# CHAPTER II

## THEORETICAL FRAMEWORK

Advertising can be analyzed using some approaches such as psychological/psycholinguistic approach, semiotic approach, discourse analysis approach, semantic approach, sociolinguistic approach and so on. Some of these approaches have been used by several people and will be explained in this chapter and then the approach that will be used in this thesis will be explained at the end of this chapter.

## II.1. APPROACHES TO THE STUDY OF ADVERTISING

### II.1.1. Psychological/Psycholinguistic Approach

Vestergaard and Schroder in their book "The Language of Advertising" analyze advertisement using psycholinguistic approach. The design of the advertisement is analyzed by observing the response or reaction of the audience. They did the analyzing according to sex and class, but in this section I just give examples of how they analyze the advertisement according to sex.

The problem that appeared is what constitute a female and a male identity, according to advertising. For the purpose of studying strategies of address, they extract the general information of advertisers' expectations of male and female needs. Vestergaard and Schroder take some magazines as population such as *Woman* (female magazine),

9

the populer consensus, man and woman are completely separate genders. In their books, Vestergaard and Schroder give example advertisement of close-up (1985: 77). In their conclusion they said that advertising invites men and women to engage in an almost theatrically self-directed sex role behaviour, most explicitly sexual for men, who are accorded to an uncontrollable sexual instinct in our culture; more indirectly sexual for women, who only in the last century or so won the right to possess a sexuality.

Especially in adverts addressed to women, we seldom find a passionate sexuality ; a rare example is one for lipstics (that taken from Cosmopolitan magazine, July 1977) boasting ' a luscious seductive sheen' and 'Sun kissed colours that look lastingly tempting'.

Advertising seems to interpret the movement towards female quality largely as a moderate sexual liberation whose function is to legitimize pre- and possibly extra-marital affairs.

## II.1.2. Semiotic Approach

Semiotic is the study of sign. There are three areas within the field of semiotics: syntactic (syntax), semantics and pragmatics. Morris (as stated in Lyons, 1977: 115) defined pragmatics as the study of "the relation of signs to the interpreters", semantic as the study of "the relations of signs to the objects to which the signs are applicable", and syntactic as the study of "the formal

relations of signs to one another" (as stated in Lyons, 1977: 115). But then he revised the definition as follows: "pragmatics is that portion of semiotic which deals with the origin, uses, and effects of signs within the behaviour in which they occur; semantics deals with the significance of signs in all modes of sygnifying; syntactics deals with the combinations of signs without regard for their specific significations or their relation to the behaviour in which they occur.

Pierce (1877: 102) distinguishes three types of relation between sign and its object (what it stands for), the iconic, the indexical and the symbolic relation. In an icon the relation between sign and object is natural or motivated. An icon is a sign which would posses the character which renders it significant, even though its objects had no existence. A symbol is a sign which would lose the character which renders it a sign if there were no interpretant, such as any utterences of speech which signifies what it does only by virtue of its being understood to have that signification . Index is a sign which would lose the character if there were no interpretant.

In language, iconic signs (i.e. words) are relatively rare. In rhetoric, which is concerned with how to use language, the figure of metaphor can be defined by reference to the iconic relation: a word is replaced by another word which resembles it in meaning. For index, in
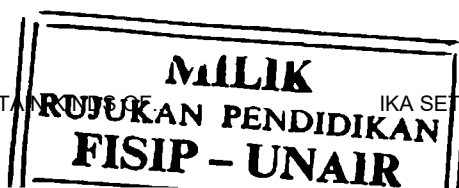
language there is an established rhetorical figure, metonymy, which rests on the indexical relation, for example "the crown" for the king, "White house" for American Government. The attempt to establish an indexical relationship between a product and a desirable situation is frequent in advertising images. For instance the diamond ring advert:

> "Tahun ini ..... Kembalikan cinta Anda padanya
> dengan berlian"

> (Femina, 9/xx 27 Peb-4Mar 1992)

which is also part of an anchoring text of an advertisement for diamond rings showing both enlarged pictures of rings and a picture of a young couple. In fact the ring = love relationship is so firmly established that a ring alone can become a symbol of love. So, the ring can become an index and symbol.

