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4th ICEL 2016

THE FOURTH INTERNATIONAL CONFERENCE ON EDUCATION AND LANGUAGE



PROCEEDINGS

THE FOURTH INTERNATIONAL CONFERENCE
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Zainal Abidin Pagar Alam street No.89 Labuhan Ratu, Bandar Lampung, Indonesia
Phone: +62 721 36 666 25, Fax: +62 721 701 467
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PREFACE

The activities of the International Conference are in line and very appropriate with the vision and mission of Bandar Lampung University (UBL) to promote training and education as well as research in these areas.

On behalf of the Fourth International Conference of Education and Language (4th ICEL 2016) organizing committee, we are very pleased with the very good responses especially from the keynote speakers and from the participants. It is noteworthy to point out that about 80 technical papers were received for this conference

The participants of the conference come from many well known universities, among others: International Islamic University Malaysia (IIUM), Malaysia, Hongkong Polytechnic University, Hongkong, Shanghai Jiao Tong University (SJTU), China, Shinawatra Univesity, Thailand, University of Texas, Austin, USA, University Phitsanulok Thailand, STIBA Bumigora Mataram, Universitas Ahmad Dahlan, STKIP-PGRI Lubuklinggau, Indonesia University of Education (UPI), Universitas Sanata Dharma, State Islamic College (STAIN) of Jurai Siwo Metro Lampung, State University of Sultan Ageng Tirtayasa and Universitas Lampung.

I would like to express my deepest gratitude to the International Advisory Board members, sponsors and also to all keynote speakers and all participants. I am also grateful to all organizing committee and all of the reviewers who contribute to the high standard of the conference. Also I would like to express my deepest gratitude to the Rector of Bandar Lampung University (UBL) who gives us endless support to these activities, so that the conference can be administrated on time.

Bandar Lampung, 20 May 2016

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THE CRITICAL DISCOURSE ANALYSIS ON THE FAME OF OREO WONDERFILLED ADVERTISEMENT

A) Alfriani Ndandara^{1*} and B) Frederika Mei Anggraeni^{1**}

¹⁾Sanata Dharma University, Yogyakarta

*Corresponding email: Alfnda@yahoo.co.id

** Corresponding email: Frederikamey@gmail.com

Abstract

Advertisement is one of functional texts which functions to commerce the audience about a product the company sells. A text in the advertisement is considered has to contribute people's intention. This paper conducts a critical analysis on the fame of a product which becomes remarkable since it raises until now, Oreo. Fairclough's three dimensional frameworks, Gee's seven building tasks, and Halliday's functional grammar are employed to do the research. Therefore, this paper discusses the linguistic features, advertisement invention, semiotic aspects and social contexts. However, the result of the research shows that, the language used in Oreo Wonderfilled advertisement has relation to power. Thus, the advertisement of Oreo does not only attract consumer but also shape the costumers' mind through the language used both its' audio or visual. The representation of symbolic power to capture the hearts and minds of consumers is by means of visual, audio, and verbal signs, which are analyzed using semiotics feature.

Keywords: advertisement, Oreo Wonderfilled, three-dimension, seven building tasks, functional grammar.

1. INTRODUCTION

Attracting advertisement is one of important elements in selling product. Thus, the common generic structures of advertisement such as the purpose of the advertisement, the name of a product to sell, and who is the target user of the product are needed in creating it. Since, costumers need to be convinced by the advertisement about the sell product, hence those structures need to be applied corectly and attractively, thereby the product will get good response from costumers.

Oreo is one of the food products of Kraft Company. It is a chocolate sandwich cookie with a white creamy filling. Kraft Company as one of the companies in the world has encouraged consumers since it raise. Oreo as a chocolate cookies has maintained its' fame which can be seen from the knowledge of costumers about the orginal taste of Oreo cookies and the modified tastes of Oreo cookies. It has succeeded in shaping the costumers' mindset about the procedure of eating it. The best way to eat Oreo is dunking it in milk or twisting off one side and then eating the middle first, even they can combine it with cakes, milkshakes, ice creams and other additional desserts.

