca tabloid wanita?

I : Seneng dong Mbak. Kan bisa nambah referensi saya [apa] buat tampil

cantik itu seperti apa.

R : *Terus tabloid wanita apa yang pernah Mbak baca?*

I : *Tabloid Cantiq.*

R : *Mungkin selain itu ada?*

I : *Oh nggak, Mbak.*

R : *Dari kuesioner yang telah Mbak jawab sebelumnya, Mbak kan pernah berlangganan tabloid Cantiq. Berapa lama ya Mbak?*

I : *Udah lama kok Mbak. Mungkin kira-kira dari akhir tahun 2012.*

R : *Oh gitu. [eeee] Bisa kah Mbak menjelaskan dari mana Mbak mengetahui tentang tabloid tersebut?*

I : *Dari temen-temen, Mbak. Kan temen-temen ada yang suka. Jadi aku ikutan baca. Terus ya ikut-ikutan suka deh.*

R : *Terus kesan pertamanya Mbak tentang tabloid ini?*

I : *Seneng, Mbak. Soalnya ada tips-tips gitu [eee] biar bikin tambah cantik.*

R : *[hmm] Gitu. Terus mengapa Mbak memilih tabloid ini daripada tabloid wanita lainnya?*

I : *Soalnya, Cantiq itu cuman fokus di kecantikan aja. Jadi nggak pake kayak gosip, kayak resep-resep makanan gitu.*

R : *[hmm] Terus Mbak pastinya kan pernah membaca judul utamanya, kan?*

I : *[ee] Menurut Mbak [eee] pendapat Mbak tentang judul utamanya bagaimana?*

I : *Menarik, Mbak. Kadang-kadang judulnya yang di tabloid itu emang sesuai sama apa yang saya cari.*

R : *[hmm] Gitu. [eee] Terus [eee] ini, setelah membaca judul utama di cover depan tersebut apakah Mbak tertarik untuk membelinya untuk mengetahui artikelnya atau untuk tujuan lain?*

I : *Ya dong, Mbak, setelah saya tertarik sama judulnya itu, [eee] kalo misalnya saya perlu ya saya beli untuk saya baca.*

R : *[hmm] Begitu ya Mbak. [ee] Terus bagaimana pendapatnya Mbak tentang judul utama tabloid Cantiq edisi berikut ini, Mbak? Ini ada foto tentang ini tentang tabloidnya, ada judul utamanya. Ada tujuh judul*

utama. Menurut Mbak, bagaimana pendapat Mbak tentang judul utamanya?

I : *Bentar ya Mbak, saya lihat dulu. [hmm] Cukup menarik sih Mbak. [hmm]*

Soalnya judulnya itu kan memberikan pengetahuan [eee] kepada kita-kita para pembaca itu supaya tampil cantik itu seperti apa sih. [eee] Cara-cara diet supaya punya badan langsing itu seperti apa? [eee] Terus juga memberikan informasi kepada masyarakat kalo kosmetik itu juga ada bahan-bahan yang berbahaya.

R : *[hmm] Gitu. Jadi [ee] pendapatnya Mbak, gambarannya wanita dalam judul utama tabloid itu apa?*

I : *Kalo yang digambarkan dalam judul itu ya wanita kalo dibilang cantik itu secara fisik itu Mbak. Yang punya badan langsing, yang ber-make up gitu.*

R : *[ee] Apakah menurut Mbak, judul tersebut ini akan memberi pengaruh kepada pembaca tentang gambaran wanita ideal?*

I : *[eee] Iya. Soalnya kan di judulnya itu juga memberikan gambaran kalo cantik itu seperti ini-seperti itu. Jadi yang cantik secara fisik.*

R : *Oh begitu. Terus [ee] menurut Mbak, apakah judul utama tersebut juga akan memberikan efek sosial kepada pembaca atau masyarakat? Mungkin jika iya, Mbak bisa memberikan pendapat Mbak, opini Mbak. Jika tidak, juga tolong berikan opininya.*

I : *[eee] Iya dong Mbak, soalnya kan dari judul itu menciptakan mindset kita di para wanita itu kalau cantik itu identik dengan tubuh yang langsing, terus memakai make up dan [eee] awet muda. [eee] Apalagi kita kan udah 20-an nih Mbak, udah mulai beranjak untuk tua. [eee] Jadi ya perlu yang awet-awet muda gitu, Mbak.*

R : *Terus apakah Mbak setuju tentang konsep wanita ideal yang terdapat dalam judul utama tabloid *Cantiq* ini? [eee] Kalau misalnya Mbak setuju atau tidak, tolong berikan opininya Mbak tentang gambaran wanita ideal.*

I : *[eee] Kalau saya pribadi sih kurang setuju ya Mbak. Karena cantik itu*

relatif, jadi nggak mesti harus yang berbadan langsing, yang pakai make up. [eee] Kadang tampil natural kan juga cantik.

