

VISUAL REPRESENTATION OF ENVIRONMENTAL AWARENESS IN SAMPOERNA A MILD ADVERTISEMENT

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ABSTRACT

The research aims to describe the visual representation of environmental awareness in Sampoerna A Mild advertisements. It explores how advertising serves as an effective medium for conveying messages to the public, including issues related to environmental awareness. Sampoerna A Mild, a well-known cigarette brand recognized for its creative and often ironic advertising approach, utilizes strong visual elements and symbolism to communicate various social messages. This study examines the visual representation of environmental awareness in Sampoerna A Mild advertisements by employing multimodal analysis (Kress; Leeuwen, 2006), drawing from Roland Barthes' semiotic theory and visual rhetoric theory to analyze the meanings behind visual elements and their impact on audience perception. The research employs qualitative content analysis to explore selected advertisements, focusing

on colors, symbols, imagery, and linguistic elements. The findings reveal that Sampoerna A Mild advertisements frequently incorporate irony, humor, and wordplay, subtly embedding environmental awareness within their messaging. Visual elements such as natural landscapes, green tones, and the contrast between pollution and nature are commonly used to create an indirect commentary on environmental issues. Additionally, the paradoxical relationship between smoking and sustainability is evident, reflecting a nuanced engagement with ecological themes rather than an explicit advocacy for environmental activism. This study highlights how the cigarette industry incorporates environmental discourse into its marketing strategies and influences public perception.

Keywords: visual; verbal; representation; environmental awareness; Sampoerna A Mild advertisement

Introduction

Mode is a means of making representations through elements (sounds, syllables, morphemes, words, and clauses) and the possibilities of their arrangement as texts/messages (Kress & van Leeuwen, 2001). Promoting a product involves creating a representation of the product through one of these modes. In other words, representation is the portrayal of a product in the form of a mode that is presented for audience consideration. Advertising is one of the mediums that can be used to gain prospective customers' awareness. Richards and Curran (as cited in Mogaji, 2021, p. 6) define advertising as a paid, mediated form of communication from an identifiable source designed to persuade the receiver to take some action, either now or in the future.

Indonesian regulations strictly prohibit the direct depiction of cigarette products in public media (Indonesian Government, 2002; Ministry of Health of the Republic of Indonesia, 2013, p. 26). As a result, cigarette advertisements in Indonesian media are limited to indirect messaging approaches, making it impossible for companies to provide precise and meaningful representations directly associated with their products.

One advertising strategy used by cigarette companies is to display themes that are completely unrelated to their product. Sampoerna A-Mild, one of the cigarette products sold in Indonesia, has applied similar advertising strategies to Dettol (Pratiwy & Wulan, 2018) (reference not provided?). Additionally, A-Mild has cleverly utilized a variety of semiotic strategies to influence customers (Ananda et al., 2019). The correlation between the linguistic and visual metafunctions suggests that additive intersemiosis is the main mechanism at work in this commercial. It implies that text elements provide new information to visual elements and vice versa. Furthermore, this commercial employs resemiotization as a marketing tactic to attract its audience (Sari, 2021).

One of Sampoerna A-Mild's commercials employs the theme of environmental awareness in its advertisements. The environmental awareness theme is framed within green advertising, a marketing method aimed at positioning products as eco-friendly in the minds of consumers (Kim, Malek, & Roberts, 2019). Green advertising is one way to influence consumer attitudes toward advertisements and their perceived environmental friendliness (Kianpour et al., 2014). The environmental awareness theme has been used in cigarette advertisements for years, with its most recent appearance in 2022 TV commercials that serve as part of green advertising.

The visual mode plays a significant role in encapsulating the theme of environmental awareness in Sampoerna A-Mild's commercials. The visual elements depict activities such as anti-littering campaigns, recycling initiatives, and environmental cleaning efforts. These activities align with the environmental awareness theme and help elaborate the brand's positive image.

