

THE REPRESENTATION OF IDEAL CITY IN PROPERTY ADVERTISEMENTS IN INDONESIA: CRITICAL DISCOURSE ANALYSIS ON MEIKARTA AND PODOMORO GOLF VIEW ADVERTISEMENTS

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ABSTRACT

In 2016 and 2017, Meikarta and Podomoro Golf View (PGV) were offering apartment in “new city” for the consumers in Indonesia. These projects were promoted by audiovisual advertisements. Therefore, the research aimed to compare the representation of ideal city in Meikarta and PGV advertisements. We used a qualitative design in conducting the study. The data were the Meikarta audiovisual advertisement “Aku ingin pindah ke Meikarta” and the PGV audiovisual advertisement in 2017. To find the objective of the research, we applied three dimensions of Critical Discourse Analysis by Fairclough (1996), namely: Description, Interpretation, and Explanation. Then, we figured out that both of advertisements had concepts to attract the audiences to buy the products by demonstrating the concepts of ideal city, such as: no traffic jam, modern transportation system, health center, good weather, greenery, and easy access. While Meikarta advertisement tried to promote their city by influenced the audiences to believe that they need the concept of gated community to be safe, PGV advertisement offered western culture as the concept of modern lifestyle.

Keywords: *Critical Discourse Analysis, Advertisement, Gated Community, Ideal City, Modern Culture, Property*

INTRODUCTION

In 2017, when the government of Indonesia was incessant to meet the residential demand of citizen, PT. Lippo Group introduced Meikarta, a city-scale property project that is predicted to be a “city of the future” for the citizen of Indonesia (Sinpo.id, 2017). Meikarta was heavily promoted during its early days. Various media are used to advertise Meikarta, such as: TV, radio, billboards, brochures, and national news website pages. One of the most phenomenal advertisements released by Meikarta was an audiovisual advertisement with the slogan “*Aku ingin pindah ke Meikarta / I want to move to Meikarta*”. Based on data from Adstensity (advertising and product monitoring agency), for the period of July 1 to August 15 2017 or over 1 month, Meikarta advertisements have been broadcasted 782 times on 11 national TV stations (Septyana, 2018).

Previously, PT. Agung Podomoro Land had introduced Podomoro Golf View (PGV) in 2016. It was a city-scale property project which also be built near the city

of Jakarta (Erawan, 2016). Contrary to Meikarta project which was massively promoted through various media, the PGV project was not heavily promoted on television. Even though the two mega projects are marketed with different strategies, both Meikarta and Podomoro Golf View launched audiovisual advertisements depicting the future city they are building.

As a media of vital competition in business and commerce, advertisement is a product that has been conceptualized well before published to the public. Every detail of the choosing words and visual appearance is deliberately chosen to attract the consumers' interest. It aimed to influence their potential consumers to buy the products. Cook (2001) said that advertisement not only has function as a means of promotion to sell the products; but also as media to influencing, reminding, inviting, and changing the emotions and attitudes of the public. In other words, advertisement also enables to cause social changes and market tastes.

Research on Meikarta advertising has been carried out by many researchers including Septyana (2008), Hadisantosa (2018), Lestari (2020), and Sary (2017). Contrary to the previous researchers focusing on Meikarta advertisements, this research attempts to compare the representation of ideal cities in Meikarta advertisement and Podomoro Golf View using critical discourse analysis.

RESEARCH METHOD AND THEORY

This research used a qualitative design. The data were the Meikarta audiovisual advertisement "*Aku ingin pindah ke Meikarta / I want to move to Meikarta*" published in 2017 and audiovisual advertisements of Podomoro Golf View in the same year. The reasons why we chose the two advertisements for being compared were both of projects were city-scale projects; both of projects started in 2016/2017; and the location of the projects were near to the city of Jakarta.

The main theory used to analyze Meikarta and PGV advertisements was Fairclough's Critical Discourse Analysis (CDA) theory. Generally, Fairclough's CDA theory told about the using of language and power inequality. According to Fairclough (1996), power can be realized in two ways, namely the way involving violence or coercion; and the way involving consent. In applying the power involving consent, the inculcation of ideology is crucially needed because ideology can change people's perceptions. Therefore, the citizens enable to find out the imbalance of power in their environment to be reasonable, natural, and acceptable. In the context of advertisement, the constructions of common sense carried out continuously can influence audiences to accept the products or concepts offered in advertisements.

