

## **CHAPTER II**

### **LITERATURE REVIEW**

#### **2.1 Review of Related Theories**

##### **2.1.1 Defining Advertising**

According to Bovee and Arens, advertising is the non-personal communication of information, usually paid of and usually persuasive in nature, about products, services or ideas by identified sponsors through various media (1989:5). Furthermore, Leiss says that advertising is an approach as both a powerful mode of persuasive communication and as form of mediated communication (1998:131). Thus, it can be said that advertising is a kind of promotion activity of products or services through either printed or electronic media, which aims to persuade consumers to buy the products or services advertised.

##### **2.1.2 Psychology of Advertising**

Psychology is the study of human behavior and its causes. Three psychological concepts of importance to consumers' behavior are motivation, cognition, and learning. Motivation refers to the drives, urges, wishes, or desires that initiate the sequence of events known as behavior. Cognition is the area in which all the mental phenomena (perception, memory, judging, thinking, and so on) are grouped. Learning refers to those changes in behavior relative to external stimulus condition that occur over time. These three factors working within the

framework of the societal environment create the psychological basis for consumer behavior (Russell and Lane, 1999:431).

Psychologically, advertisement should be persuasive. It must persuade people to do or believe something. The principle is that the persuasive message will shape attitude, build a logical argument, touch emotion, and make the prospects believe something about the products (Wells, Burnet, and Moriarty, 1997:278). Persuasion is not only a logical process, however, it concerns with the emotion, and how the reader "feels" about the product, the service, the brand, or the company being advertised. Moreover, convictions are also part of the persuasive package. People buy product because they find the advertisement convincing, not because they find it amusing.

Brand image also works in advertisement along with the perception and persuasion aspects of it. A brand image is a mental image that reflects the way a brand is perceived including all the identification elements the product personality and the emotions and associations evoked in the mind of the consumers. The psychological side of the image includes the emotions, beliefs, values, and personalities that people ascribe to the product. Along with the brand image given, a good advertising should also promise a value of trademark that identifies a company's product by using symbolic characters to help identify a product and to associate it to personality (Wells, Burnet, and Moriarty, 1997:285).

### **2.1.3 Language of Advertising**

McManis, Stollenwerk and Zheng-Sheng (1987:209) said that advertising is a business in which language is used to persuade people to do things (buy some products or vote for someone) and/or believe things. Meanwhile, according to Crystal (1987:390), in order to get people to identify the product, remember the name and persuade them buy, advertisements rely almost totally on the use of language.

The language of commercial advertising is a superlative form of propaganda, designed to sell the idea of and desirability of the product the sponsor wants to sell (Pei, 1967:75). The language is designed in such a way in order to be persuasive enough to stimulate the desire of the consumer to buy certain products. If an advertisement must be persuasive, then it must talk to the readers in a tactful way to push through the reader's built up suspicion. This means that the advertisements should not only describes or explains what the advertisements is selling, but it must develop an impression to the readers that they need the product being offered, and the product being offered brings more advantages. In order to be tactful, in this way, therefore, an advertisement must talk to the readers personally.

Talking to the readers personally, however, is another problem; there are hundreds, thousands or even millions of readers to talk to. Therefore, there is only one answer to the problem; the advertisement must be written in such a way that it can transmit the information from the advertisers to the public, create interest to the individual, and cause the desire on the individual to buy.

There are two characteristic of the language of advertising that make it distinct from daily language used. First, as written language, the language of advertising is generally different from that of spoken language. Secondly, the language of advertising is characterized by the fact that it is intended to communicate among its own community—the advertisers and the readers or the future buyers (Montgomery, 1986:112). Consequently, language of advertising is socially intended for the communication among its own class of people.

According to Dyer (1982:240), the primary functions of advertising language are unusual or stylish words and short, crisp sentences are easy to repeat and remember. He added that our memories are also served by brand name, slogans and catch-phrases, rhythm and rhyme, alliteration, snatches of song or verse and of course endless repetition (340). Therefore, in creating the advertisement, the advertisers/copy writer must pay attention to the use of vocabulary. According to Crystal (1987:390), the vocabulary tends to be vivid and concrete. Figurative expression are commonly used, such as *Eating Sunshine* (cereal advertisement), *Smiling Color* (hair shampoo advertisement). He also adds that rhythm, rhyme and other phonetic effects are noticeable, such as *Wot a lot I got, Milk has gotta lotta bottle*.