This study investigates how the theme of environmental awareness is visually represented in the Sampoerna A-Mild cigarette advertisement and the significance of environmental awareness to the company's brand. While previous studies have attempted to analyze the visual mode in delivering information, they have not yet examined environmental awareness in Sampoerna A-Mild TV commercials. Therefore, this study explores the meaning of representation used in the advertisement. Sampoerna A-Mild was chosen as it is considered one of the best-selling Indonesian cigarette brands in 2022 (Hidayat, 2022). The purpose of this study is to describe the representation in the 2022 Sampoerna A-Mild advertisement using visual grammar (Kress & van Leeuwen, 2006).

Visual Grammar and Sign

Kress; Leeuwen, (2006) Kress and Leeuwen (2006) proposed visual grammar based on Halliday's systemic functional grammar. Visual grammar follows the same principles as three of Halliday's language metafunctions: ideational, interpersonal, and textual. In line with Halliday's ideational metafunction, visual grammar introduces representational meaning, which operates effectively within the visual mode of communication. The objects or elements in visual images are referred to as "participants," encompassing individuals, locations, and various objects represented in and by the images. The theory applies the SFL metafunction to visual grammar metafunctions in the form of representation, interactiveness, and compositional meaning.

Representational meaning is a metafunction that focuses on the represented participants in the image and their relationship with the interactive participants involved (Kress; Leeuwen, 2006). Representational meaning consists of two parts: narrative representation and conceptual representation. Narrative representation shows the relationship between participants by using vectors to establish the process visually. The method of explaining visual meaning is narrative. The narrative process involves actions connected by the vector (Kress; Leeuwen, 2006). This process encompasses two types of participants: the Actor and the Goal. The Actor is the participant from which the vector originates, while the Goal is the participant toward which the vector is directed. Furthermore, the relationship between the Actor, Goal, and vector constitutes the essential elements for deriving meaning through the visual mode.

Combining a system of meaning-making takes the form of a sign. Barthes (1972) explains that a sign system is any sign that communicates meaning within a specific cultural context. Barthes builds on Saussure's concept of the sign—the system of meaning that emerges and evolves as it connects a signifier (vessel) and the signified (concept)—and extends it beyond language into the realm of culture, demonstrating how cultural products also function as signs with deeper ideological meanings. This leads to his theory of myth (collective cultural beliefs or ideologies).

Myths are composed of signs, which function as part of a sign system to convey specific cultural narratives. A myth is constructed with a denotative or literal meaning, which then generates a connotative or ideological meaning. The denotative or literal meaning provides a straightforward and basic interpretation (e.g., the word "rose" refers to an actual rose), while the connotative or ideological meaning reflects the deeper, cultural, or ideological significance that the sign assumes in a specific context. These two meanings are referred to as first-order signification and second-order signification, respectively (Barthes, 1972).

Environmental Awareness and Advertising

According to the (UNDP, 2021), environmental awareness is the gradual understanding of environmental issues and the connections between human actions, development, sustainability, and human responsibility in these processes. It also includes the knowledge that ecosystems and humans coexist in a shared environment as members of the same

biosphere. (Enger; & Smith, 2012) considered environmental awareness as the knowledge that enables an individual to acquire the values, skills, and knowledge required to live sustainably.

Environmental awareness has been encapsulated through advertising strategies, known as green advertising. Green advertising focuses on cohesive marketing strategies that encompass multiple functions to convey customer messages, such as product attributes and their environmental impact, thereby reducing uncertainty when making purchase decisions (Smith et al., 2006). Green advertising is defined as marketing initiatives by companies aimed at highlighting the environmental aspects of business operations and procedures (Kilbourne, 1995), raising awareness of businesses' environmental initiatives, dedication, and progress, and satisfying the demands of environmentally conscious consumers. One of the key factors in influencing consumer purchase decisions is advertising the product. Green advertising helps bridge consumers' perceptions of green products, leading them to make purchasing decisions (Maheshwari & Malhotra, 2011). Environmental awareness, as one of the green advertising methods, is a strategy marketers use to position their products as eco-friendly in the minds of consumers (Eren-Erdogmus et al., 2016).