The model of discourse analysis introduced by Fairclough (1996) consists of three dimensions, such as: text, interaction, and context. Related to the three dimensions of discourse, Fairclough distinguishes the three dimensions to be Description, Interpretation, and Explanation. Description is the analysis stage related to the formal properties of the texts. Then, interpretation is the analysis stage related to the relationship between text and interaction by viewing text as a product of the production process, and as a source in interpretation process. Moreover, explanation is the analysis stage related to relationship between interaction and social context.

Through the three stage of analysis, we can identify the relationship between language, ideology, and power.

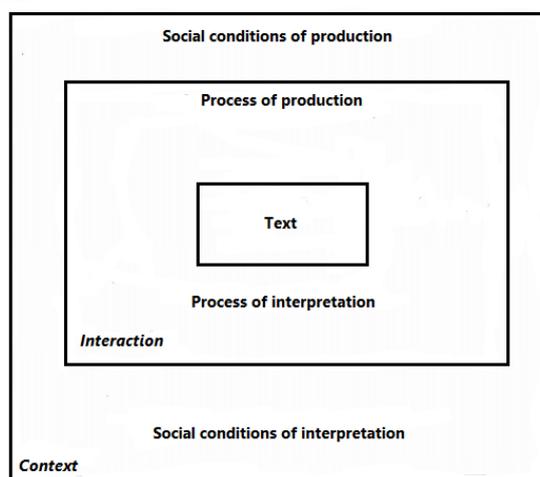


Figure 1. Discourse as text, interaction and context (Fairclough, 1996)

RESULT AND DISCUSSION

A. The Analysis of Meikarta Advertisements

1. Description

Meikarta advertisement showed and contrasted two different locations. The first location is the city displayed at the 1st to 25th second, namely City X; and the second city (Meikarta city) displayed at the 26th to the end of the video. The two cities were got contrast from visual, linguistics, and musical aspects simultaneously shown in the video. The following were a descriptive analysis of text from Meikarta advertisement video.

Visual text

The Aspects of Depiction	City in the First City (X City)	Meikarta City
Colors	Dark with black and gray	Bright , colorful
Weather	Rain, cloudy	Bright, blue sky
The condition of road	Traffic jam, the cars could not go because the vehicles were too crowded in the road	Fast, Wide roads and the vehicles were not too crowded like the first city in the scene
Security	A woman got snatched in the edge of street, and nobody helped	Every corner of street monitored by security staff through CCTV
Clean	There were a lots of rubbish in the road and river	No messy rubbish anywhere
Physical city	Slum, houses – footprints were	Elite, high-rise buildings of

	tightly packed together	apartments
Nature	No greenery	Park, green grass, trees, butterflies
Facilities	No public transportation	Easy access was shown by the modernity of technology LRT and easy access to shopping center

Table 1. Visual text in the Meikarta advertisement

To describe the city, Meikarta advertisement used metaphors in visual form, such as: the using colors, weather, and living thing around the humans. The first city was described in black and gray with dark tone along with raining. Metaphorically, dark colors like black constructed the meanings of sadness, despair, and death (Hussein, 2021). The construction of meaning was reinforced by another visual, such as a sullen expression displayed by girl child in the video. The depiction of the first city which was gloomy was emphasized by displaying other visuals, such as showing scene of traffic jam; crime; slum and dirty city; and no trees or animals living around the humans. It indicated the place was not comfort and proper for living.

Contrary, the advertisement depicted the city of Meikarta used bright color and tone, sunny weather, trees, greenery, and butterflies. Green in art is associated with plants, nature, and environment (Monica & Luzar, 2011). Metaphorically, these elements constructed the meaning of joy (cheerfulness), safe, comfort, and easy days. The existence of green plants and animals described a friendly environment for living. The depiction of the city of Meikarta was strengthened by other visual displays showing the scene of happy expressions on the actors, good journey, security monitoring through CCTV, clean city, and technological sophistication that makes everything to be easier.

The construction of meaning on visual text in the video were 1) the first city was not a proper city for living because the city was slum, dirty, too crowded causing traffic jam and unsafe; 2) Meikarta city was a proper city for living because the city was clean, safe, good weather, having modern technology, and having easy access to public facilities, such as transportation and shopping centers.

