YOUTH CULTURE REPRESENTATION IN A MILD CIGARETTE BILLBOARD ADVERTISEMENTS “GO AHEAD” VERSION

(A SEMIOTIC ANALYSIS)

THESIS
Submitted as a Partial Fulfillment of Requirement for the Sarjana Sastra Degree of the English Department Faculty of Letters and Fine Arts Sebelas Maret University

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The researcher states that the thesis entitled *Youth Culture Representation in A Mild Cigarette Billboard Advertisements “Go Ahead” Version (A Semiotic Analysis)* is the original work of the researcher. All the statements which are taken from other resources are stated in direct quotation and paraphrased citations. The sources are written in bibliography. The researcher deserves any penalties if this pronouncement is wrong.

Surakarta, June 2012

The researcher,

Seto Hidayat

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MOTTO

“There is no certainty, only opportunity”

(Anonymous)

“Life is like a box of chocolate”

(Forrest Gump’s mother)

“Just because you feel it, doesn’t mean it’s there”

(Radiohead)

“You better check yourself before you wreck yourself”

(Limp Bizkit)

“And in the end, the love you take is equal to the love you make”

(The Beatles)
DEDICATION

I would like to dedicate my thesis to all of the people all around the world
ACKNOWLEDGEMENT

I would like to thank to Allah SWT for everything. I also would like to thank to the dean of Faculty of Letters and Fine Arts, Drs. Riyadi Santosa, M. Ed., Ph.D, the head of the English Department, Drs. Agus Hari Wibowo, M.A., Ph.D., my supervisor, Dra. Diah Kristina M.A, Ph.D., and all the lecturers of English Department for taking me this far.

Thanks to my parents, Parno Wiyanto and Sumiyati, for raising me up, feeding me, and paying for my study. To my brother Endri, you have no contribution here actually but anyway thanks for being my brother. Thanks to all my family.

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The Researcher

commit to user
<table>
<thead>
<tr>
<th>TABLE OF CONTENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>COVER PAGE……………………………………………………........................................i</td>
</tr>
<tr>
<td>APPROVAL BY THESIS SUPERVISOR……………………………………………………ii</td>
</tr>
<tr>
<td>APPROVAL BY BOARD OF EXAMINERS……………………………………………………iii</td>
</tr>
<tr>
<td>PRONOUNCEMENT………………………………………………………………………………iv</td>
</tr>
<tr>
<td>MOTTO………………………………………………………………………………………….v</td>
</tr>
<tr>
<td>DEDICATION……………………………………………………………………………………vi</td>
</tr>
<tr>
<td>ACKNOWLEDGEMENT………………………………………………………………………………vii</td>
</tr>
<tr>
<td>TABLE OF CONTENTS…………………………………………………………………………………viii</td>
</tr>
<tr>
<td>ABSTRACT…………………………………………………………………………………………x</td>
</tr>
<tr>
<td>CHAPTER I: INTRODUCTION…………………………………………………………………………..</td>
</tr>
<tr>
<td>A. Research Background…………………………………………………………………………1</td>
</tr>
<tr>
<td>B. Research Questions……………………………………………………………………………5</td>
</tr>
<tr>
<td>C. Research Objectives…………………………………………………………………………5</td>
</tr>
<tr>
<td>D. Research Limitation…………………………………………………………………………5</td>
</tr>
<tr>
<td>E. Research Benefits………………………………………………………………………………6</td>
</tr>
<tr>
<td>F. Research Methodology………………………………………………………………………6</td>
</tr>
<tr>
<td>G. Thesis Organization…………………………………………………………………………8</td>
</tr>
<tr>
<td>CHAPTER II: LITERATURE REVIEW………………………………………………………………..</td>
</tr>
<tr>
<td>A. Semiotics…………………………………………………………………………………………10</td>
</tr>
<tr>
<td>B. Advertisements and the Elements of Photography……………………………………15</td>
</tr>
<tr>
<td>C. Youth Culture……………………………………………………………………………………26</td>
</tr>
</tbody>
</table>
D. Sampoerna A Mild, Philip Morris and Bates 141 Advertising……. 28

CHAPTER III: RESEARCH METHODOLOGY

A. Type of Research………………………………………………………………………… 31
B. Data and Source of Data………………………………………………………………… 32
C. Sample and Sampling Technique…………………………………………………………… 32
D. Technique of Collecting Data………………………………………………………………… 33
E. Technique of Analyzing Data………………………………………………………………… 33

CHAPTER IV: ANALYSIS

A. Youth Culture Representation in A Mild Advertisement………………………………… 35
   1. Hilang Arah Go Ahead…………………………………………………………………… 36
   2. Pikir Pendek Go Ahead…………………………………………………………………… 40
   3. Jatuh Cinta Go Ahead…………………………………………………………………… 43
   4. Cuek Bebek Go Ahead…………………………………………………………………… 47
   5. Gapai Mimpi Go Ahead…………………………………………………………………… 50
B. The Result of Interviews………………………………………………………………………… 52
   1. Interviews with Text Consumers………………………………………………………… 52
   2. Interviews with Text Producers………………………………………………………… 54
C. Discussion………………………………………………………………………………………… 56

CHAPTER V: CONCLUSION AND RECOMMENDATION

A. Conclusion……………………………………………………………………………………… 60
B. Recommendation……………………………………………………………………………… 62

REFERENCES………………………………………………………………………………………… 63
ABSTRACT


A Mild is one of cigarette products in Indonesia that employs creative advertisement in its promotion. Due to some rules about cigarette advertising, the cigarette advertisements were not directly, explicitly and vulgarly expressed in words or pictures. Therefore in promoting the products, the text producers should explore their creativities in order to make the messages, meanings, and ideologies were inserted implicitly.

The aim of this research was to reveal how the representation of youth culture presented in the A Mild cigarette advertisements using semiotic approach. Besides, it revealed how the messages of promoting the products were crystallized through advertisements and explained why the cigarette advertisers construct the advertisements the way they were. The researcher conducted a qualitative research method in doing this study. The approach employed is semiotics. Additionally, the writer also conducted interviews with the text producers and consumers and analyze them. The sources of data were taken from 5 advertisements of the billboard advertisements of A Mild cigarette “Go Ahead” version from January until March 2012 in Surakarta.

The result of the research showed that youth was the main part of these advertisements. It was described through pictures, role models, and wordplays that used by the cigarette advertisers. Even though the advertisement’s texts seem absurd for some people, in fact the result of interviews showed that the messages are delivered to the text consumers. In conclusion the depiction of youth aspects in all of these advertisements indicated that youth was the main target of the product consumers and text consumers.

Keywords: semiotic, advertisement, A Mild, youth
ABSTRACT

2012. A Mild is one of cigarette products in Indonesia that employs creative advertisement in its promotion. Due to some rules about cigarette advertising, the cigarette advertisements were not directly, explicitly and vulgarly expressed in words or pictures. Therefore in promoting the products, the text producers should explore their creativities in order to make the messages, meanings, and ideologies were inserted implicitly. The aim of this research was to reveal how the representation of youth culture presented in the A Mild cigarette advertisements using semiotic approach. Besides, it revealed how the messages of promoting the products were crystallized through advertisements and explained why the cigarette advertisers construct the advertisements the way they were. The researcher conducted a qualitative research method in doing this study. The approach employed is semiotics. Additionally, the writer also conducted interviews with the text producers and consumers and analyze them. The sources of data were taken from 5 advertisements of the billboard advertisements of A Mild cigarette “Go Ahead” version from January until March 2012 in Surakarta. The result of the research showed that youth was the main part of these advertisements. It was described through pictures, role models, and wordplays that used by the cigarette advertisers. Even though the advertisement’s texts seem absurd for some people, in fact the result of interviews showed that the messages are delivered to the text consumers. In conclusion the depiction of youth aspects in all of these advertisements indicated that youth was the main target of the product consumers and text consumers.
CHAPTER I
INTRODUCTION

A. Research Background

Advertisements, in this modern society, not only concern about how to introduce products or how to attract consumers but also to build image. In reconstructing this image, the advertising department should make something special in order to differentiate it with other advertisements or to make a certain stereotype. Then in its progress in the contemporary era, advertising has become one of the ways to deliver and insert a certain message. This message can refer to the product itself or to the social life. Besides, it can also be used to criticize the governmental system. However, the messages sometimes are not explicitly delivered to the readers or consumers because some of the messages are implicit. Roland Barthes (as cited in Paul Cobley, 2010, p. 165) portrayed media as “rhetorical, consisting of the linguistic and the mythical. Linguistic implies that there is a denotative or referential meaning to the text that presents itself at first reading. Mythical invariably triggers a chain reaction of unconscious connotative (rhetorical) meanings”. Therefore, not all of the consumers are able to perceive the way they are expected because not all of the consumers have the same perception about a certain advertisement.