Methods

This study uses a qualitative design to analyze environmental awareness in Sampoerna A-Mild advertisements. The data for the study are in the form of verbal text, specifically taglines captured from the videos. The visual elements of the advertisements are analyzed using visual grammar (Kress & van Leeuwen, 2006) as the primary framework. The application of visual grammar aims to uncover the representational meaning specifically.

Data Collecting Technique

The data were collected from a channel named "Hakumi Chan" on YouTube. The data consisted of Sampoerna A-Mild advertisement videos with environmental awareness themes, officially published to the public in 2022. The data were collected by downloading the advertisement videos with an environmental awareness theme. The total duration of the videos used was 30 seconds. Observation and documentation were employed to collect the visual elements. The data were observed by selecting the visuals from the videos that emphasized the theme of environmental awareness. The data were documented by capturing screenshots of the visual aspects of the videos.

Sampoerna A-Mild was chosen as the subject of investigation because statistics from 2022 show that it was the top-selling brand. According to Sampoerna's cigarette sales data, the most widely sold cigarette brand from January to September 2022 was Sampoerna A-Mild, with total sales amounting to 29,300,000,000 units (Hidayat, 2022). This data was considered when analyzing cigarette advertisements.

Data Analysis

The visual grammar framework developed by Gunther Kress and Theo van Leeuwen, as described in *Reading Images: The Grammar of Visual Design*, offers a comprehensive method for analyzing visual communication. This framework is organized according to three main metafunctions:

a. Representational Metafunction:

This dimension examines how images represent relationships, events, and actions in the real world. It involves identifying the circumstances (contextual information such as location or background), processes (activities or events depicted), and participants (subjects or objects within the image). For instance, when analyzing a movie poster, one might assess how characters are portrayed and the actions they are involved in to understand the narrative being communicated.

b. Interactive Metafunction:

The focus of this dimension is on the relationship between the image and its audience. Key components include: Contact: Whether subjects in the image make eye contact with the viewer, establishing a sense of engagement. Distance: The perceived proximity of subjects to the viewer, influencing the degree of intimacy or detachment. Perspective: The angle and viewpoint from which the image is presented, affecting how viewers relate to the content. For example, a low-angle shot can make a subject appear powerful, while a high-angle shot may diminish their stature.

c. Compositional Metafunction

This component analyzes how visual elements are organized within an image to create meaning. It includes (1) information Value: placement of elements (left/right, top/bottom) to indicate importance or sequencing; (2) salience: the prominence of certain elements achieved through size, color, or focus, guiding viewer attention; (3) framing: The use of boundaries or separations to connect or divide elements within the image, influencing how components are perceived in relation to each other.

By systematically applying these metafunctions to deconstruct and interpret visual media, one can gain a deeper understanding of how images convey complex information.

Result

Representation of Trashing Activity

Figure 1



The trashing activity is represented by depictions of a hiker discarding a plastic bottle into a pile of existing trash in a mountainous area. The structure of Figure 1 employs a narrative process—specifically, an action process. Kress and Leeuwen (2006) noted that when participants are connected by a vector and are shown performing an action towards each other, the vectorial patterns form part of a narrative process.

The vector appears in the first two images—Figure 1 (a) and (b)—as the action of the actor, who is holding the plastic bottle. This type of process is a transactional process. Kress and Leeuwen (2006) explained that a transactional process involves a participant initiating the movement; it consists of an actor and a goal. The first image depicts the man holding the plastic bottle. The act of holding serves as the vector, as the activity involves a change in the material world instigated by the actor towards the bottle. The subsequent image shows the man releasing his grip, which causes the empty plastic bottle to fall. In other words, the man is the one instigating the movement that causes the bottle to fall to the ground. The two images also illustrate the singular roles of the participants, with the man solely acting as the actor and the empty plastic bottle as the goal. Therefore, this scene represents a unidirectional transactional process.

The latter two images in Figure 1—Figure 1 (c) and (d)—contain a primary symbolic process, although elements of the narrative process are still present. The scene depicts a fallen plastic bottle, the feet of the man, and a pile of scattered garbage on the ground. The most prominent pieces of plastic trash include the fallen plastic bottle, a plastic bottle on the ground, and a snack bag with the text *katanya ini bukti mencintai keindahan* ("you said this is the proof of loving beauty" – literally translated). The structure of this scene employs a narrative process—an action process. Kress and Leeuwen (2006) stated that when participants are connected by a vector and are shown performing an action towards each other, the vectorial patterns are part of a narrative process.

