

CHAPTER 2

LITERATURE REVIEW

2.1 Concept of Youth

In everyday life and language, the concept of 'youth' is associated in a common sense manner with the state of being young, particularly with that phase of life between childhood and adulthood. The meanings attached to the concept of youth, and the way in which the term is commonly used, do say something about dominant attitudes towards young people. These, in turn affect the way in which young people in general are perceived and treated. Youth is itself a group affected by different access to wealth and resources. This is partly related to legal age barriers which define access to social opportunities such as voting, employment and welfare and housing benefits and partly related to the notion that youth is a period of 'learning', 'apprenticeship', 'training' to become adult.

The concept of youth is one which ultimately suggests similarity amongst people of a similar age and this concept is used as the basis for creating social rules and institutions which reinforce the similarities. This affects the way in which young people interpret and understand what it is to be young.

As young people, there will be particular issues and experiences consequent upon being young. These create an awareness of generational differences and they frame the realities of life for everyone, not only the young people involved. Thus,

youth is an important concept for understanding social relationships and for focusing upon particular groups.

Concept of youth for marketers is seen as the thing that is strong enough to increase the selling of a product. Youths are often easily distracted by what makes them look appealing and what is currently being a trend for them in order to get into the crowds and be accepted within their social lives. For these core reasons, a lot of marketers then list the youth as their targeted markets by putting the youth concept into their brand advertisements.

According to an e-book titled *Advertising, Cigarette Brands and Smokers - An Analysis of Different Cigarette Brands, their Target Groups and the Conveyed Customer Images* (Jascha Walter, 2005: 6), Dr. Richard W. Pollay explains that there are two types of smokers that receive a lot of management attention. These are 'starters' and 'concerned smokers.' For starter brands, images are created to communicate independence, freedom, and peer acceptance to the young targets. The advertising images portray smokers as attractive and autonomous, accepted and admired, athletic and at home in nature.

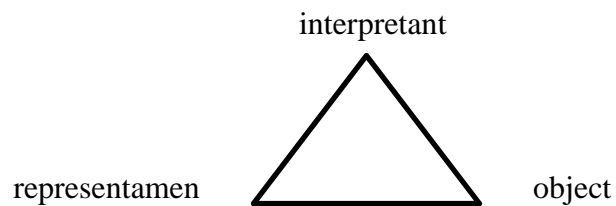
Dr. Pollay clarifies that imagery shapes the perception of marketing, both in general and a specific brand, among not only the smoking population, but also among their family, friends, and colleagues, whether smokers or not. Everyone is exposed to the images, which portray the smoker as attractive and autonomous, accepted and admired, athletic and at home in nature.

2.2 Semiotics Approach by Charles Sanders Peirce Related to the Concept

According to Pearson, (2004: 51), semiotics (or semiology) is the systematic study of signs. As written in *Semiotic Basics* by Daniel Chandler (2002), the term ‘semiotic’ was coined in nineteenth century by an American pragmatist philosopher, Charles Sanders Peirce, to denote ‘the formal doctrine of sign’.

The study of semiotic is everything that can be taken as a sign. Semiotic is not only related to ‘sign’ in everyday speech, but also anything which ‘stands for’ something else. Signs in semiotic sense take the form of words, images, sounds, gesture, and objects.

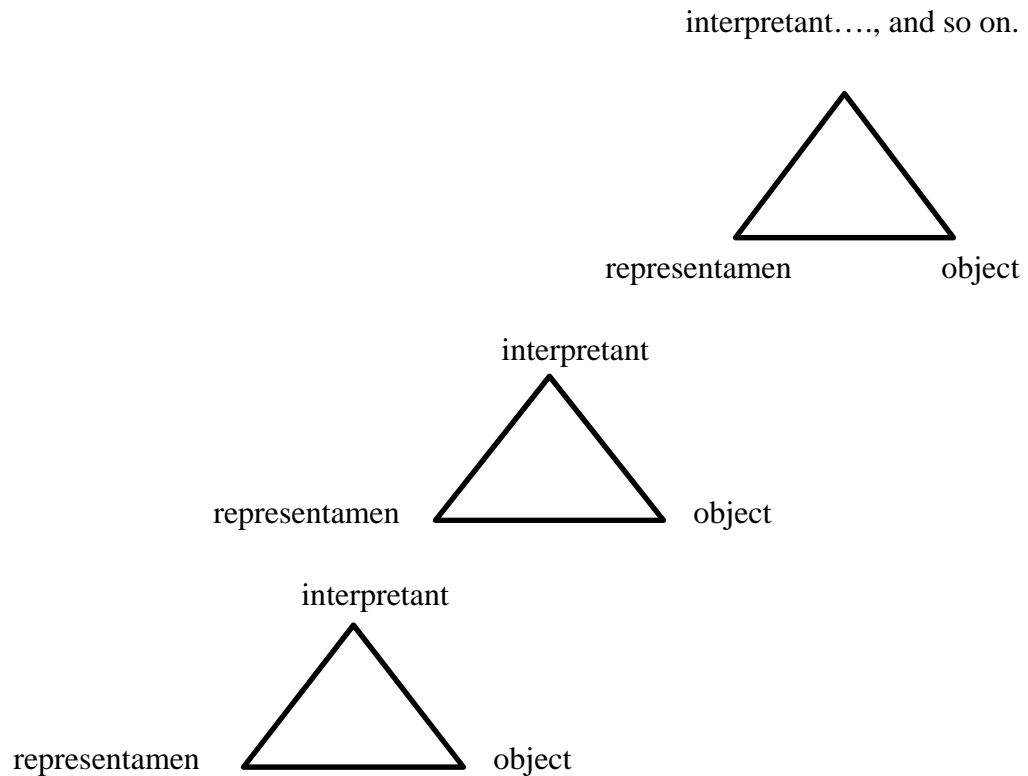
The pragmatist philosopher and logician, Charles Sanders Peirce, then formulated his own model of the sign of ‘semiotic’ and of the taxonomies of signs. Peirce offered a triadic (three-part) model:



