

SIGNIFICATION CONCEPTS IN GUDANG GARAM CIGARATTE ADVERTISEMENTS FROM THE 80s, 90s, and 2000s

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Abstract

Advertising is one of the most effective and efficient tools since it combines audio and visual to display, describe, and demonstrate the advertised product in a short time. Gudang Garam television advertisements in 80s, 90s, 2000s are chosen to be analyzed since the three of which are considered to be the representatives of Gudang Garam cigarette advertisements in each decade. The aim of this research is to find out the signification concepts represented in Gudang Garam advertisements. Considering the nature of the source data, this research uses qualitative as method. The research employed semiotic approach and Stuart Hall's Representation as tools of analysis. The results are the signification concept that is used in the the first advertisement aired in the 80s is the universality of Gudang Garam cigarette consumers. Meanwhile, in the second advertisement, the signification concept found is the masculinity of Gudang Garam consumers. However, the signification concept found in the third advertisement is the modernization image of Gudang Garam as a cigarette manufacturer.

Keywords: representation, semiotics, signification, television advertisement

INTRODUCTION

Advertising is a way companies use to publicize and promote their products to the public. According to Svetlana (2014), advertisement is the information distributed in any way, in any form, or by any means, addressed to an uncertain number of people and aimed at attracting attention to the subject of advertising, the establishment, or maintenance of interest in it and its promotion on the market. Thus, in advertising a product, advertisement is made so that the public know, recognize, remember, and then buy the advertised product by displaying the benefits, the usabilities, and the results of its usage. However, unlike the advertising of products such as instant noodles, juices, make ups, or

perfumes, cigarette advertisements in Indonesia cannot freely display their products as regulated for the first time in Law No. 23 Year 1992 on Health. Furthermore, in 1997, cigarette advertisements stop showing models who are smoking as a new regulation is set forth in Law No. 24 Year 1997 of Broadcasting that explicitly mentions cigarettes, and states that commercial broadcasts are prohibited from publishing advertisements that describe the use of cigarettes.

With the enforcement of the regulations, cigarette manufacturers are looking for other and more creative ways to promote their products, one of which is by focusing on the

representation of their cigarette products and their target market.

Previously, a lot of research had been conducted to analyze cigarette advertisements. The three of these studies were then used by researchers as references in this study. The first research is research on six British American tobacco print advertisements in Nigeria entitled *A Semiotic Analysis of Selected British American Tobacco Print Advertisements in Nigeria* by Julianah Bola de Adenjini in 2016. It seeks to identify the cultural values reflected in the advertisement. The cultural values identified are love for fashion, education, promotion of locally made products, development of culture through drama and agriculture. The paper concludes by asserting that culture is a driving force for successful multinational advertisements.

The second research is conducted by Tazkiyatul Fikriyah A'la in 2011 entitled *A Semiotic Analysis on The A-Mild Advertisement using Roland Barthes' Theory*. The third research is written by Seto Hidayat in 2012 entitled *Youth Culture Representation in A-Mild Cigarette Billboard Advertisements "Go Ahead" Versions (A Semiotic Analysis)*. The writer attempts to analyze the connotation meanings of the verbal and non-verbal signs of A-Mild advertisements. In analyzing those advertisements, the writer finds five signs in each version of advertisement which all of it have the same verbal sign and different color, but not the picture. Only the third and the fourth picture

have the same picture. The third research is written by Seto Hidayat in 2012 entitled *Youth Culture Representation in A-Mild Cigarette Billboard Advertisements "Go Ahead" Versions (A Semiotic Analysis)*. The research aims to reveal how the representation of youth culture presented in the A-Mild of cigarette advertisements using semiotic approach. Thus, the research showed that youth was the main part of these advertisements. It was described through picture role models and wordplays that used by the cigarette advertisers.

