

CHAPTER II

LITERATURE REVIEW

This chapter presents the theoretical frameworks and related studies to support the analysis of the data. This study analyzes the development of the social semiotics point from the perspective of multimodal concept and persuasive message from Nike Ordinary People video advertisement and Puma Social Surfer video advertisement. Therefore, there are some theories there are related to the basic understanding of multimodal concept in meaning making representation implicit persuasions from explicit on video advertisement in Nike and Puma.

2.1 The Concept of Multimodality Approach

The multimodality approach is field which rest on mediated discourse analysis and the employment of visual research methods to discourse analysis with its focus in human action (Norris, 2011 p.3). Multimodality approach shows communication and interaction as something more than language, and which attend to the full range of communicational forms people use image, gesture, gaze, posture,, and so on and the relation between them (Jewitt, 2002 p.14).

There are several concept of multimodality According to Jewitt multimodality has modes, the modes, are semiotic resources for making meaning that are employed in a culture such as image, writing, gesture, gaze,

speech, posture. The term multimodality is strongly linked to three perspectives on representation and communication. These are social semiotics/systemic functional grammar (SFG), discourse analysis, and interactional analysis (Jewitt, 2002 p. 2).

Another concept are from Kress and Van Leeuwen, they created another multimodal approach to embrace the visual design, the two theories is reading image and the grammar visual design, the theories based on Halliday's metafunctional approach and method of creating meaning and they extend his concept of interpersonal metafunctional analysis and apply it to the visual mode. But many researchers said that interpersonal metafunction in their theories lack of linguistics. So they repair that, and replace interpersonal metafunction with interactional metafunctions, interactional metafunctions is about relationship between the depicted parties and between depicted participants and the viewer based on distance, perspective, angle and gaze. Because of that their successfully explains how the metafunctions can help to logically break down an image or multimodality text in the process of understanding meaning from the visual choices represented.

During Kress and Van Leeuwen further research, they noticed a decrease in interest of monomodal discourse. Corporate, academic and political documentation as well as mass media have adapted to using the multimodal approach of information sharing. Thus Kress and Van Leeuwen identified a need of analyzing multimodal information as a whole, where all

modes are interpreted as a combination, not independent pieces, has formed (Kress and Van Leeuwen, 2001 p.1-2). Information pieces, even though having rich individual value, often can create more value when joined together. In other words, information provides its “true” value when it is interpreted according to the contextual pieces of information available at that certain point (Van Leeuwen, 2005 p 219-220). When linking a text with an image, it can either elaborate or extend the visual piece. The text could elaborate the image by specifying or explaining what is depicted. The extension linkage can be used in a form of similarity, contrast or complement (Van Leeuwen, 2005 p.229-230).

Like Kress and Van Leeuwen, Rick Iedema followed the footsteps of M.A.K. Halliday, adjusting the metafunctions theory to moving images. Television and film analysis has various methods and theories that provide frameworks for analyzing the structure, semiotic perspectives, themes and similar. As a contrast, Iedema provides an approach that focuses on the sociopolitical intertextualities and how they relate one frame to another (Iedema, 2001 p.186).

Going back to the metafunctions, the ideational was renamed to representation which deals with the meaning of the world based on the visual, verbal and musical information provided. The interpersonal metafunction was replaced by orientation, which analyzes how the meaning positions the viewer, looking at angles of view, as well as the positioning of characters of the video

itself. Finally textual metafunction turned to organization which deals with sequencing the meanings in terms of structure and rhythm (Iedema, 2001 p 191-192).

2.2 Social Semiotics

In modern way of semiotics we call social semiotics the most notable person in the social semiotics field was Michael Alexander Kirkwood Halliday. According to him, text represents as a choice. A text is selected from the total set of options that represent what can be meant (Halliday, 1985 p. 15). To analyze how the social environment forms certain meanings.

Michael Halliday and his theory of social semiotic theory of communication was the springboard of multimodality. His point of departure is that language is a product of the social process (Halliday, 1985 p.89). In language as Social Semiotics Halliday (1985) argues for a change in the way of thinking about the study of language from focusing on the sentence to, instead, focus on text.

Another concept of social semiotics stated by Van Lauween, according to him social semiotics concept are contrasted and compared to concepts from semiotic structural. And the important structure is semiotic resource; these semiotic resources surrounding us include obvious modes of communication such as language, gesture, images and music, but also less obvious ones such as food, dress and everyday objects, all of which carry cultural value and significance. Social Semiotics uses a wide variety of texts including

photographs, adverts, magazine pages and film stills to explain how meaning is created through complex semiotic interactions. Practical exercises and examples as wide ranging as furniture arrangements in public places, advertising jingles, photo journalism and the rhythm of a rapper's speech provide readers with the knowledge and skills they need to be able to analyze and also produce successful multimodal texts and designs.