Figures (c) and (d) depict processes occurring as individuals engage in activities. The process in the third image is an Event. Kress and Leeuwen (2006) explained that representations of actions that only include the Goal are termed Events, which are defined as something happening to someone, but without indicating who or what causes the event. This scene, as an individual moment, shows the process where the plastic bottle has already fallen, but the Actor is absent from the scene. The fourth image shows a nonspecific activity involving three people who are coming together at a point, seemingly preparing to perform another task. As the most notable activity in this scene is regrouping, the scene represents a non-transactional process. Kress and Leeuwen (2006) explained that an action process without a 'Goal,' where the action is not directed at or aimed at anyone or anything, is a non-transactional process. The process of each actor walking to a mutual point is non-transactional, as it lacks a clear goal influenced by their activities.

The subsequent scene in the advertisement represents another instance of trashing activity, this time depicting a painter throwing a plastic bottle into a pile of plastic bottle waste in a parking area. The structure of Figure 2 again employs a narrative process—an action process.

Figure 2



Figures 2 (a), (b), and (c) employ the structure of a unidirectional transactional process. Kress and Leeuwen (2006) explained that a transactional process is one in which the participant instigates the movement, involving an actor and a goal. Since each represented participant assumes one role, the process is both unidirectional and transactional.

Figure 2 (a) presents a represented participant in the form of a painter dressed in red, who pours water into his hand. Figure 2 (b) provides further context of the park's environment surrounding the painter, who stands while holding a plastic bottle. The painter's surroundings include four individuals painting on their canvases, each depicting the lake and the building across from it. Meanwhile, a sign, positioned a bit further from the man in the red suit, displays the text *katanya ini bukti mencintai keindahan* ("you said this is the proof of loving beauty"). The activity of holding the plastic bottle involves a specific goal: the plastic bottle. The Actor's movement is embodied in the act of gripping the bottle, which keeps it in the man's hand.

Figure 2 (c) illustrates the act of the painter discarding the plastic bottle while walking from his original position. This is evident from the movement of his leg and his posture. The image shows the man in the red suit as the Actor. The man performs two actions: one vector directs the plastic bottle, which serves as the Goal, and another vector has no specific goal. The vector aimed at the plastic bottle represents a unidirectional transactional process. The action of throwing the bottle instigates the movement, with the Actor realizing this movement by aiming specifically at the plastic bottle.

Figure 2 (d) reveals the presence of plastic bottle waste. In this image, newly represented participants include a pile of plastic bottles where the plastic bottle thrown by the man has landed. The vector in this scene still originates from the man in the painting, indicating a walking process, which is a non-transactional process. Kress and Leeuwen (2006) explained that a non-transactional process involves no 'Goal' that is 'done to' or 'aimed at' anyone or anything. Thus, the scene is a non-transactional process.

Representation of Recycling Activity

The recycling activity depicted in the advertisement illustrates a narrative process—specifically, an action process. According to Kress and Leeuwen (2006), when participants are connected by a vector and are shown engaging in actions directed at or involving one another, the resulting vectorial patterns constitute a narrative process.

Figure 3



Figure 3 (a) and Figure 3 (b) present data that illustrate a narrative process. The two images depict a sequence of actions beginning in Figure 3 (a) and concluding in Figure 3 (b), reflecting a continuous flow of activity. Both images portray a man in a grey suit assembling two half-cut plastic bottles in a room, surrounded by other represented participants. These visuals convey a clear process wherein the man in the grey suit crafts the plastic bottles into a plant pot. This creation process is shown through the man gluing the plastic bottles in Figure 3 (a) and assembling them in Figure 3 (b).

