CHAPTER II

LITERATURE REVIEW

2.1. A Brand Name

A brand name is a part of a brand — that is the specific type of the product form that is also represented by a symbol, design, logo, and packaging used as the identification of a particular product form that customers recognize as being different from others. According to English Oxford Dictionary (1995:132), a brand name is defined as the name given to a particular product by the company that produces it for sale. It is widely recognized that brand names play a crucial role in marketing products and services and in their acceptance by the public. The brand name is the customer's first contact with the company and its products. Brand names can therefore directly influence how consumers perceive a product or services.

According to Your Dictionary. Com (YDC) team, a successful brand name must have: (1) *clear meaning*, that is a brand name should have an intrinsic meaning; (2) *creative structure*, that is a brand name should have a creative and imaginative structure; (3) *appealing sound*, that is a brand name should have a pleasant psycho acoustic effect on the hearer; (4) *recognition value*, that is a successful brand name should instantly recognizable; (5) *prestige value*; that is a brand name has a power to cause admiration; (6) *catchy rhythm*, that is a pleasing poetic syllable patterns may add to the memorability of a company or product name; (7) *emotive value*, that is a brand name should create psychological

responses of one's mind (2002). Furthermore, Tutor2U.com postulated that a good brand name should: (1) evoke positive associations; (2) be easy to pronounce and remember; (3) suggest product benefit; (4) be distinctive; (5) use numerals when emphasizing technological features; (6) not infringe existing registered brand name (2001).

In "Effective Advertising Copy" (1956:590), De Voe stated that qualities of a good brand name should be (1) *Appropriateness*, a brand name should be appropriate to the kind of product being identified. The words used in forming it should convey sense of suitability. (2) *Distinctiveness*, a brand name should not resemble other well-known names or the names of other generic products. The brand name should offers possibilities for differentiating a brand in the minds of consumers. (3) *Suggestion value*, a brand name should suggest benefits or attributes of the product without using language that is descriptive. (4) *Ease of pronunciation*, a brand name should be easy to pronounce. The wording should leave no question in the consumer's mind as to the correct pronunciation. (5) *Memory value*, a brand name should have memory value so the consumers are able to recognize the brand name and to recall it readily and easily. (6) *Legality*, a brand name must comply with the existing laws governing the identification of products.

According to Falk (1994:156), the modern advertising required a particular mode of information that made possible the transformation of concrete products into representation into complex meanings carried by words and images. As a representation, the product takes on an identity (brand name) and a recognizable

outer appearance (packaging). Manufacturers generally identify their products by giving them brand names chosen carefully with a view toward sales appeal. In each product field, manufacturers generally have the same production, use basically similar manufacturing processes, and have access to pretty much the same types and grades of raw materials. Consequently, the various brands of a given product tend to be identical or nearly identical in their physical properties or attributes. Instead of differentiating a brand in a physical sense, manufacturers of consumers' good building up of mental differences between brands. The individualizing product creates an imaginary relationship between the assumed consumer and the identified product that is personalized by means of positive characteristics. If the physical characteristics no longer suffice to support the unique identity of the product, the other elements of the representation; the surplus 'good' will have to take their place. The link between different kinds of 'good' (as the positive) and 'goods'(as product) is established chiefly through connotations and associations. There are various way to argue in favor of a product: for such, say it is 'useful', 'comfortable', 'healthy', that it brings 'social prestige', or simply that it 'makes the consumer feels good'. The crucial thing is that an image is created of a good object.

Furthermore, Falk stated that rhetoric was also used for selling the product. In this product the rhetorical guarantee actually resides in its brand name. In this way the named product acquired not only a guarantee of originality but also a surplus 'good' prestige – which as such had no substantive connection to the actual product (1994:174). This theory is applied on the brand name formation

of soap and shampoo products. There are a large number of soap and shampoo products which used word that has a rhetoric meaning as the label, for instance: *Trust, Premier, LUX, Good,* etc.

