

CHAPTER I

INTRODUCTION

1.1 Background of the Study

In this contemporary society, the practice of advertising cannot be separated from the lives of millions people in the world. Advertisements exist in all media ranging from printed media such as leaflet and magazine to the most recent one in the form of online advertisement mediated through internet. These advertisements try to promote their products or services in various ways. In the past, the practice of advertising might be simply called as a part of product marketing technique characterized by its explicit persuasive messages, direct appeal to the target market, and its location in defined spaces that can be easily spotted in media. However, contemporary advertising tends to reflect changes in the practice of advertising. Advertising is no longer considered as a mere promotional tool. Advertising is the result of creative work in which pieces of text, images, and other features are pre-arranged and tailored in such a way in order to deliver successful advertising messages.

People may have different attitudes to advertising, some may find it as disturbing, some may try to ignore it, while some others may appreciate the practice of advertising. Whatever people's attitudes to advertising are, it cannot be denied that advertisements may bear an immense persuasive power. People may not realize that simple advertisement catchphrases such as "finger lickin' good" or "because you're worth it" will be very popular that people may directly associate

such catchphrases with particular brands. According to Woods (2006, p. xvi), the language of advertising is specially characterized as *persuasive* and *seductive*; hence, the linguistic devices are also specially designed by the advertisers to meet its goal which is to persuade the target market to buy particular product. Despite its primary function as a means of persuasion, advertisements may as well amuse, inform, misinform, or warn; these other functions are all in the service of its main function which is usually to sell a product (Cook, 2001, p.4)

There are two principles of connectivity in discourse, namely cohesion and coherence. Therefore, in order to obtain an integral meaning the chain of utterances in advertisement text should be connected in cohesive and coherent way. This present study, however, will not focus on the discussion of coherence because it relates to the interpretation of linguistic messages by the reader/hearer. Brown and Yule (1988, p.224) point out that one of the most important notion in coherence is the reader's (or hearer's) effort to arrive at the writer's (or speaker's) intended meaning in producing a linguistic message. It is considered difficult to assess the coherence in advertising discourse, for advertising is more or less a one-way channel of communication, in which the sender and the receiver are relatively distant, hence the challenges is to create a relationship between them. In order to tackle this problem, the writer use pragmatic principles that consist of cooperative principles and politeness principles to analyze the speaker's intended meaning. It is in line with Cook (2001, p.124) explanation that the theories of conversational principles provide explanation on how the addressers organize text

and how the addressee perceive it as unite or coherent— how in other words a text become discourse.

According to Negoescu (2012, p.42) advertising is seen as one of the most controversial and planned type of discourse, for it is relatively new and has clear intentions: to make people think in a certain way and to persuade them to buy a certain product or service. In discourse analysis, the main focus of analysis lies on language. However, language cannot be treated as an isolated object, any context of communication in which the language is used should also be taken into account (Cook, 2001, p.1). Advertisers use language as well as other modes of communication to convey meaning in their messages. Besides, advertisements are also highly dependent on contexts, such as social values, cultural condition, participants, and medium. The study of discourse of advertising, therefore, should not analyze language in isolation; any components of advertisement such as participants, functions, paralanguage, music, and pictures should also be taken into accounts (Cook, 2001, p.2).

Boone & Kurtz (2004, p. 542) argue that the selection of media to carry the advertisements is considered as one of the most important decision in developing advertising strategy. Television may be considered as one of the most effective medium to carry an advertisement. As Kotler & Keller (2012, p.507) point out, television is generally recognized as the most powerful medium of advertising. TV advertising has two important strengths, first it can clearly demonstrate the product attributes as well as explain their corresponding consumer benefits. Second, TV advertising can also dramatically depict user and

usage imagery, brand personality, etc. Television as advertising medium may have certain advantages, for it combines sight, sound, and motion, appealing to human senses, and provides high attention and reach (Kotler & Keller, 2012, p. 513). Besides, television is also able to present the warmth and friendliness of human voice and appearance in each of the advertisement. Regarding the discourse of advertising, television commercial takes advantages of both linguistic and paralinguistic features. The linguistic features deal with the language that can be written or spoken, while the paralinguistic features deal with non-linguistic aspects such as body language, colors, and gestures.

In contemporary advertising, a product or service is rarely advertised to everyone; instead, they define a limited number of people as their target consumer, usually based on age, sex, or social classes. Anti-aging cosmetics for example, is usually aimed to middle age women. Therefore, the advertising messages will be set in such a way in order to direct the marketing efforts to the target consumer.

Since advertising may have different forms and it may include wide subjects, dealing with all of its varieties would be larger than the intended scope and purposes of this study. Therefore, in this present study I would like to draw my attention to one type of advertising discourse, i.e television advertisement, more precisely television commercials promoting anti-aging products.

Anti-aging product advertisements are part of beauty product advertisements that specially designed for middle age-women. These products promise the consumers youthful skin by reducing or preventing the signs of aging

such as wrinkles, age spots, and skin dullness. Back to 15-20 years ago when women still have low awareness toward anti-aging treatment, the process of being older i.e having wrinkles, fine lines, or age spots is considered as natural. Nowadays, along with the existence of various brands promoting their anti-aging products through advertisements, women's perception toward aging itself has also changed gradually. Now, women tend to see the problem of aging as something that can be prevented and repaired, as opposed to something which is natural and cannot be avoided. Coupland (2007, p.56) states that in advertisements (mostly female advertisements), which explicitly present the idea of aging as something problematic, the process of aging itself is drawn up as something 'correctable' or 'repairable'. Further, the research conducted by Ferdiana & Budiastuti (2013, p.31) also shows that the discourse of beautiful aging constructed by beauty industry has influenced middle-aged women's definition about aging; most women believe that to look beautiful are more important than to look natural and further perform disciplinary practice by purchasing the products.

