

CHAPTER IV

DATA ANALYSIS AND INTERPRETATION

In this chapter, the writer will analyse women's images in Lux soap advertisements. The writer will analyse the texts and the pictures in those advertisements based on Betty Friedan's theory in her book, *The Feminine Mystique*. Based on Friedan's theory on women's images in the media, the writer classifies the women's images in Lux advertisement into four categories: a creature to please a man, a domestic creature, a dependent person, and an ideal beauty. The writer will only select some of the figures to be analysed thoroughly, because basically some of them have the same interpretation. The detailed categorisation are summarised in the table that can be seen in the appendix.

4.1. Women's Image as an Ideal Beauty

From her early life, women are always taught on how to dress, look, and act more feminine. One of the tragic examples provided by Friedan is about the dying women who were refused to take drugs that might save their lives. They did not want to take the drugs in order to save their femininity. They were afraid that by taking those pills, they might lose their beautiful blonde hair that was considered as a mark of femininity. Friedan also points out that in order to get into an ideal beauty, women did not eat food. They ate a chalk called Metrocal to get the body size of the thin models. In her book, Friedan (1997) argues that, "women are out to fit the clothes, instead of vice-versa," (p. 17)

The image that a woman should embrace an ideal beauty can be seen in Lux Toilet Soap advertisement in all of the 27 figures in this study. These advertisements

encourage women to have smooth flawless skin in order to be ideal. Not even a single blemish is allowed in order to get this ideal beauty.



Figure 4.1 1929 Lux Toilet Soap Helen Morgan

As seen in Figure 4.1, this advertisement says that Helen Morgan is the very essence of a New Yorker's New York. It says “In some quite subtle way Helen Morgan is the very essence of a New Yorker's New York ... And so much of this power of Helen Morgan's to touch the imagination lies in her looks!” From this statement, it can be concluded that a woman's power to touch a human's mind is in her looks. The woman should look beautiful in order to be an ideal woman in the society.

The next sentence of this advertisement reads “Far from time immemorial a woman's loveliness—and especially the beauty of a woman's skin—has always been most important in her power to stir the memory” This sentence explicitly asserts that the beauty of a woman's skin is the most important in her power. It means that

woman's physical beauty is more important compared to other things such as intelligence and professional career.

The next paragraph of the advertisement says, "And Helen Morgan, like so many of the stars of the famous Broadway successes, has long kept her skin in exquisite condition". The word "exquisite" has a strong meaning. As defined in Oxford Dictionary website, it means "extremely beautiful and delicate" ("Oxford Dictionaries", n.d.). This shows that an ideal woman should have an extremely beautiful complexion.

Friedan's example of women not taking medical treatment to maintain their blonde hair shows that how dangerous it is to be beautiful. This advertisement attempts to create a woman's image of perfect beauty. Woman should do whatever it takes to achieve the beauty standard, including not taking medicine, which in fact put her life at stake, to maintain it.

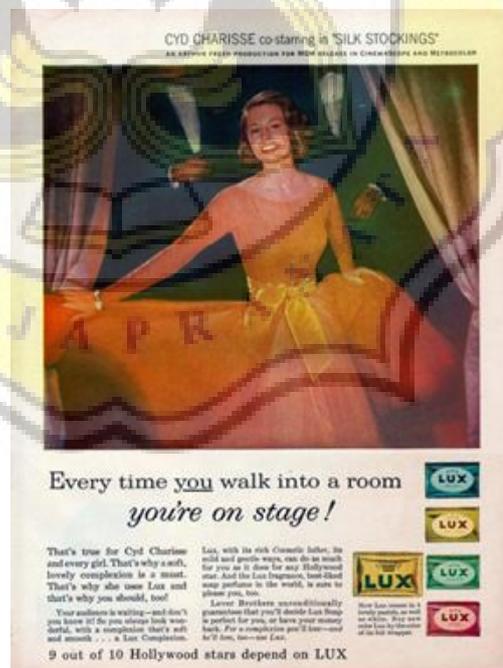


Figure 4.2 1957 Lux Toilet Soap Cyd Charisse

Another example comes from Figure 4.2. This advertisement is titled “Every time you walk into a room you’re on stage!” This advertisement tagline implies that woman is “always on the stage,” and here she is the centre of attention. Then, the writings of the advertisement continues, “That’s true for Cyd Charisse and every girl. That’s why a soft, lovely complexion is a must.” From this statement, it can be concluded that whether a woman is a celebrity or not, she has to get this lovely complexion. Even if she does not walk on a real stage, for example, just into a room with only a few people in it, she has to be beautiful. This creates the image of a woman who should have an ideal beauty, and her role model is the celebrities.

