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Creative Moves in Cimory's Milk Billboard Ads Targetting Young Adults and Adults: A Genre Analysis

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Abstract

As a recognized advertising medium, billboards serve as one of the strategic choices for companies to promote their products and convey their communicative purposes. Cimory Milk, a dairy brand, uses billboard advertisements in unique and creative ways to engage their target market. This is evident in how Cimory Milk billboard advertisement serves the unusual discourse by playing with the generic conventions of the advertisement genre. Thus, the creative ways are leading through some specific intention that Cimory Milk tries to convey, which is related to the adults and youth discourse community. To explore this, the present study employs a qualitative approach, drawing on Bhatia's genre analysis and Kress & Leeuwen's multimodal discourse analysis. Using these frameworks, three Cimory Milk billboard advertisements were analyzed in terms of their moves, creative elements, and the relationship between creativity and audience engagement. This study found that although Cimory billboard advertisements adhered to the general conventions of the advertising genre, some creative strategies such as bending and blending were evident in the advertisement. These creative elements are designed to attract young adults to adults, through features such as the minimalist design, humor, strategic placement, and references to social and lifestyle issues. Overall, the result of this study illustrates how Cimory Billboard analysis uses creativity to engage young adults and adults as their target consumers. These findings may also offer valuable insight for advertisers to identify consumer's perceptions and improve their marketing strategy.

Keywords: billboard advertisement; cimory; genre analysis; genre creativity; moves

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Introduction

Genres exist in every field of human discourses. Overlap in the communication strategy for promoting a service or product to prospective clients; advertisement genres appear in various modes (Bhatia, 2014). One of the modes in the advertisement genre which is still the choice of many giant companies nowadays to advertise their products is billboards (Anggarini & Kirana, 2018). Its existence is usually strategically placed so that it can be easily seen and



read by the masses; a billboard is a suitable venue for advertising discourse opportunities to achieve the discourse creator's communication purposes as effectively as possible. Billboards, characteristic of being a capable platform for discourse to be communicated, require a deep understanding of how the discourse presented affects community perceptions and responses. Finally, through lexico-grammatical devices and rhetorical structures that are employed for persuasion reasons, a communicative purpose of an advertisement discourse can be achieved (Khedri et al., 2022).

Advertisement genre has what Swales defines as prototypical 'moves' (functional and structured segment of a genre) that need to be presented in one text so the text can be considered as an advertisement (Swales, 1990). This convention applies to all types of advertisements, including milk advertisements. Cimory Milk, one of the Indonesian dairy product companies, serves an unusual discourse on its billboard ads by playing with the advertisement genre moves conventions. The widespread use of billboards makes the Cimory dairy company a discourse creator for their product marketing, which must be able to attract its market in a way that is different from other creators. According to Bhatia (2014), there are nine prototypical moves of text to be considered in the advertisement genre: headlines/attracting readers' attention, targeting the market, justifying the product or service, detailing the product or service, establishing credentials, celebrity or typical user endorsement, offering incentives, using pressure tactics, and soliciting responses. Instead of following the persuasive moves to gain its communicational purpose, the Cimory milk billboard advertisement chose to eliminate most of the moves considered generic conventions of advertisement. This phenomenon indicates a different way of branding when creating the image of a milk product.

The Cimory Milk billboard advertisement discourse is not only done by eliminating most of the persuasive moves in the advertisement genre but also by introducing another genre's moves and using straightforward visual design, as well as illustrating genre mixing and bending. This pattern leads to the assumption that there are specific intentions behind the deployment of genre creativity in advertising. Based on this fact, the significance of billboards in society has led academics to examine their effectiveness. According to Amirullah & Aesthetika (2024), billboards have a communication dimension that is quite effective in increasing the communication of messages to the public with various objectives, improving one's self-image. Therefore, the study of discourses in billboard advertisement is needed to give brief information about its development that can help companies communicate their purposes effectively.

