

A Semiotic Analysis of *Djarum 76* Television Advertisements

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ABSTRACT

This research is geared towards discovering the representation of corruption in *Djarum 76* television advertisements “Kontes Jin” and “Pungli” versions and revealing the ideology behind the advertisements. The research utilizes descriptive qualitative method. Drawing on data in the form of videos, the transformed scenes were analyzed using Selby & Coedery’s(1995) theory of visual elements of television advertisement, and Barthes’(1977)theory of orders of signification. The research reveals that corruption in the advertisements is represented as a terrifying problem in Indonesia and is difficult to annihilate. Corruption is also represented as the product of materialism, which appears when the excessive desire of collecting affluence is not fulfilled. The research also reveals that materialism and corruption culture are the ideologies which can be found in the advertisements.

Keywords: *Representation, Ideology, Corruption, Djarum 76*

INTRODUCTION

In line with the development of technology, television becomes the most attractive media to present advertisements. Television allows the presentation of advertisements in combined modes; images, music, and sounds (Martiana, 2012). Television advertisements also include various issues and ideologies in conveying their message, especially cigarette advertisements. A number of cigarette advertisements often present the issues both in critical and entertaining ways. The issues of masculinity, youth, or friendship in cigarette television advertisements frequently emerge and have been discussed in numerous studies. This research however, attempts to analyze another issue which has not been discussed much in studies, namely corruption.

The research analyzes the issue of corruption in *Djarum 76* television advertisements “*Kontes Jin*” and “*Pungli*” versions. *Djarum 76* is a cigarette company in Indonesia which attempts to convey the issue of corruption through advertisements. *Djarum 76* television advertisement

“*Kontes Jin*” version tells about a genie contest which is held in Indonesia. Meanwhile, “*Pungli*” version tells about the corruption practice which happens in Indonesia. Both of the advertisements convey the issue of corruption in entertaining ways.

METHODOLOGY

This research is geared toward discovering the representation of corruption in *Djarum 76* television advertisements “*Kontes Jin*” and “*Pungli*” versions and revealing the ideology behind them. The data are two videos of *Djarum 76* TV advertisements downloaded from www.youtube.com. The first advertisement is “*Kontes Jin*” version (duration: 32 seconds) and the second advertisement is “*Pungli*” version (duration: 30 seconds).

The videos were transformed into scenes. The visual elements of the scenes (actor, 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 television advertisement* (Selby & Cowdery, 1995) and theory of *orders of signification* (Barthes, 1977). In finding the ideology of both advertisements, the *third order of signification* was utilized.

The selected scenes from the advertisements were presented in the following:

1). Selected scenes in *Djarum 76* television advertisement “*Kontes Jin*” version:

Scene	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	This scene shows the contestants of the genie contest. They are from Indonesia, Japan, and Egypt. The way they dress represents the place they originate from.
5	This scene depicts the setting in a desert. The setting shows the ability of the contestant from Egypt who can dispel the pyramids.
6	This scene shows the setting in Fujiyama

	mountain. It shows the ability of the contestant from Japan who can make Fujiyama mountain disappear from its place.
8	This scene shows that a genie from Indonesia is trying to annihilate corruption cases in Indonesia. The other contestants are surprised and wondering if he can do it.
9	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> ”
11	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.

2). Selected scenes in *Djarum 76* television advertisement “*Pungli*” version:

Scene	Description
1	This scene depicts a young man who is applying for a job to an institution. The man wearing blue collar shirt is the head of that institution.
2	This scene shows the head of the institution giving a sign by playing his fingers that the applicant should give

	him some money if he wants to be accepted in that institution.
3	This scene shows the applicant is getting angry because he should deposit some money to be accepted in the institution.
4	This scene depicts the applicant is walking away from the institution angrily.
5	This scene shows that the applicant is meeting with a genie and he is asking the genie to annihilate the money collected without legal authority. But, unfortunately, the genie is asking him some money to do that.
10	The scene depicts a genie wearing Indonesian traditional clothes asking some money to the applicant.

FINDINGS AND DISCUSSION
REPRESENTATION OF
CORRUPTION IN “KONTES JIN”
VERSION

The advertisement uses different settings and properties to show that corruption is very difficult to annihilate in Indonesia. It can be seen from the use of stacks of papers in the box which is placed on the stage. The stacks of papers signify that in Indonesia there are large amount of

corruption cases which are difficult to annihilate.

In terms of frame size and camera angle, the use of extreme long shot and low angle as the dominant frame size and camera angle shows corruption as a problem which harms many parties.

