



SOCIAL PRACTICES UNDERLYING A-MILD SAMPOERNA CIGARETTE'S ADVERTISEMENTS: "BUKAN MAIN" EDITION

by

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Abstract:

As one of the subjects of discourse analysis, advertising contains a wide variety of exciting topics that can be discussed. The advertisement for the cigarette, which emphasizes the impact on one's emotions, also provides an opportunity for reflective thought. The purpose of this article was to explain the advertisement for A-Mild Sampoerna Cigarettes that appeared in the Bukan Main Edition concerning the social practices component. The research utilized Fairclough's Critical Discourse Analysis framework, following the qualitative methodology. The primary and secondary data comprised five advertisements from the A-Mild Sampoerna advertisement Bukan Main Edition and relevant literature in the shape of articles and books. A cycle consisting of data collection, condensation, data triangulation, and conclusion drawing was created because of the deductive method of data collection and analysis used. The findings reveal some fascinating results regarding the impact of the company's advertisements on society. The analysis results also showed that the theme of the advertisement chosen by the company pictured the social issues that occurred in daily life in Indonesia, which is covered through the arrangement of discursive phrases. Implications were drawn concerning enhancing analytical skills, raising social consciousness, forming critical thinking, and the occupation of references surrounding the investigated problem.

Keywords: A-Mild Sampoerna's Bukan Main Edition; Cigarette advertisement analysis; Critical discourse analysis; social practices in advertisement

Abstrak:

Sebagai salah satu subjek analisis wacana, iklan memuat berbagai macam topik menarik yang dapat dibahas. Iklan rokok yang mengedepankan dampak terhadap emosi seseorang juga memberikan kesempatan berpikir reflektif. Tujuan artikel ini adalah untuk memberikan penjelasan terhadap iklan Rokok A-Mild Sampoerna yang muncul di Edisi Bukan Utama mengenai komponen praktik sosial. Penelitian ini adalah penelitian kualitatif dengan metode penelitian yang terdiri dari kerangka Analisis Wacana Kritis Fairclough. Data primer dan sekunder terdiri dari lima iklan A-Mild Sampoerna Non Edisi Utama serta literatur terkait berupa artikel dan buku. Sebuah siklus yang terdiri dari pengumpulan data, kondensasi data,

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triangulasi data, dan penarikan kesimpulan tercipta sebagai hasil dari metode pengumpulan dan analisis data deduktif yang digunakan. Penelitian ini menemukan beberapa hasil yang sangat menarik mengenai dampak iklan perusahaan terhadap masyarakat. Hasil analisis juga menggambarkan bahwa tema iklan yang dipilih perusahaan menggambarkan permasalahan sosial yang terjadi dalam kehidupan sehari-hari masyarakat Indonesia, yang dicakup melalui susunan frasa yang bersifat diskursif. Implikasi yang diambil mengenai peningkatan kemampuan analisis, peningkatan kesadaran sosial, pembentukan pemikiran kritis, dan penggunaan referensi seputar masalah yang diteliti.

Kata Kunci: *A-Mild Sampoerna's Edisi Bukan Main; Analisis Iklan Rokok; Analisis Kritis Diskursus; Praktik Sosial di Iklan*

INTRODUCTION

In almost all their advertisements, cigarette companies have depicted attractive people and objects, even though this is only done implicitly. In creating their content, an emphasis is placed on the use of persuasive dice, syntax, figurative language, and suitable graphics (Roedarta & Zainuddin, 2023). Furthermore, it should not be surprising that the advertisements receive much attention from the general population and academics. The success achieved through these circumstances can boost their branding, which unquestionably increases market worth and product sales (Roedarta & Zainuddin, 2023).

Massive cigarette corporations compete with one another in Indonesia for customers' attention. The massive size of the Indonesian market lends a seductive allure to the various cigarette brands and other prevalent brands (Roedarta & Zainuddin, 2023). Therefore, being the most original is one of the aspects that cigarette advertisements in Indonesia need to be concerned about.

Among cigarette companies, A-Mild Sampoerna frequently features advertisements that stand out from the crowd and are occasionally labeled as eccentric. Because of its extraordinary advertising, particularly in printed and billboard forms, A-Mild Sampoerna is frequently discussed in academic circles (Roedarta & Zainuddin, 2023). Produced advertisements, as a result, sell the products and effectively provide satire to anyone who views them (Roedarta & Zainuddin, 2023).