The Oreo advertisement is seen as a media discourse involves language and social processes. Since language carries meaning, the language used in Oreo advertisement may has relation to power. Thus, the advertisement of Oreo does not only attract consumer but also shape the costumers' mind through the language used, which is called *ideology*. Those phenomenon generate researchers to investigate the oreo advertisement through the Fairclough three-dimension framework and the seven main language realities (Gee's seven building task).

There are two important issues to be revealed in this study. First is the fame of Oreo advertisement in attracting the costumers, second is its' effect on costumers view point of social life. The two related issues are described in the next session.

2. WORKING DEFINITION OF OREO AND ITS' HISTORY

The origin name of Oreo is unknown. However, there are some close related words root to Oreo. First, the word is derived from French word 'Or' which means gold. It can be seen from the early color package of Oreo cookie which is in gold color. Second, the word is derived from Greek word 'Oreo' which means beautiful, nice or well done. Third the name is a combination of taking the 're' from 'cream' and placing it between the two 'o's in chocolate - making 'o-re-o'. The last is it is just named as Oreo because the word is easy to pronounce and to remember. Otherwise, there are some stereotype meanings of the word. The word 'oreo' is refering to African American people usually act like a 'white' for dating Caucasian girls, dressing too white, talking too white, and

even thinking too white. They are branded as 'Oreo' since they are '*Black on the outside, White on the inside*'. Also, the word refers to 'yellow' as 'Asian' on the outside and white on the inside.

No matter how it deals with the definition of term, how it got termed, over 462 billion Oreo cookies have been sold since it was first introduced in 1912, making it the best-selling cookie product of the 20th century. Oreo has grown to take part of twentieth century culture. Oreo cookie has become the best-selling product since 1912 in U.S. In 1898, several baking companies merged to form the National Biscuit Company (NaBisCo), the maker of Oreo cookies. By 1902, NaBisCo created Barnum's Animal cookies and made them famous by selling them in a little box designed like a cage with a string attached (to hang on Christmas trees). In 1912, Nabisco had a new idea for a cookie - two chocolate disks with a crème filling in between. The first Oreo cookie is looked very similar to the Oreo cookie of today, with only a slight difference in the design on the chocolate disks. The shape and design of the Oreo cookie do not change much until NaBisCo begin selling various versions of the cookie. In 1975, Nabisco is released their Double Stuff Oreo. Nabisco is continuing to create variations: in 1976, Football Oreo is introduced; in 1987, Fudge covered Oreos is introduced; in 1991, Halloween Oreos and Mini Oreos introduced; in 1995, Christmas Oreos is introduced; in summer 2011, Triple Double Oreo is introduced in America; in February 2013, Mega Stuff Oreo is introduced; and the newest in 2015, Oreo Thins is introduced.

2.1. Definition Of Fame And Oreo Advertisement's Fame

Advertisement and fame are two things which connected each other. Advertisement needs fame, and fame can be reached by using advertisement. Thus, both definitions of fame and advertisement are illuminated. According to Keiko Tanaka (1994), the goal of advertiser in creating an advertisement is to change consumers' thinking from inattention and uninterest about the sell product and make them buying the sell product. Fame is a condition of someone or something when she/he/it being known well or talked about by many people, which relates to the account and global or notable achievement. It is a usual to some psychologists such as Evans, Wilson, Giles, Young, and Pinsky examine phenomena of celebrities through their psychology of famous. Otherwise, in examining a fame of an Oreo through its' advertisement is quite different.

Oreo is well known worldwide. It thanks to the advertisement produced by the advertiser. Oreo ads has already produced in many forms and many verses. Consumers may find the oreo advertisement in newspaper, listen through radio, watch in television or youtube. The main supporting factors which help Oreo growing are the brand's award-winning advertising and best-in-class consumer promotions. The Oreo advertisement is engaged consumers to its essence by creating connections through the classic Oreo and milk ritual that brings people together in moments of childlike delight. Whether it is twisting, licking, dunking, or a combination of all three, the Oreo advertisement offers everyday moments of connection that other snack brands cannot match or unsucces yet.