The previous research findings above analyze similar topic which is the representation of certain cigarette advertisements. However, the researchers above are different from the researchers' analysis because in this research, researchers are interested to analyze three versions of Gudang Garam cigarette advertisements from the 80s, 90s and 2000s to seek the differences of how they represent their cigarette products throughout the years. Roland Barthes semiotics theory has been used to analyze the significations concepts that are represented in Gudang Garam advertisements.

Barthes semiotic thought is highly used in media studies that focused on semiological analysis of various media such as advertisements, films, music videos, and magazines. Basically, Barthes extends Saussure's *signifier-signified* by adding an additional element to the process. He applied Saussure's notions of signification to visual analysis and cultural theory (Aiello, 2006). Barthes in

“The photographic message” (1961/1977) and “Rhetoric of the image” (1964/1977) uses a linguistic approach for the study of visual communication, claiming that visual signification can be articulated into the two separate levels of denotation and connotation. The level of denotation corresponds to the literal meaning of an image, the immediate meaning relating to what is objectively represented the image. The level of connotation corresponds to the symbolic or ideological meaning of an image, which corresponds to the meaning - or range of possible meanings - inscribed by cultural codes. The same denotative meaning can be associated with different connotative meanings, according to the historical and cultural context in which the message is produced and interpreted. Conversely, the same symbolic meaning can be expressed through different denotative meanings.

In “Mythologies” (1970/1990), Barthes introduces an additional ideological layer to signification: myth. Whereas connotation is the ideological meaning that is attached to a specific sign, myth relates to ideological concepts that are evoked by a certain sign. These correspond to a worldview or “a culture's way of thinking about something, a way of conceptualizing or understanding it” (Fiske, 1990; Aiello, 2006).

This study also uses representation theory by Stuart Hall as a tool to analyze the connection between signifying system and cultural concept. Hall (1997) describes

representation as the process by which meaning is produced and exchanged between members of a culture through the use of language, signs and images which stand for or represent things. Thus, representation can be said as the link that connects concepts and languages with the ability to help us to relate to objects, people and events of the real and imaginary worlds. According to Hall, it is the practice of representation, constructed through signifying while the real world itself does not convey meaning. Instead, meaning-making relies two different but related systems of representation, which are concepts and language.

Concepts are mental representations which are constructed from physical, material objects that can be perceived by the senses (e.g. people or material objects, like chairs, tables, and desks), or they may be abstract things that cannot be directly seen, felt, or touched of rather obscure and abstract things (e.g. concepts of war, death, friendship, or love). System of representation consists not of individual concepts, but of different ways of organizing, clustering, arranging and classifying concepts, and of establishing complex relations between them (Hall, 1997).

Concept of something can be known its meaning, but this meaning needs the second system of representation to be communicated, which is language. Language can include written or spoken words, but it can also include visual images, gestures, body language, music, or other stimuli such as

traffic lights (Hall, 1997). It is important to note that language is completely arbitrary, often bearing little resemblance to the things to which they refer. The general term used for words, sounds, or images which carry meaning is signs. In agreement with Hall, these signs stand for or represent the concepts and the conceptual relations between them and together they make up the meaning-systems of culture. Referring to this understanding, therefore the objective of this research is to find out the signification concepts that represented in Gudang Garam advertisements.

METHODS

This research analyzes about the signification concepts that are represented in three Gudang Garam advertisements that aired in the 80s, 90s, and 2000s, and how it differs from each other. In doing so, this study uses qualitative method to express and understand meaning beneath a phenomena or sign. The research data collection is using documentation technique. Khatib (2018) explains the documentation technique is suitable for documenting audio-visual data. Further, he stated the technique involving identifying, classifying, and categorizing. The data collection procedure resulted three-television advertisement; Gudang Garam Surya “Lambang Kenikmatan”, Gudang Garam Merah “Action Train”, and Gudang Garam Merah “Drive In”. The data then analyzed by employing semiotic to understand the

signification concepts that are represented in Gudang Garam advertisements. The researchers also use representation theory by Stuart Hall as a tool to analyze the connection between signifying system and cultural concept. The researchers will descriptively present the discussion and findings.