Musical Text

The first city in the scene (X City)	Meikarta City
Music was low with slow tempo	Music was loud and fast tempo

Table 2. Musical text in the Meikarta advertisement

The audio used in the visualization of first city and Meikarta city had contrasting characteristics. The music used in depicting the first city was sad music with a slow tempo and sound; the music used in depicting Meikarta city was music with a faster tempo, louder sound, and more dynamics. Based on Oliveira dan Cardo (2009), the characteristic of music with slow tempo and sound was the characteristic of sad music, while music with louder sound and faster tempo was the characteristic of pleased/happy music. Therefore, music with slow tempo and sound gave meaning of sadness and feeling of pessimistic. On the other hand, music with a faster tempo and louder sound gave a meaning of happiness and feeling optimistic.

The constructions of meaning on musical text in the video were: 1) the first city described life in sadness and full of pessimism; 2) the city of Meikarta described life in happiness and optimism.

Linguistics text

	The First city in the Scene	Meikarta city
Text	<i>Terkadang kita lupa kehidupan yang kita jalani menjadi seperti ini "Bawa aku pergi dari sini"</i>	<i>Kita lupa Bahwa ada cara lain untuk hidup Cara mudah untuk menggapai cita Kita lupa Semua ini dapat menjadi milik kita "aku ingin pindah ke Meikarta"</i>

Table 3. Linguistic text in the Meikarta advertisement

In Meikarta advertisement, the narrator and actors used deixis to construct the relationship with the consumers. Deixis is a word or phrase whose reference is not permanent. These deixis were:

Personal and spatial deixis: *kita* "we", *saya* "I", *ini* "this", *sini* "here".

The deixis of *kita* was always used by the narrator in the video. In Indonesian, *kita* has meaning plural noun involving speaker and the listener (consumers). The using of *kita* was used to give the impression of togetherness, so the consumers feel involved in the situation constructed in the advertisement.

The next deixis was *ini*. In Indonesian, *ini* means a word to refer to something closed to the speaker. In the video advertisement, *ini* referred to the visualization of slum city, crime, dirty river, garbage, and traffic jam. The word of *lupa* used by narrator in the first scene was to remind the consumers that their life was shown in the video. The narrator tried to construct an experience as if the negative situations visualized in the video were actually happening in real life.

The scene of the first city using deixis of *kita* and *ini*, the narrator persuaded the consumers to believe the situation shown in the video was happening around the consumers. The consumers persuaded to believe the problems, such as: crime, traffic jam, garbage issue and dirty river did occur in neighborhood where they life.

In contrast to the narrator, the little girl actor who saw and felt the events in the first city used the deixis of *aku*. *Aku* is the first person singular pronoun. As the consumer has been invited to feel the situation in the scene, the sentence "*aku ingin pergi dari sini* / I want to go away from here" was said by the little girl actor seemed like it was the conscience of consumers to move from their residence. The deixis of *sini* in "*aku ingin pergi dari sini* / I want to go away from here" referred to any place where the consumers are.

The same technique was used in the scene depicting the city of Meikarta, the narrator also used the deixis of *kita* and *ini*. After constructing the negative experiences in the first city, the narrator tried to construct a dream or ideal that can become a real in the Meikarta city. In the scene, text of "*kita lupa bahwa ada cara lain untuk hidup, cara mudah untuk menggapai cita* / we forget that there is a way to keep life, the easy way to get our goals" and the visualization of Meikarta city with

LRT facilities; the progress of technology; convenience in shopping; clean air index; and safe environment, the narrator invited the audiences to believe that owning an apartment in Meikarta was the dreams of the audiences. The slogan in the advertisement “*aku ingin pindah ke Meikarta / I want to move to Meikarta*” was the same technique used in the first scene. The using deixis of *aku* by little girl in the advertisement seemed to imply the conscience of the audiences who were in bad living environment and wanted to new living, namely Meikarta.

Observing deeply, the text “*bawa aku pergi dari sini / take me away from here*” and “*aku ingin pindah ke Meikarta / I want to move to Meikarta*” have differences, such as the text in the first scene did not have place referred to not clear because of the using of the deixis of *sini*. It means that the text refers to wherever the audiences are. Contrary to the second text, the reference of place in “*aku ingi pindah ke Meikarta / I want to move to Meikarta*” was clear, namely Meikarta. It means that advertisement seemed to say to the audiences: wherever you are, let’s move to Meikarta.