2.2. The Brief Summary of the Oreo Advertisement Video

The original version of the song for the Oreo advertisement has been available 3 years ago by Owl City (Adam Young as a singer), one of popular bands in America. The fascinating side which can be found in the song is it is chanted in each country in the world using different language. Therefore, the song can be watched in different version of language according to the country belongs to. By this way, the company through the advertisement increases consumers attention and willingness in buying Oreo, a worldwide favorite cookie.

Briefly, the song of Oreo '*Wonderfilled*' divided into four stanzas. The first stanza tells about a relation between big bad wolf and pigs; second stanza tells the vampire and the girl relationship; third stanza tells about the great white sharks, baby seals, and giant squid relation as the animals in the sea, and the last stanza tells about somebody else who 'I' does not recognize. All the parts of the story are always arisen with the Oreo given by the first subject (I) in the clause *wonder if I give an Oreo* ... Besides; the lyric also indicates the interchanges from bad to good ones. For instance, in the first paragraph the big bad wolf helps the pigs to decorate the deck after eating Oreo instead of killing them previously. Also, 'I' as the main character in the song acts as a happiness spreader who wants all of the other characters in the song sharing the happiness (Oreo) to everyone, even they do not recognize the persons or animals.

As attractive as other advertisement, Oreo's advertisement uses some specific colours which have symbolic meanings. Black and white, as the original colours of Oreo, which are shown in the beginning part of the video, show the comparison between goodness and badness (see appendix: picture 1). Moreover, the shifted colour done by vampire (see appendix: picture 2 & 3) indicate transformation from bad into good which can be found after eating Oreo. Picture 8 & 9 (see appendix) shows wolf's nice attitude by helping the pigs to decorate the deck them build. Overall, the customs of lyrics, colours, and images used in the advertisement have given a positive point of view of Oreo.

3. THE SONG LYRIC OF OREO WONDERILLED BY OWL CITY (ORIGINAL VERSION) ANALYSIS

The song lyric of Oreo Wonderilled is analyzed throughout the three dimension and seven building tasks. The three dimension consists of description, interpretation, and explanation while the seven building tasks consists of significance, practices, relationships, identities, politics, connections, and sign system of language.

3.1. The Fame of Oreo Advertisement in Attracting the Constumers through Fairclough three-dimension

Fairclough (1995) states that there are three-dimensions; the *text*, *discourse practice*, and *sociocultural practice*. The analysis of discourse practice involves attention to processes of text production, distribution and consumption. He also implies that analysis of text should not be artificially isolated from analysis of institutional and discourse practices within which texts are embedded. The interpretation of the text is a dialectical process resulting from the interface of the variable interpretative resources people bring to bear on the text and properties of the text itself. Textual analysis presupposes a theory of language and a grammatical theory, which critical discourse analysis has to have. It is functional theory of how language is structured to its primary social functions. Therefore, textual analysis is important since it deals with critics (Brunsdon, 1990). Figure shown below is the diagrammatic representation of three-dimension approach. It demonstrates how the three-dimension are interrelated each other.

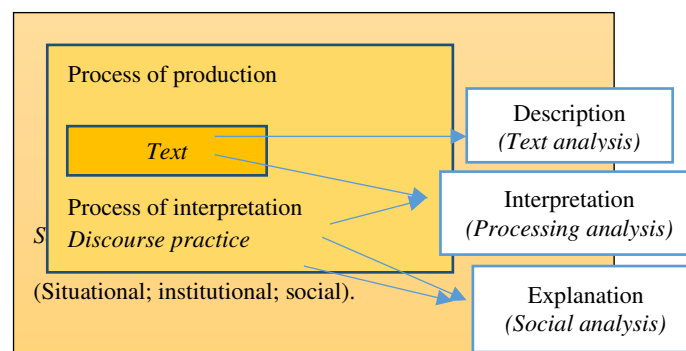


Figure1. Dimension of discourse analysis (Fairclough, 1995)