RESULTS AND DISCUSSION

In this part, the researcher presents the discussion of the findings of the study. This part aims to find the significations concepts that are represented in Gudang Garam advertisements. The first advertisement is the one that aired in the 80s. The analysis begins with a picture of the sun. In this advertisement, the sun is used as a symbol of the beginning of the day where people usually start their daily routines in the morning. There are two dominant colors in this picture. Yellow and orange. These two colors hold an important role in catching the audience’s attention. The bright pure yellow and orange tint is an attention getter. (Empowered by Color, n.d.) Bright colors are also associated with joy, happiness, and energy. Gudang Garam tries to sell their product by showing to the people that their cigarette can be enjoyed at any time, including in the morning, and people can start their day with joy, happiness and be energetic after they smoke the cigarette. The scene goes on with a smiling young girl standing on a balcony, with the morning breeze swiping her hair to the side. After the balcony scene, she is

explicitly shown smoking the Gudang Garam cigarette and she seems to enjoy it. While she is smoking, her two male friends join her as they have a good chat and laugh together.

There are also many young people, who appear to be at the same age, smoking and walking around

1. Gudang Garam Surya “Lambang Kenikmatan”



The appearance of the young female actor is used as a representative for young generations. The use of young actors in advertisements is believed to boost the product sales. Industry executives refer to youth as a source of sales and as fundamental to the survival of the tobacco industry (Cummings et al., 2002).

out with friends. Based on the makeup and hairstyle of the female actor, it is clearly shown that this advertisement is taken in the 80s. Around that time, there was still no regulations of how cigarette manufacturers should advertise their products. So, cigarette manufacturers were still freely to show the act of smoking in their advertisements.

In this scene, Gudang Garam also tried to portray that their cigarette is perfect for any kind of situations, including hanging

The next scene is the office room scene where three people - consisted of one female and two males, with one of them is a



foreigner, appear to be having a meeting. They are in the middle of signing a contract. The female actor who seems to be a secretary gives the local actor the paper that he needs to sign. On the table, there are several things that are visible to the eyes. Papers, pens, and there is a pack of Gudang Garam cigarette on the table. The local actor is about to sign the paper. After they signing the contract, the scene goes on with the secretary offers a foreigner cigarette as a celebration. The two male actors, who appear to be more superior to the female actor, hold more significant role for the advertisement regarding Gudang Garam's target market. As it has already been mentioned before that Gudang Garam cigarette is for everyone and in any kind of situation which means it can be a good

companion for white-collar workers, even in an important meeting. Gudang Garam's target is aligned with Thun's research in 2009, as he mentioned that dependence on manufactured cigarettes spread from men to women, from North to South, and from higher to lower social classes.

Gudang Garam cigarette is meant for everyone, including a foreigner. They try to emphasize that their cigarette is suitable in any kind of situation by strategically put a pack of cigarettes on the table. It is a clever way to say that Gudang Garam cigarette is the right companion in any type of situation, even in a formal situation like a meeting. After the scene in the office room, it then shifts to an outdoor situation where two construction workers appear to be having a break from



their construction work. The scene appears to be taken at noon. It is shown with the workers are having their break. The two men are shown wearing a yellow helmet, which represents one of the required equipment of a construction worker. While having a break, one of their friends offer them Gudang Garam cigarette. They respond to the offer by smiling widely. When they smile, it shows that they are pleased with the offer. As

Ekman mentioned in his book (2003), it is obvious from even a cursory glance that a smile is the facial signal of the enjoyable emotions. A smile shows a broad enjoyment. It can be seen when they are offered Gudang Garam cigarettes by their friend. It shows how pleased they are with the offer. This glimpse of enjoyment represents that the presence of Gudang Garam has already been well received in the society.