2. Interpretation

Strategy used in advertisements	Text Devices
Creating an negative experience images	Visual: snatching scene, dirty river, messy rubbish, traffic jam
Creating the images of happiness and hope	Visual: the scene of children playing in the park near lake, running around the house, gathering with family.
Using deixis to influence the consumers	The text: <i>Terkadang kita lupa kehidupan yang kita jalani menjadi seperti ini “Bawa aku pergi dari sini” Kita lupa Bahwa ada cara lain untuk hidup Cara mudah untuk menggapai cita Kita lupa Semua ini dapat menjadi milik kita “aku ingin pindah ke Meikarta”</i>
Using children to attract the sympathy of consumers	Visual: using little girl as a main point view in the advertisement
Targeting the young married couples	Visual: the actors in the advertisement were the a husband, a wife, and a daughter as family
Creating the impression of modernity and advancement	Visual: transparent laptop, the technology of shopping in the clothing store, the technology of transparent screen showing map in the windows of apartment

Table 4. The strategies and evidences in the Meikarta advertisement

Generally, Meikarta advertisement was made to influence the audiences by constructing the images of negative experience in the environment where they live. Then, the narrator constructed the images of happy life seemed easy to get in Meikarta. The texts displayed also constructed the message come along with the advertisement to deliver to the consumers. The visual text had function to construct meaning about the situation of city, such as how chaotic the first city is and how beautiful the second city is. The musical text constructed the emotion, strengthened the impression of sadness, discomfort, and gloomy when the audiences watched the visualization of the first city. Meanwhile, it was the impression of happiness, calmness, and comfort when the audiences watched the visualization of Meikarta city. Moreover, the linguistic text constructed influence the audiences to believe that their current residence is not safe. Therefore, they need to move to a new and better place, namely Meikarta.

Meikarta advertisement targeted young married couples as its market. It was shown from the actors in advertisement. The main actor is the daughter of a young couple who was shown in the middle until the end of the video. Besides that, Meikarta advertisement tried to attract the sympathy of the couples who already have children by using the daughter's point of view in the advertisement. Therefore, parents are indirectly forced to think about their child's future when they were watching the advertisement, namely providing a good neighborhood is a long-term investment for the child's future.

Because the target market of the advertisement was productive young couples, Meikarta advertisement emphasized the development of technology to attract the interest of potential customers and it would be easy to get anything when they were in Meikarta city. It was shown by visual detection on the screen of the car windshield; the scene of a woman operating the transparent screen on the apartment window; and the scene of shopping at the store by pressing a button on the screen in the shop.

All the text in the advertisement was made in well concept to show a certain impression in order to achieve the certain goals. Generally, Meikarta advertisement made contrary the condition of the cities in hyperbolic way. The first scene (X city) showed impression the breakdown of the environment, crime, and chaotic in the city displayed dramatically and exaggeratedly by adding the nuance of rain, dark and gloomy color. Likewise, the depiction of the Meikarta city was visualized with having very modern technology like in fictional movie.

3. Explanation

The birth of an advertisement is also influenced by facts that already exist in the environment of the advertisement, for example: traffic jams, dirty rivers and garbage issue. it does occur in several areas in metropolitan cities in Indonesia, even though in reality not all areas are like that. This social reality is used by Meikarta advertisements to construct a bad impression of the existing metropolitan city. However, in depicting the negative side of the first city, Meikarta's advertisements indirectly discriminated against certain social classes.

First, the traffic jam in city streets made the motorcyclist get rush in the advertisement. Therefore, motorcyclist hit the glass of the car where the little girl get in. why was the motorcyclist who must be described as careless to hit the glass of

car? Why should be a scene motorcyclist hit the windshield? In the scene, motorcyclist was representative of lower social than car driver. Motorcyclist rode his motorcycle carelessly so that it disturbed the comfort of those in the car.

Second, the Meikarta advertisement also compared two unbalanced places/locations. The city shown in the first scene was a slum area with landed houses inhabited by middle to lower class people, even though in metropolitan cities in Indonesia there are also many elite areas that are clean and neatly arranged. However, the advertisement chose a slum setting to construct a bad city image.