The tripartition into icon, index and symbol can be regarded as a division of signs in term of decreasing degrees of naturalness. The icon is a sign whose connection with its object rests in some kind on similarity, the indexical relationship is a relation of contiguity, and finally the symbol is a sign where the connection between the sign and its object is based (more or less) purely on convention (Vistergaard and Schroder, 1989: 34).

## II.1.3. Semantic Approach

Semantics is the technical term used to refer to the

14

study of meaning, and, since meaning is a part of language, semantics is a part of linguistics. There is a distinction between the meaning of a word and the meaning of a (non-idiomatic) phrase or sentence. The fact, the meaning of a phrase or sentence is a product of the meaning of the words of which it is composed.

Language is often deeply concerned with a variety of social relations. We can be rude or polite, and the decision to use one or the other may depend upon the social relationship with the person to whom we are speaking.

In this research, I will analyse advertising by using semantic approach especially the study of style.

The term 'style' is used to refer to those features of a text. In fact, style in writing might be defined as a distinctive characteristic of expression. Style is an individual quality that arises from the way we think and the way we approach ideas. Each of these discourse styles below will be appropriate in some social context and inappropriate in others. Besides seeing the classification of the style, we should also see the social context and some factors that influence the language style. Moreover, the term 'style' will be further explained as below.

## II.2. STYLE

The way people use language gives us information about their physical type, their geographical, ethnic, and

social background, and the type of context in which they are communicating. In each case, the distinctive features mark someone as belonging to a group, or performing a particular type of activity along with others - 'female', 'upper class', 'black' and so on. But in addition, a person's language use conveys information of a purely idiosyncratic kind. The characteristic of the way people want to express and they make conscious choices about what they want to express is under the heading of style.

Style is seen as the (conscious or unconsciou) selection of a set of linguistic features from all the possibilities in a language. The effects these features convey can be understood only by intuitively sensing the choices that have been made (as when we react to the linguistic impact of a religious archaism, a poetic rhyme scheme, or a joke), and it is usually enough simply to respond to the effect in this way. But there are often occasion when we have to develop a more analytical approach, as when we asked our opinion about a particular use of language. Here, when we need to explain our responses to others, or even advise others how to respond (as in the teaching of literature), our intuition needs to be supplemented by a more objective account of style. In this approach which is known as stylistics.

The notion of stylistic choice could be used to explain many of the effects used in the expression of social and contextual identity; and indeed, several

stylistician do adopt this wider approach. For them, "*style*" is any situationally distinctive use of language - a characteristic of groups as well as individuals. In the present volume, however, a narrower definition is used: 'style' is viewed as the set of language features that make people distinctive - the basis of their personal linguistic identity (Crystal, 1989: 66). The kinds of style found in language analysis are discourse below.


## II.2.1. STYLE OF DISCOURSE

### II.2.1.1. Colloquial - Formal

Colloquial style is associated with private and the formal style with public discourse, defining these terms by the number of people involved at the originating and re-ceiving ends of the messages.

In part, the movement of 'colloquialisation' is merely an extension of a process which has been going on during the past hundred years through the advent of general literacy and education, and through the growth of media of mass communication. This is the evolution of a popular style of communication with might be called Public-Colloquial, since it has all the main features of collo-quial English, despite the fact that it generally has a collective origin and is addressed to a large audience.

Formal style usually is used in official communication that are issued by 'Foreign Office spokesman', business letters are dictated and signed by

people in their capacities as managers, secretaries and so
on. Colloquial style usually is used in daily conversation
so in using this style usually the speaker is influenced by
the social context using term to emphasize the sentence
such *dong/donk, deh/dech*.