In Figure 3 (a), the man in the grey suit is shown assembling two half-cut plastic bottles to form a plant pot. Consequently, the two plastic bottles function as the Goal in this scene. This interaction reflects a unidirectional transactional process. Kress and Leeuwen (2006) describe a transactional process as one in which a participant instigates an action that involves an Actor and a Goal. In this instance, the Actor initiates an action directed at the two half-cut plastic bottles, establishing a clear vector from Actor to Goal. In Figure 3 (b), the man in the grey suit is depicted holding and observing the combined plastic bottles assembled in the previous image. The man remains the Actor, while the merged plastic bottles continue to serve as the Goal. This scenario maintains the unidirectional transactional process. The act of holding indicates movement initiated by the Actor, and similarly, the act of looking signifies the Actor's directed attention toward the Goal. Therefore, the process depicted in this image remains a unidirectional transactional process.

Both pictures depict a narrative actional process performed by the man. The activity of assembling the two half-cut bottles is realized through gluing and joining the two plastic components. These actions generate vectors that connect the man's hands with the two half-cut plastic bottles, thereby forming the narrative processes. This is also represented as a unidirectional transactional process, in which the vector from the Actor is directed toward and affects a clearly identifiable Goal.

Both images present structures that relate to the theme of environmental awareness. This is conveyed through the outcome the man seeks while engaging with the plastic bottles—namely, the recycling process. Although not explicitly depicted, the act of assembling the plastic bottles signifies a step toward creating a plastic pot. This intention is suggested implicitly by a book lying on the man's desk, which displays an image of a plant pot made from recycled plastic bottles. In other words, the structure in both pictures illustrates an activity that aligns with the recycling process. As such, the composition has a meaningful impact, offering viewers a sense of encouragement to engage in similar environmentally conscious behavior. Therefore, the structures in both pictures play a significant role in promoting the concept of environmental awareness.

Symbolic Process

The snack bag exhibits all the characteristics of a symbolic attributive process. It is visually salient—positioned prominently in the foreground, marked by a striking color, and accompanied by noticeable written text. Its placement appears deliberate, drawing the audience's attention directly to it. Another significant feature is its unusual presence; it seems out of place to find a snack bag with the phrase *katanya ini bukti mencintai keindahan* ("you said this is the proof of loving the beauty") written on it amidst a pile of trash. This positioning suggests that the text is commenting on the condition of the surrounding environment. The written message contributes to the symbolic value of 'criticism of littering'. Therefore, this image represents a symbolic attributive process.

Furthermore, the advertisement incorporates another symbolic structure. Kress and Leeuwen (2006) define the symbolic attributive process as one in which a participant represents a meaning or identity that is attributed to another participant. In such representations, the identity is conveyed through a "carrier" whose symbolic attributes are visually salient—emphasized by placement, gesture, or contextual incongruity—and conventionally linked to symbolic meanings. The gesture may serve as an act of visual emphasis aimed at the viewer. The symbolic attribute's visual contrast with the setting further reinforces its interpretive significance.

Figure 4



The symbolic process in Figure 4 carries symbolic value that serves to elaborate the issue portrayed in the image. The picture emphasizes a sign, similar to the snack bag, as a symbolic attribute. It is presented in a salient manner—positioned prominently in the foreground, marked by vivid colors, and accompanied by a conspicuous written text. Therefore, this image constitutes a symbolic attributive process. All of the symbolic elements are portrayed in a distinctive way, rendering the represented participants seemingly out of place. This sense of incongruity arises primarily from the verbal texts embedded in the visuals. These texts interact with circumstantial elements and create a unique and striking visual representation.

The image highlights the texts as integral elements that visually blend into the surroundings while simultaneously conveying messages to the audience. In an effort to communicate environmental awareness, for instance, Figure 4 (a) includes the written text *katanya ini bukti mencintai keindahan* (“you said this is the proof of loving the beauty”), which contradicts the setting in which the snack bag is placed—amidst a pile of trash. Literally translated, the phrase suggests that the current condition represents an act of appreciating beauty. However, the setting, where trash is strewn across a mountainous area, clearly contradicts this idea. Thus, the written text functions as a form of irony and implicit criticism. When interpreted as such, the text reflects an environmental awareness message, rebuking those who carelessly litter and urging them to acknowledge their misdeed. As a result, the snack bag becomes a medium for conveying environmental awareness. The symbolic structure, therefore, plays a crucial role in emphasizing the message by introducing an intriguing represented participant that embodies multiple layers of meaning.