## **2.2 Theoretical Framework**

### **2.2.1 Defining Stylistics**

Stylistics is sometimes called confusingly *Literary Stylistics* or *Linguistic Stylistics*; *Literary* because it tends to focus on literary texts; *Linguistic* because

its models are drawn from linguistics. However, linguistic stylistics can refer to a kind of stylistics whose focus of interest is not primarily literary texts, but the refinement of a linguistic model, which has potential for further linguistics or stylistics analysis (Wales, 1989:438).

According to Richards, Platt, and Weber (1989:277), style is variation in a person's speech or writing. Style usually varies from casual to formal according to the type of situation, person or person addressed, the location, the topic discussed, etc. Thus, stylistic is the study of that variation in language, which is dependent on the situation in which the language is used and on the effect, the writer or speaker wishes to create on the reader or hearer (278). Moreover, Lyons (1979:613-614) said that stylistic is the study of the style. The term "style" is used, non-technically in a variety of senses. It is used to refer to the kind of systemic variation in texts that is covered by such term as "formal", "colloquial", "pedantic", etc.

Therefore, stylistic can be used to analyze literary text, such as novel, poem, and prose as well as non-literary text such as newspaper, magazine, advertisement, and as spoken discourse as well such as conversation through some linguistics features. According to Wales (1989:436), stylistics features are feature of language, so style in one sense is synonymous with language.

### **2.2.2 Stylistic Features**

Concept of style covers all kinds of meaningful variation in written and spoken discourse. These variations of style are representing as stylistic features.

According to Crystal (1995:290) stylistics features relate constraints on language use that are much more narrowly constrained, and identify personal preferences in usage (poetry, humor) or the varieties associated with occupational groups (lectures, lawyers, journalists). Many stylisticians had classified the stylistic features. In this study, the writer uses stylistic features theories from Cummings and Simmons (1983), Laurence Perrine (1993), and Corbett (1977). In addition, she also uses Crystal theories (1987) to support those theories. Those features are:

a. **Sound Pattern**

Sound pattern is used to reinforce meaning and to attract the reader to read more. The sound pattern concerns mainly the repetition and the rhyme found in the object. Repetitions are entirely a matter of sound, though the spelling is irrelevant, e.g. *bear* and *pair*, but not through and rough. Repeating certain sound combinations and arrangements could give organization and structure to the object. Rhyme is the repetition of the similar accented vowel sounds in at least the final or beginning syllables in the text. Moreover, Cummings and Simmons (1983:28) stated that sound pattern are *Repetition, Rhyme, Alliteration, Assonance, and Consonance*.

1. ***Repetition***

Repetition is repetition of every sound in the syllable, although these might be spelled differently (Cummings and Simmons, 1983:28).

For examples: hey/hey, hey/hay.

## 2. *Rhyme*

Rhyme is repetition of the vowel, but with a different previous consonant, and the same end consonant, for examples: feat/beat/sweet. The previous consonant may be omitted in one of a rhyming pair, but not both since that would produce repetition, for examples: feat/eat. The end consonants of both rhyming members of a pair may also be omitted, for examples: flea/tea/ee (Cummings and Simmons, 1983:28).

Furthermore, Mick Short agreed that *Rhyme* is usually reserved to refer to the final syllables of different lines when the vowel and syllable final consonant (if any) of the words are identical. However, he added that if the Rhymes occur in position other than at the end of lines, they are usually called “*Internal Rhyme*” (1996:113).

## 3. *Alliteration*

Alliteration is repetition of the previous consonant, with or without vowel repetition or repetition of the end consonant—but not with both (Cummings and Simmons, 1983:28).

For example: feat/fate/feel/fee/few.

## 4. *Assonance*

Assonance is repetition of the vowel but with different end consonant, and the same, or different, or no previous consonant (Cummings and Simmons, 1983:28).

For examples: feat/fear/bead/eel.

#### 5. *Consonance*

Consonance is repetition of the end consonant, but with a different vowel and the same, or different, or no previous consonant (Cummings and Simmons, 1983:28).

For examples: feat/fight/hate/it.

