

CHAPTER 3

RESEARCH METHOD

This chapter contains the methodological aspects of the study. It covers five sections; research method, research procedure, data collection, object of investigation, data presentation and data analysis.

3.1 Research Method

The method that is used in this study is the qualitative descriptive method. 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, Bogdan and Biklen (in Sugiono, 2005) states that the qualitative study is descriptive; the data collected is in the form of words or pictures rather than numbers.

Therefore, this study was used a qualitative descriptive method as the most appropriate method since this study is also emphasize on words rather than numbers. In addition to that, this method will provide a rich and well-grounded descriptions or explanations of the data (Miles & Huberman, 1994) so that the writer can maintain a fruitful explanation of the related phenomenon; oppression against youth in *A Mild* television advertisement “*Tanya Kenapa*” themed, “*Siapa Muda Dipandang Sebelah Mata*” and “*Belum Tua belum Boleh Bicara*” version.

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.

In the field of semiotics analysis, this study employs Roland Barthes’ two orders of signification: first order signification (denotation) and second order signification (connotation) on the visual elements of the advertisement; actor, setting, properties, frame size, camera angle, color saturation and video editing. Denotation is the definitional, ‘literal’, ‘obvious’, or ‘commonsense’ meaning of a sign, while connotation refers to additional cultural meanings of the image (Chandler, 2002) in the visual elements of both advertisements.

Moreover, the two orders signification in the visual elements of advertisements are then interpreted by relating them to the data taken from library research and the writer’s comprehensive blocking interpretation 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.

3.2 Research Procedures

This research was conducted through the procedures as follows:

- 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 both advertisements.
- d. Drawing conclusion and suggestions. The conclusion is obtained from the result and findings of the data and the suggestion is delivered for further study.

3.3 Data Collection

Data collection contains of two sections: object of investigation and the data presentation of selected scenes, which are collected from the two advertisements. Both will be elaborated more details below.

3.3.1 Object of Investigation

There are two objects of investigation in this study: *A Mild* television advertisements “*Siapa Muda Dipandang Sebelah Mata*” and “*Belum Tua Belum Boleh Bicara*” version. These advertisements are in the form of (wmv)’s format and these were made in 2007 by Oglivy and Mathers Advertising, Indonesia.

Yudy, the Head Manager of Public Relation *Sampoerna* stated that the creative rationale of those advertisements were simple; “How can I be able to speak, without being old first!” This creative rationale is being deduced from related research finding on social issues occurred in Indonesia after the monetary crisis in 1998. In this era, the condition of Indonesia was quite stable, yet societies were unrealized and ignore the fact that there were a lot of social issues occurred in that time, namely the oppression against youth or also known as ageism. Consequently, this societies’ ignorance has lead *A Mild* to their advertisement’s campaign theme; “*Tanya Kenapa*”. The purpose of this campaign theme is to wake societies’ awareness and to criticize people’s ignorance upon social issue occurred—oppression against youth—and also to give young adult a chance in showing and proving their abilities to societies.

The target-market of *A Mild* cigarette is young people's market, especially *young adult*. Ninik Sri Rejeki, (Head of Atmajaya Communication Department, Yogyakarta) in the "*Membedah Iklan Sampoerna A Mild*" seminar stated that the target-market of *A Mild* campaign are; male, young adult aged 18-29 years old (young adult) and located in the urban and suburban area.

Next, Teguh Handoko, Senior Account Director of Oglivy & Mather Advertising Indonesia explained that they spent 6 months to do the whole process of each advertisements, started with a short client briefing to discuss about their brand character's figure; a young adult, aged about 20-25 years old with a strong, brave and dynamic characteristics, yet with a good sense of humor. Therefore in both advertisements the figure of young adult is being represented through a figure of a brave young adult who dares to stand up and fights against the oppression from the old people in a humorous and entertaining ways, as it is reflected in both advertisements.

At this point, *A Mild* performs as a facilitator for young adult (as the *A Mild*'s consumer) to speak up their mind, show their abilities, competencies and also to criticize and fights against the oppression from society (esp. old people). Thus, this criticism is illustrated through their television advertisement "*Tanya Kenapa*" theme "*Siapa Muda Dipandang Sebelah Mata*" and "*Belum Tua Belum Boleh Bicara*" version, particularly, from several scenes that vividly portray the oppression against youth.




However, since not every scene represent the oppression against youth and since there are some repeated actions of the same scene in both advertisements, the writer thinks that it is important to select and focus in analyzing scenes which merely represents the oppression against youth.



In addition to that, the writer conducted a same analysis and signification on those repeated scenes. For instance, in the “*Siapa Muda Dipandang Sebelah Mata*” version, scene 3 is the repetition of scene 1 and scene 4 is the repetition of scene 2, while the in “*Belum Tua Belum Boleh Bicara*” version scene 7 and 10 is the repetition of scene 3. The selected scenes are presented in table 3.1.

3.3.2 Data Presentation

The A Mild television advertisement “*Tanya Kenapa*” theme “*Siapa Muda Dipandang Sebelah Mata*” version represent the oppression against youth through scene 1, 2 and 5. The data presentation on each related scenes in are presented in table 3.1 below.