Out of any other advertisements in the various media, cigarette advertisement is one of those that is interesting to analyze using diverse...
approaches. We see the advertisements of cigarette almost everyday and everywhere. This is due to the huge number of cigarettes’ consumers. The Indonesian people have become a potential market to the cigarettes companies. They seem not to care about the bad things that might happen because of smoking habit. The fact is that the smoking habit cannot be stopped easily for most of the people. Consequently, this condition made the rivalry of cigarette advertising tight. Every company competes to make its own identity and image while inserting certain messages and ideologies through the advertisements.

Unlike the other advertisements, cigarette advertisements are not directly, explicitly and vulgarly expressed in words. There are some rules about cigarettes advertising. Mufid (“Undang-Undang Penyiaran dan Iklan Rokok di Televisi”, December 6th 2011 ) explained about the reason why there must be regulations about cigarette advertising. First, freedom of speech. Everybody has freedom to express themselves without interventions from others including government. Second, democracy requires something that guarantees the diversity of politics and cultures by guaranteeing ideas and position from the minorities. Third, to prevent monopoly, oligopoly, and commercialization by the capitalists. The regulation about cigarette advertising has changed as the era and the leader changed. Act No.24 1997 about Broadcasting stated explicitly that the advertisement which depicts and shows smoking activity is prohibited. Then, under the rule of President Habibie, there was a rule, which was recorded in Act No. 40 1999 about Press, that prohibits the appearance of cigarettes’ product in the advertisements and also anything that indicates smoking activity. In the
Abdurrahman Wahid’s era there was also a regulation about cigarette advertising like what has stated in the Government Regulation No. 28 2000 about cigarettes protection for health: (1) The cigarette advertising in the electronic media is only permitted to broadcast at 9.30 p.m until 5.00 a.m. The same regulation also appears in Megawati’s era (Government Regulation No. 19 2003 (3)) and Susilo Bambang Yudhoyono’s era (Government Regulation No. 11 2005 (25 verse 4)). This condition made the creator of television cigarette advertisements lost some part of their space; on the other hand it provides the wider ways to the printed media, banner, and the non electronic media to explore their creativities.

In Indonesian cigarettes advertising, A Mild has obtained a certain place in the consumers’ heart. A Mild was considered the pioneer of creative advertisement in Indonesia. They firstly appeared with their tagline “A Mild Challenge” in 1991, then followed by “How Low Can You Go”. This tagline is a kind of rhetorical question toward their competitors in terms of tar and nicotine amount in their products. After that they introduced the very famous tagline “Bukan Basa Basi”. This is the beginning of wordplay usage in their advertisements. Then the tagline “Others Can Only Follow” is also tagline which is referred to their competitors who also play on words in their advertisements and decrease the amount of tar and nicotine as well. The next one is “Tanya Kenapa” version. It is a criticism towards the society and governmental system. The newest one is “Go Ahead” version. This is motivational word to the people, especially young people, to do what they want to do. One of the characteristics of this cigarette is that this cigarette is identical with young man cigarettes as the
advertisements always use young man as the role models. It also can be seen from the wordplay the cigarette advertisers used. This condition finally made all of “mild” cigarettes is identical with youth culture. They support youth culture activity such as music and sports. The man behind the gun in this advertisement is Bates 141 advertising agency that works under Wire and Plastic Products plc. In Indonesia, the office is located in Jakarta (“Bates141”, n.d.).

In its development where advertisements are no longer concern about products and consumers but also image and ideology, A Mild grows to become cigarettes that always pay attention about the recent condition in this country through its advertisements. The appearance of the advertisements not only unique and creative but also employs ambiguity to a certain way. The use of the wordplay in their advertisements indicates that A Mild is the pioneer of cigarettes who employs semiology aspect in their advertisements appearance where there are signs and symbols that represent something. These wordplays, signs, and symbols take an interest to the writer to analyze deeper about the representation they are presented.

This research aims to reveal the relationship among producer, consumers, and products through the advertisements. In short, the producer of text tries to send the message to the consumers of text through advertisements. If the consumers of the text can get what the producer of the text mean, the product can be sold easier and vice versa. That is one of the reasons why the advertisement is not just advertisement. It contains a lot of things to reveal. It is artistic literature.

**commit to user**
B. Research Questions

1. How does A Mild represent the youth culture through the advertisements?
2. How are the messages of promoting the products crystallized through advertisements?
3. Why do the cigarette advertisers construct the advertisements the way they are now?

C. Research Objectives

1. To find out how A mild represents the youth culture through its advertisements
2. To reveal how the messages of promoting the products are crystallized through advertisements
3. To explain why the cigarette advertisers construct the advertisements the way they are now

D. Research Limitation

In case of the various kinds of A Mild “Go Ahead” advertisements each place and each time, the researcher limits the analysis by picking just the billboard advertisements of A Mild cigarette “Go Ahead” version from January until March 2012 in Surakarta. The analysis is conducted using semiotic approach. The data...
were taken from the words, pictures, and other signs that appeared in the billboard advertisements of A Mild cigarette “Go Ahead” version.

E. Research Benefits

This research hopefully can give contribution to others.

1. For the students of English Department

   English Department students can have further information on linguistic, especially semiotic.

2. For the readers

   The readers can get basic outlook about advertisements and semiotic, so that the misperception and misunderstanding about advertisements can be avoided as little as possible.

3. For other researchers

   This research is expected to give new reference to the other researchers who want to make a research about semiotic or advertisements.

F. Research Methodology

1. Type of Research

   In analyzing this advertisement, the researcher conducted a qualitative research method.
2. Data and Source of Data

The data were taken from some words, pictures, and other signs that appeared in the advertisements and results of interview with the text producers and consumers.

The source of data for this research are banners of A Mild cigarettes advertisements and text producers and consumers.

3. Technique of Collecting Data

In collecting data, the researcher takes some pictures of those advertisements from the internet and takes the pictures of the banner by the camera and conducts interview with the relevant publics. Besides, the researcher also analyzes the results of interview with the text producers and the text consumers.

4. Technique of Analyzing data

The researcher used inductive method as the technique of analyzing data in this research. There are some steps of analyzing this research:

1) Coding the data
2) Analyzing the signs that appeared
3) Analyzing the connotation, denotation, and myth
4) Determining the meaning of those signs
5) Analyzing results of the interviews
6) Concluding and giving suggestions
G. Thesis Organization

This research will be organized into five chapters and bibliography.

Chapter I consists of Introduction. In this chapter, the researcher introduces Research Background, Research Questions, Research Objectives, Research Limitation, Research Benefits, Research Methodology, and Thesis Organization.

Chapter II consists of Literature Review. It discusses some theories which are used in solving research questions in this research.

Chapter III consists of Research Methodology. It discusses Type of Research, Data, Source of Data, Technique of Collecting Data, and Technique of Analyzing Data.

Chapter IV consists of Data Analysis. In this chapter, the researcher tries to analyze data by coding, describing, and analyzing them.

Chapter V consists of Conclusion and Suggestion. In this chapter, the researcher concludes the result and gives suggestion.
CHAPTER II
LITERATURE REVIEW

Semiotics and advertisements have had tight relationship in the field of text analysis. Many semioticians have concerned their theories of semiotics with the texts in advertisements. Fiske and Hartley (as cited in Chandler, 1994, p. 13) argued that semioticians commonly refer to films, television and radio programmes, advertising posters and so on as texts and to reading television. Semiotics has been used as a tool to analyze advertisements since long time ago. There was an interesting analysis of cigarettes done by Robyn (as cited in Chandler, 1994, pp. 109-112). She also analyzed cigarette advertisement. The advertisement just depicts image of purple silk with the slice in it and the Government Health Warning about smoking in the bottom of the poster. The brand is called Silk Cut.

She decoded that the poster employs metaphor. The picture with its voluptuous curves and sensuous texture represents female body. The slice itself symbolizes vagina. The advert thus appealed to both sensual and sadistic impulses, the desire to mutilate as well as penetrate the female body (ibid).
In 2006 there was also a related study using semiotics. Sari (2006) made a research about semiotic analysis of A Mild television’s advertisement. She focused her research on bureaucratic aspects in the advertisement. The research was aimed to reveal the condition of bureaucratic condition in Indonesia which was shown implicitly in the A Mild advertisement. Setiyarini (2011) also made an analysis of cigarette advertisement. The texts are the posters of Marlboro cigarette. The research was aimed to reveal the shifting images of Marlboro advertisements from 1920s-1990s. The researcher found that Marlboro advertisements can be used as media to understand American society.

There are some theories that the writer used in this research for instance semiotics, advertisements, and the elements of photography. Those theories will be explained further in the next subchapter.