Third, the scene of snatching on the side of the road was carried out by a man looking like homeless person. It represented crime committed by lower class of society. In real life, crime can be committed in all social classes, not only lower class. Moreover, Meikarta advertisement chose to show the crime by lower class.

After seeing all the scene (traffic jam, the slum building, and snatching), the little girl actor whispered in the car “*Bawa aku pergi dari sini / take me away from here*”. It seemed breakdown and disrepute in the city came from the lower class of society; and the lower class made the upper class (displayed by little girl actor in the car) feel uncomfortable so that she wants to move from the city. In this context, the society of lower class was source of problem in the city so that new city should be built to solve the problems. The new city was Meikarta as representative of ideal city displayed in the advertisement.

Based on Fairclough's theory, the explanation dimension is related to social analysis. It means all images in the advertisement not only aimed in influencing the consumers to the products; the images also aimed to change their perception of something. The text in Meikarta advertisement created a sense of insecurity, so that the consumers felt that there was a need to own a house in a closed neighborhood, or also known as gated community.

Gated community is a community controlling the areas where they live to protect themselves from crime and unwanted things (Atkinson & Blandy in Aulia & Marpaung, 2016). These areas have fences and doors separating the community from the public outside the community. This residential concept has been widely applied in big cities in Indonesia, such as in cluster houses or elite areas in the form of apartment or housing. Even though it was not directly promoted, the concept of gated community was implicitly promoted in Meikarta advertisement as part of the image of an ideal city.

B. The Analysis of PGV Advertisement

1. Description

Contrary to Meikarta advertisement that comparing two different cities, the PGV advertisement focused on depicting the city of PGV and facilities. It was shown on beginning until the end of scene. The following were descriptive analysis of the texts from the video of PGV advertisement:

Visual text

The Aspects of Depiction	PGV city
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Colors	Bright color and tone
Weather	Sunny, blue sky
The condition on the road	Broad street, no traffic jam
Security and friendliness	There is friendly security
Clean	Clean environment
Physical city	Apartment building
Nature	Trees and greenery, golf hill panorama
Easy access and LRT facilities	LRT, bus, shopping centers, health centers, education, swimming pools, recreations, restaurants, sport facilities, and clean river

Table 5. Visual text of PGV city

Like Meikarta advertisement, PGV advertisement used colors and weather as metaphors to describe the city. Colors used in advertisement from the beginning until the end scene in the video were the bright colors, such as: blue, pink, yellow, and green. Then, the tone was also bright. Moreover, weather was displayed bright with blue sky. In Art, blue represents coolness, peace, and masculinity; yellow represents optimism and happiness; and green represents harmony, natural, and success (Monica & Luzar, 2011). The elements of colors and weather in the advertisement constructed the meaning of joy, optimism, feeling safe and comfortable, and easy days. The visualization of shady trees, greenery, clean river, and golf hill panorama in the advertisement constructed the meaning of a beautiful and health place. The depiction of city was strengthened with the others visual displays showing the happy expression on the actors, the scene of togetherness, friendly security, having meal together, the activity of cooking and shopping together, playing in the park together cycling together, and the others scenes showing happy expression and gestures of the actors. The visual text in the advertisement constructed the meaning of PGV city was a safe, comfortable, health, beautiful city with modern facilities and easy access, then friendly citizen.

Musical text

The music used in the PGV advertisement was same from the beginning until the end of video, namely music with a fast tempo and tune. It gave an optimistic impression

Linguistic text

	Text in the PGV advertisement
Text	<p><i>25 menit dari pusat kota</i> <i>Kesejukan selatan Jakarta</i> <i>100 meter dari tol gate</i> <i>Integrasi akses LRT dan shuttle bus</i> <i>Terbangun kota baru</i> <i>Hunian terpadu telah hadir</i></p>

	<p><i>Panorama golf view</i> <i>Ciptakan kenyamanan</i> <i>Dengan berbagai fasilitas</i> <i>Sarana pendidikan unggulan</i> <i>Hari sempurna sepuas hati</i> <i>Lengkapi indahny hari</i> <i>Jelajahi meriahnya river walk</i> <i>Arti baru sebuah hunian</i> <i>Kebersamaan dalam harmoni</i></p>
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Table 6. Linguistic text in PGV advertisement