The scene goes on with the appearance of Borobudur temple, one of the most well-known tourism objects in Indonesia. The appearance of Borobudur temple is to represent Indonesia. Gudang Garam proudly presents the audience that their products are made from Indonesia. Gudang Garam only uses Indonesia's herbs,

such as *klobot* (dried corn leaves), tobacco and clove. Gudang Garam is very detail on the process of making their cigarette.

There are more than 100 tobacco varieties grown in Indonesia, over more than 250 thousand hectares of land, the majority of which are located in Sumatra, Java, Bali and Lombok



After the scene of Borobudur temple, the advertisement shifts to a situation in a soccer field. This scene depicts the atmosphere in a football tournament. Through this scene, cigarette manufacturer tries to pair smoking with active and healthy lifestyles. They create associations between smoking and athletic activities like football. These activities are depicted in cigarette advertisement as activities demanding a cigarette for enhanced performance and even

good health. Then, the advertisement shows one of the athletes' scores a goal. This can be an evidence that cigarette advertising has connected itself to sports both for the connotations of health that sports provide, as well as enhanced performance of athletes by chewing the cigarette. Actually, this idea is contradictory of the fact that cigarettes can cause many harmful health effects such as cancer, mouth and teeth problems, heart disease and high blood pressure.



On this advertisement as the appearance of foreigner, young people, old people, male and females, the sense of portraying that Gudang Garam is for everyone to enjoy is strongly present. Gudang Garam tries to convince the audience that their product is the perfect product for everyone - male, female, young, old, high class, middle class, lower class, locals or even foreigners. No matter what the gender is, how old the people are, or what social status they are in, Gudang Garam is the most suitable product

2. Gudang Garam Merah “Action Train”



The second advertisement is the one that was published in 1994. The beginning of the advertisement portrays a situation of a truck crash in the middle of the railway. The situation is very hectic, smokes everywhere. People are panic because it is in the middle of the railway. They try to move their things to the other side while the train is coming to them. It then shows a man in a helicopter see the accident below. The man wears polo shirt with a combination of sleeveless vests and anti-government movement. The New Order government did not want the appearance of young people brought bad impact for the

for them. The advertisement ends with a picture of Gudang Garam pack and a tagline. The cigarette tagline: Lambang Kenikmatan. In English, the tagline means *The Symbol of Enjoyment*.

The tagline refers to the product of cigarette itself that Gudang Garam is a symbol of enjoyment. As the advertisers bluntly shows from the beginning until the end of the ad that Gudang Garam cigarettes are perfect for everyone in any kind of situations.



jeans in Gudang Garam advertisements Action Train version. Simple and conservative clothes with a sleeveless vest, and jeans indicates the style of the New Order era man. The New Order government, spinning the period 1967-1998 under President Soeharto, had regulated and limited young people in terms of appearance. For example, hippies' style is forbidden in New Order era because the appearance of hippies is western influence and it is identical to an government. Then, in New Order era, the government banned hippies and any other western influence. This caused men in the

New Order era usually look simple and conservative. In the next picture shows the face of a man staring coldly. The man has a brown face, strong jaw, and thick brows. Brown skin on men is identical to activities outside the field that it is often exposed to direct sunlight. That is why men with brown faces are considered more macho. According to Prasetyono (2008), the stronger a person's jaw, the thicker the eyebrows, the more dominant, vibrant, strong, aggressive, and dynamic the person is.

With all the characteristics mentioned above, the man's face reinforces the social construction of masculinity in the New Order era because it uses a male actor with an Indo face. The man's hair model also shown the time background of this advertisement which aired on television in 1994.



In that time, the hairstyle is believed to be the best hair cut for man to give dashing and brave impression.

In the New Order era, President Suharto's government wanted Indonesia to be strong after long being colonized by foreigners. With a macho-colored brown face, it represents a masculine man who is strong and courageous, typical of Indonesian man in the era of the Soeharto presidential government.

