

CHAPTER III

RESEARCH METHOD

This chapter presents the method in conducting the research. It provides some methodological aspects of the research; research method, research procedure, data collection, data analysis and data presentation. The topics are described below in detail.

3.1 Research Method

This research used a descriptive qualitative method. A qualitative research itself emphasizes more on qualities rather than entities (Denzin & Lincoln, 2000). Accordingly, a qualitative research deals with words and pictures, not numbers (Bogdan & Biklen, 2007). Meanwhile, a descriptive method is an investigation focusing on relations that exist, uttered opinions, processes that are going on, evident or trends concerned with the current condition (Best & Kahn, 1989).

Therefore, a descriptive qualitative method is the most appropriate method in conducting the research, since the study itself focuses on words and pictures, rather than numbers. In line with this, the descriptive method provides well-grounded analysis describing the data accurately (Isaac & Michael, 1982). Thus, the writer has a foundation in discovering the phenomenon of corruption in *Djarum 76* television advertisements “*Kontes Jin*” and “*Pungli*” versions.

3.2 Research Procedure

This research deals with the issue of social phenomenon occurred in daily life, namely corruption. The issue of corruption contained in *Djarum 76* television advertisements is categorized as a part of culture manifestation. Based on the previous related studies, the most appropriate way to analyze the television advertisement is by using semiotics framework. Therefore, the theory of orders of signification (Barthes, 1977) is utilized to analyze the advertisements.

In conducting the research, there are some procedures which are conducted as follows:

1. The writer decided the issue of corruption as the core issue which was analyzed. Then the writer conducted deeply searching on television advertisements containing the issue of corruption. As the result, *Djarum 76* television advertisements “*Kontes Jin*” and “*Pungli*” versions were chosen as the object of analysis of the study, because they conveyed the issue of corruption.
2. The writer collected the data by downloading them from www.youtube.com. The data were in the form of two videos (flv. format) entitled “*Kontes Jin*” and “*Pungli*” versions. Afterward, the videos were transformed into scenes by using *gomplayer* software. It was beneficial to be conducted because it could make the analysis processes easier. Furthermore, the writer also conducted the library research (books and internet) to support the research.
3. The visual elements of the scenes (actors, setting, properties, frame size, camera angle, color saturation and video editing) were analyzed to gain the accurate understanding of denotative and connotative meaning of the advertisements. The analysis was based on the theory of visual elements of advertisement (Selby & Cowdery, 1995) and theory of orders of signification (Barthes, 1977). In finding the ideology of both advertisements, the third order of signification is utilized. The connotative meaning (second order signification) developed the ideology (third order signification) of the advertisements.
4. The writer drew conclusion and suggestion of the research after providing the result and findings of the analysis.

3.3 Data Collection

a. Data Resources

The objects of investigation in this study were *Djarum 76* television advertisements. The advertisements were in the form of two videos. The

first advertisement was “*Kontes Jin*” version (duration: 32 seconds). The second advertisement was “*Pungli*” version (duration: 30 seconds). All of the videos were in the flv. format and were downloaded from www.youtube.com. Those advertisements were selected because they represent the issue of corruption.


b. Selected Scenes in *Djarum 76* TV Advertisements







The two selected advertisements in this study were analyzed based on the scenes containing the issue of how corruption is represented in the advertisements. The selected scenes from the advertisements are presented in the following:

1). Selected Scenes in *Djarum 76* TV advertisement “*Kontes Jin*” Version

There were nine selected scenes in *Djarum 76* television advertisement “*Kontes Jin*” version. The selected scenes are presented below:

Table 3.1 Selected Scenes in *Djarum 76* TV Advertisements
“*Kontes Jin*” Version

Scene	Visual	Description
1		This scene depicts six actors in a wide stage. They are participating in a genie contest. The three of them are the contestants of the contest.

