

CHAPTER I

INTRODUCTION

1.1 Background of the Study

The writer is interested in the issues of Javanese culture in this advertisement because most of advertisements in Indonesia use Bahasa. Moreover, the writer as Javanese herself feels committed to examine the Javanese representation particularly in Djarum 76 commercial “*PinginSugih, PinginNgganteng*” version.

As a message carrier, advertisement becomes a tool to derive information. As what Rob Bowdery stated in his book, *Basics Advertising Copywriting n. The Creative Process of Writing Text for Advertisements or Publicity Material*, advertising carries many messages to a great number of different people (2008: 12). A word in an advertisement can describe more than one message or otherwise a capture from an advertisement can contain more than one sentence. As what Angela Goddard said in her book *The Language of Advertising*, although advertisement are ephemeral in that each one is short-lived, their effects are long standing and cumulative: they leave traces of themselves behind, which combine to form a body of messages about the culture that produce them. This message can then function both to reflect and to construct cultural values: they can reflect the values of the powerful groups in society, who produce the text, but the reflection itself can then harden to become the touchstone for everyone (2002: 4).

Presenting the product along with its specialties and advantages is considered very effective to grab the audience (or the future potential buyer)'s attention and attach certain images for the product. To introduce a new variant of male's perfume; for example, the company's creative team can bring the impression by spraying the perfume which will make the man smell good and macho, and thus will make every woman get attracted to him. Another example, teenagers are often portrayed as energetic and vibrant. Industries/companies often use this as a strategy to promote their products, such as milk for growth phase, fruit juices, ice cream, chocolate, shoes, bicycle, etc. However, in her book, Angela Goddard had her own way to catch the attention of the viewer. First is by making the advertisement looks sophisticated. "One attention-seeking strategy developed in recent years to increasing levels of sophistication is the startling image" (2002: 10). Second is by making the advertisement come with a shocking idea, or idea that has never been derived before. She said that "Adverts can sometimes want to shock the reader for very good reasons" (2002: 10).

The writer is interested in advertisement because advertisement is challenging to her. A piece of advertisement according to Roland Barthes in Keiko Tanaka's book *The Language of Advertisement* consists of so much information and message and are also not that easy to read. Tanaka stated that "Barthes' insight that one can derive different pieces of information from a single advertisement is valuable, but the way in which he sets out to analyze it is problematic (1994: 2). Because of all those complexity in an advertisement, to analyze an advertisement is a different story compared to other type of analyses

on publications. This makes writer of this study even more interested in using an advertisement as her main object in her thesis.

This study aimed to identify the representation of Javanese identity in Djarum 76 commercial break "*Pingin Sugih, Pingin Ngganteng*" (I Want to be Rich and Handsome) version. Javanese culture is also an interesting thing to be studied more and more because Javanese is a plural culture. Javanese culture is unique due to its complexity on how it roles the people how to behave (written or oral, explicit or implicit), complexity on their values, and complexity on language. This study also sought to identify the myth of cultural understanding shown in the commercial. This study also explored how Javanese identity is constructed in Djarum 76 advertisement.

The study is based on the work of Semiotics pioneered by Roland Barthes who developed the theory of myth in cultural understanding, which includes linguistics message that consist of anchorage and relay, non-iconic codes, iconic codes and myth in the commercial. In order to support this study, several related sources were also used in the finding the representation of Javanese identity. One of them was Suwardi Endraswara's work *Folklor Jawa: Macam, Bentuk, dan Nilainya*. This study also explored how Javanese identity is constructed in Djarum 76 commercial break.