2.2. Approaches to the study of brand names

Brand names can be analyzed using some approaches, such as semiotic approach, psychological/psycholinguistic approach, morphological approach, semantic approach, and so on. The approach that will be used in analyzing the data in this paper will be explained in detail at the end of this chapter.

2.2.1 Semiotic approach

According to International Encyclopedia of Linguistic (1992:406), *semiotics* is the study of signs and their use, focusing on communicative mechanisms, and on the nature of knowledge and the pathways through which it is acquired. In addition, English Oxford Dictionary states that *semiotics* is the study of signs and symbols and of their meaning and use, especially in writing (1995:1068). Generally, *semiotics* is the study of sign phenomena, and anything dealt with it; the way it functions and is used in the interpretation of event, and the way to produce and interpret it by those who use the sign. Within semiotics, language is regarded as one type of sign system. In communication science, semiotic approach is applied to explain the use of signs in messages, which are communicated. *Semiotics* is based on the general notion that people attempt to

make things in our physical environment significant–that is, they attempt to make sense or attribute meaning to which they observe.

Basically, a sign is something that stands for something else. Words are signs. A word has a general meaning, its dictionary meaning. A word's dictionary meaning is non specific; it does not refer to any particular thing or experience. Furthermore, a word also has a specific meaning when it is used in a specific context (2002). For instance the word 'tree' has a number of meanings, ranging from 'a tall, woody plant' to 'a diagram showing family lineage'; 'tree' can also be a verb meaning to force into a difficult position. The word selected by the manufacturer to name their product also has a specific meaning beyond its general meaning since that word is used for certain purpose. For instance, the general meaning of the soap brand name *'Dove'* is *a bird of the pigeon family*, but if it is related to the soap brand name formation which commonly shows the soap functions and effects, the word *'Dove'* may have a specific meaning of smooth, soft, and white.

In International Encyclopedia of Linguistics (1992:406), Pierce, one of the major forces in the development of semiology, formulated the sign as *'triadic'* model, involving always the relationship among: (1) *the representamen*, the form which the signs takes; (2) *an interpretant*, not an interpreter but rather the sense made of the sign; (3) *an object*, to which the sign refers. A sign in the form of a representamen is something which stands to somebody in some respect or capacity. It addresses somebody, that is, creates in the mind of that person an equivalent sign, or perhaps a more developed sign. That sign which it creates is

called the interpretant of the first sign. The sign stands for something, its object. The interaction between the representamen, the object, and the interpretant is referred to by Pierce as '*semiosis*'. Within Pierce's model of the sign, the traffic light sign for 'stop' would consist of: a red light facing traffic at an intersection (the representamen); vehicles halting (the object); and the idea that a red light indicates that vehicles must stop (the interpretant). The notion of the importance of sense-making has had a particular appeal for communication and media theorists who stress the importance of the active process of interpretation, and thus reject the equation of content and meaning.

Regarding the brand names images, commonly the manufacturer also used logo, icon, index (which will be explained further below) besides creating a brand name to develop a good image of the product to the consumer thought. This appear on the performance of the product's package. According to De Voe (1956:552), when a brand has no major points of difference, a little thing the package can often be made to mean a lot in terms of additional value for the consumer. Within Pierce's model of sign, the writer tried to describe the sign available on the '*Dove*' soap package. There is a picture of a '*Dove*' bird above the brand name which can be meant representamen; the consumer tempted to use this product in purpose to make their skin fair and soft like feathers of the dove as the object; and the idea that dove has soft and white feathers is the interpretant. The meaning of a sign is not contained within it, but arises in its interpretation.

Pierce's most widely known distinction concerns his classification of the possible relationships between representamen and object. In keeping his generally

triadic model, he proposed three types of relationship: (1) *Iconic sign*, something that functions as a sign because it processes features that resemble its object (that which it stand for). Icons have qualities which resemble those of the objects they represent, and they excite analogous sensations in the mind. (2) *Indexical sign*, something that function as a sign because of its sequential or causal connection to its object. There is a genuine relationship between the sign and the object which does not depend purely or the interpreting mind. Indexical signs direct the attention to their object by blind compulsion. (3) *Symbolic sign*, relationship between the sign and its object is arbitrary. It requires the active presence of an interpretant to make the signifying connection. A symbol is a conventional sign, or one depending upon habit (cited in Weinreich, 1980:7).