A. Semiotics

Semiotics is the study about signs. According to Merriam Webster dictionary (n.d), semiotics is a general philosophical theory of signs and symbols that deals especially with their function in both artificially constructed and natural languages and comprises syntactics, semantics, and pragmatics. The word semiotic itself is derived from the Greek language, sēmeiōtikoς, which means observant of signs, from sēmeiōustain which means to interpret signs, from sēmeion and sēma which means sign (Merriam-webster, n.d.). Barthes (as cited in...
Kurniawan, 2001, p. 92) explained that to interpret a text is not to give it a meaning but on the contrary to appreciate what plural constitutes it.

Semiotics and linguistics are closely related since both of these fields study about human language. Some language experts explain that linguistics is a branch of semiotics. However, there are some language experts who have different basic concepts of these two fields. Sebeok (2001) explained:

The mutual relationship between semiotics and linguistics is to be conceived of as either coordinate or hierarchical. If the relationship is hierarchical, there are two possibilities: either linguistic is super ordinate, that is, it subsumes semiotics; or semiotics is super ordinate. That is, it subsumes linguistics, (p. 140).

Metz (ibid) stated that "In theory, linguistics is only a branch of semiotics, but in facts semiotics was created from linguistics". Morris (ibid) also stated that “Nothing that it is commonly admitted that linguistics is part of semiotic”. Meanwhile, Saussure (as cited in Chandler, 1994, p. 7) explained that “Linguistics is only one branch of this general science. The laws which semiology will discover will be laws applicable in linguistics, and linguistics will thus be assigned to a clearly defined place in the field of human knowledge”. However, a preponderance of expert opinion persuades that linguistic is a structurally rather than functionally autonomous branch of semiotics (as cited in Sebeok, 2001, p. 149). In other words, linguistics studies the meaning and structure of language more specifically. Morris (as cited in Chandler, 1994, pp. 8-9 deriving this threefold classification from Peirce) stated that semiotics embraced semantics, along with the other traditional branches of linguistics:
• **semantics**: the relationship of signs to what they stand for;

• **syntactics** (or **syntax**): the formal or structural relations between signs;

• **pragmatics**: the relation of signs to interpreters

The founding fathers of semiotics’ basic concept are Swiss linguist, Ferdinand de Saussure and American philosopher, Charles S. Peirce. According to Saussure, sign consists of signifier and signified. The sign is the whole that results from the association of the signifier with the signified (Saussure as cited in Chandler 1994, p.16). Meanwhile, Pierce added “object” in his concept of semiotics. He offered a triadic model:

- **The Representamen**: the form which the sign takes
- **An Interpretant**: not an interpreter but rather the sense made of the sign;
- **An Object**: to which the sign refers (ibid, p. 24)

Peirce also explained:

A sign... [in the form of a *representamen*] is something which stands to somebody for something in some respect or capacity. It addresses somebody, that is, creates in the mind of that person an equivalent sign, or perhaps a more developed sign. That sign which it creates I call the *interpretant* of the first sign. The sign stands for something, its *object*. It stands for that object, not in all respects, but in reference to a sort of idea, which I have sometimes called the *ground* of the representamen (ibid, pp. 24-25).

Furthermore, this theory of semiotics then developed by Roland Barthes through his “mythologies”. Basically, it is the same as Saussure’s concept of signified and signifier. He just added myth in his concept. However, this has made
a huge differentiation. His theory can be illustrated in the diagram below (as cited in Setiyarini, 2011, p. 13):

According to the diagram, Barthes noted that Saussurean concept of semiology only focuses on denotation which is described in the first stage. Denotation is the real meaning of the sign. Chandler (1994, p. 89) explained that “denotation tends to be described as the definitional, literal, obvious, or common sense of meaning of sign. Linguistically, the denotative meaning is what the dictionary attempts to provide.” The sign of the first stage becomes a new signifier in the second stage and the new signifier has a new signified. The new signifier and the new signified form the new sign in the second stage. This is what Barthes called connotation. The term “connotation” is used to refer to the socio-cultural and “personal” associations (ideological, emotional, etc) of the sign. These are typically related to the interpreter’s class, age, gender, ethnicity, and so on (ibid, p. 89). In “The photographic Message” (1961) and “The Rhetoric of the Image” (1964), Barthes argued that in photography, connotation can be (analytically) distinguished from denotation (ibid, p. 89). In conclusion, Barthes concluded that:
Denotation is not the first meaning, but it pretends to be so; under this illusion, it is ultimately no more than the last of the connotation (the one which seems both to establish and close the reading), the superior myth by which the text pretends to return to the nature of language, to language as nature (ibid, p. 89).

In this stage, the term “myth” also appears. Barthes argued that the order of signification called denotation and connotation combine to produce ideology—which has been described as a third order of signification (ibid, p. 95). Ideology here means myth which is believed. Furthermore, Barthes defined myth here as ideology understood as a body of ideas and practices which defend and actively promote the values and interests of the dominant group of society (as cited in Storey, 1996, p.88; Setiyarini et al, 2011, p.13). For example, if you put the thumbs up it means that you like something. This is because of the beliefs of members of some cultures. With regard to the myth, if we watch news on TV about overdosed singer/musician over and over again, at mythic level we can understand about the lifestyle of those kinds of people.

In analyzing this advertisements text, understanding about the context is also needed because there are many aspects that reinforce this condition including the use of ambiguity wordplays. Therefore pragmatic approach, the study about meaning in the context, is needed. Pragmatic thought is inherent in any and every semiotic conception (“Pragmatics in the Semiotic Frame”, n.d). Furthermore, Cobley (2010) explained that:

In short, semiotics, just like structural linguistics and the subsequent formal, generative and transformational branches of linguistics, is
concerned with the formal properties of its object (meaning and how it is generated), not with cognition: the properties of meaning making and the pragmatic constraints on human meaning making (p. 70).

Cobley also added “as global semiotics, or metasemiotics, as critical semiotics in the double sense mentioned, semiotics must concern itself with life over the planet - not only in cognitive terms, but also in the pragmatic” (ibid, p. 177).

Thus, in analyzing these advertisements, the pragmatic approach also takes a certain role especially in analyzing the wordplays which is used in the advertisements.

B. Advertisements and the Elements of Photography

Advertisement means announcement to the public about something. According to Merriam-Webster dictionary (n.d), advertisement (noun) means the act or process of advertising, a public notice; especially: one published in the press or broadcast over the air. It is derived from intransitive verb ‘advert’ which means to turn the mind or attention or to call attention in the course of speaking or writing. Sometimes people also call it ‘advertising’. Advertising (noun) means 1). The action of calling something to the attention of the public especially by paid announcements; 2). Advertisements; 3). The business of preparing advertisements for publication or broadcast (“Merriam-Webster”, n.d).

Advertisements have become part of our life. It is claimed as irrational system which appeals to our emotion and to anti-social feelings which have nothing to do with the goods on offer (as cited in Dyer, 1982, p. 3). In promoting
their products to the public, the advertisers not only struggle to make consumers buy their products but also to touch the consumers’ belief by producing a certain image.

This act to attract the public’s attention is the most important thing in gaining success for a company. Some companies spent much money for it because as it has been explained earlier that image is important. That is why Philip Morris, the owner of Sampoerna cigarettes, spent 200 million dollars or 2 trillion rupiahs per year just to advertise the products (“Vanguard: Sex, Lies, and Cigarettes”, 2011). That is not a crazy thing for knowing the fact that in 2011 they gain the net income of 8.06 trillion rupiahs (“Laba Bersih PT HM Sampoerna Tembus Rp 8T”, March 19th 2012).

Pictures or photographs are also an important element in advertisement beside words. Dyer (1982, p. 86) asserted that a picture is used to lead the eye to the written copy in magazine ads and in commercials. Language is often used merely to reinforce a photograph or filmed sequence. In fact, sometimes pictures tell something the words do not say. Even the most realistic image is not a replica or even a copy of what is depicted. We rarely mistake a representation for what is represents (as cited in Chandler, 1994, p. 29). Furthermore, Baudrillard (1988) explained the successive phases of the image as follow:

1) It is the reflection of a basic reality
2) It masks and perverts a basic reality
3) It masks the absence of a basic reality

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4) It bears no relation to any reality whatever. It is its own pure simulacrum (ibid, pp. 52-53).

Fiske then affirmed that denotation is what is photographed, connotation is how it is photographed (ibid, p.89).

In advertisements, especially printed advertisements, the technique in producing good photography is also important beside the good equipment surely. There are some rules about the way to make good photography as explained by Dyer (1982, pp. 106-107):

1) Focus and depth of vision can make things appear clear and crisp or fuzzy and misty, and may be used to emphasize some parts of a picture and fade others way.