To achieve the aim of the study the representation an ideology proposed by Stuart Hall applied in the study. According to John Storey, representation includes myths, concepts, ideas, images, discourses. Stuart Hall questioned "What does representation have to do with 'culture'; what is the connection between

them?” To put it simply culture is about ‘shared meanings’ (1980: 1). “Language is able to do this because it operates as a *representational system*. In language we use signs and symbols—whether they are sounds, written words, electronically produced images, musical notes, even objects—to stand for or represent to other people our concepts, ideas and feelings” (Hall, 1980: 1). Based on what Hall stated implication in cigarette advertisement of Djarum 76 TV advertisement would be the main focus to be discussed in this research. This thesis concerns on the character of “jin” in the Djarum 76 TV advertisement which is electronically produced images, sounds, written words, and objects which are considered as the main factor of the Javanese identity constructed in the advertisement of Djarum 76 ‘*pingin sugih pingin ganteng*’ version.

1.2 Statement of the Problem

Every advertisement has messages to deliver whether they are implicit or explicit. It has its own ways to pursue and attract viewers. The question raised in this study is:

How does Javanese culture is constructed in the Djarum 76 advertisement “*Pingin Sugih, Pingin Ngganteng*” version?

1.3 Objective of the Study

The objective of the study is to identify how Javanese identity is presented in the Djarum 76 commercial break “*Pingin Sugih, Pingin Ngganteng*” version by “jin” as the main character of the advertisement. Furthermore, this study attempts

to examine the commercial break related to the Javanese identity constructions underlying the signs using the theory of semiotic by Roland Barthes.

1.4 Significance of the study

There are a lot of advertisements on television international and national cigarette products that present certain culture in their television commercial. Djarum 76, as one of the examples, involves Javanese culture in their cigarette television commercial. From here, the writer expects that this study will contribute to the studies of advertisement, especially those using the Semiotics theory by Roland Barthes.

1.5 Scope and Limitation

In order to limit the analysis, this study used Roland Barthes's Semiotic as the theory and the TV commercial of Djarum 76 "*Pingin Sugih, Pingin ganteng*" version as the object of the study. This study identified the representation of Javanese identity in Djarum 76 "*Pingin Sugih, Pingin ganteng*" version by analysing the advertisement which are considered suitable to represent the Javanese identity in the field of cultural studies. Therefore, this study cannot be used as the reference for other field beyond cultural studies and reference of non advertisement.

1.6 Organization of the Paper

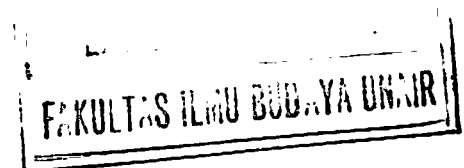
The first chapter of the paper consists of background of the study, statement of the problems, objectives of the study, significance of the study, scope and limitation, theoretical background, method of the study, organization of the paper, and definition of key terms. The second chapter elaborates the theoretical framework of the study, while the third chapter focuses on the method of the study. The fourth chapter contains the analysis to answer the problems stated in the first chapter. Finally, the fifth chapter summarizes and concludes the entire study.

1.7 Definition and Key Terms

Advertisements: multi-modal, and can use pictures, music and language, either singly or in combination, as the medium permits (Cook, 2001: 219)

Identity: a concept operating 'under erasure' in the interval between reversal and emergence; an idea which cannot be thought in the old way, but without which certain key questions cannot be thought at all (Hall, Guy, 1996: 2)

Javanese : the language of the whole of Central and East Java, with the exception of the Madurese-speaking areas of East Java (Uhlenbeck, 1964)



a true Javanese, which means becoming someone who is *berbudi bawa lekana lan ngudi sejatining becik* – wise and continually striving to do good (Sutarto, 2006:45)

Myth :it is at the level of secondary signification or connotation that myth is produced for consumption. By myth he means ideology understood as a body of ideas and practices, which by actively promoting the values and interests of dominant groups in society, defend the prevailing structures of power (storey, 119)

Representation : (discourse) a whole cluster of narratives, statements and/or images on a particular subject that acquire authority and become dominant at a particular historical moment (Eaglestone, Holloway, 2004:60)

Semiotic : is about our engagement in this basic process as living organisms and as humans, and its consequences for our attempts to make the world around us our world (Johansen, Larsen, 2005: 2).

CHAPTER II LITERATURE REVIEW