

# REPRESENTATION OF INDONESIAN CULTURE DIVERSITY IN DJARUM 76 TELEVISION ADVERTISEMENT

<sup>1</sup>Dellia Erdita, <sup>2</sup>Nur Abdina Jamila, <sup>3</sup>Rohmawati

<sup>1,2,3</sup> Faculty of Letters and Cultures, Universitas Gunadarma

<sup>1</sup>Jl. Margonda Raya No. 100, Depok 16424, Jawa Barat

<sup>1</sup> [Dellia.erdita@gmail.com](mailto:Dellia.erdita@gmail.com), <sup>2</sup> [dnjamila@gmail.com](mailto:dnjamila@gmail.com), <sup>3</sup> [rohrawati.stan@gmail.com](mailto:rohrawati.stan@gmail.com)

## Abstract

*Cigarette industry is well known in Indonesia, therefore cigarette advertisements are common in television. Although there are regulations regarding cigarette advertisement recently, back in 1990s, cigarette advertisements were frank. The article aims to find out the construction of Indonesian cultural diversity representation in Djarum76 television advertisement. This article uses a qualitative design research method. Constructionist representation by Stuart Hall is used as the analysis approach in this research. The result of this research showed by analyzing 10 iconic scenes and the lyrics of trademark song from Djarum 76 advertisement, the advertisement visually constructs the Indonesian culture diversity, specifically East Java culture. Dominantly, the scenes visualize the iconic places in Indonesia. Therefore, it can be concluded that Djarum 76 wants to be seen as iconic as the cultural places and arts in the television advertisement while subconsciously, Djarum 76 leads the target market to believe in what the lyrics of the advertisement said. Hence, despite we are absorbed with the visual of the advertisement that is showing the beauty of certain places or arts, we also hear the enchanting lyrics which attached in our minds.*

**Keywords:** *cigarette, Djarum 76, representation, signs, television advertisement,*

## INTRODUCTION

Cigarette Industry is one of the fields that has been experiencing ups and downs in Indonesia. In the present day, there are regulations that forbid cigarette advertisement being shown freely in television in Indonesia. Those regulations forbid to use 'false' advertising in cigarette advertisement, hence, every scene that contains cigarette in it will be blurred. However, in 1990s, cigarette advertisement was way more frank where each cigarette brand was bravely showing people blowing each other with cigarette smoke in the television advertisement. Holse (2004), advertisement is not just about the commercial promotion of branded products, but can also encompass the idea of texts

whose intention is to enhance the image of individual, group or organization. According to Holse (2004), advertisement is also seen as potentially involving complex notions of audience, where people should work hard to decode messages and understand different address relationship. Therefore, every advertisement that we can see in television has some deep meanings that we need to dig first in order for us to be able to understand the messages behind the advertisements. Reynolds (1999) Advertising is a deeply cultural process; the "lifestyle attributes" tobacco companies and cigarette advertisers attempt to associate with a brand do not simply appear out of thin air. Each brand

image is meticulously designed and crafted to connect with the prevailing popular cultural values and desires of the day. As with many multinational advertising campaigns, strong images of modernity and tradition are predominant themes in Indonesian cigarette advertisements.

Most of advertisements contain audio such as dialogues. Audio in advertisements can also be called as “Audio messages in advertising”. Rodgers & Thorson (2012), audio messages are the primary focus of attention and there is no competing or distracting stimuli or activities. The audiovisual messages are then identified to find out the signs to be interpreted. Saussure argued that even though a sign is subject to a mutual agreement or conventional system, a sign also possesses an arbitrary characteristic which means that a sign can produce a variety of different meanings depending on different interpretations as Chandler (2002) stated that “there is nothing at all to prevent the association of whatsoever with any sequences of sounds whatsoever...the process which selects one particular sound-sequence to correspond to one particular idea is arbitrary” As the signs are found in the advertisement, they are synced with considered concepts to find out the representation of those signs as delivered messages. According to Hall (2003), the relation between 'things', concepts and signs lies at the heart of the production of meaning in language. The process which links these three elements together is what we call

'representation'. The representation in this research involve the signs in audiovisual advertisement which have visualization and audio message. The visualization of certain concept is considered to be easily understood since the meaning is presented visually. However, the process of representing the signs is complicated. As Hall (2003) stated that in the case of visual language where the relationship between the concept and the sign seems fairly straightforward, the matter is far from simple. It is even more difficult with written or spoken language, where words do not look or sound anything like the things to which they refer.