2) Close-ups are used frequently in advertisements to show objects in all their appealing detail or give them a larger than life appearance. Blow-ups also used to exaggerate the sensuousness on their physical characteristics.

3) Lighting and color can be used in non-naturalistic ways, to give a dramatic or mysterious atmosphere. Colors can be soft and muted or impart a dream-like or nostalgic quality.

4) Cropping is the device of cutting up a picture, often to draw attention to certain parts of the body- isolated legs, eyes, lips, or hands.

5) Camera angle does not usually draw attention to itself; we rarely notice that a scene or person is shot from an eye-line ‘angle’, but it can be altered to produce dramatic or unusual effects, or to control connotation.

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6) Special effects or montage are some of the devices which give moving film greater opportunities for special technical effects. Scenes and shots can be spliced together, and although we do not usually notice ‘realistic’ editing or ‘montage’, it can be used to great effect, e.g. to give the impression of dynamism and excitement.

Furthermore the element of photography is explained as follow:

a) Color

Primary colors

- Yellow

Yellow color means mental activity, intelligence, and ability to rationalize. Yellow reflects intellect the strength of the solar plexus. Bright yellow, i.e. yellow (intellect) plus white (Enlightenment) means an intuitive or enlightened intellect. A color that represents playfulness, light, creativity, warmth and an easy going attitude about life. The color yellow also has many negative associations as well. Among them are jealousy, treachery, cowardice, aging, and illness. (“A few guidelines to read an ad”, n.d)

- Red

Red color means joy, aggression, animal passion, and fun. The red color has also been a representation of love, and vigorous health (ibid).

- Blue

Blue color reflects spirituality, religion, art, culture, philosophy, and commitment to user attitude to life itself. Dark blue (blue + black) means negative philosophy
of life. e.g. superstition or fearful form of religion. When fear (black) is mixed with blue (fear pollutes attitude to life). Light Blue (blue + white) means hope / faith. The soothing color blue stands for sensitivity, peace, loyalty and one's desire to nurture (ibid).

Secondary colours

- **Green**

  Green color represents harmony, nature and radiates a feeling of fullness. Reappearing in springtime, after the dull, seemingly colorless winter, it became a symbol of fertility and growth and of abundance and external life. When thoughts of nature come to mind, green, being the colour of grass, trees and plants, 99% of the time is the dominant color of one's mental. Dark green, battle dress green or green and black represent difficulties with sharing (jealousy, rivalry) (ibid).

- **Orange**

  Orange color means drive and ambition (mix of yellow and red). In folklore the orange color stands for fire and flames, lust, vigor, excitement, adventure and wholesomeness. It is energizing color (ibid).

- **Purple**

  Purple is a color that has been associated with royalty since ancient Roman times. The color purple is a symbol of power, leadership, respect and wealth and has been worn by emperors, military commanders, and other high ranking officials. Shade of purple is important:
Mauve represents endurance, Lilac represents responsibility, Indigo represents clairvoyance (ibid).

- **Pink**
  Pink color means love (mix of red and white), need for unconditional love, usually mother love or love for mother (ibid).

- **Grey**
  Grey color means uncommitted, uncertain, mental denial of emotion, and depression (ibid).

- **Brown**
  Brown color means earthy, practical, of the earth dark or dull brown; also unenlightened or depressing earthiness; of denial of spirit, negative materiality (ibid).

- **White**
  White color means hope, faith, purity, perfection, confidence, and enlightenment. White is, literally speaking the absence of all color. When mixed or associated with other colors it purifies and refines the meaning of that color. White alone can indicate a proud, rigid, and judgmental immaturity - a ‘should be’, controlling attitude Soft or pearl white can indicate the gift of prophesy (ibid).

- **Black**
  Black color means negativity, i.e. fear, anxiety, hatred, resentment, guilt, depression (no hope / faith). Literally, black means absorbing all light, without reflecting any of its rays. When mixed or associated with
other colors it adulterates their meaning e.g. darker shades of red, blue yellow, etc.. Black and White indicates Intolerance, simplistic extremism - ‘If something is not good it must be evil’ (ibid).

b) Shots

Camera shots are identified by how much of an average sized person or persons are included.

Long shot:

A long shot shows at least the entire figure with enough space at the top and bottom of the frame so that the people do not appear cramped (ibid).

Medium shot:

A medium shot shows the people from his and her waist to above the head (ibid).

Close-up:
A close up shows only the head and shoulders of the couple (ibid).

Extreme close-up:

An extreme close up isolates only a portion of the person's head and is used for dramatic visual impact. This cinematic version of framing can be adapted to the needs of the still photographer, especially when planning a series of photographs (ibid).

c) Camera angle

Changing your vantage point means taking another point of view or seeing from a different angle.
From this angle, the stairs are dominant in the frame. The Lincoln Memorial, the subject of the image, has become part of the background. We have given this travel picture a unique look at the monument. You do not always have to look straight ahead when you photograph, or keep your subjects at eye level at all times (ibid).

But this point of view will attract more attention than a straightforward eye level version (ibid).

A high vantage point provides this interesting bird's eye view of Manhattan. The camera now emphasizes the geometry of our scene rather than the objects within it (ibid).
For a dramatically different angle, we can also look up at our subjects. There is obviously some distortion here, but this point of view will attract more attention than a straightforward eye level version (ibid).

In a studio situation, where space is limited, you may have fewer choices. But in still life photography, it makes a remarkable difference in the appearance of your subject (ibid).

In this product shot, the camera is looking down slightly at the boxes so their tops are visible. This camera position approximates a view a person might have if the boxes were seen on a counter top (ibid).
d) Characters

- I’m looking at you

The character is standing in front of the reader and looking at him straight in his eyes. It is as if he was called out. The attention is focused on the consumer.

- You are looking at me

The characters are looked at. We can see either their backs or their profiles. The attention is focused on the product (ibid).

e) Objects

- The object as an epiphany or the “here I come” type

The product advertised is coming on the market. It is, so to speak, revealed, announced to the public. The emphasis is not so much on the product but on the fact that it is a new one.

- The self-sufficient object or the “here I am” type

The product is world famous. It is generally presented in a very sober way and needs very little padding.

- The object as a quality or the attribute type

Here, the emphasis is not put on the product but on its quality: efficiency, beauty, and luxury (ibid).

f) Visuals

Visual is looked at by 70%, it can be a photo, a drawing, a cartoon, a painting. the message conveyed by the visual depends on the way elements such as products/objects, characters, colors, and shots are represented or chosen (ibid).
C. Youth Culture

Indonesia is one of the countries with the huge consumers of cigarettes. Tobacco Survey showed country differences in the prevalence of youth smokers in Indonesia in 2005 was as high as 38% among boys and 5.3% among girls (“If I don’t smoke, I’m not a real man: Indonesian teenage boys’ views about smoking”, August 7th, 2006). This is not so surprising knowing that in this era of gadget, everybody can get information quickly and can get connection easily. Advertisements can appear anywhere. That is what happened to cigarettes advertisements in Indonesia. However, that is not the only main factor of the high rate of smoking activity in youth. Intrapersonal factors (such as being a male and having positive attitudes towards smoking), interpersonal factors (such as parental smoking, smoking teachers and peer influence) and exposure to cigarette advertisements have been shown to be significantly associated with youth’s smoking behaviour (ibid).

Those interpersonal perspectives are the main problem why the smoking culture is difficult to stop. The advertisements take a big role in this condition. In Indonesia, the notion of togetherness is the important thing. It reflects in smoking. When they gather in traditional event, cigarettes are the medium to have social gathering. Cigarettes were often used as a ‘gift’ to friends, visitors, or guests in traditional or religious ceremonies to shared the same social norms as the community as a whole; when you are offered a gift, it is impolite to refuse it (ibid).
Cigarettes are also used as a medium to judge someone’s taste. The people sometimes relate it to its advertisements. To them, smoking and tobacco advertisements were signs of several positive connotations, such as ‘a steady life’, ‘pleasure’, ‘good taste’, ‘feel so rich’, ‘impressive’, ‘good appearance’ and ‘attractive’ (ibid). Moreover, for decades media has imaged cigarettes and smoking as symbol of masculinity. The most famous brand that popularizes this stereotype is Marlboro. Nawi, Weinshall, and Ohman (2006) stated:

"Smoking is used as a metaphor for masculinity, potency and bravery. A mixture of adventurous lifestyles, good looks and modern culture is the main content of contemporary tobacco commercials in Indonesia. This does not mean that all Indonesians see smoking as an act essential to masculine identity. While the boys that smoked believed that smoking enhanced their masculine image, the non-smokers did not view themselves as less masculine, instead they used other symbols to express their identity. How non-smokers deal with their male identity remains unknown and yet to be addressed in future research (ibid)."