1. The *representamen*: the form which the sign takes (not necessarily material).
2. An *interpretant*: not an interpreter but rather the sense made of the sign.
3. An *object*: to which the sign refers.

As the semiosis process showed in the scheme above, this results chain of unlimited relationship, so when its turn an interpretant will become representamen,

again become interpretant, become representamen, and so on. Therefore, schematically that unlimited semiosis can be shown as follows:



Thus, a sign (in the form of a *representamen*) is something which stands to somebody for something in some respect or capacity. It addresses somebody and creates in the mind of that person an equivalent sign, or a more developed sign. That sign which it creates the *interpretant* of the first sign. The sign stands for something, its *object*. It stands for that object, not in all respects, but in reference to a sort of idea, which is called the *ground* of the representation. (Peirce 1931-58. 2 228)

The researcher hereby agrees that semiotics approach helps find the real meaning of what was formed in tobacco advertisement's concept. Analysing the signs and symbols on the concept is the best way to reveal the literal meaning and messages

the cigarette companies try to give to their consumers through the youth concept of their advertisements.

2.3 Advertisement

Advertising is a method of delivering a message from a sponsor, through an impersonal medium, to many people. (The word *advertising* comes from the Latin *advertere*, meaning “to turn the mind toward.”) The roles of advertising are many: It is designed to dispose a person to buy a product, to support a cause, or even to encourage less consumption (“demarketing”), it may be used to elect a candidate, raise money for charity, or publicize union or management positions in a strike (“advertorials”). Most advertising, however, is for the marketing of goods and services. (Guy Cook, 1992: 5)

2.4 Types of Advertisement

Based on *Contemporary Advertising* (Bovee and Arens. 1986: 102), there are two kinds of medium of advertisement, printed and electronic media. Traditionally, print media refers to newspaper and magazines, but the term is used generally to describe any commercially published medium that sells advertising space to a variety of advertisers. Electronic media of radio and television are frequently referred to as broadcast media.

According to Pearson (2004: 54), a useful categorization of five different types of advertising has been suggested by G. Dyer (1982) who distinguishes

between 'informational', 'simple', 'compound', 'complex', and 'sophisticated' advertisements.

Informational advertisements are like the classified advertisements found in newspapers. They are often brief and small, and may contain very little elaboration of the basic message. Simple advertisements are larger than informational advertisements, but they still contain relatively precise and clear information about a particular product or service. There is some degree of encouragement to buy the product. Many advertisements in the free local newspapers in Britain are of this type.

In compound advertisements there is more encouragement, which may be of a subtle kind. Pictures are more persuasive and facts may be contained in the copy that accompanies the advertisement. The picture is often 'glossy' and it is the intention of the advertiser that the reader will associate the product with the whole impression created by the picture. Advertisements in the magazines associated with newspapers are often of this kind. In complex advertisements the background takes over and the product merges into it. It is sometimes difficult to see precisely what is being sold. The whole image conveys a message of status, wealth and power. Sophisticated advertisements move beyond such complex advertisements and they often contain an attempt to draw upon hidden feelings through subtle associations. A deep-seated psychological appeal is often made.

2.5 Cigarette Advertisement

Cigarette advertisement is the advertisement made by the cigarette companies through a variety of [media](#). Much cigarette advertising was intended to target youth.