One feature highlighted in almost all of A-Mild Sampoerna's advertisements is a straightforward metaphorical language that conveys a profound sense of significance (Roedarta & Zainuddin, 2023). Metaphorical language involves expressing one idea or concept in terms of another, drawing parallels to create a vivid and imaginative comparison. Metaphors are figures of speech that go beyond their literal meaning to convey a more

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profound understanding or evoke a specific image or emotion. They are commonly used in literature, poetry, and everyday language to make communication more engaging and expressive (Roedarta & Zainuddin, 2023).

Even among people who do not buy A-Mild Sampoerna products, there are times when people can be seen waiting expectantly and excitedly for the company's advertisements (Roedarta & Zainuddin, 2023). This demonstrates the amount of attention that they receive because of the content that they create. In addition to this, it demonstrates the great after-effect that is produced by the incorporation of persuasive narratives into their advertisements. In response to the significant attention given to their advertisements, A-Mild Sampoerna continuously presents a wide range of topics throughout their content. Each motif is produced, reformed, and branded in its distinctive dixe, such as "*Bukan Basa-Basi* (Not a Chit-Chat),"; "Go Ahead," and "*Bukan Main* (Unbelievable)."

Surprisingly, at the academic level, researchers have investigated each of A-Mild Sampoerna's topics, which indicates that there are many different essentialities to investigate that inhibit the advertisement's contents. The term "*Bukan Basa-Basi*" refers to satires that relate to the government's involvement in social problems. The satire is referred to as "*Tanya Kenapa?* (Why Do Not Ask?)", which indicates that the stakeholders will not demonstrate their knowledge if they are not asked (Roedarta & Zainuddin, 2023)).

Some advertisements that fall under the "Bukan Basi-Basi" motif also bring attention to the irritating attitudes prevalent in society (Roedarta & Zainuddin, 2023). In addition to the topic of *Bukan Basi-Basi*, the "Go Ahead" subject appears to garner an incredible amount of attention from the researchers. In a nutshell, the "Go Ahead" motif connotes a bohemian, liberated, and courageous attitude (Roedarta & Zainuddin, 2023) – people are encouraged to stop overthinking this subject, allowing them to do whatever they please.

The fact that the advertisement for A-Mild Sampoerna received much attention suggests that their advertisement is interesting enough to be discussed. The enormous market value of the business, advertisement placements, high levels of public acknowledgment, the fact that the advertisements have been adapted into another form of rhetoric (for example, memes), and the fact that the advertisements have been researched as an academic study have strengthened the rationale for analyzing A-Mild Sampoerna advertisements at the discourse level. This

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article makes another endeavor to describe social practices contained in A-Mild Sampoerna Advertisements before the “*Bukan Main*” Theme by utilizing Critical Discourse Analysis (CDA). This goal intended to illustrate both the substance of the advertisements and the connection between those contents and the conditions of society.

Following the discussion that took place before, it was brought to everyone’s attention that there are research gaps between *Bukan Main* and various other topics. When compared to the Go-Ahead and *Bukan Basa-Basi* themes, the *Bukan Main* subject receives fewer discussions and investigations at the academic level. It was noticed that there were some discussions precisely on the *Bukan Main* theme that had been identified; however, those pieces of literature were not easily accessible and did not encompass the discussion of the sociocultural practice.

Considering everything, the production of this article is significant if it is to serve to occupy. This research describes the social practice underlying *A-Mild Sampoerna Cigarette’s Advertisements Bukan Main Edition*. This article tried to answer the formulated research question on the social practice throughout this advertisement from the viewpoint of Fairclough’s Critical Discourse Analysis. The results also provide material for analysis that can improve social awareness, critical thinking, and analysis skills concerning authentic problems.

A fundamental grasp of the idea of discourse will likely help perform critical discourse analysis. Several experts agree that discourse refers to the language used (Roedarta & Zainuddin, 2023). The communication mode used in discourse also represents the topic being discussed (Roedarta & Zainuddin, 2023). There, different circumstances tend to give rise to different modes of conversation. The Discourse Analysis (DA) is an extension of the study of how sentences, in both spoken and written language, create bigger meaningful units.