Lastly, the advertisement uses warm color saturation and video editing (cut and dolly in) to show that corruption should be really annihilated from Indonesia because there are many problems that happen resulting from it. Warm color saturation also shows the hope and spirit of the people in Indonesia to get rid of corruption.

REPRESENTATION OF
CORRUPTION IN
“PUNGLI” VERSION

The advertisement uses an actor wearing blue shirt (civil servant uniform) who has a good position to show that an intelligent worker in Indonesia can also do corruption. Furthermore, the advertisement also uses the actor whois corrupt wearing Indonesian traditional dress to show that many corruption cases happen in Indonesia and it can be done by

anyone, not only by the governments but also civilians.

Next, the advertisement uses gold color as the symbol of wealth in the advertisement. However, the symbol also shows that some people in Indonesia do corruption because of their desire to have a great amount of wealth.

Then, the advertisement uses different settings and properties to show that corruption can happen everywhere. In the advertisement, corruption can happen in the formal situation, such as worker recruitment, and in non-formal situation.

In terms of frame size and camera angle, the advertisement uses close up and low angle as the dominant frame size and camera angle. Close up shows how people do and react to the corruption; meanwhile, low angle shows that people from lower social status are usually the victims of corruption.

IDEOLOGY BEHIND THE ADVERTISEMENTS

Based on the analyses of third order of signification of the advertisements,

there are several signs in the advertisements explicitly signifying that in Indonesia there are two harmful ideologies: materialism and corrupt culture.

Materialism is defined as the excessive desire in acquiring and consuming material goods; it is often bound up with the value system which considers that social status is determined by wealth (Richins& Dawson, 1992). In line with this, Belk (1985) states that materialism can be the reason why some people who hold on to it do not care about whether or not the things they do are *legal* or *illegal*. In other words, materialism can cause people to do corruption, since the corruption itself is defined as an illegal act which takes others' right for personal gains (Jain, 2001).

In the advertisements, it is clearly depicted that some people in Indonesia are materialistic. It can be seen from the actors (actor 1 & 4) in scene 2 and scene 10 in "Pungli" version. Actor 1 is a civil servant who is the head of an institution. Actor 1 is doing corruption by asking another actor (a job applicant) in that advertisement to give him some

money to get accepted in the job he is applying for. It signifies that a good position, high salary and social status, does not stop someone from desires to acquire wealth illegally. The next evidence is shown by actor 4 in scene 10. The actor is a genie wearing Indonesian traditional clothes and he is very powerful. Actor 4 is asking some money to actor 2 (the applicant) as the payment for granting his (actor 2's) wish. Actor 4 represents excessive desire of someone who can do anything but still wants to get affluence.

The next ideology which is contained in the advertisements is the belief that corruption is a culture in Indonesia. It can be seen from the use of setting, properties and actors in the advertisements. In "*Kontes Jin*" version, there are three different places utilized as the settings: desert, Fujiyama mount, and a stage. The desert represents Egypt, Fujiyama mount represents Japan, and a stage with a stack of papers in a box written "*Kasus Korupsi*" represents Indonesia. Based on the setting in "*Kontes Jin*" version, it can be stated that the advertiser utilizes corruption as the

characteristic of Indonesia. It creates the interpretation that Indonesia is well known because of corruption.

The use of setting in "*Pungli*" version is also influential in decoding the message. The setting in an institution and public space represents the place where corruption happens. It signifies that in Indonesia, the practice of corruption can be done anywhere.

Actor 1 and actor 4 in "*Kontes Jin*" version represent the government and civilians of Indonesia respectively. Both of them are involved in a corruption practice, signifying that in Indonesia, corruption can be done by anyone, not only by government officials but also civilians.

CONCLUSION

The research has investigated how corruption is represented in *Djarum 76* television advertisements "*Kontes Jin*" and "*Pungli*" versions and the ideologies behind them.

The research concludes that corruption in *Djarum 76* television advertisement "*Kontes Jin*" version is represented as a serious problem in Indonesia. It harms many parties and it

is very difficult to annihilate. The advertisement also decodes that corruption can cause many problems in Indonesia.

Meanwhile, the “Pungli” version represents corruption as the product of materialism. It appears when the excessive desire of collecting affluence is not fulfilled. This advertisement also represents corruption as an illegal act which can be done by anyone, not only by government officials, but also civilians. The advertisement also emphasizes that corruption in Indonesia can be found anywhere, not only in a formal institution, but also in informal settings.

The research also concludes that there are two ideologies found in the advertisements: materialism and corrupt culture.

For more comprehensive results, it is suggested that future research use more advertisements. Furthermore, to make the research more challenging, the data used should not be limited to television advertisement but also printed advertisements.

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