Major cigarette companies would advertise their brand in popular TV shows such as [The Flintstones](#) and [The Beverly Hillbillies](#), which were watched by children and teens. (Richard W. Pollay, “Promises, Promises: Self-Regulation of US Cigarette Broadcast Advertising in the 1960s”, Tobacco Control, Vol. 3, (Summer 1994), pp. 141-142).

2.6 The Meaning of Colour in Advertisements

Colour is one of the important elements in advertisements. It is often a sign that can be interpreted based on culture, which means a colour may have different meanings in every culture.

According to Raetta Parker from Indiana University, as seen on the website (https://resources.oncourse.iu.edu/access/content/user/rreagan/Filemanager_Public_Files/meaningofcolors.htm), the meanings of some colours are as follows:

Red is the colour of fire and blood, so it is associated with energy, war, danger, strength, power, determination as well as passion, desire, and love. It is a very emotionally intense colour. It enhances human metabolism, increases respiration rate, and raises blood pressure. It has very high visibility that’s why stop signs, stoplights, and fire equipment are usually painted red. In heraldry, red is used to indicate courage. It is the colour found in many national flags. Red brings text and images to the foreground, use it as an accent colour to stimulate people to make quick decisions; it is a perfect colour for 'Buy Now' or 'Click Here' buttons on Internet banners and

websites. This colour is also commonly associated with energy, so you can use it when promoting energy drinks, games, cars, items related to sports and high physical activity.

Light red represents joy, passion, sensitivity, and love. **Pink** signifies romance, love, and friendship. It denotes feminine qualities and passiveness. **Dark red** is associated with vigor, willpower, rage, anger, leadership, courage, longing, malice, and wrath. **Brown** suggests stability and denotes masculine qualities. **Reddish-brown** is associated with harvest and fall.

Orange combines the energy of red and the happiness of yellow. It is associated with joy, sunshine, and tropics. It represents enthusiasm, fascination, happiness, creativity, determination, attraction, success, encouragement, and stimulation. To the human eyes, orange is seen as a very hot colour, so it gives the sensation of heat. Orange increases oxygen supply to the brain, produces an invigorating effect, and stimulates mental activity. It is highly accepted among young people. As a citrus colour, orange is associated with healthy food and stimulates appetite. In heraldry, orange is symbolic of strength and endurance. It has very high visibility, so you can use it to catch attention and highlight the most important elements of your design. Orange is very effective for promoting food products and toys.

Dark orange can mean deceit and distrust. **Red-orange** corresponds to desire, passion, pleasure, domination, aggression, and thirst for action. **Gold** evokes the feeling of prestige. The meaning of gold is illumination, wisdom, and wealth. Gold often symbolises high quality.

Yellow is the colour of sunshine. It is associated with joy, happiness, intellect, and energy. It produces a warming effect, arouses cheerfulness, stimulates mental activity, and generates muscle energy. Bright, pure yellow is an attention getter that is why taxicabs are painted this colour. Yellow is seen before other colours when placed against black; this combination is often used to issue a warning. In heraldry, yellow indicates honor and loyalty. Later the meaning of yellow was connected with cowardice, use yellow to evoke pleasant, cheerful feelings. Yellow is very effective for attracting attention, so use it to highlight the most important elements of your design. Men usually perceive yellow as a very lighthearted, 'kiddish' colour, so it is not recommended to use yellow when selling prestigious, expensive products to men - nobody will buy a yellow business suit or a yellow Mercedes. Yellow is an unstable and spontaneous colour, so avoid using yellow if you want to suggest stability and safety. Light yellow tends to disappear into white, so it usually needs a dark colour to highlight it. Shades of yellow are visually unappealing because they lose cheerfulness and become dingy.

Dull (dingy) yellow represents caution, decay, sickness, and jealousy. **Light yellow** is associated with intellect, freshness, and joy.

Green is the colour of nature. It symbolises growth, harmony, freshness, and fertility. It has strong emotional correspondence with safety. Dark green is also commonly associated with money. Green suggests stability and endurance. In heraldry, green indicates growth and hope. Green, as opposed to red, means safety; it is the colour of free passage in road traffic. Use green to indicate safety when advertising drugs and medical products. Green is directly related to nature, so you can

use it to promote 'green' products. Dull, darker green is commonly associated with money, financial world, banking, and Wall Street.

Dark green is associated with ambition, greed, and jealousy. **Yellow-green** can indicate sickness, cowardice, discord, and jealousy. **Aqua** is associated with emotional healing and protection. **Olive green** is the traditional colour of peace.