Public-colloquial style can be attributed to the
enormous size of audience which can now be reached by
direct linguistic communication. Formal English is diffi-
cult both because it is the style which has to be
acquired after colloquial English, largely through formal
education, and because it is the vehicle of precise and
rational expression. For this reason - a colloquial style
is naturally favoured when the originator's aim is to make
contact with 'the general public', regardless of standards
of education.

## II.2.1.2. Casual - Ceremonial

An ordinary conversation depends to a considerable
extent on the degree of intimacy between participants and
the degree of superiority or inferiority of status (if any)
separating the speaker from the addressee.

The *'formal'* and *'ceremonial'* styles should not be
identified with each other because the most ceremonial type
of English has characteristics which are not pararelled at
all in formal English for example, the almost mandatory use
of vocatives ('Quite so, my lord', 'No madam'). (Leech,
77). Casual type of English involves dialect restrictions

slang expression (i.e. ngecenk, bokap, nyokap) limitation
to a small class of speakers.


## II.2.1.3. Personal - Impersonal

Personal style is marked by free use of first person
and second person reference, for example "Kamu-kamu mau
nyoba...(Tropicool advertisement, Gadis), and sometimes
also of forms of language (e.g. imperative, questions,
exclamations) which involve the first and the second
persons without direct reference. In a thoroughly
Impersonal style, on the other hand, first personn pronouns
will not be used at all; instead, there will be special
thirs person forms which are in effect devices for evading
reference to author and addressee.


## II.2.1.4. Simple - Complex

Complexity of language is not entirely a question of
style 'factors of subject' matter of medium (for example,
wether the text is spoken or writen) are also highly rele-
vant. Besides, the most essential criterion for the appro-
priateness of a complex style is the status of the audience
as regards age, education, and willingness to participate.
Example of simple style is "Pergi bareng, yuk?" which is
made in complex sentence is "Kamu mau pergi dengan saya?".


## II.2.1.5. Direct - Indirect Address Advertising

The role of language in direct address must be

considered in conjunction with the other available means of communicating, especially pictorial material in print and events on the screen in television advertising. Very few words can effectively appear on the screen at one time, so the language is very elementery, consisting of short slogans, brand-names, price labels, and such like. It has much in common with the language of posters and packadge displays.

The most important linguistic means of conveying the advertising message on television is therefore the spoken commentary. By using the word 'commentary', spoken part of the communication is subordinate to the visual part; that it explains or enlarges on the meaning of the events on the screen. This is one kind of relationship, but not the only kind. So that the relation between visual and auditory communication can be examined.

In a sense, the language of direct address is the language of pure salesmanship and that of indirect address, a diluted version of it. In the television monologue situation the viewer is addressed by a secondary participant who usually appears on the screen, at least for part of the time in which he or she is talking. The dialog situation, in which secondary participants address one another, is still further removed from the primary situation than is monologue, and its language has accordingly a still more distant affinity to the language of direct address. There are other kinds of indirect address advertising. Recalling
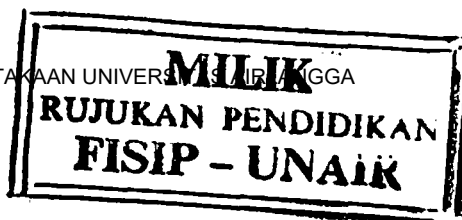
the way in which suot situations were defined according  to
their first and second person participants, we can see that
there  are  these two further possibilities:  (a)  language
addressed  by the advertiser to a  secondary  participants;
(b)  language addressed by a secondary participant  to  the
advertiser.


## II.2.2 The Social Context

One  of  the prime distingushing  characteristics  of
mass communication is the audience. In the first place, the
mass  communication  audience is a  large  one,  sometimes
numbering in the millions of people. Secondly, the audience
is  also heteregeneous; that is, it is made up of  sevveral
dissimilar  group  who  may differ  in  age,  intellegence,
political  beliefs,  ethnic background etc.  Thirdly,  the
audience is spread out over and wide geographic are; source
and  receiver  are not in each other's  immediate  physical
presence and the fourth distinguishing factor: the audience
is  anonymous to one another. Lastly, in keeping  with  the
idea  of  a  public  message,  the  audience  in  mass
communication  is self-defined. The receiver  chooses  what
film to see, what paper to read and what program to watch.