In the early 21st century, Norman Fairclough, a linguist and English language professor at Lancaster University’s Department of Linguistics and English Language, is credited with popularizing the nomenclature of Critical Discourse Analysis. (CDA). Fairclough’s CDA values any instance of language as a communicative event (Roedarta & Zainuddin, 2023). Language can be considered an element of sociocultural practice, a communication component embedded in society and specific contexts. It shows how powerful language is,

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and Fairclough thinks language can change behavior and bring about behavioral modification. As a result, CDA is responsible for shaping analyses of the after-effects produced by language.

There is no doubt that Fairclough's CDA can be utilized in this writing since it provides precise and complicated analytic dimensions. Numerous studies that span different eras, geographic locations, subject areas, and demographic breakdowns have used this design as the foundation for their research (Roedarta & Zainuddin, 2023). In addition to this, Fairclough's CDA can be utilized flexibly before the research objectives because it offers a variety of dimensions. As a result, the restriction of only analyzing one or all levels can be used to form a focus conversation successfully.

METHOD

Design

A qualitative technique was employed because the research's primary objective was to describe the A-Mild Sampoerna Advertisement. The design, adapted from Fairclough's CDA Frameworks (1995), consists of three dimensions: the text dimension, the discursive practice dimension, and the social practice component. This framework was chosen because of its capability and flexibility to analyze advertisement material based on the advertisement's language and its connection with society. In short, Fairclough's CDA framework might be able to occupy the necessary material.

Research subject

This study restricted itself to the social practice dimension (the macro level), which was to be accepted only because its goal was to describe the A-Mild Sampoerna Advertisement in terms of the social circumstances. It was done to shape the clear discussion that took place before the setting of the objective. Therefore, the final findings would be more precise while being exceptionally exhaustive and rich in in-depth explanations.

The A-Mild Sampoerna Advertisement found under the *Bukan Main* Edition was the primary focus of the investigation. Since printed advertising was the most effective method for promoting the company, it was the only type used. In the interest of full disclosure, numerous advertisements centered on the *Bukan Main* theme have expanded across cities in

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Indonesia. Because of this, the researcher could not investigate all the advertisements posted in various locations throughout Indonesia. However, the five advertisements that are most noticeable to the *Bukan Main* theme have been selected as the subject of this research, and they are presented in the table that follows:

Table 1. A-Mild Sampoerna Advertisements Under Bukan Main Theme Being Investigated (Research Subject)

Subject	Description
Subject 1	<i>Lo yang salah, lo yang galak</i> (You are wrong, you are fierce)
Subject 2	<i>Habis hoax terbitlah klarifikasi</i> (After hoax, come clarification)
Subject 3	<i>Bisa nyerobot kok ngantri</i> (If you can snatch, why then you wait on the list)
Subject 4	<i>Tangan kanan ngasih, tangan kiri selfie</i> (Right hand for giving, the left hand for selfie)
Subject 5	<i>Minta maaf setiap hari, bukan setahun sekali</i> (Do apologize must be done every day, not every year)

Research instrument

The data were gathered through several instruments, namely: (1) observation sheets, (2) table of classifications, and (3) notes. The researcher vitally employed these instruments to compose the data and information needed to answer the research question. The instrument also helped the researcher classify the raw data gathered into the description needed to describe social practice underlying *A-Mild Sampoerna Cigarette's Advertisements Bukan Main Edition*.

Data collection technique

The data were sorted out during the first portion of the process. Then, the data that had been established would be gathered through techniques such as observations, close readings, and note-taking techniques; these techniques required the researcher, in addition to devices and an internet connection. The researcher played the role of a human instrument in this qualitative writing project; the determination and contemplation he or she exercised significantly impacted the final product.

During the second stage, each statistic was collected using the tools and methods being deliberated upon at the time. The five advertisements with the most weight in the

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decision were the sources of the primary material. They were acquired using Google Image Search and YouTube. Across many places in Indonesia, various advertisements with the Bukan Main theme have been spotted. The reduction process was carried out, and the five subjects of investigation that were initially specified were ultimately chosen as the final selection. Secondary data were also collected from articles, books, and other relevant literature to document additional considerations used as triangulation. The comparison and reinforcement of the secondary data provided to the primary data gathered for this writing were necessary. As a result, the discussions that were presented were reliable.