There are three similar researches conducted by Hasah Hasanah (2012), Budi Hermawan and Elka Zenereshynta Nuvra Ardhermas (2014), and by Giffari Akbar (2012). Hasanah (2015) conducted a research entitled “The Representation of Youth in Pocari Sweat Television Advertisements”. This research aims to reveal the representation of youth in Pocari Sweat television advertisements and the ideologies behind that representation. The research used a qualitative descriptive method, while the theory that is used in this research is the orders of signification by Barthes (1957). The result shows that youth is represented through the use of the visual elements of television advertisements (actors or actresses, settings, properties, frame sizes, camera angle, color saturation, and video editing) which show the positive characteristics of youth. In terms of

ideologies, this research found that three ideologies behind the representation of youth in *Pocari Sweat* television advertisements are: feminism, nationalism, and commercialism. From those three ideologies, commercialism is the dominant ideology found in that representation.

While Hermawan and Adhernas (2014) conducted a research entitled “Visual and Verbal Analysis of Children Representation in Television Advertisement”. The research investigates the representation of children in television advertisement of 3 Indie+ cellular phone operator. It is descriptive qualitative and has employed Kress & Leuween’s Reading Images (2006) to analyze the visual data, and Halliday’s Transitivity System (1994, 2004) which is simplified by Gerot and Wignell (1995) for the analyzing the verbal data. The aim of the research is to examine the representation of children visually and verbally in the 3 Indie+ cellular phone operator advertisement. Based on the data analysis, the study finds that visually children are represented as a naive person who is “pretending to know” adult life when in fact they are still a child through the use of setting, layout composition, and perspective (shot, gaze). Children are verbally represented through the use of mental and material processes as somebody who tells about their hope, obsession, and aspirations in the future, and their naive imaginations of how an adult life is. In relation to the product advertised the representation signifies that unlike other

providers, using 3 Indie+ is very easy; it is not as hard as to live as adults.

Akbar (2015) conducted a research entitled “Colour of Masculinity: Representation of Man in Cigarette Advertisements”. The aims of the research are to investigate the representation of masculinity of man through the color selection in cigarette advertisements from semiotic analysis point of view. The data collections are six cigarette advertisements namely Surya 16, Marlboro, Gudang Garam, A Mild, X Mild, and Star Mild. This research used qualitative descriptive approach framed in semiotics analysis. The theory used in this research is the orders of signification proposed by Barthes (2002). The results of analysis showed that cigarette advertisements show masculinity of man identity in various appearances and colors. Furthermore, the color selection contributes to fulfill the aspect of masculinity of man in cigarette advertisements. Those six cigarette advertisements also tend to attempt to show masculinity of man with wardrobe and background selection.

Djarum 76 television advertisement that was aired during period of 1999 until 2000 is chosen as the source of data, for its content was showing the diversity of Indonesian culture. The advertisement also contains a trademark song of Djarum 76. Hence, it is interesting to find out the diversity of Indonesian culture that are represented in Djarum 76 television advertisement and also to find out how the diversity of Indonesian culture that are

represented in Djarum 76 television advertisement by analyzing the visualization and audio message in the advertisement.

## **METHODS**

This research uses a qualitative design to analyze Djarum 76 television advertisement. The usage of qualitative design is based on the data and on the procedures in analyzing the data. Constructionist representation by Stuart Hall is used as the approach in this research. As a source of the data, this research using Djarum 76 video advertisement which was first downloaded via YouTube. After source of the data is determined, then the primary data of the research is selected using sampling technique based on variable quality relevance of intrinsic structure of Djarum 76 advertisement video with the focus of the research.

The primary data of the research was the Djarum 76 advertisement video that appeared in 1999. The primary data were then analyzed using the representation theory of Stuart Hall and Semiotics. The data is taken by using documentation technique. Khatib (2018) explains documentation technique is which the data collected is being identified, classified and categorized. The data are identified into two parts: visual signs and audio signs. Those signs are picked up as the primary data in this research. In this research, the data are analyzed by using interpretive analysis technique. In interpretive analysis, the researchers interpret the visualization and audio (the lyrics of the jingle in Djarum 76

advertisement) to understand their meaning and directive.