The  relationship  of  the audience  and  its  social
context has great relevance for determining the effects  of
mass communication. In fact, one of the classic theories of
the  persuasive effects of mass communication suggest  that
mass  media  alone  will be  unlikely  to  change  audience
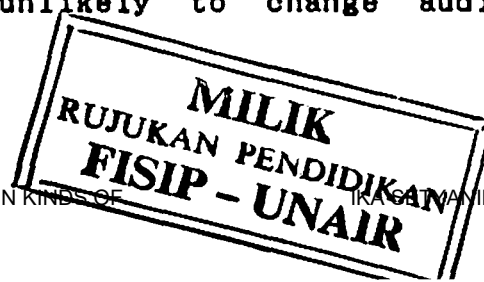
opinions on important issus precisely because the media's influence is filtered through a social network of opinion leaders.

The social context plays on importal role in determining the form of linguistic communication so to gain the listener's or the reader's attention the message will be made as appropriate with their condition.

Some variations in advertising language can be attributed to the nature of the envisaged: for example, how it is limited as regards age, sex, social status, or geographical area.

Some specialised types of advertising, such as are found in trade, business, and industrial journals, are addressed to members of particular occupational classes. Another restricted type of public is reached through magazines catering for leisure interests: motoring, sports, music and so on. Advertising copy for such selective readerships tends to follow the 'reasonway' approach, and often includes technical terms not widely understood outside its audience.

An advertising's 'audience' can mean either the public it is intended to reach, or the public it actually reaches - for instance, the total readership of the publication in which it appears.

The importance of selecting language appropriate to a particular category of consumer can be overemphasised. Often no attempt is made to adapt the advertising approach

or advertising language to different audience; identical advertisements appear in popular and ´quality´ publications, in publications of different regional circulations, and in publications of specialised and general interest.

Differences of language are most noticeable adressed to audiences differing in social or educational standing.


## II.3. RELATED STUDIES

As explained above advertisement can be analyzed for the point of view of semiotics, style, discourse analysis, psychological or psycholinguistic approach and etc.

There are two kinds of press advertisement: classified advertisement and display advertisement, which have different approach in analyzing it. Classified advertisement is suitable to be analized by discourse analysis that has been done by Luciana in her thesis "The Element Some Paterns of Classified Advertising: A Discourse Analysis".

Display advertisment consist of sentence and illustration. This kind of advertisement can be analysed by some approaches such as semiotic approach, semantic approach, phragmatic approach etc, and some of them have been used by student of Airlangga University but in this case, I just sumerize the analysing that have be done by student of Airlangga University, especially from Faculty of Social and Political Science.

## II.3.1. Advertisement Study: Semiotic Approach

Advertising is analysed by Agus Susilo (1983/1984) in his thesis "Gaya Hidup Iklan Media Massa Cetak Yang Ditawarkan Kepada Perempuan Kelas Menengah Di Indonesia" by using semiotic theory. Different from Vestergaard and Schroder, in his thesis Agus wants to see women life style in Indonesia by looking at the symbolic behavior which is interpreted, and meaning which is assigned in female magazine advertising.

In analysing the data which are taken from FEMINA magazine, Agus does not only see the verbal language (text) but also nonverbal language (the picture, color and etc.) For example in the Coffeemix advertisement, he sees the context situation of this advertisement. In this advertisement there are three different contexts of situation. The first one situation is the working situation location in the office (it can be seen from the wall, chair, table and their clothes). There are two men (one man is standing and the other is sitting) and one woman (sitting by holding a cup) who are involved in a serious conversation. The second situation is a sport situation in a tennis court (one man and one woman wearing sport clothes and the woman is holding a tennis racket), and the third situation is a vacation in the open place, it looks like being at mountain (from the background it can be seen: Pine trees that only live in cold temperature places and the model wears the sweater). In this picture there are two men

CERTAIN KINDS OF... IKA SETYANINGROEM

and three women who have not been married (they are not wearing ring) which means that it is usual for women in Indonesia to go out with people who are not married to them.