Data analysis technique

The data that had been gathered were further analyzed inductively, with an emphasis placed on Fairclough's CDA framework (1995). This was done to shape the detailed discussion surrounding the social practice that was the basis for the examined subjects. Inductively performed through a cycling pattern were the processes of data collection, data condensation, data triangulation, and data analysis proposed by Miles et al. (2014). The conclusions reached provided in-depth explanations before the writer's primary emphasis.

FINDINGS AND DISCUSSIONS

Findings

The Critical Discourse Analysis framework developed by Fairclough recognized the following social practices as central to the five A-Mild Sampoerna advertisements: Bukan, The primary version. Although the advertisements that have been examined all carry different messages, many tend to communicate similar ideas. The findings point to some exciting discoveries, which represent the brand's genius in terms of its ability to influence society through emotional discourse. This section provides a detailed description of the findings and discussions.

The fundamental idea behind "*Bukan Main*," also known as "Unbelievable," is that people cannot believe what they are sensing. In other words, it is extraordinary. This concept indeed implies the message conveyed by someone who feels flabbergasted. In this edition, A-Mild Sampoerna tries to represent the feelings that an individual or a collection of people experience when confronted with extraordinary phenomena caused by others. This company's

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advertisements convey the idea by illustrating the social unease that a significant portion of the Indonesian population shared in a similar experience.



Figure 1. Subject I

The first topic, “*Lo yang salah, lo yang galak,*” aims at the resentment society has built up toward self-centered individuals. A-Mild Sampoerna uses the ditties and tones in the song to formulate a satire directed toward everyday situations, where people tend to yell, use curse words, and even behave erratically to cover up their mistakes. In addition to this, it can take place during accidents in which the perpetrators intentionally cause harm to the target. Since being blamed causes a person to experience a sense of injury, these are done to preserve a person’s integrity, self-esteem, and pride. Nevertheless, even though it seems humane, the actions are exaggerated, which causes other people to perceive them as unfavorable; A-Mild Sampoerna has successfully summarized them in their advertisement.



Figure 2. Subject II

The second topic, “*Habis’s hoax terbitlah klarifikasi,*” directly aims at individuals who frequently fabricate hoaxes to draw attention to or distract from a problem. In social

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practice segmentation, hoax emerges as one of the hot issues being discussed nationally. The anxiousness arises whenever certain parties attempt to circumvent the problem by providing clarification to make it appear as though the problem never occurred. In addition, the use of “*terbitlah*,” “*raise*,” or “*come*” asserts the pattern that was established through the hoax issue. This pattern indicates that the creation of the hoax problem and the society-clarification problem have ended. The disgust society feels toward this situation is embodied by the character A-Mild Sampoerna in Genius.



Figure 3. Subject III

The third topic, “*Bisa nyerobot kok ngantri*,” refers to individuals in queuing cultures who do not recognize the rights and dignity of others. By utilizing opposed social norms and dicies, A-Mild Sampoerna displays a great deal of irony to societies that queue. The societal problem is the impetus behind the creation of A-Mild Sampoerna. A significant number of individuals are unfamiliar with the fundamentals of line waiting. The final impact of this irony may result in a misunderstanding because it appears to require further investigation. When examined more closely, however, A-Mild Sampoerna’s tagline “*Bisa nyerobot kok ngantri*” makes it abundantly apparent that it strongly criticizes individuals who constantly grab instead of waiting in line.

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Figure 4. Subject IV

The fourth topic, titled “*Tangan kanan ngasi, tangan kiri selfie,*” has a significant connection to the other advertisement. On the other hand, it can be expressed in several different dices, such as “Your life is my content” or “*Hidup lo adalah konten gue.*” These advertisements are propelled by many influencers who, in exchange for media content, provide others with material goods. In these advertisements, A-Mild Sampoerna tries to convey the uneasiness that society feels toward individuals or organizations that exploit the circumstances of others for their individual or collective gain. It is believed that giving should be founded on sincerity and that one should not expect to receive anything in return.