## **RESULTS AND DISCUSSION**

### **Visual Representation**

At the beginning of the advertisement, we can see Jalesveva Jamayahe monument which indicates that the setting of the place is in the Port of Tanjung Perak, Surabaya, East Java. It is the main port of inter-island shipping for Eastern Indonesia. Geographically, Indonesia is considered as an archipelagic state. According to Article 46(a) of the 1982 Convention by United Nations Convention on the Law of the Sea (UNCLOS) 1982 (as cited in Forbes, 2014), Archipelago is defined as a group of islands, including parts of islands, interconnecting waters and other natural features which are so closely interrelated that such islands, waters and other natural features form and intrinsic geographical, economic, and political entity, or which historically have been regarded as such. Since Indonesia is an archipelagic state, Indonesia has many ports.

The Second busiest port in Indonesia after Tanjung Priok Port (Jakarta) is Tanjung Perak Port which is located in Surabaya. The first scene shows the Jalesveva Jamayahe monument which is one of the most well-known places in Surabaya, East Java. Jalesveva Jamayahe is the icon of Tanjung Perak Port. It can be concluded that the advertisement tries to show us the important place in Surabaya, it is the Port of Tanjung Perak.



**1. Jalesveva Jamayahe Monument (00:00)**



**2. Reog Ponorogo (00:17)**

The scene shows that despite of Indonesia having many famous places, Port of Tanjung Perak is considered as the second most busy sea port in Indonesia, since it is the central trade between islands in Eastern Indonesia. Despite showing the beauty and monumental place of certain place in East Java, we can also conclude that the advertisement also tries to make the product of advertisement similar to the Port of Tanjung Perak. The scene tries to tell us that Djarum 76 is like Port of Tanjung Perak, it is the central trade for inter-island shipping, while Djarum 76 is the center of cigarette industry. The advertisement is indirectly stating that just like Port of Tanjung Perak, Djarum 76 is essential.

In the scene 2, we can see people are wearing scary masks. The masks are the main figures of Reog Ponorogo Warok and Gemblak. Reog itself is one of the most popular arts from Indonesia that comes from Eastern Java. Reog is also known as the main identity of Ponorogo Regency.

According to Riyadi, Mujahidin and Tasrif as cited in Rismayanti, Marjono, Umamah and Puji, (2017), Reog Ponorogo is one of the traditional arts from Ponorogo Regency, East Java which represents Jathil dance performance, Bujangganong, Klono Sewandono, Warok, and Dhadak Merak which is also accompanied by gamelan that is able to attract people. While Hartono as cited in Sururi Mukarromah (2012) defines Reog

Ponorogo as medium of communication, which is feasible to mobilize a huge mass of people. Hence, in 1950 until 1980, cultural arts such as Reog was often used as political tools.

The second scene is also showing another distinctive part of Eastern Java. Different from the first scene which shows a certain historical place, the second scene lies with a cultural thing. This scene depicts how wealthy Indonesia is with all its cultural arts from all areas. Besides being a popular art in Indonesia, ReogPonorogo is also known internationally. Reog is an icon of Ponorogo, but it is also an icon of Indonesia. Therefore, Djarum 76 in the advertisement can be concluded to be as iconic as ReogPonorogo. Djarum 76 with the precise taste and steady quality matches with Indonesian taste.

There are people performing Kuda Lumping or *JaranKepang*. The word “*kuda lumping*” or “*jarankepang*” means a flat horse which is made from flat bamboo woven. Kuda lumping is a traditional Javanese dance depicting a group of horseman, *Kuda Lumping* is one of the icon of East Java. *Kuda Lumping* belongs to *Jathilan* in *Jaranan categories*.

According to Irianto (2016) , one of traditional art that acts as a cultural identity for the Javanese farmer community is *Jathilan*. *Jathilan*that uses *kuda kepang*or *kuda lumping* or *jaran kepangin* performance, is considered as one of the connector of ritual values with the concepts of simplicity and mutual cooperation between people in one-farmer-community.



**3. Kuda Lumping (00:14)**

It can be concluded that Djarum 76, besides aiming to show the culture of East Java, also convincing us that Djarum 76 is similar to *Kuda Lumping*. Correlated to the

previous paragraph, Djarum 76 is also aimed to be seen as a symbol of simplicity and mutual cooperation between Djarum 76 itself and the customer, Indonesian people.