Indonesia is a developing country. Most of the population is dominated by youth. It is the great place to market some products, like cigarettes. That is why, Philip Morris International, the owner of Marlboro, take over the majority of HM Sampoerna in 2005. Vanguard in 2011 investigated that Indonesia is one of the countries which is targeted as cigarettes marketing area beside South Africa, Colombia, Pakistan, and Mexico (“Sex, Lies, and Cigarettes”, 2011). Even Indonesia is now called the new Marlboro country.

In the country where the youth is dominating the population, there must be anything related to youth culture. The spread of technology and information, especially internet makes the influence to the youth life everywhere include
Indonesia. Most of people in Indonesia like sports and music. Two events that always attract many people to come. The ugly truth is that the sponsor of the football league in Indonesia is also from cigarettes. Most of the music events also sponsored by cigarettes. That is why many cigarettes company make advertisements which are related to youth culture.

D. Sampoerna A Mild, Philip Morris and Bates 141 Advertising

PT Hanjaya Mandala Sampoerna Tbk is the largest Indonesian tobacco company. It was built in 1913 by the Chinese immigrant, Liem Seeng Teel, in Surabaya. The first product they produced is Dji Sam Soe (234). It was the first kretek cigarettes in Indonesia. The second generation who inherit this company is Aga Sampoerna. In this era, they created new product, Sampoerna A Hijau in 1968. The third generation is Putera Sampoerna. Under his leadership, Sampoerna takes some space in the rivalry of cigarettes market by the appearance of their new product, Sampoerna A Mild, in 1988. (“Sejarah Sampoerna”, n.d)

In 1990s and 2000s era, Sampoerna has become one of the famous tobacco companies in Indonesia. This condition made the owner of Marlboro, Philip Morris International, interested to cooperate with them. As the result, in Mei 2005 PT Philip Morris Indonesia, affiliated with Philip Morris International, was successfully take over the majority of ownership in the company. In 2009, the President Director of HM Sampoerna is John Gledhill, the previous member of Phillip Morris Australia. Now, the staffs of Sampoerna are the combination of Sampoerna’s staffs and Phillip Morris International’s staffs.
Philip Morris is the one who created Marlboro and its masculinity image. Back in the day when cigarettes and tobacco companies were enjoying their glorious era in United States of America, Marlboro is the leader of market under Philip Morris International (PMI). It was about 20 years ago. It changed when in 1994, there was a rule that stated “cigarettes is addictive” followed by other rules that forbid smoking in the public and explicit advertisements. PMI, who held an estimated 16.0 percent share of the international cigarette market outside of the U.S., or 28.1 percent excluding the People’s Republic of China and the U.S (“Philip Morris International”, n.d), then search the new potential market. As the result, they found Indonesia, the country who has not got rules that nicotine is addictive substance. Even more, cigarettes advertisement is still allowed here. This is the new phase of Philip Morris to make Indonesia as the new Marlboro country as they did in U.S.

To introduce their product to the public, the company uses advertisement. In this case, Sampoerna A Mild cooperates with Bates 141 advertising. Bates 141 or Bates is the agency that works under Wire and Plastic Product (WPP) Plc. WPP itself is global advertising agency company that has office in London, U.K. Bates focused on the high growth BRIC markets in Asia - China with three offices and India with four offices - and in the N11 markets of ASEAN, with global and Asian clients such as Shanghai General Motors, HSBC, Diageo, Four Seasons Hotels and Resorts, F&N and Ultrajaya (“Bates 141”, n.d). In Indonesia, Bates’ office is located in Jakarta.

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CHAPTER III
RESEARCH METHODOLOGY

A. Type of Research

The researcher conducted a qualitative research method. According to the method, data were collected in the form of words, sentences, or pictures having meaning other than merely number of frequency (Sutopo, 2002, p. 35). Patton in Kristina (2011, p. 114) stated that qualitative data consists of detailed descriptions of situations, events, people, interactions, and observed behaviors, direct quotations from people about their experiences, attitudes, beliefs, and thoughts, and excerpts or entire passages from documents, correspondences, records, and case histories. Therefore, in this research, the data were collected from the words, sentences, and pictures that appear in the A Mild billboard advertisement “Go Ahead” version and also from the related company and some interviews from the consumers (of text and product).

In this research, descriptive research was also conducted by the researcher. Descriptive means that this research is an objective representation of phenomena investigated by the researcher (Kristina, 2011, p. 114). Therefore, the researcher should collect the data, analyze them, and conclude them. The phenomena being investigated in this research are the use of semiotic in the advertisement of A Mild that sometimes leads the consumers of text to the wrong or different perception. Moleong (2000, p. 18) also stated that to describe the analysis, descriptive research is based on data in the form of sentences not in the numeric or statistic.
B. Data and Source of Data

The data were taken from words, pictures, and other signs that appeared in the A Mild advertisements and results of interview with the text producers and consumers. Arikunto (2006, p. 118) stated that data are the results of all the facts and numbers which can be made into materials to get information. In collecting the data, the researcher also conducted interviews with the company of A Mild and advertising agent (text producer) through e-mail. The researcher also made interviews with 14 informants of text consumers. Most of them are young people between 18 – 25 years old from educated background. The data were taken from the words, sentences, and pictures that appear in the A Mild billboard advertisement “Go Ahead” version and also from the related company and some interviews from the consumers (of text and product).

The source of data in qualitative research can be informant, documents, actions or activities, places or locations, things, pictures and records (Sutopo, 2006, p. 56). The source of data for this research is 5 banners of A Mild cigarettes advertisements, the result of interviews with 14 informants of text consumers and text producers.

C. Sample and Sampling Technique

Sample is part of the population which is investigated. Meanwhile, sampling technique is a technique of choosing samples out of data (Sutrisno, 1978, p. 75). In this research, the data were taken from the words, sentences, and
pictures that appear in the A Mild billboard advertisement “Go Ahead” version and also from the related company and some interviews from the consumers (of text and product).

Soetopo (2002, p. 36) stated that in the purposive sampling technique, the samples are collected from the source of data related to the problem which is analyzed. In this research, the researcher only took the data from A Mild cigarette billboard advertisement “Go Ahead” version.

D. Technique of Collecting Data

In collecting data, the researcher takes five pictures of those advertisements from the internet and also takes the pictures of the banner by the camera and conducts interviews with the relevant publics. The writer conducts interviews with 14 informants of text consumers and text producers (Sampoerna/Philip Morris as the cigarettes producer and Bates 141 advertising as the advertisements producer). The researcher analyzes, interprets, and explains the words, pictures and other signs that appeared in the advertisements. Besides, the researcher also analyzes the results of interviews with the text producers and the text consumers.

E. Technique of Analyzing Data

The researcher used inductive method as the technique of analyzing data in this research. Inductive method is a method that describes something from the
specific aspects to general aspects. There are some steps of analyzing this research:

1) Coding the data
2) Analyzing the signs that appeared
3) Analyzing the connotation, denotation, and myth
4) Determining the meaning of those signs
5) Analyzing results of the interviews
6) Concluding and giving suggestions
CHAPTER IV

ANALYSIS

A. Youth Culture Representation in A Mild Advertisement

This chapter discusses about the three research questions. The first research question is about the way A Mild represents youth culture through their advertisements. The way messages of promoting the products are crystallized through advertisements is discussed in the second research question. The meaning of signs employed in the advertisement will be explained in this section. Meanwhile, the way of the cigarette advertisers in constructing the advertisements the way they are now will be elaborated in the last research question. This topic contains the results and discussions of interviews. The analysis explains the wordplays they are used, the signs, colors, camera angle, and their connections with the youth culture.
1. “Hilang Arah Go Ahead”

The advertisement above is one of the versions of A Mild advertisements that uses “Go Ahead” as tagline which was introduced in 2011. It portrays a young couple who enjoy sunset. The setting takes place in the seashore decorated with cirrus cloud and bright bluish sky above them. Both of them are staring at the sunset beside the red roadster (roofless car). The logo of the advertised product appears in the big size placed in the top right corner of the picture with the medium tagline in the bottom left of the picture. The pattern which is usually used

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when reading an ad is Z-reading. The eye follows Z-reading ("A few guidelines to read an ad", n.d). *It can be described as follow:*

<table>
<thead>
<tr>
<th>Catch point</th>
<th>catch phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>Visual (photo or picture)</td>
<td></td>
</tr>
<tr>
<td>Copy/slogan</td>
<td>logo</td>
</tr>
</tbody>
</table>

The tagline says "Hilang Arah Go Ahead" (Losing Direction, Go Ahead). The tagline actually is the crystallization from the sentences "Jika kau kehilangan arah, maka teruslah berjalan" (If you are losing your direction, just go ahead). The wordplay they used is simple but employs ambiguity. Dyer (1982, p. 153) stated that "ambiguity can either be used for humorous reasons or to provoke interest in ads. A statement could be said to be ambiguous if different meanings can be expressed by using the same word or if different meanings are expressed by words that are alike in spelling and pronunciation". The average people will find it difficult in digesting this message. How can we go ahead if we are losing our direction? Logically we will get lost, misguided, and gone. However, A Mild proposes a different idea. Rather than just waiting for help, asking for help, or turning back when we lost somewhere, we can keep going on to see what happens next. We also can see the place we have never visited. If we are lucky enough, we will find beautiful places to enjoy. This is believed to be the idea that is portrayed by this advertisement. It is an explicit view we can get. In short it might say that we do not have to regret for what we have done or what we have got, just accept it, face it and do our best.