The Concept of Environmental Awareness in Recycling

The structures or processes present in the advertisement primarily consist of narrative and symbolic processes. The narrative process is utilized to construct the storyline within the advertisement, while the symbolic process introduces participants that carry deeper, often metaphorical meanings within the visual context. Together, these two processes communicate environmental awareness through visual elements.

The narrative structure is commonly employed in advertisements to deliver messages effectively, as it provides a compelling framework for brand communication. Padgett and Allen (1997) argue that narrative dichotomy offers several advantages for service advertising and the development of a service brand image. It provides strong conceptual grounding relevant to service promotion and proposes various strategies for conveying brand-related information through narrative execution. In the A-Mild advertisement, the narrative process is constructed by positioning certain participants as Actors and Goals to communicate the intended message. Although the advertisement lacks spoken dialogue, it relies on visual activities to depict the actions of participants—especially human ones—in ways that align with themes of environmental consciousness.

The advertisement presents the narrative process through two primary actions: recycling and littering. These contrasting behaviors are used to frame environmental awareness through visual modes of communication. As illustrated in Figures 1, 2, and 3, the advertisement represents these ideas through the gestures and actions of the represented participants, providing insight into how each participant might perceive or respond to these actions.

Recycling is emphasized in the advertisement as a central environmental theme, illustrated by the man in the grey suit repurposing plastic bottles. Picture A3 (scenes 4 and 5) shows the process in which the man assembles the plastic waste. Taken as a whole, this gesture can be interpreted as a representation of the recycling process.

The act of putting together plastic bottles carries what Kress and van Leeuwen (2006) refer to as "meaning potential"—a range of possible meanings that a particular mode may express. Within this framework, the gesture of the man in the grey suit can be understood as symbolic of recycling behavior. The outcome of this repurposing is shown in the form of a plastic pot in Picture A3 (scenes 4 and 5), further emphasizing the concept of recycling. According to Boldero (1995), recycling involves various actions such as sorting, preparing, and storing household waste—actions clearly mirrored by the man's collection and repurposing of plastic bottles in the advertisement. Furthermore, Barthes (1972) introduces the concept of second-order signification, in which denotative meanings are transformed into signifiers of connotative or ideological meanings. Through this lens, the man's actions—cutting, gluing, and reassembling plastic waste—extend beyond their literal function to embody broader ideological meanings, such as environmental responsibility. As such, the advertisement carries multilayered meanings: not only illustrating the act of recycling, but also engaging with deeper cultural and ideological discourses.

The recycling activity can be associated with environmental awareness, a concept that is visually demonstrated through various aspects of the depicted action. Specifically, the recycling activity illustrates: (1) an understanding of environmental issues; (2) a sense of responsibility within a shared biosphere; (3) the skills and knowledge of the represented participant to live sustainably; and (4) the interconnectedness between human actions, development, sustainability, and human responsibility. In this context, the recycling activity functions as the signifier, while the concept of environmental awareness becomes the signified. This relationship produces a connotative meaning that links the physical act of recycling with the ideological notion of environmental awareness. The recycling activity—particularly the repurposing process and the final product, a plastic pot—thus emerges as a visual sign that contributes to the larger discourse on environmental consciousness. Consequently, the meaning potential, supported by myth (i.e., connotative meaning), frames the interpretation of the sign (the gesture of the man in the grey suit and his representation) as primarily focused on the theme of recycling.

In contrast to the recycling activity performed by the man in the grey suit, the actions of the hiker and painter are depicted as acts of littering, specifically through the gesture of discarding plastic bottles. Unlike recycling, which involves sorting and repurposing waste, the actions of the hiker and painter represent environmental neglect. These gestures visually signify a lack of environmental awareness and, like the recycling scene, carry meaning potential within the visual mode. Although these acts may be interpreted in various ways, applying the same framework of second-order signification used for the recycling activity reveals their ideological dimension. These trashing gestures become symbolic representations of anti-environmental behavior, serving as visual cues that reflect the threat posed by irresponsible waste disposal practices.