The scene then shifts to the man jumps off the helicopter and lands right on the train. He walks on the train, crawls through the tunnel, and encourages the machinist to stop the train.

The man did a dangerous action to stop the train in order to avoid the accident between the truck and the train. These dangerous actions indicate that the man in the advertisement is a brave man. The use of helicopter and train reinforces bold actions like scenes in Hollywood action films. Gudang Garam Manufacturer tries to build masculinity image in this advertisement.

According to Deborah David and Robert Brannon (1976), one of the rules of masculinity is Give 'em Hell. It means man exude a manly air of violence, aggression, and daring. Masculinity is demonstrated by



taking risks, by "going for it". Male masculinity is associated with bravery, risk-taking, and boldness. The last scene shows a sign of cigarette variant, which is Gudang Garam MERAH (Red), resembling with the color of the train and the color of the last scene. According to color psychology, red is associated with energy, strength, power as well as passion, desire, and love. Those association become a representation of male masculinity. Besides the red background, the

last scene also shows a picture of the train. The train represents Gudang Garam cigarette because Gudang Garam put a train railway in

its logo. Hence, the train and the masculinity shown in the advertisement are the identity of Gudang Garam cigarette itself.

3. Gudang Garam Merah “Drive-in”



The last advertisement is a one-minute-and-two-second “Nyalakanmerahmu!” (Fire up your red!) Advertisement that aired in 2009. It portrays a young man who owns a traditional theater and concerns about the new and more modern theater across the street, Millennium Theater. Teguh (presumably the young man’s name based on the name of his theater, Teguh Theater) later in the advertisement is inspired by the sight of people buying meals without stepping out of their car. This inspiration leads to an idea to reconstruct his theater. For a few seconds, the tagline is shown in a blazing fire as Teguh starts to fire up his enthusiasm and excitement to start and lead his theater total reconstruction. After the reconstruction is finished, the advertisement shows that it becomes a drive-in theater with an additional facility which is a hot dog stand. The reconstruction is shown as a pleasant change that it now attracts a lot of visitors. The

advertisement then shows Teguh and his employee standing side by side in front of their new theater sign, looking at it proudly and optimistically. It then shows the Millennium Theater from the perspective of the brand new Teguh Theater, now Teguh Drive-in.

As shown in the advertisement, the tagline “Nyalakanmerahmu!” (Fire up your red!) is revealed in a blazing fire before the man in the advertisement starts to fire up his enthusiasm and excitement to lead his theater reconstruction. Based on the advertisement, the color red as in “Nyalakanmerahmu!” implies enthusiasm, courage, confidence, and power. This tagline is a representation of Gudang Garam invitation to its consumer so they could increase their enthusiasm, courage, confidence, and power to always work hard and create something just like what Teguh tries to portray in the advertisement. However, this tagline also has another

meaning. “*Nyalakanmerahmu!*” or *Fire up your red!* could simply mean *fire up* or *lit your Gudang Garam Merah* that encourage consumers to buy and consume the cigarette.

In this advertisement, Teguh character is portrayed as an image of man that Gudang Garam Cigarette Company tries to hint at most of their ads that man should be public spirited and a courageous leader. This could be a representation connotes to Gudang Garam’s vision to be always marked by hard work, commitment, innovation, and proud achievement. The representation of Teguh throughout the advertisement could also be a representation of the company’s *Catur Dharma* (Four Ways of Life) which is noble values that were instilled by Surya Wonowidjojo, the founder of Gudang Garam cigarette company: 1) A meaningful and useful life to the general public is a fundamental happiness; 2) Hard work, persistence, honesty, health, and faith is a prerequisite of success; 3) Success cannot be separated from the role and cooperation of others; 4) Employees are the major business partner.