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Young couple appears as the role models in the advertisement. Research indicates that age range of people in ads is typically narrow – the preferred age of the models/actors is between 18 and 35. Particularly where women are the subjects of ads, the emphasis is on youth (Dyer, 1982, p. 97). It shows the young couple who take vacation together with roadster that ends up in a beach. It represents the youth culture which is identical with curiosity and desirability. Youth want to wander somewhere they never visit, see new things, feel new thing, and want an adventure. The picture shows that they both look at the sunset. It means that the attention is focused on the product. The characters are looked at. We can see either their backs or their profiles. The attention is focused on the product (“A few guidelines to read an ad”, n.d)

The vehicle is a roadster, a car without roof. It is a kind of expensive car. It signifies that the young man depicted in the advertisement is from middle-high economy class. The advertisement shows a young man who takes his girlfriend to the bank of the beach. It represents youth culture, feminism and woman emancipation. Dyer (1982, pp. 97 – 98) argued that analysis of ads suggests that gender is routinely portrayed according to traditional cultural stereotypes: women are shown as very feminine, as sex objects, as housewives, mothers, homemakers, and men in situation of authority and dominance over women. Goffman also stated that women are sometimes pictured taller than men when the men are inferior in social class and thoroughly costumed as craft-bound servitors (ibid). In fact, smoking is inappropriate for women in Indonesia. However, there are some
cigarettes that are also targeted for women as their consumers. Nawi, Weinshall, and Ohman (2006) stated:

The tobacco company Clas Mild’s slogan of ‘Yesterday is gone—Clas Mild is today’, which is accompanied by the image of a modern, seemingly well-educated woman, is one example of how many cigarette brands are attempting to target women in Indonesia. In modern society, the tobacco companies market cigarettes as a ‘torch for freedom’ for women, a symbol of social desirability, emancipation, independence and success (“If I don’t smoke, I’m not a real man—Indonesian teenage boys’ views about smoking‖, August 7th, 2006).

Both of the models are wearing casual clothes. The boy has short hair and the girl has long hair. It makes the point that the producer of text would like to capture the lives of the average people. Dyer (1982, p. 98) stated that some ads have tried to capture a type of ordinary person in everyday surrounding. The color of subject or object in the ads can represent some feeling and situation. The boy wears grey/brown shirt, it corresponds to mental denial of emotion or depression (“A few guidelines to read an ad”, n.d). The girl wears white shirt, it implies hope, faith, purity, perfection, confidence, or enlightenment (ibid). The car is red, it represents joy, aggression, animal passion, or fun (ibid).

The ads simply tell us that if you consume our products, you will be as cool as the young people portrayed in the ads. You will have youth soul. You are an adventurer. You will be alright if you lost. And you can get a nice girl. From all of the images and symbols they depict, it can be concluded that their target is the youth. The result of interviews also indicates that this advertisement tells us to enjoy life in every way even when we are in trouble.
2. “Pikir Pendek Go Ahead”

The advertisement above is another version of A Mild Go Ahead advertisements. It reveals a group of young people who jump to the sea. Each person jumps with different styles. In the top left corner of the advertisement there is a tagline “Pikir Pendek Go Ahead” (Mindless Go Ahead). The tagline looks fit with the picture. There are some young men who jump to the sea with different style without taking off their clothes. The logo of product appears in their original
red color placed in the bottom right of the picture. The tagline is written in white color. White color represents hope, faith, or confidence.

The tagline “Pikir Pendek Go Ahead” also employs ambiguity. The concept is almost the same as the previous advertisement that uses the tagline “Hilang Arah Go Ahead”. For some people or may be many people, this tagline can provide either good advice or bad advice. In other words, this kind of advertisement should be understood pragmatically. It depends on the context. Thomas (1995, p.4) stated that the contextual meaning is so obvious that it never even crosses our mind that there could be alternative interpretations. The text producer seems to let the text consumers decide the meaning by themselves.

The setting takes place in the seaside with high coral in the afternoon. A glance we can see that there are 8 young people in the picture. It cannot be seen clear enough but it seems like that there are 4 males and 4 females. In other words, they go in couples. From the gestures of jumping, it is obvious that they feel free, they are happy. However, there is an ambiguity in this advertisement. The context says that we can just go ahead without considering something. The setting takes place in the beach with high coral. The young people are jumping without thinking whether they can swim or not or the beach is safe or not. What if they cannot swim? What if there are a lot of coral where they land? Sometimes consideration is more important than mindless. However, the absolute interpretation is in the hand of the text consumers, they can have different opinion. In their investigation, the reporter of Vanguard has different interpretations too.
He argued that the tagline can lead our minds that if you want to smoke, just go ahead, ignore everyone, do not think too long.

Again, the background which is used is the seashore. Seashore signifies the limit. The advertisement itself portrays a group of young people who jump to the sea, so this act is the representation of young people who cross the limit. This advertisement can also have different interpretations. These young people as if jump to the logo of A Mild. It can mean that if you want to try A Mild, just go ahead without thinking too much. The picture is shown in long shot from the sea. It is used for a dramatically different angle. The text consumers look up at the subjects. There is obviously some distortion here, but this point of view will attract more attention than a straightforward eye level version (“A few guidelines to read an ad”, n.d).

However, the result of interviews shows that most of text consumers interpret this advertisement as a good advertisement that uses motivational words. The text consumers argued that this advertisement embodies the spirit of freedom and the spirit to face new challenges.
3. “Jatuh Cinta” Go Ahead

Another version of A Mild advertisements above depicts a tough young man showing his tattoo in semi close up photo. The tagline is “Jatuh Cinta Go Ahead” (Fall in Love, Go Ahead). The logo of the advertised product appears in the big size placed in the bottom right corner of the picture with the medium tagline in the up left part of the picture. The pattern shows us that this advertisement use Z-reading as I explain above.

Unlike the previous advertisement that is difficult to digest, this advertisement gives the text consumers simple idea about the concept of love. The text producer as if tells us that it is alright to fall in love or like any girl whoever
we are. The picture is a tough guy showing some of his tattoos. The image of tattooed guy in society is bad. Van Vranken explained:

A tattoo is a puncture wound, made deep in your skin, that's filled with ink. It is made by penetrating your skin with a needle and injecting ink into the area, usually creating some sort of design. What makes tattoos so long-lasting is they are so deep — the ink is not injected into the epidermis (the top layer of skin that you continue to produce and shed throughout your lifetime). Instead, the ink is injected into the dermis, which is the second, deeper layer of skin. Dermis cells are very stable, so the tattoo is practically permanent. (“Tattoo”, April 2009).

The explanation above tells us that tattoo is lasting for lifetime. In certain culture, tattoo is considered taboo things, or even forbidden thing, for example in Islamic culture like in Indonesia. That is why the one who has tattoo gets a bad image in the society especially in Indonesia. On the other hand, the appearance of tattooed guy in the advertisement represents the young generation nowadays. Pew Research Center for the People and Press in America has made a research about a portrait of “Generation Next”, generation which is made up of people who were born between 1981 and 1988. The result of the research showed:

About half of Gen Nexters say they have either gotten a tattoo, dyed their hair an untraditional color, or had a body piercing in a place other than their ear lobe. The most popular are tattoos, which decorate the bodies of more than a third of these young adults. (“A Portrait of Generation Next”, January 9th, 2007)

The guy also depicted with beard and brown skin. Beards is associated as the symbol of manhood and masculinity throughout history. Beards also symbolize wisdom and higher status. However, it can be the different thing if it is combined with tattoos. It can imply the lack of general cleanliness or the act...
rebellion. Meanwhile, brown skin indicates that he is local people. His face’s shape and texture indicates that he is originally from east Indonesia.