The attempt to establish an iconic, indexical and symbol sign relationship between a product and name given for the product is frequent in brand name images. In his "Effective Advertising Copy" (1956:543-7), De Voe says that manufacturers usually show a picture of something that rates high human interests value and hopes that the consumer will sense an association between the subject of the picture and the product. One technique is to link the product with some well-known personages. For instance, the soap "*GIV*" which used an Indonesian superstar to be the icon guarantor of the product. By using this superstar as the icon, it gives a surplus value to the product image because this public figure has a selling point for the product. The superstar perfectly fits the role of a model consumer, representing all the good from beauty to the sweet life of superstar with which ordinary consumers can, at an imaginary level, identify themselves,

eventhough they would be perfectly aware that they will not turn into a superstar by using the product. Another technique is creating a trade character such as an animal or an inanimate object other than a product which is given a proper name and which appears or as pictured in the package. For example the package of soap "*Dove*" that shows a picture of a dove bird as the indexical sign, since this picture is available to support the brand image of the soap product. Furthermore, dove can become a symbol of white complexion since dove has white feathers, so the dove in this soap product can become an index and a symbol.

2.2.2. Psychological/ Psycholinguistic approach

According to Britt in Encyclopedia Americana International (1977:25), a brand name has value both for the companies and the consumer. For the companies, a brand name is useful for stimulating buying, differentiating products, and maintaining a corporate image. Meanwhile, for the consumer, a brand name offers him the security and the prestige associated with the branded products. In addition, De Voe in his book "Effective Advertising Copy" (1956:521) stated that when a brand is not different physically from competitive brands or when it is different but the difference is not of significance to consumers, the manufactures is hard pressed to make a difference or to find one in order to have worth-while points to include in his advertisement. For such creating a brand name perfectly to individualize his brand in the mind of the consuming public so the product can be distinguishable from others. The manufactures turn to the process of building mental differences from others. From

this statement we can assume that the company encourages consumers to ascribe to his brand various psychological values over and above its physical make up. It depends largely upon emotional or sense appeals, rather than rational or intellectual appeals. Moreover, De Voe (1956:534) also postulated that all of us have experiences or image stored away in our memory. They come into our conscious mind from time to time as we look at illustrations or read word that are connected with our experiences and that remind us of them. The company take advantage of this psychological aspect by trying to arouse as association between their brand names and some particular experience or feeling that the consumer enjoy or desire. A brand name is so designed as to get the consumer to draw inferences. Through pictures or through word chosen for their connotation, it suggests thoughts or feeling to the consumer. These are completed or assimilated by means of the consumer's faculties of association.

Furthermore, Hadley (cited in De Voe, 1956:536) claimed that the attitudes or feelings toward brand names that are brought into existence through an inferring process often take root in the emotions or the subconscious mind. Then, Bedell in his "How to Write Advertising that Sells" (1952:502) stated that words mean more than they say, it consists not only with the meanings of that words but also with their connotations – the emotional reactions they awaken because of their associations or common usage. According to Joyce, brand names may have emotive value that elicits strong psychological reactions on the consumers. For example, names with "Mother" or "Family" in them not only evoke positive psychological responses but also have warm emotional effects on

the consumer (2003). It means that brand names can send meanings, and all at once be provokers of thought to the consumers.