Figure 4.2 portrays a woman on the stage with two men behind her. However, the picture only displays men’s body, not their heads. The writer interprets that by not showing the men’s heads, the advertisement aims to say that who are the people around the woman do not really matter. Whether she recognises them or not is not important. What matters is that she has to look wonderful for everybody. This advertisement also shows that a woman is supposed to impress everybody.

All of the 27 Figures in this study portray how to be an ideal woman by having a beautiful complexion. The words such as lovely, daintiness, purify, beauty, and romance are often used in these advertisement. Even if the words that used are a bit different, basically, they all refer to the same thing. These advertisements want to show woman how to be an ideal beauty by having a perfectly, flawless complexion.

Basically, Friedan’s theory has matched the condition of women in that era. Woman’s beauty is essential, and she has to do everything to reach that ideal beauty. Her physical beauty defines her existence in the society. The advertisements in this study encourage woman to be perfect as a celebrity in order to reach the ideal beauty standard.

4.2. Woman's Image as a Creature to Please a Man

In her book, Friedan (1997) mentions that the media in her time told women how to win a man, get a husband and keep them happy (p. 15). They learn how to look attractive so men will love them. She also mentions that instead of gaining knowledge, the purpose of women to go to college was to get a husband. Friedan also mentions that “the only passion, the only pursuit, the only goal a woman is permitted is the pursuit of a man” (p. 36)

The image of women as a creature to please a man can be seen in Lux Toilet Soap advertisement Figure A.2, Figure A.3, Figure A.5, Figure A.6, Figure A.7, Figure A.8, Figure A.10, Figure A.12, Figure A.14, Figure A.15, Figure A.18, and Figure A.20 (see the advertisements in the appendices).

The advertisements discussed in this part portray the ways women can please men. Figure 4.3 below displays that a woman can please a man by having lovely skin.



Figure 4.3 1933 Lux Toilet Soap Helen Twelvetrees

Figure 4.3 shows the advertisement entitled “Don’t let love grow hum-drum’ warns Helen Twelvetrees.” According to *Cambridge Dictionary*, the word “*hum-drum*” seen in the headline of the advertisement means “having no excitement, interest, or new and different events” (“Cambridge Dictionary”, n.d.). Using Friedan’s idea that women were told by the media about how to get a man and keep him happy and also how to keep their marriage happy, the word hum drum seems to emphasize the fact that women’s duty is to make other people especially, their man, happy.

The advertisement also implies that Helen Twelvetrees concerns about love and relationship issues. By saying “Don’t let love grow hum-drum”, women are told not to let their man to lose interest and excitement in their marriage. In this advertisement, as a famous public figure, Helen Twelvetrees influences women to work on themselves to keep their husband interested in her. That woman’s duty is to keep her husband happy also implies that woman’s own happiness, her personal happiness, is not as important as her husband’s happiness.

Under the advertisement title, there is a statement from Helen Twelvetrees which says “When a man begins to take you for granted, look out! Capture for yourself glamorous complexion loveliness the way the Screen Stars do. Men are always stirred by lovely skin!” This statement points out that lovely skin is very important for women. However, Helen’s statement above implies that women should have beautiful complexion only for the purpose to please men. By saying “look out!” Helen sends a warning to women that they should be worried if men begin to take them for granted. It shows that only when a man loves her, woman will feel validated and secure. On the other hand, woman will feel worthless if there is no man who loves her.

Under the picture of Helen Twelvetrees (Figure 4.3), the headline, thus the warning, is once again written with a bit modification,

“Don’t let love grow hum-drum!’ This is the warning Helen Twelvetrees sends to the many perplexed women who write this charming screen star for advice.

‘When a man begins to take you for granted,’ she says, ‘look out!’”

And then she tells Hollywood’s secret of winning – and holding – adoration.

“Capture for yourself glamorous complexion loveliness the way the screen stars do. Men are always stirred by lovely skin!” (1933 Lux Toilet Soap Helen Twelvetrees, 1933)

The statement, “the warning Helen Twelvetrees sends to the many perplexed women who write this charming screen star for advice” implies that women are trying to ask Helen Twelvetrees for an advice. Then, Helen warns these women not to let the love grow stale by having good skin. This advertisement definitely portrays woman’s image as a creature to please a man; that woman needs to have lovely skin not for the sake of her own satisfaction or even her own health, but for a man’s sake. Another interesting point to discuss is about Helen Twelvetrees herself. Instead of talking about her career as a successful actress, Helen Twelvetrees is promoting the way to please a man by means of glamorous complexion.