PGV advertisement emphasized the using of word and phrase to create a positive framing of their products. Crofft & Curse (2004) said about the theory of semantics understanding by Fillmore that the way we understand the meaning of word is affected by certain experiences (common ground) forming interrelated frames or conceptual spaces. For example: when we talk about restaurant, we also think about food, drink, waiter, dining table and chair, menus, and other concepts. Based on our experiences, these concepts are related one another. The theory of semantic understanding is the basic for the subsequent theories such as the theory about linguistic operation, namely the emphasis on attention (involving selection, scope of attention, scalar adjustment, and dynamic attention) used to construct the certain understanding by selecting the certain words in the text. PGV advertisement used the theory to create impression and certain meaning which they want to highlight to the consumers.

Texts indicating strategic location:

- 25 menit dari **pusat kota**
- Kesejukan **selatan Jakarta**
- 100 meter dari **tol gate**
- Integrasi akses **LRT dan shuttle bus**

The first phrases in bold are used to make a strategic impression. The phrase of *pusat kota* / the center of city was related to other concepts, such as: the center of social, economic, politic, cultural life, and high accessibility. By branding the city as a city closed to the center of city, the advertisement created impression that living in PGV city is not different from living in Jakarta having easy access to various facilities.

The second phrase was *Selatan Jakarta* (in Indonesian language, to say south Jakarta is Jakarta Selatan. When we say Selatan Jakarta, that means that region is located in south of Jakarta that means not part of Jakarta). PGV was built in Cimanggis areas, a city which is not a part of Jakarta. However, PGV used *Selatan Jakarta* to indicate the location of PGV. The choosing of *Selatan Jakarta* cognitively illustrated that the location still near to Jakarta as the center of city. Adding the value of the city, PGV used the word “*kesejukan* / coolness” before the phrase of Selatan Jakarta. By using common ground of Jakarta society that Jakarta is having hot weather, putting “*kesejukan* / coolness” gave more value to PGV city to attract the consumers. Then, PGV constructed the images of a city near to the center of city and has easy access to various public facilities, but the city has good air (cool).

The third phrase is *tol gate*. *Tol gate* is a road which reachable in the fastest time than ordinary highway. The emphasis on access being near to the “*tol gate*” gave the image that the city of PGV has good and easy road access.

The next phrase was LRT (Light rail Transit) and shuttle bus. By using common ground in society of Jakarta that the government was building the LRT project, PGV gave images about easy access in displaying LRT as one of public transportations integrated with PGV. Besides that, the emphasis on shuttle buses also gave the impression that PGV has an organized and comfortable transportation system.

Texts indicating product characteristics:

- *Terbangun kota baru*
- *Panorama golf view*
- *Jelajahi meriahnya riverwalk*

Not only using text to highlight a strategic impression, PGV also used text to highlight the product characteristic which are different from previous product. The first phrase is “*kota baru / new city*”. Something new is usually better than something old. By emphasizing the word of “*baru*” in “*kota baru*”, PGV tried to create the image of better city than the existing cities.

The next phrase is golf view. It is the main branding of PGV city. The word of golf is related to the concept of green hills, sport, a wide and beautiful field. By emphasizing on the view of golf, PGV advertisement tried to construct an image of a green and beautiful city which the citizens of Jakarta do not have.

The third phrase was Riverwalk. The concept of riverwalk was related to the concepts of clean rivers, shops, beautiful areas with greenery on sides of river. PGV offered the facilities of river within the city. The emphasis of riverwalk concept was similar to the concept of Texas America (shown on the visual video). It gave message of beautiful and clean environment along with clean river which can be found in Jakarta.

PGV advertisement tried to be more objective by avoiding the use of deixis like Meikarta advertisement. The linguistic text in PGV advertisement was used to highlight the aspects offered by the products; and visually strengthened the message already presented.