People who make buying decisions make them because they want they believe the decisions will bring about. The consumers bought because of the benefits to be had by them. Those benefits which were presented gave him the reasons his mind would accept for making the decision. The benefits are all things which the customers wants. For examples, comfort, prestige, enjoyment, pride of possession, better health, etc (Bedell, 1952:532). Remembering that benefits are the things that hold forth promise to satisfy the costumer's desire, the manufacturers tried to make those benefits as a selling point that is represented in a brand name of the product. Some of soap and shampoo brand names convey the benefit of the product to satisfy the costumer's desire and attract the costumer's attention. For instance, *"LUX"* (prestige), *"Imperial Leather"* (pride of possession), *"Brisk"* (enjoyment), *"Medicare"* (better health).

2.2.3. Morphological approach

According to Fromkin in her "An Introduction to Language" (1984:119), *morphology* is the study of the internal words, and of the rules by which words are formed. It is a part of one's linguistic competence which includes knowledge of the morphemes, words, their pronunciation, their meaning, and how they are combined. In English Oxford Dictionary, *morphology* is the study of the formed of words (1995:756). Thus, *morphology* is the branch of linguistic that studies words which is concerned with the internal structure of words as well as the

formal relationships that exist among the words of a language. In morphological theories, there exists a theory of word-formation processes. New words may enter a language in a variety of ways. It increases the vocabulary by adding new words to the lexicon. Words can be coined outright so that former nonsense words or possible but non-occurring words can become words.

Yule in his 'The Study of Linguistics: An Introduction' (1985:63-5) postulated that word-formation in a language can be defined into nine categories: (1) *Coinage*, the invention of totally new terms. Some of these new terms are created outright to fit some purpose. After their first coinage, they tend to become every day words in the language. For example, specific brand names such as *"Xerox"*, *"Kleenex"*, and *"Vaseline"* are now sometimes used as the general name for different brands of these types of products. Sometimes, some of these new words were created from existing words, for instance *Kleenex* from the word *clean* and *Jell-O* from *gel* (Fromkin, 1984:136). (2) *Borrowing*, the taking over of words from other language. For example, the English language has adopted a vast number of loan words from other languages, including *alcohol* (Arabic), *boss* (Dutch), *croissant* (French), etc. Other language, of course, borrow terms from English, as can be observed in the Indonesian use of *televisi* (television), *pensil* (pencil), telepon (*telephone*),etc. (3) *Compounding*, a joining of two separate words to produce a single form. New words may be formed by stringing together other words to create compound words. There is almost no limit on the kinds of combination that occur in English. A compound can be formed by combining *the adjective with the noun*, ex: frigidaire= frigid (adj) + air (n); *the noun with the*

noun, ex: girlfriend= girl (n) + friend (n); *the adjective with the adjective*, ex: icy-cold= icy (adj) + cold (adj); *the verb with the noun*, ex: pickpocket= pick (v) + pocket (n); *compound form with a preposition*, ex: overtake= over (prep) + take (v) (Fromkin, 1984:158). However, the meaning of a compound is not always the sum of the meaning of its parts. We cannot always tell by the words it contains what the compound means. The meaning of a compound at least to some extent the meanings of the individual parts. (4) *Blending*, combining two separate forms to produce a single new term by taking only the beginning of one word and joining it to the end of the other word. According to O'Grady (1997:158), blends are words that are created from non-morphemic part of two already existing items. For example, *smog*= smoke + fog; *brunch*= breakfast + lunch; *infotainment*= information + entertainment. (5) *Clipping*, reducing a word of more than one syllable to a shorter form. In his 'An Introduction to a Language' (1984:140), Fromkin stated that clipping is sometimes called abbreviation. A number of such abbreviations have been accepted in general usage, for example: *fax⇒ faximile; lab⇒ laboratorium*, etc. Some of the most common products of clipping are names, ex: *Rob,Liz, Sue*, and so on. (6) *Back Formation*, a process that creates a new word by removing a real or supposed affix from another word in the language. Typically, a word of one type (usually a noun) is reduced to form another word of a different type (usually a verb). For instance, *housekeep* from *housekeeper; enthuse* from *enthusiasm; donate* from *donation*. (7) *Conversion*, a process that assigns an already existing word to a new syntactic category. It is a change in the function of a word, for example, when a noun comes to be used as a