Table. 3.1
Selected Scenes in A Mild television advertisement
“Tanya Kenapa” theme “Siapa Muda Dipandang Sebelah Mata” version.



| Scene | Visual | Description |
|---------|---|--|
| 1 and 3 | <p>Medium shot of actor A (the old contractor), B (the boss) and C (young contractor).</p> <p>Figure 4.2</p>  <p>Actor A Actor B Actor C</p> | <p>These scenes show that by the time the young contractor talks, the boss only sees him in a ‘half-eye’ (<i>sebelah mata</i>) by covering his left face and eye with his left hand. Whereas, the old contractor looks at the young contractor in an insulting and sarcastic smile while folds his hands</p> |
| 2 and 4 | <p>Big close up of actor C (the young contractor). Marked area in this scene illustrates actor B’s left hand.</p> <p>Figure 4.3</p>  <p>Actor’s B left hand Actor C</p> | <p>This scene illustrates that the boss already covers half of his face and eye, even when the young contractor is just about to start talking and has not explained to the boss yet.</p> |
| 5 | <p>Medium shot of actor A (the old contractor), B (the boss) and C (young contractor).</p> <p>Figure 4.7</p>  <p>Actor A Actor B Actor C</p> | <p>This is a repeated scene of actor B (the boss) which covers his face and eye, yet this scene is also emphasizing on the gesture’s changes of the old and young contractor.</p> <p>The old contractor stares at the boss, while then he begin to do the same things as the boss did (see figure. 4.7, 4.8 and 4.9).</p> <p>The young contractor is described as an oppressed person. It is represented</p> |

| | | |
|--|---|---|
| | <p>Figure 4.9</p>  <p>Actor A Actor B Actor C</p> <p>Figure 4.10</p>  <p>Actor A Actor B Actor C</p> | <p>through the action of turning his (actor C) face down to the left side, away from the boss and the old contractor.</p> <p>Although the young contractor is being oppressed, he keeps on insisting to explain to the boss. (see actor C's hands movement in figure 4.9 and 4.10)</p> |
|--|---|---|



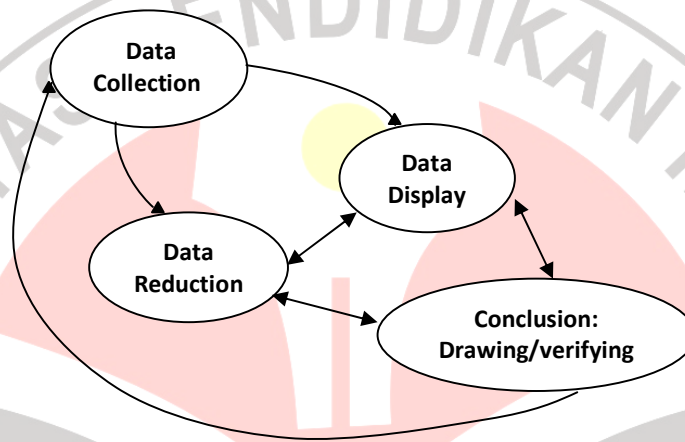
In the *A Mild* television advertisement “*Tanya Kenapa*” theme “*Belum Tua Belum Boleh Bicara*” version, there were 4 selected scenes that represent the oppression against youth; scene 3, 4, 7 and 10 .The data on related scenes are presented in table 3.2 below.

Table. 3.2
Selected Scenes in *A Mild* television advertisement
“*Tanya Kenapa*” theme “*Belum Tua Belum Boleh Bicara*”version

| Scene | Visual | Description |
|-------------|---|---|
| 3, 7 and 10 | <p>High angle of the 12 passengers (12 olds people)</p> <p>Figure 4.17, 4.21 and 4.24</p>  | <p>These scene clearly depict that the old suddenly sleep and snore right after the young guide begin to talk</p> |
| 4 | <p>Long shot of actress 13 (the young tour guide)</p> <p>Figure 4.18</p>  | <p>This scene portrays a more obvious image of actress 13 or the young tour guide (her clothes, physical appearance gesture changes and so on).</p> |

3.4 Data Analysis

Miles and Huberman (1994), state that data analysis consists of three concurrent flows of activity: data reduction, data display and verification or conclusion drawing. The flowchart below represents the three processes mentioned above.



*Figure 3.1 Stages of data analysis
(Miles and Huberman, 1994:10)*

In this study, the data reduction refers to the process of selecting, focusing and simplifying the scenes in both advertisements into several selected scenes which represent the oppression against youth. Meanwhile, the data analysis in this study is based on the semiotic analysis; specifically Barthes' *orders of signification*. This semiotic analysis will be able to decode the oppression against youth in both advertisements through the analysis of the denotation and connotation meaning of the elements in advertisements.

Furthermore, the display of the data and the data collection of this study are elucidated in the previous data presentation and data collection.

The next chapter will explain the result of the analysis discussed together with the interpretation of the data based on the related theory; Barthes' *orders of signification*.