In short, the analysis of Figure 4.3 proves Friedan’s claim that the media, in this case an advertisement, tell women to keep their marriage or their relationship happy (p. 15).

Other figures in this category, Figure 4.4, Figure 4.5, Figure 4.6, Figure 4.7, and Figure 4.8 are almost the same. These advertisements basically point out that if women want romance, then having a beautiful smooth skin is a must.



Figure 4.4
1936 Lux Toilet Soap
Claudette Colbert



Figure 4.5
1939 Lux Toilet Soap
Barbara Stanwyck



Figure 4.6
1947 Lux Toilet Soap
June Allyson



Figure 4.7
1949 Lux Toilet Soap
Evelyn Keys



Figure 4.8
1950 Lux Toilet Soap
Virginia Mayo

Five of the advertisements above show that women should win romance by having a beautiful skin. These advertisements indicate that all that matters in a woman's life is to win romance and get a man; that woman wants to look lovelier to impress a man.



Figure 4.9 1956 Lux Toilet Soap Cyd Charisse

When a woman has lovely skin, she does not only make a man happy but she can also beat a celebrity. The cropped image of an advertisement in Figure 4.9 above (the full advertisement is shown in Figure 4.14 below), portrays a man and a woman walking on the street where they see an advertisement about a fan meeting with a famous celebrity, Cyd Charisse. The advertisement demonstrates how the girl has been able to prevent the man from going to Las Vegas to see a celebrity by winning his heart. The reason is that the man is already satisfied with the girl, and therefore he chooses to stay with her instead.

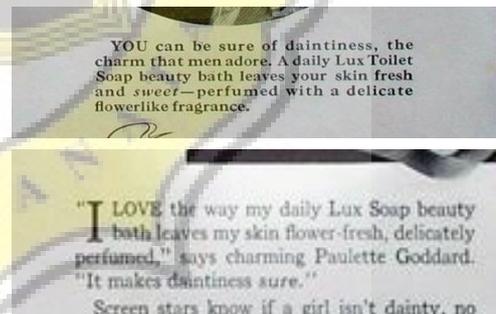
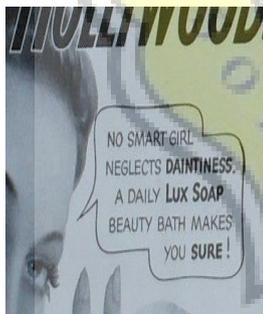


Figure 4.10

1941 Lux Toilet Soap Dorothy Lamour

Figure 4.11

1944 Lux Toilet Soap Paulette Goddard

Besides having a lovely skin, a way for a woman to please man is to act gently and smoothly. Figure 4.10 and Figure 4.11 are showing that to impress a man, a woman should make sure that they have daintiness. Both of the advertisements mention “daintiness” twice. These advertisements show that man adores daintiness. The word “dainty” according to Oxford Dictionaries website means “delicate and

graceful in build or movement” (“Oxford Dictionaries”, n.d.). The definition implies that man loves woman who is delicate; that woman should appear vulnerable and weak. Moreover, dainty, that also means “being graceful,” requires a woman to be smooth in her movement. Thus, by using the word “daintiness” here, the advertisements suggest woman to become weak, and smooth in order to be loved by a man.

It is important to add that 12 out of 27 figures included in this category, represent the image of women as a creature whose main purpose is to please men. (see appendices Figure A.2, Figure A.3, Figure A.5, Figure A.6 Figure A.7, Figure A.8, Figure A.10, Figure A.12, Figure A.14, Figure A.15, Figure A.18, and Figure A.20). There are 12 out of 27 figures showing woman with man (Figure A.2, Figure A.3, Figure A.5, Figure A.6 Figure A.7, Figure A.8, Figure A.10, Figure A.12, Figure A.14, Figure A.15, Figure A.20, and Figure A.21). All pictures show one or more men looking at one or more women except in Figure A.21 (see appendix) where the men’s heads are not shown. However, Figure A.21 in the appendix is not included in this category, because it would be more compatible to be discussed in another category.