As a part of a genre, the Cimory billboard advertisements consist of several moves to achieve their communicative purpose and are suitable for community discourse. In other words, billboard advertisements as a part of a genre, can be communicative events of discourse community with structure or moves compiled to reach its community purpose. However, expert members of the professional discourse community often use creativity to achieve their communicative purposes effectively. According to the theory by Bhatia (2014), this creativity can be called blending, which is mixing socially accepted communicative purpose conventions served by two different genres to create a hybrid genre and bending or exploiting the generic conventions of one genre to communicate their 'private intentions'. In addition, billboard advertisements usually consist not only of textual discourse but also visual, such as images, symbols, and many others. According to Kress and Leeuwen (2021), just as language has grammar to explain how words combine into clauses and sentences, visual also has its own grammar that focuses on the arrangement and composition of the elements depicted in visual statements. Thus, according to those theories, the Cimory billboard advertisement can be analyzed through the moves related to its communicative

purpose and discourse community, the creativity shown, such as bending and blending, and the visual image depicted in the advertisement.

Several scholars have conducted some research on advertisements. Firstly, Deng et al. (2021) studied the invasion in the promotional genre, making it difficult to find a pure genre by using the Bazerman theory and interdiscursive analysis. Secondly, the research conducted by Khedri, Hasan, and Kritsis (2022) used the Swales theory to compare the tendency of moves used in advertisements in English and Arabic. Another research was conducted by Atanga and Bertrand (2019), who used Kress and Leeuwen's theory to find the ideology that constructs energy drink billboard advertisements. The last research was conducted by Nisha and Suriyok (2023), who also examined Cimory advertisements to find how brand image, food delivery service, content creator, and price influence consumers of Cimory product purchasing decisions. Unlike previous research, this study shows how the creativity in the Cimory billboard advertisement effectively engages young adults in the adult discourse community.

Based on the explanation above, this study analyzed the Cimory billboard advertisement through the moves presented in the ads, the creativity shown, such as bending and blending, and the correlation between creativity and the engagement of young adults in the adult discourse community. In other words, this study aims to analyze how creativity in Cimory billboard advertisement discourse, in terms of its communicational purpose, is constructed to potentially engage and appeal to intended audience.

Method

This study adopts a qualitative research methodology based on Moleong's (2007) and Cresswell's (2013) framework to explore the genre and written discourse of Cimory's engaging billboard advertisements targeted at adults. The primary objective is to analyze the moves and strategies employed in these ads to capture the interest of an adult audience. To achieve these objectives, the study integrates Bhatia's (2014) theory of genre analysis and Kress & Leeuwen's multimodal discourse analysis (2021).

This study uses the Cimory billboard advertisement as its analytical unit. We used documentary and visual methods to gather the data. Sugiyono (2016) defines documentary methods as a method of gathering data in the form of text, pictures, videos, photographs, and other materials relevant to the field of study. Meanwhile, Rose (2016) explains that visual methodologies involve critically examining visual materials to understand how meaning is constructed through images, layout, and design.

Following data collection, the analysis were carried out using Bhatia's (2014) genre analysis to identify move structures and genre-mixing strategies (bending and blending), and Kress & van Leeuwen's (2006) visual grammar. These frameworks were operationalized by coding textual and visual elements step by step to uncover persuasive patterns and multimodal strategies in the ads. Data from document analysis and observations were cross-verified to enhance the robustness of the findings. This involved comparing and contrasting the different data sources to identify common themes and discrepancies. Detailed descriptions of the ads and observational contexts were provided to enable a comprehensive understanding of the data. This included providing contextual background information and rich, descriptive accounts of the data to allow readers to make informed judgments about the transferability of the findings.

Results and Discussions

To conduct a more thorough analysis, the researcher will provide a detailed explanation based on a classification framework that incorporates Moves, Bending and Blending

techniques (Bhatia, 2014), and Multimodal Discourse Analysis (Kress & Leeuwen, 2021). This comprehensive approach will enable a nuanced examination of billboard advertisements by breaking down their rhetorical and visual strategies into distinct components. The use of Moves will help identify the sequential steps and persuasive elements within the advertisements. Bending and Blending techniques will be analyzed to understand how traditional advertising norms are adapted or combined to create innovative and engaging content. Additionally, multimodal discourse analysis will offer insights into how various modes of communication such as text, images, and layout work together to convey messages and appeal to the target audience. By employing these analytical tools, the researcher aims to uncover the underlying mechanisms that make Cimory's billboard advertisements contribute to message engagement and audience relevance, particularly for young adults and adults.