Based on the analysis, the theater reconstruction is the representation of how the theater has an intention to be better. Thus, this intention to be better is the representation of hard work and persistence as it is stated in the second *Catur Dharma* of the company that shows how Gudang Garam, as an older cigarette manufacturer that has been around since 1958, has always been upgrading the

quality of its products to meet its consumer’s expectations, needs, and satisfactions. The classical architectural of the theater with the big and tall pillar which is shown in the beginning of the advertisement is a representation of an ancient and old fashion building. Hence, the ancient and old fashion building leads to the representation of Gudang Garam as the oldest (second after Djarum) cigarette company in Indonesia. The new and more modern theater across the street is the representation of progression and innovation. Therefore, the progression and innovation can relate with the other representation which is the other foreign and new cigarette manufacturers. The scene where the Millenium Theater is shown from the perspective of the brand new Teguh Theater connotes that after Gudang Garam has upgraded its products, it is ready to compete against other products from the other newer manufacturers with its high-quality and even better products.

Another representation found in this one-minute-two-second advertisement is from the scene that shows Teguh and his employee standing side by side looking proudly at their brand new theater sign. The way Teguh motivates his employee by saying, “*Kalaukitamau, pasti maju!*” which means, “When there is a will, there is a way!” is a representation of the fourth point of the aforementioned company *CaturDarma* (Four Ways of Life) which is employees are the major business partner. The scene where

Teguh and his employee standing side by side displays the way Gudang Garam cigarette company values its employees as an important part of their massive success since the day of its establishment.

Signification Concepts Differences among Three Advertisements

The signification concepts which are found in the three cigarette advertisements of Gudang Garam from the 80s, 90s, and 2000s are all different from one another. The signification concept that is used in the first advertisement that aired in the 80s is the universality of Gudang Garam cigarette consumers. While in the second advertisement, the signification concept found is the masculinity of Gudang Garam consumers. However, the signification concept found in the third advertisement is the modernization image of Gudang Garam as a cigarette manufacturer.

Universality of the consumers is the concept used in the first advertisement. Gudang Garam really emphasizes that their product is made for everyone - represented by the appearance of various actors: old, young, male, female, local, foreigner, white-collar workers and blue-collar workers. Moreover, Gudang Garam also accentuates the idea that their cigarette is perfect for any possible circumstances, such as having fun with friends, formal meeting, even in a sports event.

The signification concept used in the second advertisement is the masculinity of Gudang Garam consumers. Masculinity is demonstrated by the bravery, risk-taking and bold actions of the male actor shown in the advertisement. Gudang Garam tries to reinforce macho image in New Order era, spinning the period 1967-1998 under President Soeharto. The advertisement also shows its time background which aired on television in 1994 through the actor appearance.

The modernization image of Gudang Garam as a cigarette manufacturer is found as a signification concept used in the third advertisement from the 2000s. This concept represents the change Gudang Garam make in their image as the one of the oldests cigarette manufacturers in Indonesia. This change is a representation of Gudang Garam effort to adjust their image so they could compete against other foreign and new cigarette manufacturers that come across Indonesia around this decade. Not only showing their new image as a more modern cigarette manufacturer, but Gudang Garam also trying to reemphasize their position as the greatest cigarette manufacturer in Indonesia. In contrast to the second advertisement which aired in the 90s that emphasizes the masculinity in a man, in this advertisement, Gudang Garam tries to bring up the same image as the first advertisement which aired in the 80s that cigarettes can be consumed by all genders.

CONCLUSION

The researchers found out the signification concepts in the three cigarette advertisements of Gudang Garam from three different periods of time - the 80s, 90s, and 2000s, are all different from one another. The signification concept that is used in the first advertisement that aired in the 80s is the universality of Gudang Garam cigarette consumers. While in the second advertisement, the signification concept found is the masculinity of Gudang Garam consumers. However, the signification concept found in the third advertisement is the modernization image of Gudang Garam as a cigarette manufacturer.

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