In this category there is one advertisement (see appendix Figure A.18) not showing woman with a man. However, the existence of man or men in the advertisement is represented by the word “to look at” which carries the idea that someone, presumably a man, is looking at the woman.

The central role of women in Lux advertisements highlights Lux as a product targetted for women. Furthermore, the involvement of men in the advertisements implies the idea that women should use the product not for women’s own benefit but particularly for men’s benefit. Thus, women are portrayed as characters who are created to satisfy men.

Overall, these advertisements represent the same idea of woman's image as a creature to please a man. They will win the romance, or get man's attention by using Lux Toilet Soap to make their skin lovely.

4.3. Women's Image as a Domestic Creature

The media creates women's image as a domestic creature. The portrayals that the media expose to the public is that women belong to their houses or domestic area. As Friedan (1997) states that "The image of woman that emerges from this big, pretty magazine is [...] gaily content in a world of bedroom and kitchen, sex, babies, and home" (p. 36). Friedan also says that media tell women the ways to take care of their house, bake bread, cook some meals, and choose a dishwasher (p.15). The activities take place around the house. Friedan claims that women at her time were taught to pity other women who chose to pursue their career instead of focusing on the feminine matters. To sum up, this category emphasize more on the portrayal of the setting in Lux advertisements to make it obvious that as a domestic creature, women's place is in around the house.

Women's image as a domestic creature can be seen in the way Lux Toilet Soap advertisements depict the setting as in the appendices Figure A.2, Figure A.4, Figure A.5, Figure A.6, Figure A.7, Figure A.9, Figure A.14, Figure A.16, and Figure A.25.



Figure 4.12 1935 Lux Toilet Soap Carole Lombard

The first domestic setting is a bedroom. Figure 4.12, shows a woman in the bedroom. She is happily sitting on the bed with pillows behind her. This proves Friedan's statement that the media, in this case advertisement, endorse the idea that women are content in a world of bedroom.

The second domestic setting is a bathroom. Figure 4.5 (see page 27) presents a woman inside the bathroom. Being in this place, the woman looks happy manifested by her smile and glowing performance. This advertisement makes women to believe that they belong to the bathroom, bedroom, and around the house.

The third domestic setting is a living room. Figure 4.3 (see page 24) shows the domestic settings of the women both in living room and bathroom. In Figure 4.2, the first picture in this advertisement shows a woman who is being ignored by her husband. He is reading a newspaper without paying attention to his wife's presence. The woman looks sad because her husband does not notice her. Then, the second picture shows the woman in the bathroom, where the woman is trying to win the

man's affection by using Lux Toilet Soap. The last picture portrays how the woman is successful to attract the men's attention. Figure 4.2 demonstrates woman in the setting of a bathroom and a living room.

To sum up, there are 3 out of 27 advertisements which represent women in the living room, or other rooms around the house (Figure A.2, Figure A.5, and Figure A.16 in the appendices), and 5 out of 27 women in the bathroom (Figure A.6, Figure A.7, Figure A.9, Figure A.14, and Figure A.25 in the appendices). Figure A.4 in the appendix is the only advertisement that is showing the woman in the bedroom. There are 4 out of 27 advertisements showing a woman outside the house. The first one is portrayed in Figure A.1 (see appendix) that shows a woman in a garden which still close to a house. Then, Figure A.5 which takes place in car where a woman is sitting in the middle of two men. The third one, Figure A.20 displays a man and a woman walking down the street. The last one, Figure A.21 portrays a woman on a stage with two men behind her. Nevertheless, it can be inferred from these advertisements that most of the women who are being outside the house are accompanied by a man. This makes a woman a dependent creature, an image which will be explained later in the next category. The rest of the advertisements do not displays a definite setting because usually it is just a plain background.

The examples above prove Friedan's statement that woman are presented as domestic creatures. They are content in a world of bedroom, bathroom, and around the house. The advertisements seem to tell women that their domain is inside the house.

4.4. Women's Image as a Dependent Person

According to Friedan, women were told not to do things outside of the house without a man's companion. It is mentioned in Friedan's book, that an editor from *Ladies' Home Journal* told her that "If we get an article about a woman who does anything adventurous, out of the way, something by herself, you know, we figure she must be terribly aggressive, neurotic," (p. 52)

Women cannot leave their house without the presence of men. This creates women's image as a dependent person because they cannot do things by herself. They always depend on someone else.

