

# CHAPTER 1

## INTRODUCTION

This is an introductory part of this paper. It explains the core of what, why, and how the study is conducted. It is then will be explained in each chapter in detail.

### 1.1 Background

Nowadays, advertisement can be found everywhere. We can easily find advertisement in various mediums, such as television, radio, movie, magazine, newspaper, the internet, billboard, or even in the bus seat. One of the most attractive medium of advertisement is television. Television advertisement becomes more attractive and interesting by the existence of cigarette advertisements. Numbers of cigarette advertisements often present social issues both in critical and entertaining visualizations. One cigarette advertisement which represents the social issues in a critical and entertaining visualization is the *A Mild* cigarette television advertisements.

Noviani (2002), enlightens that *Sampoerna A Mild's* slogan—*Bukan Basa Basa*—is the symbolic representation of the on-sale product. This slogan is the assertive-statement of *A Mild* that it is the market leader in a low tar and nicotine cigarettes rivalry. However, a further signification of the slogan can also be reconstructed through the Indonesian's economic and political situation when the advertisement is first released.

Moreover, the writer discovers that *A Mild* television advertisements '*Tanya Kenapa*' themed '*Siapa Muda Dipandang Sebelah Mata*' and '*Belum Tua Belum Boleh Bicara*' versions are the representation of social issue which is occurred in Indonesia: oppression against youth. In both advertisements, the oppression against youth is explicitly and implicitly represent through visual signs of the visual elements of the advertisement (actor, setting, properties, frame size, camera angle, color saturation and video editing). Thus, in decoding these signs the writer uses a study which relates to sign called *semiotics* or *semiology*.

Semiotic is "the study of signs" (Chandler, 2002). Through semiotic, each social, spoken language, written language and visual element of the advertisement can be analyzed. Therefore, the visual elements of both advertisements which represent the oppression against youth will be analyzed furthermore to reveal the explicit meaning (denotation) and implicit meaning (connotation) on each of them. The analysis of denotative and connotative meaning is known as the characteristic of Roland Barthes' *orders of signification* analysis.

Barthes' *orders of signification* analysis focus on the first order signification (denotation) and the second order signification (connotation) of a sign. Denotation refers to the real (literal) meaning of a sign which can be found in the dictionary, while connotation is the personal interpretation of the sign which depends on each individual's socio-cultural background, whereas myth is the *naturalization* process on every representation as something normal, usual and seems fine. Additionally, this analysis is mostly applied to uncover the meaning of "advertising, product,

photographs, fashion and also images which implicitly interrelated with ideology, culture, moral and spiritual value (Piliang, 2003).

Therefore, the writer tries to analyze how the oppression against youth is represented in *A Mild* television advertisements '*Tanya Kenapa*' themed '*Siapa Muda Dipandang Sebelah Mata*' and '*Belum Tua Belum Boleh Bicara*' versions. The analysis would be based on Roland Barthes' *semiology*; first, the writer finds the denotative meaning on the visual elements of the advertisement, then discovers its implicit meaning and last, reveals the representation of the oppression against youth in both advertisements. Hopefully this paper would be beneficial for all and would enhance our knowledge predominantly in semiotics field. Finally, the writer hopes that the study can be used as an additional reference for all.

## **1.2 Reasons for Choosing the Topic**

Numerous cigarette advertisements in Indonesia recurrently provide audience with both critical and entertaining visualization of social issues that occur in society, as the *A Mild* television advertisements '*Tanya Kenapa*' themed '*Siapa Muda Dipandang Sebelah Mata*' and '*Belum Tua Belum Boleh Bicara*' version which visualize the oppression against youth in entertaining visualization yet, critical.

These advertisements generally illustrate the 'invisible youth' and 'visible old'. Particularly, the '*Siapa Muda Dipandang Sebelah Mata*' version illustrates two different treatments by the old boss toward his subordinates. By the time when the old-age subordinate talks the boss sees and hears him thoroughly. In contrary, when the

young subordinate talks, the boss only sees him in a 'half-eye' or *sebelah mata*. Next, the '*Belum Tua Belum Boleh Bicara*' version portrays the action of sudden sleep by the 12 old people when the young person starts to talk and greet them. The old people gestures in both advertisements are the representation of oppression against youth; that youth remains unseen, unreliable, and distrust merely because of their young age.