The methods of the three-dimension are *description to interpretation to explanation* (Fairclough, 1989, p. 26). Discourse, and any specific instance of discursive practice, is seen as simultaneously as (i) a language text, both spoken and written, (ii) discursive practice (the production and interpretation of the text), and (iii) sociocultural practice (Fairclough, 1995, p. 97). During the description phase, the focus is on textual-linguistic features of the evidence presented in the song lyric of Oreo. The researchers actively analyze the textual-linguistic features. In the interpretation phase, the researchers interpret the understanding of discourse on the basis of the relationship between the discursive processes and the text. In the last phase explanation, the researchers explain the relationship between the discursive and social processes.

3.1.1 Description

*“Wonder if I gave an Oreo
 to the Big Bad Wolf,
 How would the story go?
 Would he still go huff and puff
 Or would he bring those pigs cool stuff
 To decorate the deck he helped them build?
 Would they not get killed?”*

(Paragraph 1)

In the first line of the first paragraph, the song displays imaginary words by using the word ‘wonder’ to fascinate the listener. ‘Wolf’ is chosen because it has negative image. In addition, it uses adjective ‘big bad’ to stress the wickedness of the wolf. The use of interrogative sentence in the second line aims to give curious feeling to the listener. The third and fourth line shows the contradictory sentences; whether the big bad wolf becomes problem maker or helper for the pigs after eating Oreo. This song uses alliteration at the end of each line. The same pronounce of vocal /əʊ/ in the words *Oreo* and *go*, consonant pronounce labio-dental /ʌf/ at the end of three lines, such as *Wolf*, *puff*, and *stuff*; also /ɪld/ in the words of *build* and *killed*, give a nice harmony to the song.

*“Wonder if I gave an Oreo
to a vampire in a creepy show,
Would he not act so undead?
Would he thirst for milk instead?
I've just got this feeling that it might work out all right”.*

(Paragraph 2).

In the next paragraph, the imaginary words of ‘wonder’ is still used. It has the similar organization with the previous paragraph. The song adopts ‘vampire’ as a bad one. The song writer uses ‘milk’ instead of ‘blood’- which vampire supposed to drink-because milk is a mate for Oreo. The practice of acting undead is considered as negative side, while drinking milk is considered as positive side. The synchronization of this paragraph is shown by alliteration of /əʊ/ which can be found in *Oreo* and *show*, and /ed/ in the words of *undead*, *instead*, and /aɪ/ in the words of *might* and *all right*.

*“Cause cream does wondrous things
Inside a chocolate sandwich dream”.*

(Paragraph 3)

In this paragraph, it consists of the meaning of Oreo. Oreo is a small thing which can change everything. It is illustrated by a cream inside a chocolate sandwich. The evidence of alliteration is illustrated by the use of consonant nasal /ri:m/ in the words *cream* and *dream*, fricative-alveolar /əz/ of words *does* and *wondrous*, and stop-alveolar /aɪd/ in words *inside* and *chocolate*.

*“If I gave 'em to great white sharks,
Would they share 'em with baby seals?
Would they call up a giant squid for a friendly meal?
Wonder if I gave an Oreo...”*

(Paragraph 4).

In this paragraph, it shows the similar arrangement with the second and the first paragraph. The subjects used are the animals in the sea. They are *sharks*, *seals*, and *squid*. The words used are mostly adjective. For instance *great*, *white*, *giant*, and *friendly*. The use of words friendly meal gives the attention that Oreo is pleasant for anything, which meal refers to Oreo. The evidence of the alliteration can be found in consonant lateral /ləl/ of the words *meal* and *seal*.

*“Wonder if I gave an Oreo...
to somebody out there
Who I didn't know.
Would they laugh after I'm gone?
Would they pass that wonder?
I wonder how it changes
Your point of view
If I give one to you”*

(Paragraph 5).

