CHAPTER II

LITERATURE REVIEW

2.1 ADVERTISING

2.1.1. Definition of Advertising

According to Wells, Burnett and Moriarty, advertising is a paid non-personal communication from an identified sponsor using mass media to persuade or influence an audience (1989:8). Moreover, Russel and Lane define that advertising is a term used to describe promotions as simple as a classified newspaper ad or as sophisticated as a web site on the internet (1999:1). Thus, it can be said that advertising is a kind of promotions through mass media such as newspaper, magazines, internet, etc in order to persuade a consumer to buy a product.

2.1.2. Advertising and Consumer

Consumers are people who buy or use products. According Wells, Burnett and Moriarty, consumers not only purchase goods; they are also an audience for advertising (1989:117). In addition, they stated that advertising message is designed to reach prospects, consumers who might be in the market for a given product (1989:117).

Rachel Bailey revealed that advertisements are rarely aimed at everybody; instead they have specific target audiences e.g. age, social status, economic status or gender.

(http://www.aber.ac.uk/media/Students/rmb9801.html). Moreover, this statement is also supported by Wells, Burnett and Moriarty who said that the target audiences are grouped based on some characteristics, those are age, gender, family, status, education, occupation, income, race and ethnicity (1989:123). Thus the target audience can be a group of children, teenagers, adults, parents, men, women, businessmen, housewives, etc.

In addition, an advertiser needs to be very aware of the type of person they are aiming to sell their products to and they are also need to consider what is likely to motivate that person to buy their product (www.courseworkbank.co.uk/coursework/advertiser_consumer_283), so if the target audience is children, the advertiser must consider about the characteristics of children and have to create a strong image of children world for their product to attract the children.

2.1.3. Language of Advertising

McManis, Stollenwerk and Zheng-Sheng, 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 (1987:209). Meanwhile, according to Crystal, in order to get people to identify the product, remember the name and persuade them to buy, advertisement rely almost totally on the use of language (1987:390).

According to Dyer, the primary functions of advertising language are unusual or stylish words and short, crisp sentences are easy to repeat and remember (1982:240). He added that our memories are also served by brand names, slogans and catch-phrases, rhythm and rhyme, alliteration, snatches of song or verse and of course endless repetition (1982:340).

Therefore, in creating the advertisement the advertiser/copy writer must pay attention to the use of vocabulary. According to Crystal the vocabulary tends to be vivid and concrete. Figurative expression are commonly used, such as *Eating Sunshine* (Cereal advertisement), *Smiling Color* (Hair Shampoo advertisement) (1987:390). He also adds that rhythm, rhyme and other phonetic effects are noticeable, such as *Wot a lot I got, Milk has gotta lotta bottle.*

Moreover, Wells, Burnett and Moriarty said that advertising has to win its audience, and usually it is in competition with some other form of programming or editorial matter. For that reason advertisement should be as easy to read as possible. (1989:342). They also stated that advertisement uses short, familiar words and short sentences so it avoids long, complex sentence and paragraph (1989:342).

Considering the different target market – woman and man – there must be different strategies in approaching them. One of the strategies is the language used in advertisement in particular sex.

According to Wells, Burnett and Moriarty, basically, the words chosen in either female or male product advertisements must represent the life of characteristics of the particular sex in order to get their attention. (1989:122).

For example, many consumers consider certain brands masculine and feminine. It is unlikely that men would use a brand of after shave called *'White Shoulders'* and women will apparently not purchase *'Gillette Razor Blade'*, and therefore, the company introduced a brand with feminine such as *'Daisy'* or *'Lady Gillette'*.

Guy Cook has proposed a list of vocabularies that are used in car advertisement in order to differentiate car advertisements for men and women (2001:117). Some of those words are:

Male	**Female**
Driver	Car
Tough	Smooth
£8,599	£6,198
Road	Home
Cars	Pets/house

It is universally known that it is a man that usually becomes a driver than woman. Moreover, tough is a characteristic of men, while women are identically as a smooth, soft person. Women like to buy a product with the great quality but cheaper price, while men usually don't really care about the price as long as the good has the best quality. Men

like to out at home, but women like to stay at home. Men also like to maintain or love cars more than pets or house, while women like to maintain or love pets or house than cars.

2.2. STYLISTICS

2.2.1. Definition of Stylistics

According to Wales, *Stylistics* is sometimes called literary stylistic, because it tends to focus on literary text, or linguistic stylistic, because its models are drawn from language. 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 linguistic or stylistic analysis (1995:438).

Cummings and Simmons reveal that stylistics is a kind of language-oriented analysis through a comprehension of the linguistics features (1983:5).