Although the recycling activities are the central idea that the advertisement aims to convey, the trashing activities play a more functional role within the broader narrative—not the narrative process per se, but the general storyline—by enhancing the delivery of a powerful and persuasive message. Research suggests that advertisements that incorporate storytelling are generally more persuasive than those that do not, even though in some situations it may be more effective to present facts directly without embedding them into a narrative (Adaval & Wyer, 1998); Kim, Ratneshwar, & Thorson, 2017; Krause & Rucker, 2020). This indicates that the trashing activity, despite contrasting the ideal of environmental awareness, serves an important narrative function by reinforcing the message of environmental consciousness. Specifically, the act of littering provides a narrative contrast that highlights the significance of recycling. The discarded plastic bottles from the painter and the hiker can be interpreted as the same bottles repurposed by the man in the grey suit. In this sense, the painter and hiker serve as crucial narrative agents that initiate the chain of events leading to the recycling process. Furthermore, the sequence implies a deeper meaning potential: the presence of waste is a direct result of human action, and it is also through human effort that this waste can be transformed through recycling.

Environmental Awareness and Brand Image

One approach to resolving the previous scenario and bringing the advertisement's narrative to a positive conclusion is by placing the visual activity with environmental awareness themes at the end. The relationship between the two visual activities demonstrates how the recycling process is depicted in the commercial. The connection between environmental knowledge and recycling has often been established, although not referenced in the study. Several studies emphasize that possessing detailed knowledge about specific recycling programs is strongly and positively associated with individuals' attitudes (Kelly et al., 2006), but this is also not referenced. The recycling process, therefore, functions as a persuasive strategy for the company. Since the product itself is not shown, the advertisement

does not violate regulations, and it can be concluded that the primary aim is to create a positive brand image for the company. A positive corporate image, in turn, plays a role in enhancing consumer decision-making. Gatigson & Robertson (2007), though not referenced in this case, explain that a strong corporate image helps consumers better understand the products offered by specific companies and reduces uncertainty during purchasing decisions. Consequently, the recycling activity in the advertisement indirectly works to build a favorable image of the company.

Additionally, the narrative process in the advertisement focuses on the recycling action following the act of littering, encapsulating the overarching message. The advertisement seems to encourage the audience to recognize the recycling process through the actions of the participants. Recycling, following littering, can be interpreted as the advertisement's attempt to introduce environmental awareness to its viewers. This is significant because environmental quality is adversely affected by the amount of waste disposed of, and this negative impact can be mitigated through recycling efforts (Kuhn & Schulz, 2003). In other words, the recycling activity serves as the visual representation of environmental awareness within the advertisement.

Conclusion

The visual representation of environmental awareness is represented mainly through a narrative process in the form of trashing – an anti-recycling activity – and recycling activity, while some elements are realized in the symbolic attributive structure in the form of out-of-place participants. The participants in this structure/process are represented as recycled objects and human participants who engage in the recycling activity. The narrative process provides the represented participant and its vector of movement, emphasizing the sense of action related to recycling activity and its opposition. The cultural myth in recycling activity further reinforces the underlying meaning present in the action of the narrative process, confirming that the action is indeed a recycling activity. The overall narrative and symbolic processes establish the visual representation of environmental awareness in the story of the recycling process, alongside the symbolic meaning that encourages the idea of environmental awareness.

The significance of the advertisement culminates in the point where the environmental awareness theme enhances the company and product's image. The use of verbal representation is a result of Indonesian regulations prohibiting the display of cigarette products. This means that the advertisement's representation is one of the commercial strategies to promote their product. The advertisement addresses the prohibition of showing cigarette products by representing environmental awareness as a strategy to shape the company's image. The company uses visual images, such as recycling activities that reject littering habits, to present itself as pro-environmental. In other words, the advertisements demonstrate the implementation of visual elements to create a positive image of the company's product. Thus, the representation of environmental awareness is employed to make the product more appealing and to persuade prospective customers who share the same perspective on environmental awareness.

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