Through intense promotions in the form of advertisements, anti-aging products have gained a vast amount of popularity. According to the data published by Mintel Global Marketing Data Agency, as many as 10,823 beauty products were launched during the period of September 2009 to September 2010. Out of that amount, 3,038 of which are in the form of anti-aging products (Megarani, 2010). There have been many brands of anti-aging products airing their commercials on television. Their forms vary from facial foams, eye creams, serums, day creams and night creams. Among them, *Pond's* and *Olay* are

considered as the two leaders of anti-aging products. Their companies, *Unilever* and *Procter&Gamble*, are well known as the world's largest consumer goods suppliers. They were also listed as the top ten biggest Fast Moving Consumer Good (FMCG) industries in the world; Procter&Gamble leads with the market value of \$208.5 B and Unilever ranked second with total market revenue of \$122.3 B for companies that sell personal care products (MBASkool, 2013). In Indonesia, both of those two brands have launched their representative products for anti-aging treatment; *Pond's* with *Pond's Age Miracle*, while *Olay* also launched *Olay Total Effects*.

There are several studies of discourse of advertising conducted previously. The first study, *Persuasive strategies in advertising discourse: A lexicogrammatical and socio-pragmatic analysis*, was conducted by Pelclova (2010) in which she analyzed the way three language entities (voice-over, secondary participant and/or the superimposed messages on the screen) and paralinguistic aspects (mainly represented by pictorial code) integrate the hybridization and the impact of the hybridization on the pragmatic principles applied in the commercials for products of everyday use. The pragmatic analysis employed in her study is considered similar with this present study. The differences with this present study are in terms of data sources, focus of analysis, and objective of the study.

The second study, *A semantic and pragmatic analysis of tourism advertising* was conducted by Negoescu (2013). In her study she analyzed tourism leaflets from Sibiu, Romania and South Dakota, United States of America in order to emphasize the similarities and differences between them and most importantly

the verbal and visual devices underlying successful tourism promotional materials. In her study, she addressed two major issues in pragmatics, namely speech act theory and cooperation and implicature, while in this present study the writer only focus on cooperative and politeness principles.

The third study, The discourse analysis in the *Blue Band* advertising development as visual printed advertisement, was conducted by Dyah Saputri (2015) in which she analysed the advertisement of *Blue Band* from 1934 until 2014. In this study, she focused her analysis on the connected text in the advertisements to reveal the discourse of *Blue Band* printed advertisements from 1934 to 2014. The difference between her study and my study is that her study used *Blue Band* printed advertisements, while my study used television advertisement in this case *Pond's Age Miracle* and *Olay Total Effects* television commercials.

Taken together the above aforementioned studies, we can see that the discourse of advertising still becomes an issue that needs to be developed further considering the fact that advertising may include various types and functions. Moreover, the study of discourse of advertising with concentration on connectivity in discourse is still considered rare. Therefore, the writer thinks that it is necessary to conduct this present study.

. 1.2 Statement of the Problems

Based on the background of the study, there are two main questions proposed in this study:

1.2.1 What are the cohesive devices found in the commercials of *Pond's Age Miracle* and *Olay Total Effects*?

1.2.2 What are the pragmatics principles found in the commercials of *Pond's Age Miracle* and *Olay Total Effects*?

1.2.3 How do pictures, music, as well as paralinguistic aspects construct connectivity in the commercials of *Pond's Age Miracle* and *Olay Total Effects*?

1.3 Objectives of the Study

Based on the research problems, the objectives of the study are:

1.3.1 To identify the cohesive devices found in the commercial of *Pond's Age Miracle* and *Olay Total Effects*

1.3.2 To identify the pragmatic principles found in the commercials of *Pond's Age Miracle* and *Olay Total Effects*

1.3.3 To identify how pictures, music, as well as paralinguistic aspects construct connectivity in the commercials of *Pond's Age Miracle* and *Olay Total Effects*

1.4 Significance of the Study

This study is expected to give both theoretical and practical contributions. Theoretically, the result of this study is expected to provide theoretical contribution upon the study of discourse of advertising. Therefore, the writer expects that this study can be reference for further studies in the field of discourse analysis. Besides, the writer expects that this study can be a useful reading

material for students and can be read by other researchers who are interested in studying the discourse of advertising.

The practical contribution deals with the awareness of television audiences about the presence of persuasive messages transmitted through modes of communication in an advertisement. Besides, the study is also expected to provide insight to beauty product industries as well as advertising companies about how advertising messages are produced and reproduced in television commercials. Furthermore, by understanding the principles of connectivity in discourse, the advertisers are expected to be able to create more interactive advertisements.

1.4 Definition of Key Terms

Advertising : Paid nonpersonal communication through various media with the purpose of informing or persuading members of a particular audience (Boone and Kurtz, 2004, p.533).

Commercial : An advertisement on television or radio (Oxford Advance Learner Dictionary 8^{ed}, 2010).

Connectivity in discourse: There are two principles of connectivity in discourse, namely cohesion and coherence. Cohesion is the formal connections between sentences in text which appeal to semantics while coherence is the overall quality of unity and

meaning perceived in a discourse, it depends upon pragmatic factors (Cook, 2001, p.124)

Pragmatic principles : The set of Cooperative, Politeness and higher-order principles as defined by Grice (1975) and Leech (1991). The observance and non-observance (violation) of the principles, or rather their maxims and submaxims, provide for a successful development of the communicative process (Pelclova, 2010, p.197).