1. Creativity In The Cimory Milk Billboard Advertisement



Figure 1. Cimory Billboard Advertisement in Simatupang

Source: [X Post, 2024](#)

The picture above is a Cimory billboard advertisement that is displayed at Simatupang. Billboard advertising, with its larger-than-life presence and strategic placement, serves as a powerful medium for brands to communicate their messages to a broad audience (Jennifer L., 2009). Cimory's advertisements, in particular, are notable for their creativity and ability to engage viewers, making them an excellent case study for genre analysis. Young adults and adults are widely assumed to represent a crucial demographic for many brands, including Cimory, particularly in terms of purchasing decisions and trend-setting behavior. This group of age is characterized by a higher disposable income, greater brand loyalty potential, and significant influence over market trends. Understanding the preferences and interests of this demographic is essential for advertisers seeking to craft messages that resonate and prompt action. Cimory's billboard advertisements, which often feature vibrant imagery, relatable themes, and concise messaging, appear to be strategically designed to capture the attention of this demographic.

Moreover, for this ad, we find 3 points that are used by the maker of the Cimory billboard advertisement that are aligned with the generic conventions for advertisement according to Bhatia: the first move is *the Headline*. The use of headlines in specific advertisements is to

capture the reader's attention with an engaging title or slogan. We consider the use of the words "*Simatupang banyak macetnya [Simatupang has a lot of traffic]*" in this advertisement as a headline. Many people who walk past this area (*Simatupang*) will most likely pay more attention to this billboard because the word choice is somehow related to the situation around where this billboard is placed. The second move is *Targeting the market*. This move is to target a specific audience that will be interested in the product or service. In this billboard, we consider that young adults to adults are the perfect target for this ad. The placement of this billboard, which is *Simatupang*, is a place where so many workers (young adults to adults) will most likely do their activity pre or post their work hours. Moreover, if we look at Cimory's branding of having various kinds of flavors most of the flavors somehow fit with young adults' and adults' tastes, e.g. Choco cashew, Marie biscuit, Taro, etc. The next one is *Detailing the product*. The purpose of this move is to provide detailed information about the features of the product. This move is crucial for the audience so that they will get to know better about the products. In this billboard, we consider the use of hashtag *#susubanyakrasa [#multi-flavoredmilk]* and also the visualization of the various flavors of the product as one of the ways to detail their product in this ad.

In addition, to broaden our knowledge about which moves in this ad are aligned with the generic convention, we take another advertisement framework according to Labrador: firstly, *Identifying the product*. In this advertisement, the generic convention that is followed by the maker of the Cimory ads is identifying the product by including their brand logo in the advertisement so it will be easier for the audiences to identify the product. Secondly, *naming the product*. By naming their product as *susu banyak rasa*, Cimory followed the generic convention of advertisement by Labrador. Thirdly, *Illustrating the product*. In this advertisement, we can see how Cimory uses some illustrations to promote their products, they put various kinds of Cimory's variations in the ads. Lastly, *Listing Variations*, by illustrating all of the products that Cimory have, can also be considered as one of the ways for Cimory to list the variations of milk that they have.

As a result, after listing and categorizing each move in Cimory billboard advertisement by using the advertisement framework by Bhatia, Labrador, and Kathpalia, we find how Cimory somehow still sticks in with the generic convention and how traditional advertisement was made, such using headlines, targeting the market, detailing the product, referring to the manufacturing company, naming the product, illustrating the product, and listing variations. However, some creativity is used by the creator of the advertisement, such as *Bending and Blending*. Here is the breakdown of why we find that this ad uses some creativity to make this ad stand out and unique and in which parts. The first creativity that is used in this ad is *bending*. Bending is the practice of stretching or modifying the conventional boundaries of a particular genre to meet specific communicative purposes. Bending involves altering the typical structure, content, or style of a genre to make it more effective or appropriate for a particular context or audience. This approach maintains the core characteristics of the original genre but allows for flexibility and innovation in its application (Bhatia, 2014). In this advertisement, bending was shown by how this advertisement using a relatively simple design for an advertisement, especially for milk targeted towards children, demonstrates the breaking of generic conventions through bending methods. Typically, advertisements for milk, particularly those aimed at children, are characterized by vibrant designs, playful fonts, and engaging visuals. These elements are carefully crafted to capture the attention of young audiences and create an appealing and memorable impression.

Moreover, this advertisement also uses blending to make the advertisement easier to reach the communicative purpose. Blending is combining elements from two or more different genres to create a hybrid form. Blending is used to integrate features from various

genres, thereby creating a new, more versatile communicative tool (Bhatia, 2014). Blending in this advertisement can be seen from how this ad uses a move called *presenting the issue* from an *Informational Genre*. This ads is presenting some traffic jam issues in Simatupang so that the ads will be engaging for audiences.