In the last paragraph, it gives the conclusion of the whole story of Oreo. In the fourth line, it tells that ‘I’ as the giver is leaving the two people. It is indicated by the preposition ‘after’. The alliteration are shown by vowel /əʊ/ in words *Oreo*, *know*. Besides, words *gone* and *on*, *after* and *wonder*, *view* and *you*, *if* and *give* have the same alliteration.

In the sixth and seventh line, the song writer let the listener interpret the meaning by themselves. It is indicated by the sentences “I wonder how it changes your point of view, if I give one to you”. One refers to Oreo. After discussing the description in the text transcribed, the researchers then interpret the text and its interaction.

3.1.2 Interpretation

Based on the brief summary of the advertisement, there are some characters in the advertisement. They are ‘I’ as the protagonist, and big bad wolf, a vampire, a great white shark, three baby seals, and a giant squid as the antagonists characters. The main character in this advertisement is ‘I’, and others are the minor characters. After analyzing the lyric transcription, social discourse among ‘I’ and other characters is founded in this ad.

Referring to the interpretation of Fairclough, researchers interpret the encounter of the participants and the discourse situation. Researchers have provided the interpretation of the lyric.

In the first stanza, ‘I’ start the discourse by giving an Oreo cookie to a big bad wolf and wonder to what happened after the wolf eat the Oreo cookie. There are three responses from the big bad wolf. The first is the big

bad wolf blue face turn into white face as the symbol that the bad attitudes of the wolf already gone. The second is the wolf become friend with three pigs which his victims before he eat Oreo cookie. The third is he helps the pig decorate the deck build by the pigs and plays with them.

In this event, 'I' is acting as the main character who wonders about sharing an oreo cookie. 'I' brings the Oreo cookie and shares to other which is in this stanza the other is the bad big wolf. 'I's wonders can be seen from all the lines in first stanza. Here, 'I' shows himself as the company who promotes its product (Oreo) and symbolized it as a goodnees and happiness spreaders. By doing this, company consciously put its position as the controller that only by it the wild wolf can behave nicely and friendly. The situation pictures in the first stanza also occurs in the rest stanzas. 'I' always acts as the main character.

Based on the interpretation phase, the explanation of this social discourse is explained. Referring to Talbot, music involves language, which a language implicitly bring meaning, which relates to social, culture and identity. The ideologies of the Oreo *Wonderfilled* song explained below.

3.1.3 Explanation

In the case of lyric in the Oreo ad, 'I' expresses his wonder about sharing a symbol of happiness and goodness to others (wolf, pig, shark, seal, squid, vampire, and somebody). This shows that 'I' sees the others has problems that need to be solved. The others are sad and have bad attitudes. Thus, they need 'I' as the saviour who bring Oreo (the symbol of happiness and goodness) and help them to behave good. Their life will never happy without 'I' and Oreo helping.

3.2 The Analysis of "Oreo Wonderfilled" Lyric using Seven Building Tasks

According to Gee (2011), different linguistic approaches to discourse analysis are used to different theories of grammar and take different views about how to talk about meaning. The approaches are integration of saying (significance), doing (action), being (identity), relationships, politics, connections, and grammar as a set of tools to bring about this integration.

3.2.1 Significance

Significance is the signals that the speaker takes the variation according to the text to be significant by the use of some adverbs or stress words which can be markers of attitude or feeling. It uses the words to create a clear stress on the effect of tiny white cream "*cream does wondrous things*". It can be seen obviously that the very little thing can convey a big change. It evidences by a cream which has significant influence to the ones who have negative images like big bad wolf, vampire, great white sharks, and somebody out there (who described using long black coat).

3.2.2 Practice

There are several activities done by the practitioners of the song. They can be indicated by the use of verbs. Below is the list of verbs that specify the activities.

Table 1. The list of verbs that specify the activities.