The tattoos are the name of his girls now and then. They are Almira, Indah, Wita, Fey, and a girl with S first name (not clear enough). It shows that the man has broken up with all of those girls except Fey. The advertisement as if wants to break the recent stereotype in the society where the guy as figured in the picture always deals with rebellion or violence. The text producer wants to show the text consumers that the guy as portrayed in the advertisement can also feel love as normal people. Even, a poll in 2010 by Paul Sims exposed that one third of men said tattoos on the fairer sex were guaranteed to put an end to a relationship. ("Why bearded men and tattooed women are guaranteed passion killers", December 31st 2010). The poll also revealed that women were not as averse to tattoos as men — only 11 per cent did not like them. But top of their list were beards followed by pierced ears on men, combovers and cowboy boots. (ibid)

The picture appears in semi close-up shot. The close-up shot indicates the intimacy between the viewers and viewed. Sells and Gonzalez (n.d) explained:

The physical distance between people defines how much of one participant the other participant can see; the closer you are to a person, the less you can see of their full body. Because social relations influence the distance in which people interact, the size of frame corresponds to a level of social intimacy. Just as a small distance between two people suggests a level of intimacy and a distance of an arm’s length suggests a level of formality, a close-up suggests personal interaction while a medium or long shot
suggests observation or a distant relationship between viewer and viewed. ("The Language of Advertising", n.d).

In addition, the man in the picture is looking at the consumers of the text. There are two types of characters of advertisements; I am looking at you and you are looking at me. In this case the advertisement is "I am looking at you" which means that the attention is focused on the consumers. ("A few guideline to read ads", n.d).

The result of interviews reveals that most of the informants argued that this advertisement uses motivational words. Whatever people say about something sometimes does not represent anything.
4. “Cuek Bebek” Go Ahead

Another version of A Mild advertisement is “Cuek Bebek” Go Ahead. It portrays a young man who fall in a swimming pool wearing glasses and clothes. The tagline is “Cuek Bebek” Go Ahead (No Bother/Care, Go Ahead). The logo of the advertised product appears in the big size placed in the bottom left corner of the picture with the medium tagline above it.

The tagline says “Cuek Bebek” Go Ahead. This is another version of A Mild advertisement that tells the consumers not to care much about what
others say or think. The young man is described in full dressed who fall down in the swimming pool. He still wears glasses and brings a soft drink in his right hand. He falls down with white sofa. He wears dark blue shirt and black grayish jeans. Dark blue color implies negative philosophy of life (ibid). He also wears black combined with white glasses. Black combined with white color indicates intolerance and simplistic extremism (ibid). The sofa is white. White color expresses hope, faith, purity, perfection, confidence, enlightenment, etc (ibid). The background is blue water. Light blue color represents hope/faith (ibid). In the picture, the man is wearing black bracelet in his right hand. Bracelets color can indicate certain meaning. Mikkelson (2009) explained:

These bendable pieces of colored rubber have become a sexual code to many teens.

Here’s a common breakdown:

Yellow: hugging
Purple: kissing
Red: lap dance
Blue: oral sex
Black: intercourse (“Sex Bracelet”, September 14th 2009)

The picture uses medium shot. It is used to show the facial expression and body language. The facial expression tells the viewers that he is happy even though he falls down to the water which is probably his friends did it. The appearance of the tagline clarifies that we can do everything even if it is stupid thing without paying attention to others. That is the image the text producer wants
to build to their text consumers. The cigarette advertisers want to tell us to leave inferiority in the youth life.

Somehow, this advertisement can be misunderstood by the text consumers. It can ruin the polite behavior that has been practiced in the society since long time ago. The result of interviews shows that most of the people interpret it as motivational words. However, 30% of the informants (5 persons) argued that this advertisement is confusing.
The advertisement above is another version of A Mild advertisements. Unlike the previous advertisement that uses real activity in real life, this advertisement uses semi-unrealistic picture. It shows a young man with a ladder from under water trying to reach the surface. The logo and the tagline of the advertised product appears in the big size placed in the left side of the picture. The tagline says “Gapai Mimpi” Go Ahead (“Reach the Dreams” Go Ahead).

This advertisement is different from the previous advertisements. The previous advertisements seem to let us interpret the meaning of the advertisements by ourselves because they use wordplays that employ some ambiguity. This advertisement is just simple. It uses simple wordplay which is often heard by us. The main concept is to reach our dreams. The wordplay often appears in the television, books, song lyrics, or elder’s advices. It tells us to reach our dreams no
matter how difficult it is. The delineation of the picture’s concept is unique. The usual delineation of reaching dreams act is sky, clouds, or stars as the target, but in this advertisement, the target is just air or surface to breath. Somehow, it can have different understanding too. It can mean that we do not have to have big dream, just to be realistic to lead this life, you can feel alive just whenever you can breathe or it can mean that they tell us to reach our dreams no matter how difficult it is, no matter where you are from, no matter where you are standing.

The background of the picture is the color of water from dark blue, light blue, until white. Dark blue color implies negative philosophy of life while light blue and white implies hope/faith (“A few guidelines to read ads” n.d). The young man in the picture is shown climbing the ladder. The ladder symbolizes the levels in reaching the dreams. It also symbolizes the tool to help us to reach the dreams.

The picture is taken in long shot. It sets in motion the audience's perception of time, place and logical action of the scene that is about to transpire (“Long shot, medium shot, close-up”, n.d).

Even though there are two informants that have no idea about this advertisement, the result of the interviews indicates that most of them interpret this advertisement as motivational one. They argued that this advertisement tells us to reach our dream even if it is hard to do.
B. The Result of Interviews

I. Interviews with Text Consumers

The total informants of the interviews are 14 persons, 7 males and 7 females. They are college students whose age ranges from 18 to 25. Each of the informants is given questions related to the advertisements. The questions are:

1. What is your first impression of the advertisements and what do you think the advertisements may mean?
2. Why do you think the text producer creates the advertisements that way?
3. Who do you think the targets of the advertisements are?

“Hilang Arah Go Ahead”

The results of the interviews show that most of the informants interpreted this advertisement as motivational words. They argued that we do not have to take some problems so seriously, but we can enjoy it somehow. However, some of them could not get something from this advertisement. They did not have any idea about this advertisement. Only one informant argued that this advertisement misleads the readers.

“Pikir Pendek Go Ahead”

The results indicate that most of the informants interpreted this advertisement as the spirit of freedom. We do not have to think too much whenever we get new challenges, but we can just face it and do it. Most of them commit to user
perceived this advertisement as motivational words. Only one informant thought that this advertisement misleads the readers.

“Jatuh Cinta Go Ahead”

The results reveal that most of the informants recognized this advertisement as motivational words. Some of them stated that we should face the truth, move on, and enjoy the life whatever it takes. Some of them stated that the certain stereotype does not represent anything. Even the tough guy can fall in love. One informant said that the advertisement embodies the male superiority. One informant had no idea about it.

“Cuek Bebek Go Ahead”

The results show that most of the informants interpreted this advertisement as motivational words. Almost 30% of informants (4 persons) stated that this advertisement is confusing. Some of them argued about the freedom of life. We can enjoy our life without considering others’ opinion. One informant thought that we can do everything anywhere, anytime, any style of life including smoking.

“Gapai Mimpi Go Ahead”

The results indicate that most of the informants saw this advertisement as motivational words. Most of them argued that we should reach our dream even if it is hard to do. However, there were two informants who did not have any idea about this advertisement.
All of the informants said that these advertisements’ target is young people. Most of them stated that the characteristics of the target audience are smart, up to date, and creative person. Some of them explained that the target is young people, male and female, who have unique attitude, free thinking, and innovator. One informant stated that the target is the cigarettes addicts. One informant stated that the target is the desperate young people. Considering the reason why the text producer creates the advertisements that way, most of the informants argued that the main reason is to attract the consumers by the unique advertisement. Other informants stated that it is the representation of the young people nowadays, so it will make the marketing easier to do. Others stated to maintain the image of A Mild as the pioneer of semiotics’ advertisement.

2. Interviews with Text Producers

To gather some authentic information related to the advertisements, the researcher also conducted interviews with the text producers. The text producers here are Philip Morris International, PT HM Sampoerna Tbk, and Bates 141 advertising agency. The interviews were conducted by mail and electronic mail. Unfortunately, there was no specific answer regarding to this research.

This is the answer that the researcher got from Philip Morris International:

Thank you for writing to us.

Unfortunately, we can’t help you with your enquiry. Like other large companies, we receive a huge number of research enquiries, and we’ve had to make it our policy not to accept or review them.
If you’re researching our company or our industry, you may find some of the books, journals and online resources listed on our website’s Resources page helpful.

You’ll find all publicly available information about our company on our website. This includes our positions on smoking and health, cigarette marketing and business environment, details about the ingredients in our cigarettes, as well as information on many other topics to do with our products, company and industry.