Blue is the colour of the sky and sea. It is often associated with depth and stability. It symbolises trust, loyalty, wisdom, confidence, intelligence, faith, truth, and heaven. Blue is considered beneficial to the mind and body. It slows human metabolism and produces a calming effect. Blue is strongly associated with tranquility and calmness. In heraldry, blue is used to symbolise piety and sincerity. You can use blue to promote products and services related to cleanliness (water purification filters, cleaning liquids), air and sky (airlines, airports, air conditioners), water and sea (sea voyages, mineral water). Blue is linked to consciousness and intellect. It is a masculine colour; according to studies, it is highly accepted among males. Dark blue is associated with depth, expertise, and stability; it is a preferred color for corporate America. When used together with warm colours like yellow or red, blue can create high-impact, vibrant designs; for example, blue-yellow-red is a perfect colour scheme for a superhero.

Light blue is associated with health, healing, tranquility, understanding, and softness. **Dark blue** represents knowledge, power, integrity, and seriousness.

Purple combines the stability of blue and the energy of red. It is associated with royalty. It symbolises power, nobility, luxury, and ambition. It conveys wealth and extravagance. Purple is associated with wisdom, dignity, independence,

creativity, mystery, and magic. Almost 75 percent children prefer purple to all the other colours. Purple is a very rare colour in nature; some people consider it to be artificial.

Light purple evokes romantic and nostalgic feelings. **Dark purple** evokes gloom and sad feelings. It can cause frustration.

White is associated with light, goodness, innocence, and purity. It is considered to be the colour of perfection. White means safety, purity, and cleanliness. As opposed to black, white usually has a positive connotation. White can represent a successful beginning. In heraldry, white depicts faith and purity. In advertising, white is associated with coolness and cleanliness because it's the colour of snow. You can use white to suggest simplicity in high-tech products. White is an appropriate colour for charitable organizations. White is often associated with low weight, low-fat food, and dairy products.

Black is associated with power, elegance, formality, death, evil, and mystery. It is a mysterious colour associated with fear and the unknown (black holes). It usually has a negative connotation (blacklist, black humor, 'black death'). Black denotes strength and authority; it is considered to be a very formal, elegant, and prestigious colour (black tie, black Mercedes). In heraldry, black is the symbol of grief. Black gives the feeling of perspective and depth, but the black background diminishes readability. A black suit or dress can make you look thinner. When designing for a gallery of painting or photography, you can use a black or gray background to make other colors stand out. Black contrasts well with bright colours.

Combined with red or orange - other very powerful colours - black gives a very aggressive colour scheme.

2.7 Chesterfield

Chesterfield is a brand of [cigarette](#) made by [Altria](#). It was named for [Chesterfield County, Virginia](#). Chesterfields was originally produced by the [Liggett & Myers Tobacco Company](#). In 1999, Liggett sold the L&M, Lark and Chesterfield brands to Philip Morris Companies Inc.

2.8 Newport

Newport, introduced in 1957, is a brand of [menthol cigarettes](#) produced by [Lorillard Tobacco Company](#) of [Greensboro, North Carolina](#), United States. Lorillard, Inc., through its Lorillard Tobacco Company subsidiary, is the third largest manufacturer of cigarettes in the United States. Founded in 1760, Lorillard is the oldest continuously operating tobacco company in the U.S. Newport, Lorillard's flagship premium cigarette brand, is the top selling menthol and second largest selling cigarette in the U.S.

2.9 Philip Morris

Philip Morris USA is the United States [tobacco](#) division of Altria Group, Inc. It has been in operation since 1847. Since 1983, Philip Morris USA has been the largest cigarette manufacturer in the United States.

2.10 Winston

Winston is manufactured by R. J. Reynolds Tobacco Company. Winston was introduced in 1954 and became the first nationally popular filtered cigarette. By 1966, Winston became the best-selling cigarette in the nation, a position it held for 10 years. Today, Winston remains one of the country's top-10 cigarette brands.

2.11 Lucky Strike

Lucky Strike is an American brand of [cigarette](#) owned by the [British American Tobacco](#) groups. It is a global tobacco group, with brands sold in more than 200 markets. Based on its rich legacy dating back to 1871, Lucky Strike is the true American original, now a popular choice throughout the world.

2.12 USA Gold

USA Gold is Commonwealth Brands, Inc.'s flagship brand. It is a highly respected brand in the discount sector and one of the best selling cigarettes in the U.S. Commonwealth – Altadis, Inc. (CA) is a U.S.-based tobacco sales and distribution company that delivers high quality brands and products to wholesale and retail customers. Established in 2011 and headquartered in Fort Lauderdale, Florida, the company offers a broad portfolio of products, including their signature brand USA Gold.

2.13 Theoretical Framework

This study uses Charles Sanders Peirce's semiotic theory to reveal the concept of youth in cigarette advertisements. Peirce's triadic model is believed to help reveal the meaning behind the signs like colours, images, and headlines which construct advertisements.