R : [eee] *Mungkin apakah ada hal lain yang Mbak tambahkan sebelum kita mengakhiri wawancara ini?*

I : [eee] *Nggak ada deh Mbak. [eee] Kayaknya gitu aja udah cukup.*

R : *Untuk selanjutnya, apa saya bisa menghubungi Mbak bila ada pertanyaan lebih lanjut?*

I : *Oh, boleh Mbak. Datang aja ke kantor saya.*

R : *Terima kasih ya Mbak atas kerjasamanya.*

I : *Iya Mbak, sama-sama.*



Appendix 7. Berita Acara Bimbingan Skripsi



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5. Judul Skripsi : Female Stereotypes Presented in "Cantiq"
Tabloid
6. Tanggal Mengajukan : 19 Pebruari 2013
7. Tanggal Selesai : 29 Juli 2013
8. Nama Pembimbing : I. Dr. Nurul Chojimah, M.Pd.
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9. Keterangan Konsultasi :

No.	Tanggal	Materi	Pembimbing	Paraf
1.	19 Pebruari 2013	Pengajuan Judul	Pembimbing I	
2.	19 Pebruari 2013	Pengajuan Judul	Pembimbing II	
3.	27 Pebruari 2013	Pengajuan Bab I, II, III	Pembimbing I	
4.	28 Pebruari 2013	Pengajuan Bab I, II, III	Pembimbing II	
5.	06 Maret 2013	Revisi Bab I, II, III	Pembimbing I	
6.	13 Maret 2013	Revisi Bab I, II, III	Pembimbing I	
7.	22 Maret 2013	Revisi Bab I, II, III	Pembimbing I	
8.	29 Maret 2013	Revisi Bab I, II, III	Pembimbing I	
9.	05 April 2013	Revisi Bab I, II, III	Pembimbing II	
10.	12 April 2013	ACC Seminar Proposal	Pembimbing I	
11.	12 April 2013	ACC Seminar Proposal	Pembimbing II	
12.	03 Mei 2013	Revisi Seminar Proposal	Pembimbing I	
13.	06 Mei 2013	Revisi Seminar Proposal	Pembimbing II	

14.	17 Mei 2013	Pengajuan Bab IV - V	Pembimbing I
15.	20 Mei 2013	Pengajuan Bab IV – V	Pembimbing II
16.	24 Mei 2013	Revisi Bab IV – V	Pembimbing I
17.	31 Mei 2013	Revisi Bab IV – V	Pembimbing I
18.	05 Juni 2013	Revisi Bab IV – V	Pembimbing I
19.	07 Juni 2013	Revisi Bab IV – V	Pembimbing I
20.	21 Juni 2013	Revisi Bab IV - V	Pembimbing II
21.	25 Juni 2013	Pengajuan Abstraksi, Kata pengantar dan Bab I – V	Pembimbing I
22.	27 Juni 2013	Pengajuan Abstraksi, Kata pengantar dan Bab I – V	Pembimbing II
23.	01 Juli 2013	Revisi Abstraksi, Kata pengantar dan Bab I – V	Pembimbing I
24.	03 Juli 2013	Revisi Abstraksi, Kata pengantar dan Bab I – V	Pembimbing II
25.	05 Juli 2013	ACC Seminar Hasil	Pembimbing I
26.	05 Juli 2013	ACC Seminar Hasil	Pembimbing II
27.	17 Juli 2013	Revisi Seminar Hasil	Pembimbing I
28.	17 Juli 2013	Revisi Seminar Hasil	Pembimbing II
29.	18 Juli 2013	ACC Ujian Skripsi	Pembimbing I
30.	18 Juli 2013	ACC Ujian Skripsi	Pembimbing II
31.	18 Juli 2013	ACC Ujian Skripsi	Penguji
32.	29 Juli 2013	ACC Revisi Ujian Skripsi dan Penjilidan	Pembimbing I
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34.	29 Juli 2013	ACC Revisi Ujian Skripsi dan Penjilidan	Penguji

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Malang, 29 Juli 2013

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