

Social Semiotics of Low Multi-Purpose Vehicle (MPV) Car Ads in Indonesia

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ABSTRACT

The purpose of this study was to determine the verbal and non-verbal meanings as copywriting in car product advertisements in the low minivan or MPV class marketed in Indonesia in terms of semiotics. This research is a qualitative research with descriptive-analytical method with a focus on describing verbal and non-verbal meanings in car product advertisements in the low minivan or MPV class marketed in Indonesia. The data sources used in this thesis are Youtube channels with URLs; <https://www.youtube.com/watch?v=11MDA0KR28s>. The data used is the number of automotive product advertisements in the minivan or MPV class marketed in Indonesia. The seven car advertisements are Toyota Avanza 1500, Toyota Avanza Veloz, Suzuki Ertiga, Daihatsu Xenia, Honda Mobilio, Mitsubishi Expander, and Wuling Confero S. These seven advertisements are advertisements produced between 2018-2019.

Keywords: Semiotics, semantic, copywriting, verbal and non-verbal meaning, advertisement.

INTRODUCTION

Two things that are interesting and tempting when advertising on the internet are the target market that can be controlled and directed because all internet users have been identified. Some search engines, social media, websites with any purpose, and even simple blogs are equipped with data recording with categories even to the smallest detail (Kuo et al., 2022). For example, they have records of anyone who uses the internet and their

identification of habits (read: preferences) for what is on the internet. So finding how many people in the form of a percentage of a niche market becomes very easy. Plus the exact number between men or women. The second is that advertising on the internet is much cheaper, if not free. Some sites can even register for an account for free (Chaffey & Mill, 2020; "CopyWriting," 2017). This makes everyone without exception participate in the excitement of the internet world. No matter what position. Even though they only act as spectators or passively, they still listen and pay attention to something that is considered interesting or trending (Putra, 2020; Sheriff et al., 2018).

However, making advertisements that attract viewers, even though using the internet and its convenience is another matter. Because, the message in an online advertisement must be able to influence, so that it can invite the interest of the audience. Although not instantly. That is, if you are not interested at that time, maybe later on the audience of the ad will react at another time. And it's not even possible to turn into a consumer (Ahangar & Zeynali Dastuyi, 2017; Asiani, 2020; Maslen, 2019). But at least, there is an effort from the advertising message to make the audience react. Getting to know is first and then being a buyer is the end result.

This happens because in the ad there is a copywriting technique that is combined and serves as not only a messenger, but also an invitation to do something. For this reason, the elements in the advertisement, starting from the headline, subheadline, slogan, product image, background image, and color must have meaning (Konecnik & Go, 2008). Where, these elements are designed in such a way on purpose to lead the audience to do something. Because the meaning contained forms a concept in the mind of the reader and can be understood by the reader (Ui, 2012).

Advertising is the act of calling the public's attention to an idea, good, or service through a paid announcement by a sponsor. According to (Cheung, 2010; Galí et al., 2017; Zannah & Nurhastuti, 2018) Advertising is any form of non-personal presentation & promotion of ideas, goods or services by an identified sponsor. According to the British Advertising Association - Advertising is any communication, usually paid for, specifically intended to inform and/or influence one or more people. A simpler (and modern) definition of advertising could be - A paid communication message that is meant to tell people about something or influence them to buy or try something.

Advertising in general has three main objectives. These goals sequentially are to inform potential consumers of a product, to persuade potential consumers, and to remind potential consumers that a product is still available (Schubert, 2021). The three main objectives in advertising are then due to the development of the era, their use is expanded to build brands, increase sales, drive demand from consumers, build engagement between consumers and products, then expand the number of customers

and their quality, and educate consumers (Baudier et al., 2022; Efrat et al., 2021; Zeng et al., 2022).

Being interested in the meaning of advertising in the formation of interest in society is in accordance with what Barthes calls "myth". For this reason, in this study, advertisements will be analysed from a semiotic perspective by analysing the signs in the image and then seeing the meaning of the image as an image concept to be conveyed to the reader (Sweetser, 1995). According to Barthes, in his book entitled *Mythologie*, quoted by Hoed (2011: 67), reveals that myth is the result of connotations. The method of proof is through what is called semiological analysis of a number of cultural phenomena that have been entrenched from the point of view of meaning, where the myth which later turns into this connotation has a special meaning by a particular community or group.

Because language and context are arbitrary, which means they are appropriate and only apply to the meaning of language and the meaning of the cultural context in question, the study used involves several theories, including theories and techniques for using video cameras, semiotics, and also semantics. Meaning does not just appear and then agreed without knowing what concepts exist in the community itself. There are things that due to time and circumstances agreed on the formation of a concept of meaning from certain symbols (Abdalla Mikhaeil & Baskerville, 2019; Anido Freire, 2014; Lourenção et al., 2020; Shafik Ramzy, 2013; Thanthirige et al., 2016).