Figure 2. Cimory Billboard Advertisement in Pondok Indah Mall

Source: [X Post, 2024](#)

According to Bhatia (2014), advertisements or hard-sell genres usually promote their product or service by using several typical rhetorical moves. From the data above, it can be seen that several moves are in accordance with the general structure of advertisement that has been stated by Bhatia (2014), Kathpalia (1992), and Labrador (2014). The first move is the headline or attracting the reader's attention. From the data, the headline can be seen from the words "*Pilihan OOTD* [The OOTD Options]", which are the attractive selected words that can gain people's attention. The next move is detailing the product. From the data, the words "*Banyaknya Rasa Susu Cimory* [The number of flavors of Cimory Milk]" and the words "*#SusuBanyakRasa* [#MilkManyFlavors]" can be considered as detailing the product move of advertisement, which consists of the detail of the product that has a lot of variations in flavors. The third move is justifying the product or service, which provides the reason to buy or the solution that solves the problem by buying the product or service (Chaidet & Pupipat, 2021). In the data, this move is shown from the use of the words "*kalah sama Banyaknya Rasa Susu Cimory* [Loses Out to The Number of Flavor of Cimory Milk]," which implicitly indicates the reason to buy Cimory milk is that it is winning with the numerous variation of flavor. The next move is targeting the market. This move is shown by using the words "OOTD", a specific abbreviation that is more familiar in the young adults to adults generation. It can be considered that with the words "OOTD", Cimory milk advertisements are targeting young adults to adults as their consumers.

In addition, this data also shows some moves that are categorized as identifying products and purposes by Labrador (2014). The first one refers to the manufacturing company, which in the data was shown with the product's logo and the use of the word "*Cimory*" at the end of the sentence. This data also uses naming the product move shown in the words "*Susu Cimory* [Cimory Milk]". As Chaidet and Pupiat (2021) says, using a logo and naming

the product can influence consumers and create a positive brand image. The other move that can be categorized as identifying the product is how this advertisement illustrates the product with a picture shown in the illustration of the Cimory milk in the data. This data also used some Labrador (2014) moves that can be categorized as describing the products. Such as evaluating the product positively, which can be seen from the words “*OOTD di Lemari kalah sama Banyaknya Rasa Susu Cimory* [OOTD in The Closet Loses Out to The Number of Flavor of Cimory Milk]”. The use of the word “*Kalah* [Loses Out]”, which refers to the words “*OOTD di Lemari* [OOTD in The Closet]”, implicitly shows how Cimory milk is winning in the context, which implicitly shows the positive evaluation of the product. As Bhatia (2014) states in the advertisement, the most essential move is ‘offering a product description’ in positive, good and favorable ways. Thus, it can be seen how Cimory billboard advertisements use the most essential moves in advertising discourse, which is offering a positive product description by referring to the manufacturing company, naming the product, and evaluating the product positively.

The other move shown in this data is the listing variations move, which is shown in this data through listing the 14 variations flavors of Cimory milk with its illustration picture. These moves can be considered visual modes, primarily relying on visual elements or cues to deliver their message (Firdous et al., 2023). In addition, with the way this advertisement shows some of the information products through the picture, it can be seen how multimodal discourse also played a role in this advertisement. The first can be seen through the position of the image and the text. As Kress and Leeuwen (2021) state, the placement of elements is related to the specific informational values attached to the image’s various zones. For instance, the general structure indicates the left side as the side to show the past and the right side to show the present or future (Kress & Leeuwen, 2021). In the data, the images are placed on the left side and text on the right side, which can be considered that the image is something that the audience is already familiar with and the text is a message or something new that tries to be conveyed. This data also shows the use of symbolic attribution in accordance with the text and situation, such as the illustration of a closet, clothes, and shoes, which is suitable with the use of the words “OOTD” and “*Lemari* [Closet]”. This symbol is also related to the situation where the billboard is placed, which is PIM, a department store which is related to fashion and lifestyles.