<i>Wonder</i> (as the beginning of each paragraph)	<i>Thirst</i> (p.2)
<i>Gave</i> (as the beginning of each paragraph)	<i>Work out</i> (p.2)
<i>Go</i> (p.1)	<i>Does</i> (p.3 after interlude)
<i>Bring</i> (p.1)	<i>Share</i> (p.4)
<i>Help</i> (p.1)	<i>Call up</i> (p.4)
<i>Build</i> (p.1)	<i>Laugh</i> (p.5)
<i>Decorate</i> (p.1)	<i>Pass</i> (p.5)
<i>Act</i> (p.2)	<i>Give</i> (p.5)

The first until the last paragraph want to express the readers' imagination of Oreo's role, whether it would be bad or good. In the first paragraph, it tells about the attitude done by big bad wolf after given an Oreo cookie. We wonder whether he would still act as usual, huffing and puffing, or the contrary, he would help to bring the cool stuffs for the pigs and helm them (see appendix picture 4-9). The second paragraph, the role of Oreo has been completed to a vampire (see appendix picture 10-16). The next paragraph shows and stress that only a tiny thing can change anything (see appendix picture 17 and 18). The fourth paragraph specifies the sweet act of great white sharks. They would share Oreos to baby seals and call up giant squid for friendly meal (see appendix picture 19-22). The last paragraph (see appendix picture 28-33) wants to give conclusion of all practices have pointed at one thing, that Oreo is needed can ring happiness, respect, joy, kindness, compassion, and human dignity to all.

3.2.3 Identity

The use of “wonder” is identified as the word mostly-used in the song. Wonder which means *asking a question or express a wish to know about something*, shows the identities of giving an Oreo cookie to others, whether it is going to be good or bad. Besides, the use of word “wonderfilled” can raise a positive perspective. It derives from word “wonder” (the acronym of wonderful) and “-filled” (a suffix used at the back of a word). Therefore, the word “wonderfilled” has a meaning of “full of stated thing, which is *wonderful*”. It can be said that Oreo has full of wonderful things which is represented by a sandwich of white cream filled inside two black cookies.

3.2.4 Politics

The implication for the distribution of social goods that politics of Oreo have is not clearly seen. In the advertisement, the Oreo does not compare to another product. It gives a smooth commercial to the people. The way of Oreo’s advertisement has implied the reader to be well-communicated. Oreo which now belongs to the Craft Company has contributed to the brand meanings and perceptions to profitability which has valued over \$70 billion. The power of symbolic representation to capture the hearts and minds of consumers is by means of visual, audio, and verbal signs.

3.2.5 Connections

The advertisement uses different role model as the subjects. They are animals, such as wolf, pigs, shark, seals, squid; human being; and even vampire. Then, Oreo acts as connector of badness and goodness characteristics of those characters. These connections can be perceived in the relevant pictures of picture 6 and 7, picture 13 and 14, picture 31 and 32 (see appendix). Oreo plays as positive connector which interchanges the characteristics of those characters from bad toward good characteristics. Moreover, it also implies the harmony between them. The aim of the harmony is showing the unity of altogether.

3.2.6 Sign System and Knowledge

Sign system is closely related with semiotics. Semiotics can be defined as the field, multidisciplinary in coverage and international in scope, devoted to the study of the innate capacity of humans to produce and understand sign (Albert, 1991). The semiotics approach has yielded outstanding results, proving itself to be mainly effective in the uncovering of the multiplicity of meanings within - and beyond - the text. When applied to opening paragraphs, the method has also provided a means of access to difficult and challenging works. The intention of the approach is not to be prescriptive. Semiotic analysis is an open-ended and flexible approach. It can be adopted to meet specific requirements (Martin & Ringham). In this paper, the researchers discuss the importance of the semiotic or symbolic dimension of brands for building awareness, positive associations, and social life.

Table 2. The Semiotic Dimensions of the Brands (Oswald, 2012).