Advertising is a tool used to publish information, with short language sufficient to attract the attention and understanding of readers, the language used contains its own meaning. Advertising, which is also a means of human communication, is a system that is both systematic and systemic at the same time. What is meant by systemic is that language is not a single system, but also consists of several subsystems, namely phonological subsystems, morphological subsystems, syntactic subsystems, and semantic subsystems (Wiratno & Santosa, 2014). The concentration is on the analysis of the semantic meaning of the advertising text in terms of the types of meaning so that the hope is to find out how the semantic meaning contained in an advertising text, in terms of the types of meaning.

The technique in maximizing the role of semantics is by analyzing the types of semantic meanings, based on the presence or absence of references, based on the presence or absence of sense values, based on the accuracy of meaning, based on the relationship of the meaning of one word to another, based on figurative meanings (Baudier et al., 2022; Efrat et al., 2021; Keller-Hamilton et al., 2022; Schubert, 2021; Zeng et al., 2022). And in the end, we get an idea that there are various meanings, based on the semantic meaning, there will be advertisements with lexical meaning and advertisements with grammatical meaning. Based on the presence or absence of references, there will be referentially meaningful

advertisements and non-referential meaningful advertisements, based on the value of taste there will be denotative meaningful advertisements and connotative meaningful advertisements, based on the accuracy of meaning there will be word and term meaningful advertisements, based on the relationship of meaning there will be conceptually meaningful advertisements and advertisements associative meaning, based on the figurative meaning, there will be a figurative meaning of advertisement and non-figurative meaning of advertisement (Efrat et al., 2021; Keller-Hamilton et al., 2022; Kuo et al., 2022; Lourenção et al., 2020).

This study analyses six car product advertisements in the Low MPV class in terms of meaning. The six advertisements are Toyota Avanza 1500, Toyota Avanza Veloz, Suzuki Ertiga, Daihatsu Xenia, Honda Mobilio, Mitsubishi Expander, and Wuling Confero S. These seven advertisements are produced around the year 2018 to 2019. The seven advertisements, which are referred to as data sources, used in this study are from Youtube channels with URLs; <https://www.youtube.com/watch?v=11MDA0KR28s>.

The first problem formulation in this study focuses on myths in the form of implicit and explicit interpretations of the message, image, goal, and meaning of the six advertisements for Low MPV class car products. The second problem formulation is whether there are similarities in the messages and meanings of the six MPV car advertisements sold in Indonesia. The results of this study are expected to be useful for readers from various backgrounds to understand how myths in the form of implicit and explicit interpretations of messages (messages), impressions (images), goals (goals), and meanings (meaning) in the seven car product advertisements. Low MPV class. Then the next one can understand whether or not there are similarities in the messages and meanings of the seven MPV car advertisements sold in Indonesia.

METHOD

This research is a qualitative research with descriptive-analytical method which in the situation of “represented participants” who are referred to but may not always be involved in communications (Kress & Van Leeuwen, n.d.) (Abdalla Mikhaeil & Baskerville, 2019). The focus that will be discussed is the description of the myth in the form of implicit or explicit interpretation of the message, image, goal, and meaning of the six advertisements for Low MPV class car products sold in Indonesia and also for find out if there are similarities in the six car advertisements.

The data sources used in this thesis are Youtube channels with URLs; <https://www.youtube.com/watch?v=11MDA0KR28s>. The data used is a total of six advertisements for automotive products in the low minivan or MPV class marketed in Indonesia. The six car advertisements are Toyota Avanza 1500, Toyota Avanza Veloz, Suzuki Ertiga, Daihatsu Xenia, Honda

Mobilio, Mitsubishi Expander, and Wuling Confero S. These seven advertisements are advertisements produced around the year of 2018 and 2019.

FINDINGS

The seven cars in this study are considered to be in the same class. They are all functionally, number of seats, and machines are the same. The function of these seven cars is that they can be used for business or family use, with a number of seats for seven passengers, and an engine capacity of 1.5 liters. The visible difference is from the ads they display. In the advertisement it can be seen that in what market segment they are targeting. From the results of the study, from the seven car advertisements, the market segment categorization of the car advertisements was obtained. There are at least two categories with one category being divided between explicit and implicit. The first category is the family market segment and the second is the urban community or modern youth with their modern and sophisticated needs. The family market segment category is further divided into two groups, which explicitly target families and those that implicitly target families. As a result, the explicit family market segment category is the Daihatsu Xenia, Mitsubshi Xpander, and Wuling Confero S car advertisements, while the implicit family market segment category is only one, namely Honda Mobilio. For the urban market segment category, there are two, namely the Toyota Avanza duo, both the Avanza 1500 and Avanza Velos along with the Suzuki Ertiga.