In other way Social Semiotics involves the description of semiotic resources, what can be said and done with images (and other visual means of communication) and how the things people say and do with images can be interpreted (Jewitt and Oyama, 2001 p.134).

Visual social semiotics revealed things which were not evident at first sight, and even brought to light contradictions between the verbal and the visual message. Visual social semiotics is functionalist in the sense that it sees visual resources as having been developed to do specific kinds of semiotic work. It follows Halliday in recognizing three main kinds of semiotic work, which are always performed simultaneously. Halliday calls these three kinds of work metafunctions, and distinguishes between: the ideational metafunction, the function of creating representations; the inter-personal metafunction, the part Language plays in creating interactions between writers and readers or speakers and listeners and the textual metafunction, which brings together the individual bits of representation and-interaction into the kind of wholes

recognize as specific kinds of text or communicative event advertisements, interviews, dinner table, conversations, etc.

That's why Social semiotics helps identifying the social commitments and other values that are being persuaded in the film. It works as a provisional tool that allows interaction with the medium, as in seeing the smallest details that help questioning the social reality that is being presented in more depth (Iedema, 2001 p.187). Persuasion or promotion is the key of every marketing campaign and ever since marketing has become an 'art', the phenomenon of compliance gaining in business has grown to extreme extents. The following part of the chapter will be devoted to defining the tools that actually make people buy or attach themselves to a certain product or brand.

2.3 The Language of Advertising

Word choice in advertisements can be seen as the style of language which has the meaning of the verbal text. The language is maintained and clear in order to determine the characteristics of the company especially obtaining the response of the public. (Walsh, 2012). Adegaju (2008) situates the discourse of advertising within the ambit of rhetoric which he affirms as the fundamental of advertising language, especially in herbal medicine which he studied extensively. He explains that "the principles of rhetoric in persuading the audience to act or think in the desired manner of the advertiser are noteworthy" (p. 1). In effect, the skill of persuasion is germane in effective advertising endeavors.

For Awonusi and Victor (1994), advertising language, especially the political type he studied, thrives on linguistic dexterity that foreground salient aspects of language use. With a view of advertisement technique they use explicit claims, something is "explicit" if it is directly, fully, and/or clearly expressed or demonstrated. For example, some ads state the price of a product, the main ingredients, where it was made, or the number of items in the package – these are explicit claims. So are specific, measurable promises about quality, effectiveness, or reliability, like “Works in only five minutes!” Explicit claims can be proven true or false through close examination or testing, and if they’re false, the advertiser can get in trouble. It can be surprising to learn how few ads make explicit claims. Most of them try to persuade us in ways that cannot be proved or disproved.

The visual signs that represent something familiar in public, or the language of the advertising that can be related, as Angela Goddard states, “with any piece of literature, using fully the resources of language and inviting creative and subtle readings from their users.” (Goddard. 1998. p. 15). With this statement, Goddard makes the first approach in the long debate concerning whether advertisement can be seen as literature or not, finally Goddard can proofed that advertisement its one of linguistics field.

That is the reason why linguists became involved in this subject, as well as sociologists or sociolinguists, psychologists and even anthropologists. The study of advertising is, therefore, taken to another level: linguists came to

study and analyze the verbal language and have come to a certain point in their research to say that we can talk about a genre of discourse in advertising; sociologists keep studying nowadays the impact advertisement have on society and how they contribute to the way people interpret and build their world and their beliefs and the level to which she define her identities under the influence of the universal advertisement. Advertisements are not only a tool used to compel people on an economic territory, but also a kind of tool used to conquer people socially, psychologically and culturally.

In modern day language advertisement have grown ,The reason why such terms have grown is that over the years there have been different models of this relationship, drawn from different academic domains, each of which has its own vocabulary to mirror the way it sees the world. For example, the terms ‘writers and readers’, from literary studies, suggest that the text should be seen primarily as an artistic written entity, composed by a creative individual; the phrase ‘senders and receivers’ calls up ideas of science, messages being seen as factual transmissions sent en masse via wires or through the air rather than on the page; ‘producers and consumers’, from the social sciences, emphasizes the commercially driven nature of the interaction, text as trade; ‘addresser and addressee’, from linguistics, sees text as spoken interaction in face to-face personal communication (Goddard. 1998, p. 45).

In language advertisement by Goddard she stated that Classifying texts in this way is more complex than it may seem at first glance, because as soon

as we try to arrive at a satisfactory system we bring into play important ideas about the role texts perform in particular contexts – in other words, about how they appear and are used. Another complication is the fact that texts don't always fall neatly into categories according to purpose. Texts are hardly ever simply 'informative' or 'persuasive', for example. Information texts, such as university prospectuses, always have an individual or corporate perspective behind them; persuasive texts, such as political manifestos or film trailers, often do their job by the way they present information (Goddard. 1998, p. 37).