#### b. **Imagery**

Imagery is a topic, which belongs to both psychology and literary studies. In psychology, the word 'image' means a mental reproduction, a memory, of a past sensational or perceptual experience, not necessarily visual (Wellek and Warren, 1965:187). Image is a description designed to evoke a mental image, a mental picture, something seen in the readers' mind's eyes. Thus, imagery is the use of vivid, concrete, sensory details of sense experience through language to convey movement and suggest idea to cause a mental reproduction of sensation.

Moreover, Perrine said that imagery might be defined as the representative through language of sense experience. He added that the word image perhaps most often suggest a mental picture, something seen in the mind's eye (1993:569). Imagery, thus, helps the reader to understand what the writer to say. According to Perrine imagery may represent:



1. **A Visual Imagery** (*sight*), for examples: the words 'flower', 'tree', 'house', 'car', etc.
2. **An Auditory Imagery** (*sound*), for examples: the words 'noisy', 'ringing', 'quite', etc.
3. **An Olfactory Imagery** (*smell*), for examples: the words 'fragrant', 'stink', 'scent', etc.
4. **A Gustatory Imagery** (*taste*), for examples: the words 'sweet', 'salty', 'bitter', 'sour', etc
5. **A Tactile Imagery** (*touch*), for examples: the words 'hardness', 'softness', 'heat', 'cold', etc.
6. **An Organic Imagery** (*internal sensation*), for examples: the words 'hunger', 'thirst', 'fatigue' or 'nausea', etc.
7. **A Kinesthetic Imagery** (*movement or tension in the muscles or joints*), for examples: the words 'run', 'walk', 'jump', 'climb', etc (1993:569).

c. **Figure of Speech**

According to Corbett (1977:102), a figure speech is the use of a word in a transferred sense. It departs from the common literal meaning of a word and gives the word another meaning. Moreover, based on Merriam Webster's Encyclopedia of Literature (1995:...), Figure of Speech is a form of expression used to convey meaning or heightened effect, often by comparing or identifying one thing with another that has

a meaning or connotation familiar to the reader or listener (1995:415).

There are several types of figure of speech:

### 1. *Metaphor*

Corbett explained that Metaphor suggests a comparison between two things of different nature that nevertheless have something in common (1977:106).

For examples:

- ♣ The colorful display was a *magnet* for all the buyers in the room. (Here the metaphor is in the noun)
- ♣ He *knifed* his way through the dense crowd of shoppers. (Here the metaphor is the verb).

### 2. *Simile*

Corbett said that Simile is directly states a comparison between two things of different nature that nevertheless have something in common (1977:106). Moreover, Crystal (1989:102) said that simile is two unlike things that are explicitly compared, to point a similarity, using a marked such as *like* or *as*.

For examples:

- ♣ He raced for the goal line *like an antelope*.
- ♣ Her eyes were as inert *as stone*.

### 3. *Synecdoche*

Corbett define that synecdoche is a part stands for the whole (1977:107).

For examples:

- ♣ Male teenagers often are caught up in a love affair with their *wheels*. (Here *wheels* stand for the entire car or motorcycle).
- ♣ Give us this day our daily *bread*. (Here *bread* stands for food in general).

#### 4. *Metonymy*

According to Corbett, Metonymy is a thing stands for the person, position, or state of affairs that uses it (1977:107).

For examples:

- ♣ They dedicated their *pens* to the cause of peace. (Here *pens* stands for writing talent).
- ♣ The people maintain an unshakable loyalty for the *crown*. (Here *crown* stands for the king or queen or for royalty in general).

#### 5. *Puns*

Corbett stated that Puns is a play on words, such as repeating a word in two different senses or using words that sound alike but have different meaning (1977:108).

For examples:

- ♣ He always *game* for any *game*.
- ♣ If you feel *alone*, come to us for a *loan*.

## 6. *Periphrasis*

Corbett revealed that Periphrasis is substitutes a descriptive word or phrases for a proper name or substitutes a proper name for a quality associated with that name (1977:108).

For examples:

- ♣ The *little old woman from Dubuque* would not approve this movie. (Here the *little old woman from Dubuque* stands for any prim and proper lady from small-town America).
- ♣ The *human Backboard* won her match in straight sets. (Here the *Human Backboard* refers to a tennis player like Chris Evert, who relentlessly keeps returning the ball over the net).

## 7. *Personification*

According to Corbett, Personification is assigns human qualities or abilities to abstraction or to inanimate objects (1977:109).