#### 4. The man with fishermen (00:22)

In fourth scene, we can see some people being seen tidying up some large baskets containing a lot of fish on a fishing boat sailing in the ocean. Geographically, fishermen are in all parts of Indonesia. Noer (2018), this is not surprising given that two-thirds of Indonesia's territory is ocean and has a very large fishery potent. Based on Kompas daily news published in November 19th 2014 Harmadi (2014), the province with the most number of fishermen in Indonesia is East Java Province (reaching more than 334,000 fishermen). The fourth scene is also showing another distinctive part of Eastern Java. Different from the previous three scenes, in this scene The Production House (PH) tried to describe that most of the Indonesian people work as fishermen, especially in coastal areas. Indonesia is one of the largest maritime

nations in the world and the fisheries sector in Indonesia is also showing increasing growth every year so there are many fishermen whose lives are sufficient just by catching fish in the ocean. Therefore, in the scene this time The Production House (PH) indirectly tried to convey that Djarum 76 always wanted to give satisfaction to its consumers just like the feeling of a fisherman who always felt satisfied when he managed to get a lot of catches in the ocean that brought a feeling of immersion. In fifth scene, can see a crowd gathered in a green field and they all look cheering on a young man standing between two cows, a cultural element that is clearly visible in this scene is a culture that originated in Madura, East Java. The culture seen in this scene is "Karapan Sapi" or the native Madurese often refer to it as "Keraben

Sapeh". This game contests cow pairs that are controlled by a "jockey" which is called a pirate. This game is also very well-known both nationally and internationally. This fifth scene has a lot in common with the scene number two and three because this scene also visualizes one of the Indonesian cultural icons namely "Karapan Sapi". As we can see in the picture above, the villagers were encouraging the participants of the "Karapan Sapi" race with high enthusiasm. One of the fastest people who reach first on the finish line will be chosen by all villagers as winners from this conclusion it can be seen clearly that the Production House (PH) tries to give the same message to the audience by describing Djarum 76 as the winner among other cigarette producers and will always be chosen by consumers. In sixth scene, we can see a group of people cheering loudly while singing, they look like they are wearing the same clothes, which are shirts with red and white stripes. The same thing with the culture

of "Karapan Sapi", this scene also shows one of the cultures from Madura East Java which was shown through traditional clothing used by people in the scene. Agustina and Wahyudi (2015) Most people recognize that Madurese outfit is loose black blouse with white and red strip shirt, headband and sarung. Those set of outfit is called as "Pesa'an". This outfit is worn for formal or daily occasions.

The sixth scene is very similar to the fifth scene, because it is also showing a cultural art of Eastern Java. The photo above shows some people who were cheering loudly on the green field, they were seen using traditional clothing belonging to one of the areas of East Java, Madura. This traditional clothing is called "Pesa'an" and it is the icon of Madura. This traditional clothing has become a hallmark of Madurese, because many people in Indonesia recognize this red-white striped shirt as a typical traditional-Madura-shirt.



**5. Karapan Sapi (00:27)**



**6. Pesa'an (00:29)**





**7. Belahan Temple (00:33)**

In seventh scene, there is a man washing his face in a place that looks like a temple, if ones look carefully then it will be easy to discover that the statues in this scene look like statues there was in the kingdom that existed on the island of Java hundred year

from the time of the Majapahit kingdom in East Java, the name of this temple is SumberTetek Temple but mostly known as Belahan Temple. It is located on the eastern slope of Mt Penanggungan, overlooking lush forest and not



**8. Mount Bromo (00:38)**

Belahan Temple. It is located on the eastern slope of Mt Penanggungan, overlooking lush forest and not far from a beautiful rice terraces. The Temple is constructed of red brick, and andesite with the main feature is two goddesses and Garuda Wisnu in the middle of both goddesses Wibisono (2005). In this seventh scene, the advertisement showed a picture where there was a man who was washing his face in a fountain that came out of a statue of a

goddess. The picture seems to try to show a meaning of "Cleanliness" or "Holiness", this can be proven from the background where the picture itself shows a historical place that is usually attached to the word "sacred" and "holy". From the image of man who was washing his face to clean the dirt. From the interpretation the researcher can conclude that Djarum 76 tries to convey the message that the product has been tested in quality and also the ingredients.