In advertising we can find the most powerful word for persuade when the company make advertising, based on *advertising.about.com* the result is the following list of what viewer feel may be The 10 Most Powerful Words in Advertising. and the list is :

1. NEW : Having something new and knowing something is new has incredible intrinsic value.
2. GUARANTEED : We are all reluctant to try something new because of the risk. Take away that risk by guaranteeing a sure thing.
3. PROVEN : Another no-risk word that assures your target audience that your product has already been tested by others.
4. RESULTS : This is the bottom line, where you tell your prospective customers what they will get, what will happen and why they should care.
5. SAFETY : The idea of safety is very comforting and is a core need.

6. SAVE : Even the wealthiest people shop for value. It's not just money that entices; people also want to know about saving time.
7. YOU— : You're more likely to get your target audience involved if you address them directly.
8. NOW : This creates a sense of urgency for your future customer.
9. EASY : Most people want a quick and uncomplicated solution.
10. FREE : Who can resist the granddaddy of them all ?

2.4 Theoretical Framework

Based on the exploration in the previous subchapters, the following are the main theories to be used in analyzing the video advertising in this thesis. The theory follows Kress and van Leeuwen's adaption and extension of Halliday's three metafunctions. In their joint work Kress and van Leeuwen have created a visual social semiotic approach to Halliday's three metafunctions, where textual social semiotics has the ideational, interpersonal and textual (2001). But this theory not effective if used in video analyzing, that's why the writers add Iedema theory which focus on video Analyzing to analyze video advertisement in this thesis. In Iedema theories, Iedema replace Halliday's three metafunctions in social semiotics with; Representation, Orientation, and organization. On the representational level of analysis the focus is placed on what meanings represent visually, verbally and aurally and how the interconnection between the meaning-making processes of these

modes tell us something about the world. In order to answer the thesis' problem statement emphasis will not only be on the interplay between the various modes but likewise on how these various modes implicitly contribute to the persuasive message in videos, this level replaced Ideational level in Halliday's three metafunctions.

For replaced Interpersonal level Iedema (2001) used orientation. At the orientational level the main concern is how the characters within the videos are positioned and what this suggests in relation to the viewer. These constructs are analyzed by means of the visual and aural mode respectively. By applying Kress and Van Leeuwen's (2001) theory on e.g. perspective and size of frame, it will be examined how the Video has positioned its subjects and themselves within their videos and how these constructs either project an invite into their world or suggest that the viewer is to be kept at a certain distance.

The last level is organization level for replaced textual level. At the organizational level emphasis is placed first and foremost on the interplay between the various modes and how this interplay creates rhythm and an overall coherence and meaning. Kress Van Leeuwen (2001) argues that "rhythm is the prime organizer of filmic meaning" and even "without meaning anything in itself, rhythm is nevertheless a necessary condition for meaning".

2.5 Related Studies

There are at least three studies that have used the multimodal approach in analyzing advertisement. The first conducted by Sørensen (2011) who made

thesis written in Department of Language and Business Communication. The second made by Jankauskis (2012) who made thesis written in Department of Language and Business Communication to, and the last is thesis made by Triristina (2012) from English department students of Airlangga University.

The first related study entitled “A multimodal approach for advertising for professionals in the film, television and photography business.” by Lars Sørensen in May 2011. His studies analyze the visual communicative strategies used by film and photography manufacturers in their print advertisements published in the magazine *The American Cinematographer* and how are the modes and strategies employed in order to persuade a professional audience. and they have the result, the most complex advertising Especially seen from a linguistic point of view, the texts and overall aim of the advertisement worked well and the elements were in cohesion by means information linking.

The second related study titled “Branding fragrance for the modern man: a multimodal analysis of persuasive strategies in Axe and Old-spice marketing campaigns” by Jankauskis (2012). This study aimed to find out here are four dimensions of branding: functional, social, mental and spiritual. The thesis argues that both companies fulfill the mental dimensions, while Old-spice also covers the social dimensions by interacting with their viewers. In their case they analyze the brand which, and the result is the product use

explicit and implicit show the new way in promote and persuade the product, thus even though they are explicit and in other words, obvious in what they are promoting, the textual and visual choices of the advertisements are unexpected, thus

In the last related studies Triristina tries to explain that cigarette advertisement billboards as a persuasive tool to attract the consumer through the verbal and visual elements. Inside her work, Nensy wants to know how the advertisements have used these two elements in cigarette advertisement in billboards. The finding is that the cigarette advertisement revealed the ideational metafunctions.

In the three related studies, the writers only focus on the investigation of the advertisement, by its language in video video advertisement. These studies accordingly hat a similarity and a difference with the previous studies. The similarity is the writer used multimodality for analyzing advertisement, and the difference from the previous studies is the aim of this study is to describe the multimodality concept used in video advertisements which using only ordinary people, not famous actresses or actors.