Material performative	Conventional	Contextual
Words, images, intersubjectivity, spaces, forms, or rules. Logos, packages, advertisement.	Codified by tradition	Cultural nuances reference

Brands are multi-dimensional *sign systems* that can be analyzed in terms of their material, conventional, contextual, and performative structures. In order to be owned, perceived, or available for analysis, *sign systems* is considered have to be available to the senses and material dimension. For instance, in the case of visual attractiveness, the use of colors, gestures, beauty, are required to have a good look. Oreo advertisement has eye-catching with the use of fully-coloured pictures (see appendix picture 1-37). Furthermore, the effect of *2D animation format* as the result of *semi-motiongraphic* in the advertisement gives big influence for many people who watch it.

Besides, in the case of audio attractiveness, easy-listening voice and easy-remembered song are needed. This advertisement uses *electro-pop* genre music with *thick auto-tune* in the vocal give more ear-catchy for the listener. Both audio and visual effect which is served by this advertisement points that Oreo has a high quality of making advertisement. The company knows well how to promote their product by looking at the object of the market.

Sign systems is deliberated has to be codified. Oreo wonderfilled has already taken those important points. Next sign systems form social discourses whose meaning is modified by the communication context. Finally, sign systems are performative in as much as they engage two or more interlocutors (the speaker and receivers; the marketer and consumer) in a communication event. All these dimensions are at play in brand discourse, where

they contribute to brand recognition emotional association's cultural relevance and the relationship to consumers (Oswald, 2012).

4. CONCLUSION

Oreo advertisement as one of food advertisement is success in achieving consumers' attention which effect to its purchasing level of the Oreo cookie. In the social discourse, Oreo ad is success in spreading the way of eat Oreo cookie to the consumers. Also, Oreo cookie becomes one of the daily snack for the costumers. Thus, the company success in sending the message that Oreo is a symbol of goodness and happiness which may help people who unhappy and have bad attitude to behave good and nice. The use of word "wonderfilled" can raise a positive perspective. It derives from word "wonder" (the acronym of wonderful) and "-filled" (a suffix used at the back of a word). Therefore, the word "wonderfilled" has a meaning of "full of stated thing, which is *wonderful*". It can be said that Oreo has full of wonderful things which is represented by a sandwich of white cream filled inside two black cookies.

Since language carries meaning, the language used in Oreo advertisement has relation to power. Thus, the advertisement of Oreo does not only attract consumer but also shape the costumers' mind through the language used. The power of symbolic representation to capture the hearts and minds of consumers is by means of visual, audio, and verbal signs, which is analyzed using semiotics feature.

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APPENDIX

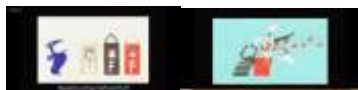
The List of Pictures (Captured from the Advertisement Video).



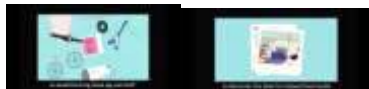
Picture 1. Picture 2.



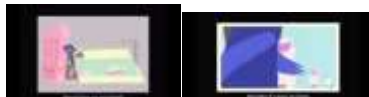
Picture 3. Picture 4.



Picture 5. Picture 6.



Picture 7. Picture 8.



Picture 9. Picture 10.



Picture 10.



Picture 11.



Picture 12.



Picture 13.



Picture 14.



Picture 15.



Picture 16.



Picture 17.



Picture 18.



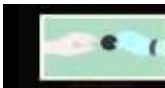
Picture 19.



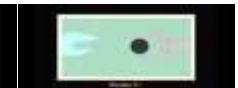
Picture 20.



Picture 21.



Picture 22.



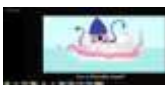
Picture 23.



Picture 24.



Picture 25.



Picture 26.



Picture 27.



Picture 28.



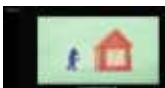
Picture 29.



Picture 30.



Picture 31.



Picture 32.



Picture 33.



Picture 34.



Picture 35.



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Bandar Lampung University
Zainal Abidin Pagar Alam Street No. 26 Labuhan Ratu
Bandar Lampung, Indonesia | www.ubl.ac.id | Phone +62 721 773 847