**9. Actor's Facial Expression (00:42)**

There is only one sign found in this scene, Mount Bromo. As the scene shows foggy scenery, this is constructed the product that generates freshness. This also can be correlated with peace of mind that the consumers might get after consuming Djarum 76. As the landmark takes place in Indonesia, *this is then represented the authenticity of the product that made in Indonesia*. In ninth scene, it shows Donny Damara Prasadhana looking far ahead while there are sulfur miners in the background. He is wearing dark red-brown sweater and brown jacket. The first sign that is found in this scene is the main actor's facial expression of looking far ahead. This sign is determined as the response of sensory pleasure. In his book, Ekman (2003) discusses whether the sensory pleasures are just different routes to the same emotional experience, and therefore should be considered one single emotion, or if we should consider them as five different emotions—visual, tactile, olfactory, auditory, and gustatory pleasures. It is decided to be

five different emotions since Ekman's hunch is that such research will show differ, beside not just in the sense organ that is involved. Specifically, the actor in this TV advertisement shows the emotion of visual pleasure. The landmark of this advertisement takes place in Kawah Putih where there is a beautiful scenery enjoyed by the actor. The actor looks having a deep thought about the satisfying view in front of him. The relation between this sign with the purpose of the advertisement is that it implies the emotion of gustatory pleasure response after using the product, smoke Djarum 7 cigarette. This is the expression that the consumers might get after using the product. The second sign in this scene is the sulfur miners in the background. This sign is correlated with the marketing target of this product, the hard workers. Sulfur miners are considered to be manly workers since they bring up the high weight of sulfurs. It is then signified as masculinity. In this case, the workers play a role as financial supporter. According to Hall

(1997), a singular or unitary conception of masculinity was advanced: one that was effectively seen as synonymous with men's dominance over women; while, on the other

hand, the burden of masculinity for men was also emphasized. This scene shows that the product is aimed for adult male.

**10. Riding Horses (00:50)**



**10. Riding Horses (00:50)**



**11. Actor's facial expression (00:58)**

The main sign that is found in this tenth scene is horses. The manhood that is constructed in this scene is strongly delivered by the visualization of men riding horses on the desert.

This sign implies manhood; besides, it convinces the consumers of this product that cigarettes express manhood. power. It constructs the representation of strong taste of Djarum 76 cigarette. The supporting sign in this scene is the dominance of brown color grading that construct Djarum 76 color mark, brown. The first sign in this scene is the facial expression of the main actor. As the actor The first sign in this scene is the facial

expression of the main actor. As the actor pulling down his scarf, he seems very satisfied after riding the horse on the challenging track.

This is constructed as satisfying feeling after consuming the product. According to Ekman (2003) this emotion the person has stretched to accomplish something difficult and the feeling about having done so and succeeded is very enjoyable and quite unique. It is reflected on the main actor facial expression in this scene.

**Verbal Representation**

The advertisement verbal representation findings can be seen as the following table:

**Table 1: verbal representation**

| <b>Djarum 76 Television Lyric and Tagline</b> | <b>Analysis</b>   |
|---|---|
| Djarum 76 Selera pas paling mapan             | Djarum 76 has precise taste and steady quality of its raw materials |

|                                 |  |
|---------------------------------|--|
| Djarum 76 selera pas kemantapan | Djarum 76the precise taste of consistency        |
| Kepuasanmenghanyutkan           | Flowing satisfaction                             |
| Keasyikanmenenangkan            | Solemn enjoyment                                 |
| 76 Nikmatpilihan                | 76 is the chosen taste                           |
| 76 Ujicermatmuturamuan          | 76 is tested accurately with qualified remedies  |
| Semuaserbatepatjadinikmat 76    | 76 is so on point that it puts you on cloud nine |
| DjarumDjarumDjarum 76           | DjarumDjarumDjarum 76                            |
| DjarumDjarumDjarum 76           | DjarumDjarumDjarum 76                            |
| Nikmat...                       | Pleasing ...                                     |

The lyrics of Djarum 76 Television advertisement construct the image of the product to be thought as what it is claimed. The lyrics provide us many *facts* about Djarum 76 including the ingredients, taste and authenticity.

As the target of consumer, we are designed to believe to the *facts* that Djarum 76 has the best quality of ingredients and precise taste from Indonesia. The closing tagline constructs the pleasing aftertaste that the consumers get after consuming Djarum 76.

The tagline is spoken a deep voice of adult male, which can be assumed as the ideal of a masculine man in Indonesia. It is correlated with the target market that Djarum 76 has chosen.

## CONCLUSION

Visually, Djarum 76 television advertisement construct the Indonesian culture diversity, specifically East Java culture. Dominantly, the scenes visualize the iconic places in Indonesia.

Therefore, it can be concluded that Djarum 76 wants to be seen as iconic as the cultural places and arts in the television advertisement. While subconsciously, Djarum 76 leads the target market to believe in what the lyrics of the advertisement said.

Hence, although we are absorbed with the visual of the advertisement that is showing the beauty of certain places or arts, we are also hearing the enchanting lyrics that attached in our minds.

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