From these three pictures, it can be seen that the woman's life style in this advertising is the middle class and the woman status is equal to man. This advertisement wants to emphasize the status of the consumer, because someone's status is influenced by his attitude when he does his everyday activity and will get certain response from other people.

In his conclusion, Agus said that the life style that is offered in an advertisement is an ideal life that many intersest women, who try to get certain value if they use the product. Women in advertisement are shown as having the ability and opportunity to reach high education, career with their own business; an individual who does not depend on her husband, her family and other people.

## II.3.2. Advertisement Study: Discourse Approach

Luciana analysed (1993/1994) the language of advertising by the using discourse approach, and the title of her thesis is "The Elements and Patterns of Classified Advertising: Discourse Analysis".

Classified Advertising is published in the newspaper, and it usually consists of a few lines of phrases, two lines of sentence at the minimum and eight or

ten lines at the maximum and appeared on one page. Her study is aimed at finding out the elements (as well as their status), the pattern of such elements and advertisements. As mentioned above, Lucy used discourse approach as proposed by Brown and Yule which is synthesized from many sources. According to her, this approach is suitable for analysing the data because it offers not only theories concerning elements of discourse but also concepts for understanding and analysing such elements as well: through the concept of frame, presupposition, se uence, interpretation, elements, and text.

The population was taken from the Jawa Pos, the Desember edition of 1992 and they amount of 6196 classified advertisement, comprising 11 commodities and services. Because classified advertisements in newspaper have been classified, Luciana used stratified random sampling to choose the sample. The population that have been collected were divided into three broad divisions: commodity, services and job vacancy. These divisions are classified according to the subjects.

The result of her analysis is that : (1) discourse elements in clssified advertisements occur in particular patterns and sequence, with one appearring before the other; some are reversible but some are not. (2) Classifed advertisements for commodities and those for services have different elemental patterns.

In this thesis I will analyze Display advertising, but my analysis is different from Agus's thesis, because I just analyze the sentences of display advertising, especially the style of language being used in the advertisement, so it is more suitable if I use the semantic approach, rather than the semiotic one. This approach is most suitable compared to the approach utilized by Luciana above, since her data consists of short phrases, even abbreviations. In this thesis I want to find out wether there are differences in the style of advertisements in two magazines that have different target audiences.

## II.4. The Approach Used In This Thesis

As explained above, I want to see the style of the language of advertisement, especially display advertisement published in two magazines that have different target ·audiences. So I use the semantic approach because style is a part of semantic theory. For example I will analyze one advertisement from Gadis and the other from Femina, in this case I take advertisement of cosmetics.

Belia advertisement (Gadis, June 1994) is advertised by using the colloquial, and personal style. This advertisement includes daily conversation used usually by young people such as "..yang pas, kompak ...". The advertiser uses this style on purpose because the product actually is aimed for young people and it will be accepted easily because this style fits with their style.

"...Pas, kompak di kulit. Merawat dan menjaga paras
remajamu dari polusi hari-hari"
"...beragam warna lembut dan trendy khas remaja..."

In this advertisement the advertiser is the first participant and the reader is the second participant, the advertisement also uses the personal style.

"Day to day get Belia.. be the most beautiful"
"Rasakan kealamian rangkaian ..."
"Biarkan keharuman bicara..."

Similar advertisements, e.g. Yves Saint Laurent can be seen in Femina, May 1994. This advertisement uses the formal language to explain the product. The body copy is made like news, explains the product clearly. The adyertiser does not mention the reader directly, so this advertisement uses formal style and impersonal style.

From those examples above, we will see that "Femina" and "Gadis" have different in styles. So, this is the kind of approach which will be used in the analysis of chapter IV.