verb: *(the) carpet (n)* becomes *(to) carpet (v)*; verbs becoming nouns: *guess* as the sources of *a guess*, *must* as a sources of *a must*. (8) **Acronym**, formed by taking the initial letters of some or all the words in a phrase or title and reading them as a word. For instance, UNICEF⇒ *United Nation International Children's Emergency Fund*; LASER⇒ *Light Amplification by Stimulated Emission of Radiation*. (9) **Derivation**, it is accomplished by means of a large number of affixes of the English language which are not usually given separate listings in dictionary. New words may enter the dictionary in this process, created by the application of morphological rules (ex: *un-* ⇒ *unhappy*, *mis-* ⇒ *misunderstanding*, *-ful* ⇒ *beautiful*, *-less* ⇒ *careless*). In addition, Crystal in his "The Cambridge Encyclopedia of Language" (1987:503) stated that **Reduplication** is one of word-formation processes that is a type of compound in which both elements are the same, or only slightly different., ex: *goody-goody*; *wishy-washy; teeny-weeny.*

Related to the brand name formation, the theory of word-formation processes can be applied in analyzing the form of brand names. In morphological point of view, a brand name should have a creative and imaginative structure (2002). According to the writer's observation, there are some of the formations of soap and shampoo brand names that are suitable with the word-formation theory. (1) **Coinage,** some of soap and shampoo brand names are invented from totally new terms, ex: *"Biore", "Emeron", "Birkin".* Furthermore, these coinage brand names are created from existing words, ex: *"Priti"* from *Pretty*, *"Giv"* from *Gift*, *Asepso* from *Asepsis*. (2) **Borrowing,** these soap and shampoo brand names are

borrowed from other languages, ex: *"Shinzu 'l"* (Japan); *"Lifebuoy"* (English). (3) *Blending*, this soap brand name is a combination of two separate words to be a single form by joining the beginning of one word to the end of the other words, ex: *"Mediplus"* ⇒ *Medicare* + *Plus*.(4) *Clipping*, this soap brand name is created by reducing a word to a shorter form, ex: *"LUX"*⇒ luxury. (5) *Compounding*, this shampoo brand name is categorized as compounding formation since two separate words are combined to produce a single form, ex: *"Sunsilk"*⇒ Sun (n) + Silk (n). (6) *Reduplication*, this soap brand name is categorized as reduplication since both elements are the same, ex: *"Johnson-Johnson"*.

2.2.4. Semantic Approach

Semantics is the study or science of meaning in a language. Weinreich in his 'On Semantics' (1980:3) stated that *semantics* is the study of the meaning of the word, sentence, and conversational level. *Semantics* is concerned with the conveyance of meaning by the grammatical and lexical devices of a language. Furthermore, Jackson (1988:49) postulated that *semantics* is the study of the ways in which language means. There is a sense in which we cannot study any part of language – sounds, grammar, words, discourse – without being conscious that language is meaningful and that all its parts serve the purpose of communicating meaningfully. According to Palmer in his "Semantics" (1981:245), *semantics* is not a single-well-integrated discipline. It is not clearly defined level of linguistics, not even comparable to phonology or grammar. Rather it is a set study of the use of language in relation to many different aspects of experience, to linguistics and

non-linguistic context, to participant in discourse, to their knowledge and experience, to the conditions under which a particular bit of language is appropriate. All the theories above can be said as to talk about or work on meaning. We may conclude then that, semantics is the branch of linguistics that deals with the study of meaning, changes in meaning, and the principles that govern the relationship between sentences or words and their meanings. Supporting those all theories which state semantics as something dealing with meaning, Hurford and Heasley (1983:2) claimed that the aim of serious semanticists is to explain and clarify the nature of meaning.