Moreover, according to Barbara Sandig and Margret Selting, style includes literary styles (of different epochs, authors or genres), non literary written styles (such as styles of various newspaper or magazines, or variations within a newspaper such as news style, art/review style, advertisement style and so on), as well as different in spoken discourse (cited in Van Dijk, 1997:138)

Therefore it can be said that stylistics can be used to analysis literary text, such as novel, poem and prose as well as non literary text such as newspaper, magazine, and advertisement and also as spoken

discourse such as conversation through some linguistics features. According to Mick Short, the linguistics features which are stylistically relevant are called *Stylistics Features* (1996:18).

2.2.2. Stylistics Features

Many stylisticians have classified the stylistic features. However, in this study, the writer only focuses on four stylistics features mainly based on Cumming and Simmon's theory (1983), supported by Lawrence Perrine's theory (1993) and other supporting theories. Those features are Sound Pattern (*Repetition, Rhyme, Alliteration, Assonance and Consonance*), Grammatical Parallelism, Figure of Speech (*Metaphor, Simile, Personification, Apostrophe, Synecdoche, Metonymy, Symbol, Allegory, Paradox, Hyperbole, Understatement* and *Verbal Irony*) and Imagery (*Visual Imagery, Auditory Imagery, Olfactory Imagery, Gustatory Imagery, Tactile Imagery, Organic Imagery* and *Kinesthetic Imagery*). Those stylistics features are selected because they are matched with the characteristics of advertisement which are going to be analyzed.

2.2.2.1. Sound Pattern

Sound pattern are used to reinforce meaning and to attract the reader to read more. According to Pyles and Algeo sound patterns are some of the ways language gives the sort of pleasure that makes literature of it. Even when it used in humbles forms of

communication they represent an interest in the form of the language (1968:241).

Moreover Cummings and Simmons (1983:28) stated that sound patterns are *Repetition, Rhyme, Alliteration, Assonance* and *Consonance*.

2.2.2.1.1. *Repetition*

According to Cumming and Simmons, *Repetition* is repetition of every sound in the syllable, although these might be spelled differently.

For example: hey/hey, hey/hay (1983:28)

2.2.2.1.2. *Rhyme*

Cumming and Simmons revealed that Rhyme is repetition of vowel, but with a different previous consonant, and the same end consonant. For example: **feat/ beat/ sweet.** The previous consonant may be omitted in one of a rhyming pair, but not both since that would produce repetition (1983:28).

For example: **feat/eat.** The end consonants of both rhyming members of a pair may also be omitted. For example: **flea/tea/ee.**

Furthermore, another stylistician, Mick Short, agreed that *Rhyme* is usually reserved to refer to the final syllables of different lines when the vowel and syllable-final

consonants (if any) of the words are identical. However he added that if the rhymes occur in position other than at the end of the lines, they are usually called *Internal Rhyme*. (1996:113).

2.2.2.1.3. *Alliteration*

Cumming and Simmons stated that *Alliteration* is repetition of the previous consonant, with or without vowel repetition or repetition of the end consonant, but not with both (1983:28)

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

2.2.2.1.4. *Assonance*

Moreover, Cumming and Simmons said that *Assonance* is repetition of the vowel, but with a different end consonant, and the same or different or no previous consonant (1983:28).

For example: feat/fear/bead/eel

2.2.2.1.5 *Consonance*

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

For example: feat/fight/hate/it.

2.2.2.2. Grammatical Parallelism

According to Cummings and Simmons in speaking or reading there are many words or short groups of words are frequently repeated. But it is also noted that there are frequent repetition of parts of words, and the occasional repetition of whole clauses and sentences (1983:87). They said that those repetitions are called as patterns. There are two kinds of pattern, first is grammar pattern and the second is lexis pattern. (1983:87). This sub chapter is discussing the grammar pattern first then the lexis pattern will be discussed in the next sub-chapter.

Cummings and Simmons said that grammar patterns are more general than those of lexis and ultimately fewer in number. Grammar patterns is include categories like word, clause, sentence, Subject, Complement, noun adverb, and even sets of words like "and", "if", "you", and so forth. (1983:87).

As it is known that in a sentence, commonly it can be found five functions, those are: Subject, Predicator, Complement, Adjunct and Z. Cummings and Simmons explained that Subject is the actor, or what is being talked about; Predicator is the action, or "the talking about"; Complement is the object of action, or identification with subject. Adjunct is manner or time; Z is "extra" group which name the auditor, or anticipate another group. The symbols for these names are S, P, C, A and Z (1983:97).
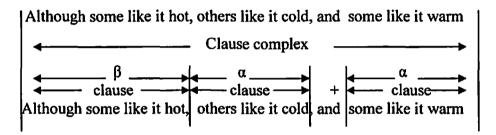
Cummings and Simmons explained further in the next example. In the following sentence, *Mary, would you bring me a scotch and soda now?*, we can found all the five functions. *Mary* has the Z function because it names the auditor. *You* is thus the S because it is the one-word group which represent the actor. Though *Mary* is represents the actor too, and you in a sense names of auditor, but the assumption about five separate functions will make us want to keep them as distinct as possible. Both *would* and *bring* are representing the action, but they are not separate groups. Together they make a single group which does represent the P function. While both *me* and *a scotch and soda* are C in function because they are represent objects of action. Finally A is the function because it represents a time reference (1983:99).