DISCUSSION

The Toyota Avanza 1500 is depicted at the beginning with the lights turned on. This is a sign that a new chapter has begun. Given that this year the new Toyota Avanza model was introduced. The scene starts with the silhouette of a young woman on the front body of a Toyota Avanza trying to touch the sun. Then briefly and sequentially replaced with pictures of the beach with a young man walking after sailing in a small boat, followed by a picture of a modern city with skyscrapers, replaced with a savanna background with a young man walking while stroking the tall grass in the field. Then ended the reflection of the field on the hood of the car. The personnel displayed are young men and women with different backgrounds. This combination shows the breadth of a Toyota Avanza to be used by the younger generation with any background. Moreover, coupled with the narrator who said, "We are the voices of a million Indonesians." Toyota Avanza for Indonesia. The whole signs that shows along the ads scenes ment to be the urban community especially the youth explicitly.

Toyota Veloz uses the tagline passion for progress which clearly targets the young market share. The scene starts with a young man standing on a building overlooking the city with a dark background. It is not clear whether the darkness is a sign of the arrival of the morning or the twilight before the arrival of the evening. Then the image switches to a finger pressing the engine start stop button which is then also described as a marker for the start of the day. Then the scene is mostly filled by young people with working age and looking serious. This shows that the Toyota Veloz is targeting an established youth market. This car is also described as energetic with a scene of a young woman dancing modern, another young man is jumping with an excited face. And the writing of coffee in a cafe. Of course we all know that modern dance and coffee is a show of enthusiasm, energy that is always filled and passion for young people.

Daihatsu Xenia using the tagline 15 years proved special with the family. Which describes resilience, durability, and reliability. For young families who are newly married to families with many members. At the end, a picture of a large family gathered to celebrate the 15 year anniversary of Daihatsu Xenia itself is shown.

This Suzuki Ertiga is advertised using English narration. English in Indonesia is a symbol of prestige, intelligence, establishment, and a class of its own. Throughout the commercial scene there is no human involvement at all. Only bits and pieces of car parts are shown very explicitly and car scenes are running to show agility. The goal is clear, to show the luxury and new form of the Suzuki Ertiga. Moreover, it is reinforced by the remarkable sentence in many ways.

Honda Mobilio uses a very short English narration, "Mobilio, your better half." This English narrative is clearly intended for modern and educated people. As in the ad scene depicted by an established man who uses a Honda Mobilio to take him to work and at the same time this car is described as suitable to be driven by an established woman who does not forget her duties as a mother. The duty of a mother is explicitly shown by the scene of picking up children from school. This car is described as powerful with a scene of a group of horses running for 2 seconds which serves to build the impression that this Honda Mobilio can be driven on non-paved terrain, although throughout the ad runs, the majority of scenes are Honda Mobilio running on the highway. The impression that this car is a family car is also shown at the end of the scene. Where the child who was picked up by an established woman could sleep soundly in the car.

The Mitsubishi Xpander contains travel scenes with complete passengers starting from a father holding the steering wheel, a beautiful mother, three children, and a pair of grandparents. The composition of the family sitting is father and mother in the front, a pair of grandparents in the middle and their youngest child, and the two older children are in the back seat. During the travel scenes a few things really stand out, such as the good

secrecy of the cabin with the scene of the car driving through the street being drilled loudly but the little one is not disturbed at all and remains asleep. The car is also calm and comfortable with the scene of the beautiful mother still being able to dress up without any disturbance during the trip. The roads that are shown are also various to show that this car can also be used on non-asphalt roads, considering that the roads in Indonesia are still diverse. The cabin space is also described as spacious and comfortable so that even the third row passengers can still smile. Overall, this car really targets the Indonesian family market who are used to using cars with maximum passengers.

Wuling Confero S uses the tagline, "The real spacious family MPV." The first narration sentence in this car advertisement is that it is nice if the comfort of home can be taken anywhere. The scene starts with a large number of families being able to fit into the Wuling Confero S. In addition to the narrative throughout the advertisement, this car advertisement is added with text in the form of text that explicitly and explicitly explains the conditions in the car. Starting from, the convenience of a spacious room for all, to the third row, and the convenience of staying connected.

CONCLUSION

This study shows that although these seven cars are in the same class, assuming the same power, appearance, features, and capabilities, with the same function, namely business and family, they are displayed in advertisements with different goals and target markets. There are at least two categories, namely the family market segment and the second is urban society or modern youth with modern and sophisticated needs. The first category that targets the family market is divided into two, advertisements that explicitly target families and implicitly target families. The explicit category of the family market segment is the Daihatsu Xenia, Mitsubshi Xpander, and Wuling Confero S car advertisements, while the implicit family market segment category is only one, namely Honda Mobilio. For the second category in the urban market segment, there are two, namely the Toyota Avanza duo, both the Avanza 1500 and Avanza Velos along with the Suzuki Ertiga.

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