Derived from the fact above, the writer thinks that it will be very interesting to analyze the advertisement furthermore in order to discover how the '*A Mild*' television advertisement '*Tanya Kenapa*' themed '*Siapa Muda Dipandang Sebelah Mata*' and "*Belum Tua Belum Boleh Bicara*" versions represent the oppression against youth.

### **1.3 Research Question**

Based on the reasons that have been mentioned before, the study attempts to reveal the following question:

"How the *A Mild* television advertisements '*Tanya Kenapa*' themed '*Siapa Muda Dipandang Sebelah Mata*' and "*Belum Tua Belum Boleh Bicara*" versions represent the oppression against youth?"

### **1.4 Aims of the Study**

Given the formulation of research question above, the aim of the study is to investigate how the *A Mild* television advertisements '*Tanya Kenapa*' themed '*Siapa Muda Dipandang Sebelah Mata*' and '*Belum Tua Belum Boleh Bicara*' versions represent the oppression against youth.

## 1.5 Limitation of the Study

This study specifically investigates the representation of oppression against youth which is limited to the age measurement; young-old. As it is shown in the advertisement that there are two different gender-representations of the youth; male (in the '*Siapa Muda Dipandang Sebelah Mata*' version) and female (in '*Belum Tua Belum Boleh Bicara*' version), thus, the writer will limit the study merely on the age measurement; young-old.

Furthermore, this study focus on the visual elements (actor, setting, properties, frame size, camera angle, color saturation and video editing) of the advertisements to reveal the representations of oppression against youth in both related advertisements.

## 1.6 Research Method

This study use a qualitative descriptive method, framed in semiotic analysis, specifically Barthes' *orders of signification*. Qualitative study emphasizes on qualities not entities (Denzin & Lincoln, 2000:8). Meanwhile, descriptive method is an investigation that tries to describe and examine the existing phenomenon, current events, condition and situation (Picciano, 1991). Moreover, Barthes's *orders of signification* comprises of first order signification (denotation) and second order signification (connotation).

In this study, the two *orders of signification* is employed to analyze and discover how the visual elements (actor, setting, properties, frame size, camera angle,

color saturation and video editing) of both advertisements represent the oppression against youth.

Concurrently, since this study is interpretative and descriptive, therefore the writer employs a blocking interpretation to describe the oppression against youth in both advertisements. Dyer (1996: 87) states that “blocking interpretation is a comprehensive and indubitable interpretation of the reader”, in this case, the writer acts as the ‘reader’ who interprets the visual elements in both advertisement thoroughly and indubitably.

### **1.7 Research Procedure**

The study was conducted through the following steps:

- a. Preparing investigation.

The writer conducted an early and brief investigation on both advertisements to decide what social issue that is represented by each of them. As a result, in both advertisements there is one representation of the social issue to be discussed in this paper, namely the oppression against youth.

- b. Collecting the data.

The writer collected the primary data for the analysis by downloading the video (in the form of wmv’s format) of the two related advertisements from [http: www.tvconair.com](http://www.tvconair.com). This site provides various kinds of downloadable

television advertisements. The writer also conducted library research of some relevant resources such as books and the internet.

c. Analyzing and interpreting the data.

The writer analyzed and interpreted the visual elements (actor, setting, properties, frame size, camera angle, color saturation and video editing) in both advertisement based on Barthes' *orders of signification* to decode the denotative and connotative meaning on each of them. The previous signification is then interpreted by relating them to the data taken from library research and the writer's comprehensive blocking interpretation to discover the representation of oppression against youth in two related advertisements.

d. Drawing conclusion and suggestions.

The conclusion was obtained from the result and findings of the data and the suggestion is delivered for further study.

## **1.8 Organization of the Paper**

This paper divided into five chapters as follows:

### **Chapter I**

This chapter is the introduction part of this paper which consists of the background of the study, reason for choosing the topic, research questions, the aim of the study, limitation of the study, research method and organization of the paper.

### **Chapter II**

This chapter describes the theoretical frameworks of the study, containing the basis theories for this research.

### **Chapter III**

This chapter contains the research method of the study, including the data collection and data presentation.

### **Chapter IV**

This chapter provides the analysis of the data using the theoretical framework.

### **Chapter V**

This chapter is the conclusion of the study and suggestion for further study.