Usually a sentence consists of one clause or two clauses or more. Here, Cummings and Simmons explained about the English Clause in which divided into two terms *rank-scale* and *unit-complex* (1983:95). According to them, *rank-scale* is that every sentence in English is made up of a set compartment. The largest compartment is called *clause*; the next largest is *group*; the next largest is *word*; and the smallest is *morpheme*. (1983:95)

According to Cummings and Simmons *unit-complex* is two or more of compartments, or units, may be attached together to do the work of one. Moreover, they added that *a clause complex* is when

two or more clauses are attached together to perform a single function (1983:96).

Cummings and Simmons said that there are similar unit-complexes at the group, word, and morpheme ranks. They may be parallel to one another. To keep such relationships straight, the independent clause is symbolized as "α "and for the dependent clause is symbolized as "β" in unit complexes (1983:96).

For example:

Although some like it hot, others like it cold, and some like it warm

$\longleftarrow$ —————— Clause complex —————— $\longrightarrow$

$\longleftarrow$ β $\longrightarrow$ | $\longleftarrow$ α $\longrightarrow$ | $\longleftarrow$ α $\longrightarrow$
$\longleftarrow$ clause $\longrightarrow$ | $\longleftarrow$ clause $\longrightarrow$ | + | $\longleftarrow$ clause $\longrightarrow$
Although some like it hot, | others like it cold, | and | some like it warm

The sentence above is parallelism of clause, because all three clauses offer information of about equal importance and same structure. "Some" (clause 1, clause 2)&"others" represent Subject, "like" represents Predicator, "it" (all clauses) represents Complement, and finally "hot", "cold" and "warm" represent Adjunct.

2.2.2.3. Figure of Speech

David Crystal said that some figure of speech are used in order to classified the way words could be arranged in achieving special stylistics effects (1987:70). Moreover, according to Lawrence Perrine figure of speech offer another way of adding extra

dimensions to language. Broadly defined, a figure of speech is any way of saying something other than the ordinary way. (1993:581). There are several types of figure speech:

2.2.2.3.1. *Metaphor and Simile*

Perrine defined that *Metaphor* and *Simile* are both used in comparing things which are essentially alike. However, the only differences is that in *Simile*, the comparison is expressed by the use of some word or phrase such as *like, as, than, similar to, resembles to,* or *seems*; while in *Metaphor*, the comparison is implied (1993:581). Leonard A.Podis added that *Metaphor* will usually contain some form of the verb *to be* or *to become*. (1984:251)

For example:

Metaphor: his fists *became* uncontrolled punch presses

Simile   : his fists were *like* uncontrolled punch stresses.

2.2.2.3.2. *Personification*

According to Perrine *Personification* consists in giving the attributes of a human being to an animal, an object, or a concept. It is really a subtype of metaphor, an implied comparison in which the figurative term of the comparison is always a human being (1993:584).

For example: The leaf *fall* down and *touch* my head

The word *fall* and *touch* are personified as if they were human that can touch something.

2.2.2.3.3. *Apostrophe*

Perrine said that *Apostrophe* is a figure of speech in which someone absent or dead or something nonhuman is addressed as if it were alive and present (1993:585).

For example: It seems to me that you are just sitting next to me.

The speaker is seemingly talking to her father as if he were still alive and could give any response to her. Actually, she knows that he could not answer.

2.2.2.3.4. *Synecdoche and Metonymy*

Perrine defined that *Synecdoche* is the use of the part for the whole (1993:585). For example: Would you give me a hand?

What the speaker mean is not that she wants to have the hearer's hand but she only asks for a help to the hearer.

He also said that *Metonymy* is the use of something closely related for the thing actually meant or a part of something closely related is substituted for the literally meant (1993:585). His theory is supported by David Crystal who said Metonymy is the use of an attribute in place of the whole (1987:70).

For example: *the stage* refers to theatrical profession

the bench refers to the judiciary.

2.2.2.3.5. *Symbol*

According to Perrine, *Symbol* may be roughly defined as something that means more than what it is (1993:600).