2. Interpretation

Strategy used in advertisements	Text Devices
Creating a strategic impression	The text: <i>25 menit dari pusat kota</i> <i>Selatan Jakarta</i> <i>100 meter dari tol gate</i> <i>Integrasi akses LRT dan shuttle bus</i>
Creating beautiful impression	Visual: the visualization of golf hills appearing from the windows of apartment, the visualization of park in which there were trees and greenery, the visualization of riverwalk with clean water and there

	were greenery in the sides of river. Text: <i>kesejukan selatan Jakarta, panorama golf view, jelajahi meriahnya riverwalk</i>
Constructing an image of happy life	Visual: blue sky, sunny, colorful with bright tone, the scene of having ice cream together, shopping together, playing together, and having meal together
Constructing an image of friendly citizen	Visual: the scene of friendly security when the little girl got in to the building, the friendly doctor in the room, friendly residents greeting each other
Highlighting public facilities	Visual: LRT, shuttle bus, swimming pool, health center, park, shopping center, education, restaurant Text: <i>sarana pendidikan unggulan Integrasi LRT dan shuttle bus</i>
Targeting a young couple having family and working in Jakarta	Visual: the actors in the advertisement was a young man wearing a typically employee suit having journey from Jakarta to PGV city. Then, he met a woman and a little girl in the building called apartment.

Table 7. The strategies and evidences in the PGV advertisement

Unlike Meikarta that using the strategy of creating negative experience images for promoting its products, PGV advertisement concerned on showing the advantages possessed by the product from the beginning of scene in the video to influence the audiences. The strategies used in advertisement were creating strategic and beautiful impression; friendly citizen of city; the availability of easily accessible public facilities; and creating happy life if living in PGV city. On contrary with Meikarta advertisement presenting modern technology which did not yet exist, PGV advertisement showed facilities and modern technology which already exist in the world and can be applied in real life.

The target market of PGV advertisement was young couple married working in Jakarta. It was shown by the visualization of a young man wearing a typical office employee and doing journey from Jakarta to PGV city. It was interpreted as returning home activity from work. Then, he met a young woman and a little girl in the apartment. It was interpreted as his wife and his daughter. Moreover, most the scene in video showed the actors were young people of productive age and children. It clarified that target market of PGV advertisement was young people of productive age working in Jakarta and has family.

3. Explanation

The emergence of PGV advertisement discourse cannot be separated from the influence of socio-cultural conditions that already exist in the community where this advertisement is made. PGV advertisement offers a city having good quality similar

to the city of Jakarta, but it has facilities that are difficult to find in Jakarta. For example: Jakarta is hot and dry city. It gives advantage to the PGV to make advertisement showing green and beautiful city; and create branding “the city with a panoramic golf view and riverwalk facilities.

But, beside the green effect that tried to be built in the advertisement, one thing that seems to be highlighted by PGV advertisement was the western lifestyle. The use of “golf” as their name as branding, the riverwalk concept, and the clowns are part of symbols that represented western culture. We didn’t find those symbols in Meikarta advertisement.

The images of ideal city depicted in PGV advertisement is a strategically-located city, near to the center of the city, integrated with public transportation, beautiful place, inhabited by friendly citizen, fully equipped with public facilities, such as: shopping center, park, swimming pool, center health, education, entertainment, and restaurant.

Even though the concept of city promoted by PGV is a closed city (an area fenced off by a wall), PGV advertisement seem to fade away the gated community concept in PGV city. On the contrary, PGV advertisement tried to construct the impression that PGV is a strategic city which becoming one with the metropolitan city.

CONCLUSION

Meikarta and PGV advertisements show the representation of the ideal city or future city by their own concepts and ways. Meikarta advertisement compares two cities, such as X city and Meikarta city. X city comes out with constructing the negative experiences of living, namely bad environment, crime, traffic jam, no public transportation, no modernity, and chaotic city. It demonstrates life in sadness and pessimism. Other hands, Meikarta city is considered as ideal city with modernity and technology. Meikarta offers the consumers happiness, safe, hope, and optimism for life. Then, PGV advertisement emphasizes on showing strategic location of building and metropolitan city on the scenes. PGV advertisement depicts bright color, good environment, good security system, high-rise building, beautiful and green parks, friendly citizens, modern transportation system, and modern facilities. The advertisement represents life in happiness and optimistic.

Moreover, the advertisements demonstrate a power to influence even dictate the needs of the citizens in their ways to sell their products, namely apartments. The company implicitly construct a mindset of living that a proper living must be modern involving high-rise building of apartments. While Meikarta advertisement tried to promote their city by influenced the audience to believe that they need the concept of gated community to be safe, PGV advertisement offered western culture as the concept of modern lifestyle.

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