In this research, the writer tried to analyze brand names by using semantic approach especially the study of denotative and connotative meanings. Denotation and connotation are the meanings relation between the words of our language and the world of our experience. The term "*denotation*" is used to refer to the basic part of word's meaning, meanwhile the term "*connotation*" is used to refer to the associations that a word has over and above its denotation. The denotation and connotation will be further explained below.

2.2.4.1 Denotation

Perrine in his 'Sound and Sense' (1969:38) defines *denotation* as the basic part of word's meaning, that is, the dictionary meaning or meanings of the word. It is the same with the statement of King and Crerar in their 'A Choice of Words' (1969:48) which stated that the strict dictionary definition of a word is that word's denotation. From these two statements, we may conclude then, that *denotation* is

the literal dictionary meaning(s) of a word as distinct from an associated idea or connotation. *Denotation* is when we mean what we say, literally.

Moreover, according to Hurford & Heasley (1983:177), a dictionary is a central part of the description of any language. A good ordinary household dictionary typically gives at least three kinds of information about words, phonological information about how the word is pronounced, grammatical (syntactical and morphological) information about its part of speech (e.g. noun, verb) and inflections (e.g. for plural number or past tense), and semantic information about the word's meaning. This semantic information can be called as denotative meaning of a word, the basic objective meaning of word in the lexicon. The English Oxford Dictionary has those three kinds of information about words, for example the word *"candle"* is described this way: **candle** /'kændl (phonological information)/ noun (syntactical and morphological information)/ *a round stick of wax with a wick through it which is lit to give light as it burns (semantic information).*

Lyons (1977:207) stated that the *denotation* of a lexeme will be meant the relationship that holds between that lexeme and persons, things, places, properties, processes and activities external to the language – system. Therefore, *denotation* is the meaning relation that holds between language-expressions and world. A word may have more than one denotation, such as the multiple meanings of ' *home'*. If we look up the word *'home'* in the dictionary, we will find that it has between twenty-five and thirty distinguishable meanings: it may mean (1) *the place where one lives, especially with one's family;* (2) *belonging to or connected*

with one's home; (3) *in one's own country; not foreign; domestic;* (4) *to move directly towards something;* etc. Commonly this variety of denotation makes language confusing. The reason for the looseness and fuzziness of the reference relation of a word is that the vocabulary of English language in some sense reflect what the speaker/ writer chooses to name in the world of his experience, or the way in which English speakers/ writers carve up reality.

2.2.4.2. Connotation

Connotation is something in addition to its basic meaning or its denotation. According to Jackson in his 'Word and Their Meaning', *connotation* relates to the associations that a word has over and above its denotation. *Connotation* is the extra tinge or taint of meaning each word carries beyond the minimal, strict definition found in a dictionary. For example, *'candle'* may have religious connotations or alternatively romantic associations as lighting for an intimate meal, outside from its denotative meaning. Moreover, *connotations* are far more indeterminate than denotations and rather subjective and not shared in the same way by all speaker of language since individual speakers have different feelings about words (1988:58-9).

Furthermore, King and Crerar (1969:48) postulated that *connotation* of a word is that field of association, suggestion, or implication which surrounds it; therefore, the connotations of words are never stable. Many words have quite specific connotations or associations. The connotation which one person associated with a name may be different from the connotation which another

person associates with the same name, even in cases where persons would use the name to refer to or address the same individual or set of individuals.

In addition, Perrine (1969:38) stated that the *connotations* are what it suggests beyond what it expresses, its overtones of meaning. It acquires these connotations by its past history and associations, and the circumstances in which it has been used. For instance, the word '*house*' and '*home*', by denotations means only '*a dwelling place' (domicile)*. However, the speaker in the sentence above suggests that '*home'* has an additional meaning. Aside from the strict dictionary definition, or denotation, many people associate such things as *comfort, security, love, privacy, and family* with the word '*home*' but do not necessarily make the same associations with the word '*house*'. The various feelings, images, and memories that surround a word make up its connotation. Although both '*house'* and '*home'* have the same denotation, or dictionary meaning, '*home'* also has many connotations.