Figure 5. Subject V

The fifth subject, “*Minta maaf each day rather than all at once,*” focuses more on advice than satire, in contrast to the previous advertisements, which presented the subject as humorous. This advertisement is being pushed by Indonesia's social attitudes, which include asking for an apology at a specific time. One such example is the day of worship. This

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advertisement shows that sincerity in apologizing, self-reflection, and kindness cannot be pinned down to a single instance. The purpose of the A-Mild Sampoerna is to proclaim that performing acts of kindness should be considered a societal norm that should be carried out daily or even consistently.

Discussion

Considering the explanations, A-Mild Sampoerna's Bukan Main Edition has helped address recent social problems in Indonesia. The issues are expressed through satire, irony, or advice that is based on the subjects that have been witnessed. A-Mild Sampoerna advertisements series always display the issues through attractive languages, and their discourse is also fascinating. This is supported by the findings obtained by other or previous versions, Bukan Basa-Basi and Go Ahead (Roedarta & Zainuddin, 2023); A-Mild Sampoerna advertisements series always display the issues. In addition, even though the subjects of the investigation are presented in written form, the electronic version does not differ in a significantly different way. As can be seen in Kasmana & Lukman (2020), the electronic version of the A-Mild Sampoerna advertisement offers the same discourse as the print version. However, it does so in a manner that is more displayed through supporting actions, colors, and visualizations.

Numerous facts and information concerning the relationship between language and society are presented in the advertisement (Roedarta & Zainuddin, 2023). This narration becomes the primary reason for conducting discourse-level analysis of advertisements. The primary objective of advertising is to persuade people to act in a certain way, whether that be viewers or interlocutors. One of the most prevalent types of advertising is direct interaction with a company's product or service. According to Spears & Singh (2004), advertisement serves as a branding medium, helping a company become well-known and increasing its worth for potential future movements. This occurs within the market and share approaches.

All kinds of advertising, not just cigarette advertising, are susceptible to discourse analysis (Roedarta & Zainuddin, 2023). In addition, Fairclough's CDA is not the only method that can be utilized in this way. The systemic functional grammar approach, the multimodal analysis approach, and the ideological approach are three additional ways discourse analysis in advertisements can be regarded (Roedarta & Zainuddin, 2023). As a field of research, advertising contains a vast amount of information that should be extensively discussed using a

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variety of conceptual frameworks and methods. This article concentrates on cigarette advertisements because of the one-of-a-kind strategy employed by the industry. Companies are prohibited from advertising their goods or services under the terms of certain agreements and regulations, particularly those governing high-risk goods like cigarettes and alcoholic beverages (Roedarta & Zainuddin, 2023).

As a tobacco product, cigarettes are subject to stringent regulations that prohibit displaying the product's shape in an obvious manner. Consequently, cigarettes are incapable of being described in terms of its functionality, including what and how to use the product and how it is distinct from other products currently being marketed (Roedarta & Zainuddin, 2023). For the reasons stated above, this scenario has never been portrayed in any cigarette advertisements. Cigarettes are sold using a communication technique known as "emotion selling" rather than directly selling the product.

The emotion selling strategy brings to light that modern consumers place less importance on the good or service they are purchasing and more emphasis on the emotion being provided (Roedarta & Zainuddin, 2023). As a consequence, cigarette companies try to sway consumers' opinions by distributing diaries and visuals that depict the impact and feeling one experiences as a result of smoking cigarettes (Roedarta & Zainuddin, 2023). This method of marketing is booming; in fact, it is being replicated by several other businesses, including Coca-Cola (which sells the "taste" instead of "soft drink"), Apple (which sells the "style" instead of "gadget"), Nike (which sells the "health" instead of "shoes"), and so on.

Investigating cigarette advertisements without presenting the cigarette itself becomes an exciting part of the process, a part that other products cannot occupy. It is impossible to avoid multiple interpretations of the text when employing diaries and visuals that indicate feelings driven by the cigarette. This circumstance is the gap that this writing will address, along with other research on the analysis of cigarette advertisements. Regarding the requirement of prior information, anyone can comprehend the advertisement for the cigarette brand. Nevertheless, the interpretation can be further driven into more acceptable territory by shaping the conversation to be more rigorous.