For examples:

- ♣ His naiveté would make *stones weep*.
- ♣ The thatch-rooted cottages in the valley seemed *to be asleep*.

## 8. *Hyperbole*

Corbett defined that Hyperbole is exaggerates for the purpose of emphasis or heightened effect (1977:109).

For examples:

- ♣ No sooner had I thrown the hamburger away than a *million* flies swarmed over it.

- ♣ My son's friends tracked a *ton of mud* through my clean kitchen.

### 9. *Litotes*

Corbett revealed that Litotes is understates or downplays for the purpose of emphasis or heightened effect (1977:110).

For examples:

- ♣ She lives in New York City, which, you might say, has a *few* people in it.
- ♣ It is only a *slight wound*, "he said, showing me the stump of his leg.

### 10. *Oxymoron*

Corbett defined that Oxymoron is couples two contradictory terms (1977:110).

For examples:

- ♣ He was a *cheerful pessimist* about his chances.
- ♣ They were stunned by the *loud silence* that greeted their performance.

### 11. *Irony*

According to Corbett Irony is a word intended to convey a meaning just the opposite of its ordinary or literal meaning (1977: 111).

For examples:

- ♣ "Do I love him? Who wouldn't *lover* a cheat, a liar and a scoundrel?"
- ♣ It was one of those *glorious* days-overcast skies, a cutting wind, and sub-zero temperatures.

In present-day stylistics analysis, (e.g. in school), the distinction is usually not made; inventories or simple classification of 'figure of speech' are used instead (Crystal, 1987:70). It may help students of style to see text, which is linguistically distinctive, with selective and sensitive ways in order to keep its values. Thus, Crystal gives some figures of speech, which can be used to analyze some linguistics creativity. Those figures of speech are:

1. ***Apostrophe***: objects, ideas, places, dead or absent people are directly addressed. For example: It seems to me that *you* are just sitting next to me. (You mean someone who has died)
2. ***Paradox***: a statement that is contradictory or absurd on the surface, which forces the search for a deeper level of meaning. For example: War is peace, Freedom is slavery, and Ignorance is strength. (George Orwell, 1984).
3. ***Chiasmus***: a balanced structure, in which the main elements are reversed. For example: Love's fire heats water, water cools not love (William Shakespeare, *Sonnet 154*) (150).

### **2.3 Review of Related Studies**

Fransisca Joewono (2002) analyzed the stylistics occurs in cigarette advertisement slogans. She wrote that cigarette advertisement had been a great controversy among the advertisers and the governments. Thus, the advertisers should create effective advertisement by using slogan which is catchy, easy to understand, and easy to repeat. In order to make good and effective slogan, some stylistics forms are used to serve this purpose, and the devices such as the sound pattern, lexical selection, and imagery are function in the slogans. From the analysis, Fransisca found that all the cigarette advertisement slogans fulfilled the requirement to create a good slogan according to the theory of stylistics form. Therefore, they become effective slogans since they were brief, easy to remember, and easy to understand.

Andhina Wahyuni (2004) did another study of stylistics. She wrote that most reader usually consider caricature that appears in newspaper as kind of intermezzo that entertains them through its funny pictures and words. In order to find out the message of caricature, some stylistics features that appear in written texts and some rhetorical figures that appeared in a picture were used to serve this purpose. Based on her research, she found that each of caricature has various stylistics features as well as rhetorical figures. Therefore, she concluded that the caricature is not only an entertainment but it can be an effective criticism because it criticizes situation in a humorous way and it is used until now in most of the newspaper in Indonesia.

Other study of stylistic features was done by Ding Xiaosong (2005). Ding Xiaosong studied the stylistic features in advertising slogans of some Chinese companies. Ding wrote that a slogan is a form of verbal logo, which is usually, appears just beneath or beside brand name or logo. Moreover, Ding said that slogans have two basic purposes that are to provide continuity to a series of advertisement in a campaign and to produce an advertising message strategy to a brief, repeatable, and memorable positioning. In order to achieve its aims, Ding found that those companies use stylistic features. In analyzing the data, Ding used stylistic features based on graphetic, phonological, lexical, syntactic, and semantic level. Furthermore, Ding concluded that stylistic features of advertising slogans are necessary to make them neat, simple, original, strategic, memorable and campainable.