In the usage, the connotation of a word is thought of as emotive or affective component additional to its central meaning. Connotation is created when we mean something else, something that might be initially hidden. The connotative meaning of a word is based on implication, or shared emotional association with a word. To connote means to suggest something in addition to the simple or literal meaning. *Connotation* is the emotional and imaginative association surrounding a word.

2.3. Related Studies

Actually, as far as the writer knows, before writing this paper, there have been two papers that analyze meaning of a word or phrase or sentence from the semantic point of view, which focus on connotation and denotation. First is the thesis of *Limanto Fransier* (2000), the student of English Department Airlangga University in 1995, which entitled *"A Semantic Analysis of Some Articles Containing Dialogues between Celebrities and Reporters in Gadis Magazines"*. He analyzes some articles containing dialogues between celebrities and reporters in **'Gadis'** magazine to find out the words or phrases of young celebrities which have connotative meanings, and denotative meanings. He concludes that the meaning of a phrase or a sentence depends on both the meaning of its words and how these words are structurally combined. However, there are some other meanings in addition to the literal meaning of the words, that is the meaning carried by words that are affected by the speaker's will. Based on the data analysis, there are two kinds of connotations. First, *the informative connotation* that is socially agreed upon, 'impersonal meaning'. Secondly, *the affective connotation* concerning the speakers' feeling or emotion; the aura of personal feelings. The result of the study shows that the young celebrities often used informative connotation than affective connotation. The young celebrities will use the affective connotation words if they talk about things related to their emotions/ feelings.

The second is the thesis of *Bambang Kasijanto* (1996), the student of English Department Airlangga University in 1991, which entitled *"Connotations*

of Radio Advertisements Through the Seven stations in Kediri". In his research, he analyzed the advertisement broadcasted by radio stations in Kediri by interpreting the data semantically. The writer observed the kinds of connotations which appear in radio advertisements by analyzing the dialogues of the speakers who involved male and female in those advertisements. He conveyed the connotations contained in those advertisement. The result of the study shows that there are three kinds of connotations found in advertisement broadcasted in radio station in Kediri; notably, *connotation which concern products, connotation concerning actors, and connotation which concern gender.*

2.4. The approach Used in This Thesis

As explained above, the writer tried to analyze the meaning of brand names of soap and shampoo products by focusing on its denotative and connotative meanings. So the writer used the semantic approach because denotation and connotation are parts of semantic theory.For example, the writer tried to analyze one brand name of soap product labeled *"Lifebuoy"*.First, she looked at the English Oxford Dictionary to find its denotation. In this case, the denotative meaning of the word *"Lifebuoy"* is *a ring of material that floats, used for rescuing a person who has fallen into water.* After knowing its denotation, then she tried to interpret the connotative meaning of this brand name. The interpretation of connotative meaning of soap brand name *"Lifebuoy"* according to her opinion are *protection, safety, and guardian.* It connotes that that the soap *"Lifebuoy"* will take care and protect the skin from any dirt and disease, safe to be

used without any side effects, even it prevents the skin from any damage and healthy for the skin. This soap will protect the users from any skin-ailment for all day long because the ingredient of the soap contain essences that has function as the remover of any germ or disease. Another example is the brand name of shampoo product *"Rejoice"*, which has denotative meaning as *to feel or show great joy*. The connotative meanings of this shampoo brand name according to the writer are *excitement, enjoyment, enthusiastic, and contented.* It connotes that the shampoo will bring an enjoyment or an amusement to the users after using it, that is a combination of feeling fresh, free from any dirt, and coolness. It gives a good sensation and may bring a good mood to the users so the users will feel happy, pleased, and satisfied. From those examples, we see that brand names have two meanings, denotation and connotation. Then, from the analysis of the connotations of soap and shampoo brand names, we can find out which connotation is dominant by categorizing the connotations based on their similarities. So, this is the kind of approach which will be used in the analysis in chapter III.

CHAPTER III

DATA PRESENTATION & ANALYSIS