

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

#### **2.1 Previous Study**

There are some previous studies which have been conducted concerning with cigarette advertisements. First, a thesis entitled “Moral Messages in Television Commercials (Semiotic Analysis Study in the L.A Lights Commercial Edition of Conquer Your Challenge)” written by Burhanudin D in 2019, which discusses the meaning of language and moral messages contained in the L.A Lights cigarette advertisement for the "Conquer Your Challenge" edition. This thesis uses descriptive qualitative methods with data collection techniques in the form of observation and data documentation using the theory of Roland Barthes. The result obtained in the thesis is how the meaning of the denotation and connotation in the advertisement is clearly explained by the researcher along with the moral message in it. The denotative meaning contained in the L.A Lights advertisement version of Conquer Your Challenge on television is an employee who is fighting for his self-esteem by sacrificing time, energy, thought, and patience to find success. While the connotation meaning in this advertisement is that every job will have a different risk percentage, it will be easy if it is done with a strong sense of determination in doing all the work. The mythical meaning of this advertisement is to continue to have passion in life, even though in the face of various trials it does not dampen the spirit to keep working or creating. The moral value that can be taken from the L.A Lights advertisement version of Conquer Your challenge on television is to always have the nature of wisdom, courage, always to maintain self-purity in facing every problem in life.

A thesis entitled “Construction of Commodity Fetishism in Advertising (Semiotic Analysis of Roland Barthes on the Perfect Ingredients Version of Djarum Black Cappuccino Cigarette Advertising)” written by Jundullah T in 2018, which discusses the denotative, connotative, and mythical meaning of commodity fetishism construction in the perfect English version of Djarum Black Cappuccino cigarette advertisement in Roland Barthes' semiotic analysis. This thesis uses descriptive qualitative methods with data collection techniques in the form of primary and secondary data source, using the theory of Roland Barthes as well. The result obtained in the thesis is the advertisement uses a concept that draws on two elements that are considered to have fetish values, namely masculinity and modernity. Based on the result, the Djarum Black Cappucino commercial included a Caucasian

character dressed as a parlente and a large motorbike, both of which represented masculinity and modernity, hence the commercial conveyed strength, masculinity, power, and perfectionism.

Lastly, a thesis entitled “Class A Mild Cigarette Advertisement (Semiotic Analysis of Roland Barthes)” written by Hasan in 2018, which discusses the meaning of the sign contained in the cigarette tagline advertisement "Smoking Kills You". This thesis uses descriptive qualitative methods with data collection techniques in the form of observation, interview, and documentation. Roland Barthes' theory is used in this research. The result obtained in the thesis is the meaning of the sign contained in the cigarette advertisement is something that has no special relationship between the product and the message conveyed in the advertisement. Class Mild makes the public as victims of the consumption of meaning or reality of products that have been created by advertisers as a tool to trick the audience from the ad impression by inserting a health message in the tag laid "smoking kills you" as if cigarette advertising is an advertisement with high health value.

## **2.2 Theoretical Framework**

### **2.2.1 Signs and Semiotics**

Semiotic is a field of study that studies the meaning or meaning of a sign of symbol. The sign itself. This entails researching various types of signs, as well as the various ways in which they communicate meaning and how they interact with the people who use them. Since signs are human creations, they can only be interpreted in terms of the applications to which they are placed. Dhananjaya (2019) affirms that sign can alternatively be classified as verbal or non-verbal. A verbal sign is made up of words, whereas a nonverbal sign is made up of pictures. As a result, the term "sign" encompasses a wide range of categories, ranging from a simple sign to a complex one (symbol to a more complicated such as pictures and colors).

According to Fiske (2002) a sign is a physical object that can be perceived with our senses, that refers to something other than itself, and that relies on its users' recognition that it is a sign. Peirce, widely regarded as the father of the American semiotic tradition, described a sign as "something that stands for something to someone in some respect or ability." It addresses someone, that is, it produces an equivalent, or maybe a more created, sign in that person's mind.

To comprehend semiotics' descriptive analysis of a sign, the meaning of a sign must first be clarified. After a brief explanation to semiotics which will be

examined extensively in this study. The writer is set to use Roland Barthes' theory for further analysis in completing this research.

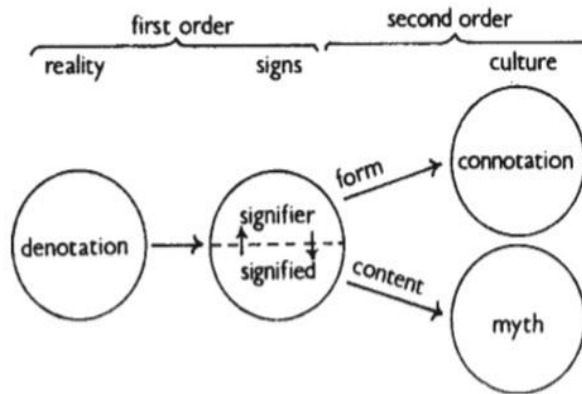


Figure 1. Barthes' two orders of signification.