Thanks again for taking the time to contact us.

With best wishes,

Philip Morris International

www.pmi.com

Then the researcher asked the advertising agent, Bates 141, but there was no reply from them. After that, the researcher tried to ask to the photographer of the advertisements. And this is what the researcher got:

Halo seto...

Maaf seto, kita tdk berkompeten untuk menjawab. silahkan hubungi agency iklannya saja. Thank you.. :)

Untuk info jelasnya mungkin bisa menghubungi agency iklan yang menangani a mild yaitu BATES141 d/a Bapindo plaza lt.26, bank mandiri tower, jl.jend sudirman kav 54-55 jakarta selatan 12190. Telp 021-5260192.

Semoga membantu.

Salam
The researcher sent a mail to the advertising agency afterwards but there was no reply. All of these replies implicitly show us that they felt so sensitive about the questions regarding their products. They seemed to let the text consumers to interpret the advertisements themselves.

C. Discussion

If Marlboro is well-known for its masculinity or Djarum Super for its adventure, A Mild has its youth lifestyle. Despite to make a certain image for the product, it is also used to make the target of consumers clear. All of these aspects have been described through their advertisements' appearance. However, A Mild proposes something that Marlboro or Djarum Super does not have, wordplay.

The appearance of wordplay can change the situation of a certain advertisement. For example, in the billboard of "Hilang Arah Go Ahead", the picture shows a young couple who enjoy the sunset in the beach. If the text consumers see this without the tagline, it will become a usual advertisement without surprise in it. The text consumers will think about it for awhile when the tagline appears because the tagline applies ambiguity, absurdity, and irony. This is also a kind of trick by the text producers to get attention from the text consumers. Piliang (as cited in Isnanto, 1999, p. 10) argued that some of advertisements employ parody, even absurdity. Parody is kind of imitation which is marked by irony. The existence of ironies shown in the advertisements indicates that the text

*commit to user*
producers inserted messages in their advertisements. The message is not one single message. It can have multi-messages from multi-interpretation.

The phenomenon of wordplay usage in cigarette advertisements in fact has become a trend and also influences the others. It can be seen in the advertisements’ appearance of A Mild’s competitors such as X Mild, L.A Lights, Clas Mild, Star Mild, etc. Once, A Mild made advertisements using contrastive words like “Harusnya pampang dibikin susah” or “Kalo gue dingin, kenapa loe yang panas”. Then, the other products such as Clas Mild also appeared with the resemble taglines “Yesterday is gone, Clas Mild is today” and “Talk less do more”. Meanwhile, when A Mild made advertisements using rhyming wordplay such as “Yang lemah kadang gak mau ngalah”, then one of L.A Lights advertisement appeared with the tagline “Yang lain bersandiwara, gue apa adanya”. This pattern is almost the same. That is why A Mild once made advertisements which were referred to the competitors using tagline “Others can only follow”. It can have double meaning. The first meaning is that the other products follow A Mild in decreasing the amount of tar and nicotine. The second meaning is that the other products also follow A Mild in making the advertisements with the same pattern.

The wordplays usage in A Mild advertisements always challenge the text consumers’ mind to think about what actually lies behind them. It made that condition as A Mild’s trademark. The emergence of ambiguities, absurdities, arbitrarilifies and ironies in the advertisements show that A Mild is kind of post-modern text. Barthes explained that post-modern text is not product that produces
one single meaning, but a multidimensional room where different kinds of text are mixed and interact without originality (ibid, p. 9). In case of the Barthes’ concept of signifier, signified, and myth, A Mild showed a phenomenon that the meaning was dead. This is because the advertisements propose multi-interpretation. The advertisements are ironic. They oppose the myth run in the society (Hilang Arah and Pikir Pendek). It has proven in the results of interviews. Even though most of them interpret these advertisements as motivational words, but some of them have their own opinion about these advertisements. Therefore, the appearance of all of these aspects shows that A Mild still employs wordplay as their trademark. It indicates that the cigarette advertisers still want to reinforce their image as the pioneer of cigarette advertisements that utilize semiotic aspects.

On the other hand, the appearance of youth culture and youth lifestyle in most of these advertisements shows that youth is the main aspect which is presented in these advertisements. The appearance of stuffs, things, places, and activities also strengthen this idea for example black glasses, roadster, bracelet, tattoo, beach, pool, jumping man, etc. Youth culture is also presented in the usage of tagline. Youth is the period of an unstable age. It is the age when someone is curious about something and wants to try it. It has been shown in the tagline such as Hilang arah or Pikir Pendek.

Besides, A Mild advertisements show a fact that there is no effort from the text producers to persuade the text consumers to try or use their product. Almost all of A Mild cigarette advertisements have no relation with smoking or persuasion to smoke explicitly. Instead, the text producers build image that show...
visualizations and texts of motivational words and social criticism happened around our life.

From the five advertisements which are analyzed, there are some similarities and differences found in the visualization. The similarities are found in the role models that the text producers used. All of those advertisements use young people as the role models. All of the advertisements also use wordplay in the visualization. Besides, the logo of A Mild appears in the same color, red. The main tagline “Go Ahead” also appears in every advertisement. The minor tagline appears in the same two words as well; “Pikir Pendek”, “Hilang Arah”, “Jatuh Cinta”, “Cuek Bebek”, and “Gapai Mimpi”. The differences lie on the position of the “A” logo. Also, the “Gapai Mimpi Go Ahead” version is different from the others. It uses ordinary motivational words which easy to understand. This advertisement also uses unrealistic visualization. It depicts a young man who tries to reach the surface using the ladder.
CHAPTER V

CONCLUSION AND RECOMMENDATION

A. Conclusion

From the analysis of the previous chapter, it can be concluded that A Mild cigarette advertisements “Go Ahead” version have similar characteristics. All of the advertisements’ aspects are referred to the youth. The role models are young people. The targets are young people. The youth is the main aspect in these advertisements. The depiction of the young man in the advertisements tells the text consumers about how they are supposed to be and how they are supposed to do. It is signified in the appearance of the youth’s stuffs in the pictures for example, eyeglasses, car, tattoo, dresses, style, act, etc. Somehow, all of these aspects are summarized through their simple words. Those wordplays they used actually employ ambiguities for common people. It leads to many different interpretations. However, their targets are not common people but youth. Youth who can think differently, think creatively, and think optimistically. They want the youth and the text consumers to interpret themselves what they see and what they got.

The wordplay which is used in all of the “Go Ahead” version advertisements is motivational words. However, the appearance of those motivational words meaning in the advertisements is mostly implicit. Those wordplays are appeared to invite the text consumers mind to think for awhile what lies behind them. The advertisement of “Hilang Arah Go Ahead” version does not
mean that the text producers suggest us to lose our mind, but rather like an advice to look for chances in every difficult situation than doing nothing. Then, the version of “Pikir Pendek Go Ahead” also does not mean to do everything without consideration, but it kinds of advice that sometimes too much consideration is not good. We do not have to play safely, we can take a risk. The version of “Jatuh Cinta Go Ahead” means that we can keep moving on even though someone left us. We can find another no matter how we look like. Then, the version of “Cuek Bebek Go Ahead” shows us that we do not have to feel shy or inferior, but we can show the others who we are and not to care about the bad things they said. Meanwhile, the version of “Gapai Mimpi Go Ahead” is one of those which has explicit meaning. It simply tells us to reach our dream no matter how difficult it is. It must be a way.

Furthermore, these advertisements are made to reinforce the image of Sampoerna A Mild as youth’s cigarettes and the pioneer of cigarettes that employ semiotics aspects in their advertisements besides to market their products. In this case, the advertisement rules take a big role since the cigarette products were prohibited to show their products in the advertisements and the airing limitation of cigarette advertisements on television. It was shown in the appearance of ambiguities, absurdities, arbitrarilites, and ironies of wordplay that cigarette advertisers made. It can be said that A Mild is kind of post-modernist advertisement. Advertisement text that has not only a single meaning, but multidimensional meaning.
B. Recommendation

Advertisements can insert anything to lead a certain purposes. I recommend to the readers to analyze other advertisements in order to give the text readers knowledge about what the advertisements actually talk about so that the text readers are not lead to the wrong interpretation.

This research is expected to give the new references to the other researchers who want to make a research about semiotic or advertisements. Therefore, I recommend to the other researchers to do the analysis about other advertisements using this approach so that the references about semiotic and advertisements are easier to find in a wider range. However, these advertisements can also be analyzed using pragmatic approach.

Since Indonesia does not have rules about addictive nicotine yet, the advertisements about cigarettes will still be produced day by day, night by night. The advertisements about cigarettes can and will be seen everywhere. The competition also will be tight. The next researcher can analyze the different cigarette products and compare them.