3		<p>This scene shows the contestants of the genie contest. They are from Indonesia, Japan, and Egypt. The way they dress represents the origin where they come from.</p>
5		<p>This scene depicts the setting in a desert. The setting shows the ability of contestant from Egypt who can dispel the pyramids.</p>
6		<p>This scene shows the setting in Fujiyama mountainous. It shows the ability of the contestant from Japan who can lose Fujiyama mount from its place.</p>
8		<p>This scene shows that genie from Indonesia is trying to annihilate the corruption cases in Indonesia. The other contestants are surprised and wondering that he can do it.</p>
9		<p>This scene depicts that the genie from Indonesia could easily annihilate the corruption cases which are depicted with the stack of books in a box written "<i>Kasus Korupsi</i>"</p>
11		<p>The audiences in that contest are giving standing applause to the contestant from Indonesia. They are amazed and happy because the corruption cases in Indonesia have been annihilated.</p>

12		<p>The contestants from Japan and Egypt are bowing to the genie from Indonesia. They admit that the winner of the contest is from Indonesia because annihilating corruption cases is a difficult thing.</p>
13		<p>This is the last scene of the advertisement and it shows that the winner of the contest is the genie from Indonesia who could easily annihilate the corruption cases in Indonesia.</p>





2). Selected Scenes in *Djarum 76 TV* advertisement “*Pungli*”

Version

There were five selected scenes in *Djarum 76* television advertisement “*Kontes Jin*” version. The selected scenes are presented below:

Table 3.2 Selected Scenes in *Djarum 76 TV* Advertisements “*Pungli*” Version

Scene	Visual	Description
1		<p>This scene depicts a young man who is applying a job to an institution. The man wearing blue collar shirt is the head of that institution.</p>

2		<p>This scene shows the head of that institution is giving a sign by playing his fingers that the applicant should give him some money if he wants to be accepted in that institution.</p>
3		<p>This scene shows the applicant is getting angry because he should deposit some money to be accepted in the institution.</p>
4		<p>This scene depicts the applicant is walking away the institution angrily.</p>
5		<p>This scene shows that the applicant is meeting with a genie and he is asking the genie to annihilate the tariff collected without legal authority. But, unfortunately, the genie is asking him some money to do that.</p>

3.4 Data Analysis

According to Miles and Huberman (1994), there are three flows of activity in data analysis; data reduction, data displays and conclusion drawing or verification. This study adopted those three activity flows in analyzing the data collected.


In this research, data reduction refers to the process of selecting and focusing the scenes which represent the issue of corruption. Reduction process was framed by the theory of orders of signification (Barthes, 1977) analyzing the visual elements of the advertisements in order to reveal denotative meaning, connotative meaning and the ideology of the advertisements.

The data are provided in the form of tables. The result and findings of the analysis are the basic evidences to formulate conclusion and suggestion of the research.

3.5 Data Presentation

The analyzed data are presented in a table such as the following:

Table 3.3 The Example of Orders of Signification of Visual Elements in Scene 2 of *Djarum 76* Television Advertisement “*Pungli*” Version

Scene 2		
		
First Order of Signification	Second Order of Signification	Third Order of Signification
Clothes: Blue shirt and glasses.	Blue signifies wisdom, intensity, power, constructive. Glasses signify smartness and intellectuality	Blue signifies that the man is a man who has authority in his institution. Glasses signify that the man is a smart and intellect man. Blue shirt in this scene represents the uniform wore by civil servant in Indonesia. This scene signifies that an intellect man who has power of authority in his institution often becomes the agent of corruption.

Setting: Office	The office signifies that the advertisement takes place in an office.	Office connotes that most of the corruption practices happened in the office.
Properties: Books, tables, information board, cupboards, stack of files.	Books, tables, information board, cupboards, stack of files support the setting (office).	Those properties connotes that the practice of corruption often happens in an office having a lot of things to be fixed.
Frame Size: Close up	Close up represents an intimate emotion with the audience.	Close up is used to show that the actor is doing a practice of corruption by playing his fingers which means asking some money to another actor in that advertisement.
Camera Angle: Low angle	Low angle signifies being dominated, controlled, and unauthority.	In this case, low angle shows the power of the actor who tries to ask some money to another actor.
Color Saturation: Warm color saturation	Warm color saturation (yellow, orange, red, grey) signifies optimism, hope, desire, and agitation.	Warm color saturation shows the inner agitation of the actor to do corruption.