According to Bhatia (2014), in these modern days, with the explosion of information technology, the use of new media, and the overpowering influence of promotional activities are rampant, the individual generic boundaries are difficult to keep intact. Thus, many genres invaded the territorial integrity, resulting in the mixing of genres, especially in advertising. In the data, there is a mixing of genres or blending, which is mixing with lifestyle advertisement genres. A lifestyle advertisement genre itself is a type of genre advertisement that has the critical concept of manipulating the audience with the ideal lifestyle to show that the lifestyle shown in the advertisement is true (Rohmah & Suhardi, 2020). From the data, it can be seen that the appearance of the move establishes a connection, which shows the emotional connection between the audience’s lifestyle and makes the audience feel the connection with the advertisement. This move can be seen in the use of the words “*Pilihan OOTD di Lemari* [The OOTD Options in The Closet]”, which are showing the connection of the fashion lifestyle of the audiences. Also, this can be seen through the symbolic attribution of the closet illustration in the data. The other move that shows the mixing of the genre is the creation of aspirational appeal moves, which make the audience want to have the lifestyle shown in the advertisement. In the data, the Cimory billboard advertisement uses the words “*OOTD di Lemari kalah sama Banyaknya Rasa Susu Cimory* [OOTD in The Closet Loses Out to The Number of Flavor of Cimory Milk]” to show how Cimory milk has more options

than the audience outfit. It implicitly shows how having more options in their lifestyle is better. As a result, it can make the audience also want to have that lifestyle.



Figure 3. Cimory Billboard Advertisement in Pondok Indah Mall

Source: [X Post, 2024](#)

The next Cimory milk billboard ad analyzed in this research is located in the Pondok Indah shopping mall area. From the content of the ads above, it can be seen that the discourse text is a question type of text. However, despite the type of the discourse text, some advertorial moves which make the billboard also recognized as an advertisement. The first related move is the headline by the first phrase “Shopping Bag” which gains the attention of the reader the most. Not only by choosing the phrase, but the shopping bag image presentation in the corner of the advertisement also counts as the headline of the ads which makes it eye-catching. Headlines are positioned in prominent areas of the ads in order to make them eye-catching (Duong, 2022). Secondly, the move of targeting the audience is also shown in the chosen word “*lo* [you]” which suits the way of expressing politeness among people in a certain age range. The word ‘*lo*’, which means ‘you’, is commonly used by young people and occasionally adults to address, greet, or talk casually with people of the same age (Suciana, et al., 2020). The third move is appraising the product, which is shown by comparing the amount of people’s shopping bags with the flavor variation of Cimory milk “*Shopping Bag Lo Udah Sebanyak Varian Rasa Susu Cimory Belum?* [Have You Got As Many Flavors Of Cimory Milk In Your Shopping Bag Yet?]”. This comparison in appraising the product of Cimory milk appeals to consumers’ psychology and persuades them to purchase the products unconsciously (Chaidet & Pupipat, 2021). The next fourth move is referring to Cimory’s manufacturing company by attaching their company’s brand logo, emphasizing the context of the advertisement and notifying who is the author of the discourse, so the reader would not miss the context. The fifth move, naming products, is indicated just like the two ads analyzed earlier “*Susu Cimory* [Cimory Milk]”.

At this time, illustrating the product with pictures became the sixth move recognized in the ads, to give a visual presentation about the product. This move plays a role in ensuring that the reader knows the form of the product being advertised and prevents the reader from being mistaken in taking forward action for which the product is introduced. Through illustrating the product with pictures, listing variation moves appears as the last move, as the ads serve the five variations of Cimory milk product flavors through the product images element. Along with the image’s element appearance as moves, in multimodal discourse analysis the image’s placement is on the right side indicating a left-to-right composition because the first that the readers are looking at an advertisement, they will read the text

first. The “known and unknown” information was shown in a left-to-right arrangement (Yu, 2019). Initially, the text questioning the amount of people’s shopping bags compared to Cimory milk flavor provides nothing of new information. On the right side, appears images attribution that support and emphasize the text that gives milk product and shopping bag images, as well as these elements mentioned in the text. Consequently, The Cimory milk product images element is showing its domination towards the shopping bags element, in comparison to five for the product images and four for the shopping bag images.

Another symbolic attribution that covers the multimodal discourse in the ads is colors. According to Yu (2019), multimodal language is a type of communication where words, text, sounds, images, and other symbols are used in combination to create meaningful meaning. Uniquely, the red color in the shopping bag image motivates us to be active and impulsive, also influences our metabolism, piques our hunger. While the white color stands for kindness, uniformity, and purity (Maghraby, et al., 2024). These colors make a contrast sense to blue color as the Cimory company marketing approach in color. Thus, this way of color selection method of Cimory milk advertisement narrows down to persuasive themes in making their discourse colors look attractive.