For example: *black* usually symbolized *evil*

rose usually symbolized *beauty or love*

2.2.2.3.6. *Allegory*

Perrine revealed that *Allegory* is a narrative or description which has a second meaning beneath the surface one. *Allegory* has sometimes been defined as an extended metaphor or as a series of related symbols (1993:608)

For example: *seven fat kine are devoured by seven lean kine (Pharaoh's dream).*

The *Allegory* meaning is that Egypt is to enjoy seven years of fruitfulness and prosperity by seven years of famine.

2.2.2.3.7. *Paradox*

Perrine explained that *Paradox* is any apparent contradiction that is nevertheless somehow is true. It may be either a situation or a statement. In paradoxical statement the contradiction usually stems from one of the words being used figuratively or in more than one sense (1993:620). Moreover according to David Crystal, *Paradox* is a statement that is contradictory or absurd on the surface, which forces the search for a deeper meaning (1987:70).

For example: *War is peace. Freedom is slavery. Ignorance is strength.* (George Orwell:1984).

2.2.2.3.8. *Overstatement or Hyperbola*

Perrine stated that *Overstatement* or *Hyperbola* is simply exaggeration, but exaggeration in the service of truth (1993:621).

For example: *I'll die if I don't pass the course*

The speaker exaggerates his utterance for he does not really mean that he will die if he does not pass the course.

2.2.2.3.9. *Understatement*

According to Perrine *Understatement* is basically saying less than one means. It may exist in what one says or merely in how one says it (1993:622).

For example: while sitting down in a loaded dinner place, one says, *"this looks like a nice snack"*.

The speaker is actually stating less than the truth.

2.2.2.3.10. *Verbal Irony*

Perrine stated that *Verbal Irony* is saying the opposite of what means (1993:624).

For example: *you are early* (saying to the hearer that comes very late).

The speaker says what she means by uttering the opposite.

2.2.2.4. Imagery

According to Cumming and Simmons, the literary term image also can be redefined according the theory of lexis (1983:181). However, Perrine said that imagery may be defined as the representative through language of sense experience (1993:569). 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 try to say.

According to Perrine imagery represents:

- A *Visual Imagery* (sight), such as: the words 'flower', 'tree', 'house', 'car', etc.

- An *Auditory Imagery* (sound), such as: the words: 'noisy', 'ringing', 'quite', etc.

- An *Olfactory Imagery* (smell), such as: the words: 'fragrant', 'stink', 'scent', etc.

- A *Gustatory Imagery* (taste), such as: the words 'sweet', 'salty', 'bitter', ' sour', etc.

- A *Tactile Imagery* (touch), such as: the words 'hardness', 'softness', 'heat', 'cold', etc.

- An *Organic Imagery* (internal sensation), such as: the words 'hunger', 'thirst', 'fatigue' or 'nausea', etc.

- A *Kinesthetic Imagery* (movement or tension in the muscles or joins), such as: the words 'run', 'walk', 'jump', 'climb', etc. (1993:569).

2.3.RELATED STUDIES

Fransiska Joewono (2000), the student of English Department Petra Christian University, wrote her thesis which entitled *"Functional Stylistics in Cigarette Advertisement Slogan"*. In her thesis, she used stylistics forms that mainly include the sound pattern, lexical choice and imagery to analyze the cigarette advertisements slogan. Those stylistics forms are aimed to make the slogan catchy, easy to understand and easy to understand. However, cigarette advertisements have been a great controversy among the advertisers and the government. Moreover, the advertisers or the producers of cigarette needs to sell a product in a large scale, while on the other hand, there have been demands from the government for a better protection for human's health. Therefore, the advertisers or copy writer really have to create a good slogan and apparently, some stylistics forms are used to serve this purpose.

From the analysis that she had done, she found that all the cigarette advertisement slogan fulfilled the requirement to create a good slogan according the theory of stylistics forms, thus, they become effective slogan, since they are brief, short, easy to remember and easy to understand.

Another related study is the thesis of the student of English Department Airlannga University, R.A Diah K, entitled *"An Analysis of Figures of Speech found in Advertisements in Cosmopolitan and Men's Health"* (2004). In her thesis she used figures of speech, such as *Simile, Metaphor, Personification, Hyperbole, Litotes, Paradox, Metonymy, Synecdoche, Erotema* and *Asyndenton* to analyze the language of advertisement found in *Cosmopolitan* and *Men's Health*. She found that the language of advertisement in *Cosmopolitan* tends to use figures of comparison, *Simile and Metaphor, Hyperbole, Asyndenton* and *Synecdoche* because women like to see something in detail. On the other hand, the language of advertisement in *Men's Health* tends to use *Erotema* because men like something get across to the point, without any detail.

CHAPTER III

DATA PRESENTATION AND ANALYSIS