In addition to the discussion surrounding the A-Mild Sampoerna advertisement (Roedarta & Zainuddin, 2023), the discussion surrounding cigarette advertisements is fascinating. For example, the Djarum 76 advertisement conveys that there is no

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insurmountable task (Roedarta & Zainuddin, 2023). The fact that Djarum 76 employs the character “Jin” as their communication intermediary gives the impression that their product can transport customers to an alternate reality. In addition, Gudang Garam utilizes the phrase “Men have taste” (or “*Pria Punya Selera*”) to persuade customers that those who use their products are aware of the importance of quality and will select only the most prestigious options (Roedarta & Zainuddin, 2023)). These studies demonstrate that there are significant meanings to investigating cigarette commercials, which makes the research into them fascinating to carry out.

At first glance, the proposed explanations appear to have no bearing on the product in question (the cigarette). In addition, it is odd that the cigarette business would advertise its product through those discourses because it seems counterintuitive. Returning to the communication strategy used, A-Mild Sampoerna alludes to becoming a critical figure in society after consuming their cigarette and being conscious of society’s problems. Therefore, A-Mild Sampoerna and other cigarette companies are indirectly highlighting the emotional impact that users will obtain by using their products.

This is done rather than explaining the functionality of their products. In addition to the primary goal of selling their product, the experimental subjects also tried to speak on social problems prevalent in Indonesian culture and personally experienced by the country’s populace. Additional unstated objectives have been uncovered through the utilization of those discussions. Beginning with the most fundamental concept of “Mild,” literary alludes to an unassuming demeanor. The intended message that is meant to be conveyed by the term “mild” is that customers are encouraged to maintain a level of moderation in their lives by smoking their cigarettes. Therefore, a person with A-Mild Sampoerna is a delightful figure who can view, respond to, and prevail over the social challenges they are presented with elegantly.

A person with A-Mild Sampoerna is a “Sampoerna” or “Perfect” figure, according to another interpretation of this circumstance. Within the context of the Bukan Main version, the brand suggests that there should be a division in society between those who smoke A-Mild cigarettes and those who do not smoke them at all. An individual who smokes an A-Mild cigarette is described in the main version of Bukan as having high critical thinking, high social awareness, the ability to speak independently, enormous creativity, and unquestionably a mild attitude.

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Using this scenario, A-Mild Sampoerna's Bukan Main Edition implicitly attempts to classify individuals who are not users of A-Mild Sampoerna as subjects of satire. Users of A-Mild are the ones who identify the problems, to put it another way. Additionally, the brand gives the impression that they belong to a more advanced society devoid of the established problem. Even if the users of A-Mild are a part of the problem, the advertisements try to suggest that the users can confront the issue with composure by smoking their cigarettes.

CONCLUSION AND IMPLICATION

Conclusion

As one of the subjects of the discussion, advertising carries a great deal of material for consideration. At the conversation level, virtually all advertisements can be dissected, and advertisements for cigarettes are not an exception to this rule. By utilizing Fairclough's Critical Discourse Analysis, A-Mild Sampoerna Advertisements: Bukan Main Edition depicts a variety of social practices through their respective contents. In addition to its primary purpose of promoting its product, it insinuates that A-Mild Sampoerna's Bukan Main Edition depicts current social issues in Indonesia. This is the secondary purpose of the video.

In addition, A-Mild Sampoerna's Bukan Main Edition tries to persuade customers that smoking cigarettes will position them as prominent characters within favorable characterizations. It is done using various marketing techniques. In conclusion, the A-Mild Sampoerna Advertisement: Bukan Main Edition has included a wide variety of societal customs in the society of Indonesia.

Limitation

The results that have been presented are anticipated to be the topic of conversation in A-Mild Sampoerna's Bukan Main edition, with which other editions are presently overlapping. In addition, to use this piece of writing as a primary reference, additional thorough and conclusive research will need to be carried out, particularly in critical discourse analysis, cigarette advertisement analysis, and the consideration of A-Mild Sampoerna Advertisements.

Implication

With the help of this writing, it is hoped that society's awareness of everything happening around them can increase; this includes even a specific instance, such as cigarette

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advertisements in day-to-day activities. As a direct consequence, analytical thinking and critical thinking skills are anticipated to contribute to developing and further improving self-competence.

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