By taking the type of questionable text, Cimory milk billboard advertisements flout the generic conventions of the advertisement genre that mostly give a positive statement. Besides, blending creativity by mixing the genre with the lifestyle genre also happens in these ads, just like the previous one. Different moves of the lifestyle genre appear in this one ad. The first one is from the main text of the advertisement “*Shopping Bag Lo Udah Sebanyak Varian Rasa Susu Cimory Belum?* [Have You Got As Many Flavors Of Cimory Milk In Your Shopping Bag Yet?]”. This text creates an aspirational appeal that associates someone’s life with their dream life of unlimited shopping. The second one is by featuring image elements that suit the text and context, which are the shopping bag images. Finally, this way of choosing to break the generic convention of advertisement moves and mixing the moves of lifestyle genre makes the image of Cimory milk product not suitable for children, but rather more suitable for young adults to adults of age.

2. The Ads Engagement Towards Young adults to Adults Discourse Community

According to scholarly perspectives, the discourse community of “young adults to adults” refers to a group characterized by shared interests, communication practices, and knowledge that bridges the transition from adolescence to adulthood. Young adults to adults discourse communities share common interests and goals that are relevant to both age groups. These might include career aspirations, educational pursuits, lifestyle choices, and societal responsibilities. Both adults and young adults might be interested in health and wellness, career advancement, or social issues (Smith, 2020).

Billboards primarily use bright colors and contain a lot of imagery to catch the eye. Eye-catching advertisements are designed to grab attention quickly and leave a lasting impression on viewers (Belch & Belch 2018). For young adults and adults, the minimalist design of this billboard is crucial as it quickly captures attention amidst a busy urban environment because it is different from any other billboard advertisement, making this billboard unique. Uniqueness in advertising is crucial because it allows a brand to differentiate itself from competitors in a crowded marketplace. By presenting a distinct message or creative concept, advertisers can capture the attention of consumers who are inundated with advertising messages daily. This uniqueness not only increases the likelihood of recall but also enhances brand perception and affinity among target audiences (O’Guinn et al., 2009).

Cimory Milk billboards are likely placed in high-traffic areas, such as urban centers, near shopping malls, or along major highways. These locations ensure maximum exposure

to the target audiences; busy adults and young adults who are often on the go and make purchasing decisions quickly. Moreover, the content of the billboard is tailored to the interests and lifestyles of young adults and adults. For instance, the advertisement highlights the lifestyle advantages of consuming Cimory Milk, it directly appeals to the mindset prevalent in this demographic. In addition, the Cimory Milk billboard advertisement effectively engages the young adults to adults discourse community by strategically employing moves that capture attention, placing the advertisement in relevant locations, and using comparison styles that resonate with the values and lifestyles of the target demographic. These elements collectively ensure that the advertisement not only attracts but also persuades the discourse community to consider Cimory Milk as a preferred choice in the competitive marketplace.

Apart from the appropriateness of the placement context and textual feature elements, the simplicity of the use of fairly short text and the visual concept also indicate that the target market of Cimory milk billboard advertisements is directed towards the age range of young adults to adults. According to Munsch (2021), short text in advertisements has a higher chance of capturing the attention of millennials (people born from the year between 1981 to 1996) and Generation Z (people born from the year born between 1997-2012). In the case of short text advertisements in young adults to adults' preference, Cimory milk billboard advertisement meets this criterion. Ads that have a word count of less than ten indicate that the ad has "few words" (Donthu, et al., 1993). Not only by serving the simple visual elements, through numerous persuasive moves that were discarded by the Cimory milk billboard advertisement, the ads also have a word count of eight to twelve words in one ad, and only five to seven words are counted in the context of introducing its milk products. For instance figure 1 in the previous discussion inscribed "*Simatupang Banyak Macetnya, Susu Cimory Banyak Rasanya. #SusuBanyakRasa* [Simatupang has a lot of traffic, Cimory Milk has a lot of flavor. #Multi-flavored milk]". This text contains only eight words including the hashtag slogan of their product. Hence, the discourse actor of the Cimory billboard advertisement tries to attract the attention of young adults to adults with a small but attention-grabbing number of words.