In her book, Friedan (1997) also states that instead of getting a higher education, women in her time were going to college to get a husband. Friedan also said that by the middle of 1950s, sixty percent of women dropped out of college to get married. Another reason these women dropped out of college is because they were afraid that too much education will hinder her marriage, because she will not be considered as feminine if she pursues her education or career. Friedan also mentions that there was a new degree for the wives, which is "Ph.T", Putting Husband Through (p. 16). By going to college to look for a husband, women were seen as dependent. She cannot live by her own self even if she is an educated woman.

Women's image as a dependent person can be seen in 11 out of 27 Lux Toilet Soap Advertisement (Figure A.2, Figure A.3, Figure A.5, Figure A.6, Figure A.7, Figure A.8, Figure A.10, Figure A.12, Figure A.14, Figure A.15, and Figure A.20 in the appendices).

In Figure 4.13, there is a comic strip titled "Soft, smooth skin has brought romance, yet Betty can remember when..." then, there are four pictures with the writings below each picture. The first picture shows a woman in a car with some men;

the woman is sitting in the middle. This picture implies an idea that men should protect a woman. It also seems this picture wants to say that a woman is a very weak creature that whenever she is outside of the house she needs men's protection. Not enough with only one man, this picture even shows two men to accompany a woman. This picture also shows that the one who is driving the car is a man. This represents Friedan's theory that woman should not do something considered as not feminine. This shows woman's image as a dependent person because she has to depend on a man to drive everywhere she wants to.

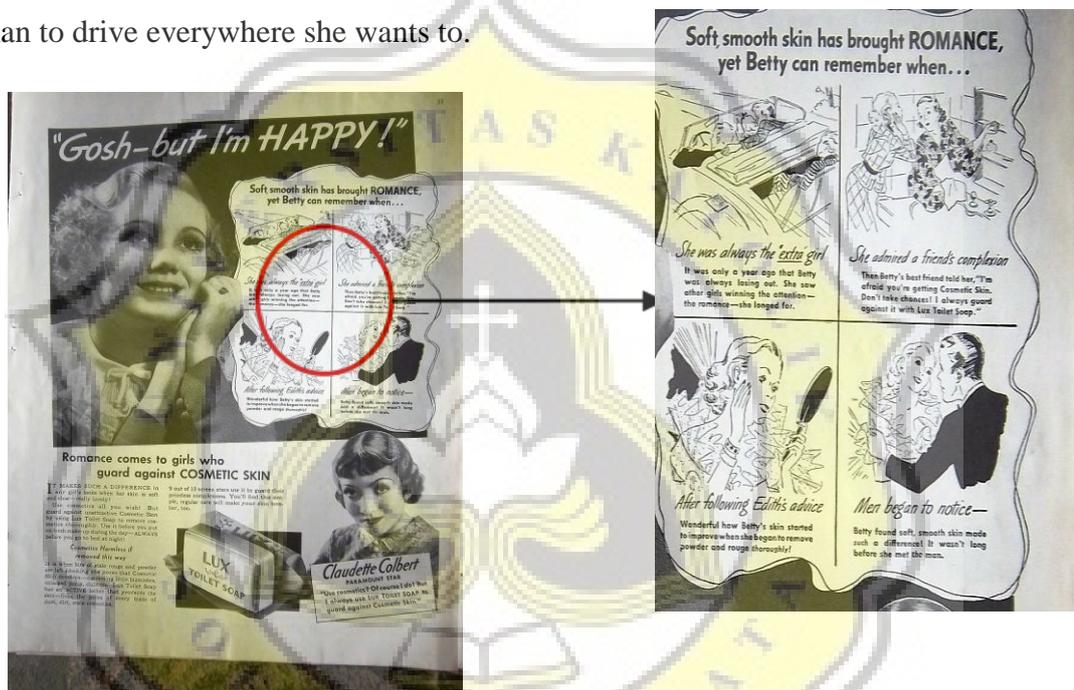


Figure 4.13 1936 Lux Toilet Soap Claudette Colbert

As a comparison, the next picture in the comic in this advertisement portrays two women in the bathroom. This confirms the image that women are safe being in the house. The case is different if they are outside of the house. This creates an image that whenever women are outside of the house, they need a man's companion. They cannot do anything outside of the house by themselves.