Source: Fiske, J. (2002). Introduction to Communication Studies. Second Edition. London & New York: Routledge, p. 88.

Roland Barthes expands on Saussure's ideas by highlighting the connection between the text and the user's personal and cultural experience with it, as well as the interaction between the text's conventions and the conventions experienced and expected by the users. The "Order of Signification" is Barthes' concept. Denotation (the dictionary's real meaning) and connotation are both included (multiple meanings born from cultural and personal experiences). The two levels of denotation and connotation meaning are referred to as a staggered system by Roland Barthes. This is the point of distinction between Saussure and Barthes, despite the fact that Barthes retains Saussure's term signifier and signified.

Saussure's work focused on the first order of signification, that is the denotation. Denotation refers to something that is self-evident, such as a common sense or literal meaning of a sign or words. If we look at a picture with denotation meaning, we can see that it refers to something that can be seen with the eyes or something that can be observed (Limensa, 2018). It defines the relationship within the sign between the signifier and the signified, as well as the sign's external referent. This order is referred to as denotation by Roland Barthes. This refers to the common-sense, obvious meaning of the sign. The word "street" denotes an urban road lined with houses, and a photograph of a street scene denotes that particular street.

Barthes uses the word connotation to define one of the three forms that signs work in the second order of signification. It defines the interaction that happens when the sign interacts with the users' feelings or emotions, as well as their cultural values. The connotation level of meaning is created by connecting signifiers to cultural concerns such as a social formation's beliefs, attitudes, frameworks, and ideologies (Gunawan, 2018).

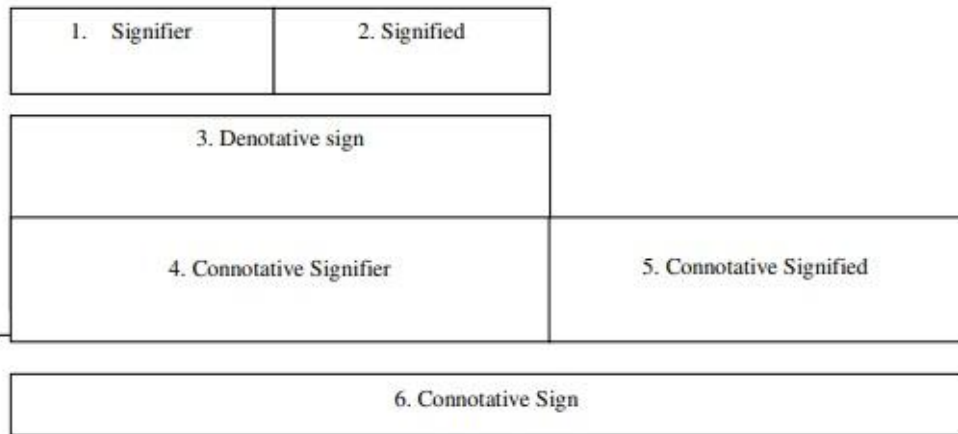


Figure 2. Roland Barthes' Sign Map

Source: Copley & Litza (1999). *Introducing Semiotics*. NY: Totem Books, p. 51.

From the table above, we can see that the denotative sign (3) is made from the signifier (1) and the signified (2). They both produce the denotative sign which is also being the connotative signifier (4) on the second level of semiotic system. The connotative signifier must create a connotative signified (5) to produce a connotative sign (6). This is where Barthes's need for a systematic approach to signals becomes quite troublesome (Copley, Paul & Litza, 1997). Barthes' narrative notion emphasizes the development of a meaning. By embracing Saussure's thinking, Barthes began the concept of sign meaning, although he proceeded to integrate the concepts of denotation and connotation.

The sign of denotation is more about physical sight, what it looks like, how it looks and what it smells like. The base level of Barthes' thought is denotation. Connotative signifier and connotative signified are the next step. This is a more advanced degree of understanding. At the connotative level, we can no longer observe only at the physical level, but must also consider what the sign's meaning is, which is, of course, based on the sign maker's thinking.

### **2.2.2 Utterance**

In linguistic, an utterance is a unit of speech. The word 'utterance' is a period of uninterrupted utterance by one person, followed by quiet on that person's side. An utterance is the use of a piece of language by a specific speaker on a specific occasion, such as a sequence of sentences, a single phrase, or even a single word (Hurford, Heasley, & Smith, 2007). Basically, there is always an additional meaning in every utterance. Additional information that is not written or uttered by the advertiser (advertising) which even though it is not written or said is also caught by the reader.