Along with adults' to young adults' short text preference in advertisements, the emotional delivery of an advertisement text also plays a role in attracting young adults to adults to engage with the ad. While people born from 1981 to 2012 were shown to be sensitive to a wide range of emotions when it came to digital ads, humor was found to have a particularly strong effect on consumer behavior (Munsch, 2021). The humor passage of the Cimory billboard advertisement appears in comparing social context to their amount of milk flavor. humor typology is divided into Comparison, exaggeration, personification, pun, sarcasm, silliness and surprise (Catanescu & Tom, 2001). Unusual comparisons often appear in Cimory milk advertisements, as is the case in the three advertisements previously analyzed. The first billboard advertisement in Figure 1 compares traffic jams in one of the regions of Indonesia, Simatupang with Cimory milk flavor variations. The humor in this text arises from the sentence construction that combines complaints about something annoying with positive information about something pleasant, thus creating surprise and amusement for the reader. The second one in Figure 2 compares outfit-of-the-day options in the closet with Cimory milk flavor variations. The third one in Figure 3 also compares Cimory milk flavor variations to the quantity of people's shopping bags. This way of comparing things that are not related creates a humorous effect due to sudden and unexpected contextual dissimilarities.

Above all, Cimory seems to create an image that is suitable to attract the attention of young adults to adults through all aspects of the elements in their milk billboard advertisement. There are several written opinions of the discourse community target market to see how the

communication objectives of the Cimory milk billboard advertisement are achieved. One of the teenagers @biwanglala on x social media platform expressed her pleasure with the way the discourse was delivered in the advertisement “*Makin lama marketingnya makin seru dan subtleee sukaaa* [The longer it goes on, the more exciting and subtle the marketing, love it.]”. Her tweet received the support of two thousand likes and reached 67.1 thousand impressions from other users. Another positive response to the billboard ads also posted by @caerinna on x social media platform is “*ngakak banget sih Billboard nya* [I’m really laughing at the Billboard]”. Last but not least, @mikemayvitaa also revealed his consumer behavior that is influenced by the advertising “*ketagihan susu cimory yang rasa ini, kemakan iklan nih wkwk* [I’m addicted to this flavor of Cimory milk, I fell for the advertisement hahaha.]”. Finally, from the data above, with the omission of persuasive moves and only relying on some general advertising moves combined with other genres, it can be concluded that the purpose of Cimory’s communication is to increase its brand awareness in the community. Besides, it also hits the right target market, which is the young adults to adults age range, in accordance with what Cimory portrays in its advertisements. Overall, Cimory is able to achieve its communication objectives by using word choice, context, and social preferences that are so different and unusual in the advertising genre, but still able to make readers involved in the intentions contained in the content of the milk billboard advertisement.

Conclusion

As a part of the advertising genre that has a communicative purpose, Cimory Milk billboard advertisements are effectively engaging young adult to adults discourse communities by employing genre creativity and relatable visual-textual elements. Through the genre analysis that has been conducted by this study, Cimory Milk billboard advertisements consist of several moves that follow the generic convention of advertisement stated by Bhatia, Labrador, and Kathpalia. The moves are such as headlines, targeting the market, detailing the product, referring to the manufacturing company, naming the product, illustrating the product, and listing variations. However, though Cimory Milk billboard advertisements follow the generic conventions, some creativity such as bending and blending is shown in the advertisement. Those creativities can be seen through the bending, such as the simple design of the advertisement that is not usual for advertisement and the question form of text. Also, the blending such as the mixing with the lifestyle genre and informational genres. With those bending and blending in the advertisement, it can be seen how Cimory Milk tried to suit their advertisement through the young adults to adults interest, which is the minimalist design and lifestyle and social issues. In addition, the placement and the comparison strategies of the advertisement also show how Cimory Milk are targeting the young adults to adults discourse communities. It is proven with some positive social media posts from young adult communities regarding the Cimory Milk billboard advertisement.

Apart from contributing through the genre analysis of billboard advertisement, the implication of this study can be seen in how this study adds further through the rhetorical and visual analysis of advertising discourse. In addition, this study also implicitly shows some examples of the successful genre that reaches its communicative purpose. However, in conducting this study there are some limitations that further research could consider. The data used in this study was specified within the bending and blending that are explicitly shown in the advertisements and the multimodal aspect specified through the one related to the target market. Therefore, the findings cannot be seen in more detail and not all the genre moves are included in the study. For further research, the more detailed analysis of multimodal discourse analysis by Kress and Leeuwen could identify and give more comprehensive and deeper results.

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