The third picture is a woman looking at the mirror while touching her face. It says "After following Edith's advice Wonderful how Betty's skin started to improve

when she began to remove powder and rouge thoroughly!” Again, the woman is portrayed independently because she is inside the house. Finally, the last picture of the comic-strip shows the woman ended up with a man dancing with her. The writing below that says, “Men began to notice—Betty found soft, smooth skin made such a difference! It wasn’t long before she met the man.” Here, woman is dependent in the sense that she lives for her man’s satisfaction, not hers.



Figure 4.14 1956 Lux Toilet Soap Cyd Charisse

Another interesting example of woman’s dependence is in Figure 4.15 where a couple of man and woman is portrayed as walking on the street. Similar to Figure 4.5, in Figure 4.15 the woman is pictured with a man as her companion as they are both being outside of the house. This creates woman’s image as a dependent person in public setting. The image fits Friedan’s statement in her book (1983) that when a woman is doing something adventurous by being outside of her house, the society will consider her as neurotic and not feminine.

Furthermore, under the first picture there is a text “She: ‘Wouldn’t you like to meet Cyd Charisse in Las Vegas?’”. From this text, it can be seen that the woman asks the man if he wants to go to Las Vegas to meet Cyd Charisse. However, the woman herself does not seem to be interested to also meet this Hollywood Star. This shows that it is common for men to go far away from home and go to wherever he wants to go, while women are supposed to stay in her house. Therefore, this shares the idea that women are dependent and domestic creatures.

Then, on the second picture on the right, the man replies, “He: I sure I would. But meanwhile I’m pretty happy right here with you!”. The man uses the word “meanwhile”. According to *Cambridge Dictionary Website*, the word “meanwhile” means “until something expected happens” (“Cambridge Dictionary”, n.d.). This means that the man will eventually go and leave the woman when he thinks it is his time to go. This shows that the woman is vulnerable as she depends on the man. The woman cannot live alone without a man’s companion. She has to make herself as beautiful as a Celebrity to keep a man. It can be seen from the title, “To him, you’re just as lovely as a movie star”. From this sentence, to keep her man around, she has to be as lovely as a movie star.

Another example of women’s dependence is from Figure 4.15. From this advertisement, the man says “You’re irresistible!” which means that woman wants to get a man’s attention and he cannot resist her because she has a beautiful complexion. This advertisement shows that woman depends on man; even a Hollywood star still needs a man’s companion to complete her. This leads to Friedan’s theory that media represents woman as a dependent person; that women in their time were eager to get married.



Figure 4.15 1950 Lux Toilet Soap June Haver

The advertisement that shows a woman accompanied by man can also be seen in the appendices Figure A.2, Figure A.3, Figure A.6, Figure A.7, Figure A.8, Figure A.10, Figure A.12, and Figure A.15. All of these advertisements show that women cannot stand alone by herself without a man in her life.

From these advertisements above, it can be seen that women are exposed as a dependent person as Friedan has said.

4.5. Exceptions



Figure 4.16 1934 Lux Toilet Soap Irene Dunne

There is one exception that is found in this study. It is a bit different because this advertisement is not in line with Friedan's statement that the media always tell women that they should always please the men and make them happy. It is portrayed in Figure 4.16.

The analysis of this advertisement will start from the title. It says "Girls who know this secret always win out' says Irene Dunne.". The word "win" in this title, means to win admiration and romance as explained further in the text beside the picture which says, "So many girls have asked Irene Dunne how to make themselves more attractive... how to win admiration... romance". This shows woman's image as a creature to please man because a woman who can win a man's heart is supposed to be loveable. By saying "Do follow her advice!" with the word "do" to emphasize the verb, and an exclamation mark, this advertisement has an implicit message for women that it is a "must" for them to do everything to win over a man's heart.

It is interesting to note that in this particular advertisement, Friedan's theory is not 100% correct. Friedan's inaccurate claim is shown in the heart-shaped picture on the upper side of the advertisement when Irene Dunne says "Years ago my lovely southern grandmother first taught me that a girl who wants to break hearts simply must have a tea-rose complexion." Her statement implies that breaking a man's heart is something that a woman can be proud of. This statement about a girl who wants to break a man's heart is a bit different from Friedan's claim that a woman has always wanted to please a man.

According to the writer's analysis, when a woman makes a man fall in love with her, then she will have the power to break his heart. This advertisement shows that woman can both please and break man's heart. This advertisement seems to tell readers that man is not the only one who can break a woman's heart, but woman also have power to do the same. This power, although is probably just a weak power and it is still related to what people consider as women's domain, heart and feelings, can be claimed as women's exercise of power.