For instance, a student comes late to the class. The lecturer said: "It's ten o'clock now". The lecturer did not only mention the time but did warn that the student was late for the class (Wijana, 1966:28). This kind of situation is called an utterance. Therefore, numerous advertising concentrate on the study of goal-oriented utterance situations, in which the speaker (in this example, the marketer) use language to elicit a specific response from readers or buyers. Hence, the purpose of using language in advertising is to shape perceptions, change attitudes, and ultimately influence consumer actions.

### **2.2.3 Advertisement**

The word 'advertising' comes from the medieval Latin verb *advertere*, which means 'to draw attention to.' It refers to any kind of public announcement or representation aimed at promoting the selling of specific goods or services (Danesi, 2002). Other types of images and practices aimed at swaying and changing views, attitudes, and behaviors, such as propaganda, marketing, and public relations, are not to be confused with advertising.

Advertising is a method of disseminating information about a company to current and potential customers. It typically contains details about the advertising agency, its product qualities, and the location where its products are available, among other things. Both sellers and buyers need to advertise their products. It is, however, more crucial for the sellers (Lasune, 2011).

American Marketing Association in Lasune's *S.Y.B.A/S.Y.B.Com. Advertising* (2011) has defined advertising as "any paid form of non-personal presentation of ideas, goods and services by an identified sponsor". Solomon (2012) added that advertising is nonpersonal interaction from a known sponsor with the aim of informing, persuading, and/or reminding the recipient.

According to O'Shaughnessy (2004) persuasion become more important in advertising. The main reason is that competition makes it easier to scrape the inherent functional or price advantage of a product. Especially a product of cigarette in advertisement. An advertisement can excite that passion because it provides emotional energy to the reader or to seek out the brand.

Advertising, of course, has a promotional purpose: it draws our attention to a product, service, or brand and helps us remember its availability and desirability. It must first reach its target audience, then capture the audience with a message that is both appealing and unforgettable in order to accomplish this function (Woods, 2006).

Brand advertising has been developed during the nineteenth century. With the presence of the brand the name of the advertisers had appeared in their advertisement until then. But each advertisement was treated as an individual announcement. New information is provided to the public as the goal of the advertisement, and each advertisement aimed to realize immediate sales. Brand advertising is not essentially immediate. It aims to build long-term reputation. (Fletcher, 2008).

Examining about advertising, advertisement has several types of promotion/advertising according to Solomon (2012). They are: Printing Advertising which is global, regional, and local newspapers, as well as magazines, are all examples of print advertisements. Magazines, like newspapers, may be geographically or subject-based. Then the Direct Mail ads which consist of postcards, brochures, letters, and catalogs sent directly to people's homes. Followed by Broadcast Media, television and radio are examples of broadcast media. Big networks, independent stations, cable, broadband, and satellite are the different types of television (TV). Outdoor Advertising also known as out-of-home advertising, includes signage on highways and signs on public transportation (buses, subways, rail, airports, vans, and taxis), gas stations, and park benches. Lastly, Online Advertising. Targeted online advertising is provided by pop-ups, pop-unders, banners, and text advertisements associated with Web pages.

In advertisement, the color preference employed in each scenario in advertising is also an important factor. Advertisements are thought to convey particular connotative meanings through color choices, influencing the audience's psychological or emotional affects. Wilfred (1962) also claims that different hues have various connotative meanings. In the table below, the color connotations are explained.

**Table 1. Color Connotation (Wilfred, 1962)**

| <b>Color</b> | <b>Connotation</b>  |
|--------------|---|
| Black        | Darkness, mystery, magic, formality, and luxury                 |
| White        | Purity, peace, goodness, and naivety                            |
| Gray         | Independence, stability, criticism, and seriousness             |
| Red          | Aggressiveness, liveliness, strength, courage, and danger       |
| Maroon       | Nobility, friendliness  |
| Pink         | Femininity, romantic, affection, and sympathy                   |
| Blue         | Wisdom, integrity, greatness, honesty, and strength             |
| Light Blue   | Peace, youth, depression, assertiveness, and tenderness         |
| Purple       | Royalty, femininity, sensitivity, hope, and wealth              |
| Brown        | Old age, wealth, depression, and fertility                      |
| Orange       | Energy, warmth, liveliness, creativity, light, and friendliness |
| Yellow       | Tolerance, light, fast, gold, hope and inspiration              |
| Green        | Modesty, compassion, freshness, peace, youth, and jealousy      |