

CHAPTER II

LITERATURE REVIEW

2.1 Theoretical Framework

This section explains the theoretical frameworks and related studies to support the analysis of the data. This study analyzes the discourse of advertising in *Pond's Age Miracle* and *Olay Total Effects* from the point of view of connectivity in discourse. This study used the framework of discourse of advertising proposed by Cook (2001) with concentration on connectivity in discourse. Since the data of the study is in Bahasa Indonesia, the analysis of cohesion is aided with Alwi, Dardjowidjojo, Lapoliwa, & Moeliono (2010) basic rules of Indonesian language. In terms of pragmatic principles, the analysis is related to Grice (1975) theory of cooperative principles and Leech (1983) politeness principles.

The first discussion in this chapter is about advertising as a form of discourse. It is followed with the discussion of pictures, music, speech, and writing in advertisement. In relation to the focus of analysis, this study discusses the principles of connectivity in discourse. In the last part of this section, the writer provides comparison and overview of a number of related studies that have been conducted previously in order to support the understanding of the present study.

2.1.1 Advertising as a Discourse

Bové and Arens (1992, p.7) defined advertising as a form of nonpersonal communication of information which is usually paid for and *persuasive* in nature about products (goods and services) or ideas by identified sponsor mediated through various media. Woods (2006, p.2) further states that advertising functions mainly as promotional tool: to draw on people's attention and keep in their minds the desirability and availability of particular product, service or brand. In order to perform this function, an advertisement should reach its potential target audience at first, then attracts their attention through a message which is both attractive and worth remembering.

The function of advertising, however, has extended much broader than just merely a promotional tool. As Cook (2001, p.4) states, even if the primary function of advertisement is to persuade its target audience to buy particular product, advertisement may also has function to amuse, inform, misinform, worry, or warn.

Discourse is the interaction between text and context in a way which is perceived as holistic by its participants. Cook (2001, p. 1) argues that discourse is text plus context, where text is any linguistic forms separated from its context and context includes elements as following:

- Substance: physical material that carries or relays text
- Music and pictures
- Paralanguage: Meaningful behaviour that accompany language, such as facial expressions, gestures, and letter typography (in writing)

- Situation: the properties and relations of objects and people in the vicinity of the text as perceived by the participants
- Co-text: preceding or following text which is judged to belong to the same discourse
- Intertext: text which is judged as belonging to other discourse, but still related with the text under consideration and affects interpretation
- Participants: usually described as senders, addressers, addressees, and receivers.
- Function: what the text is intended to do by the senders and addressers, or perceived to do by the receivers or addressees.

Advertising is perceived as a form of media discourse due to the fact that it uses language and context simultaneously. Together with language, logos, pictures, as well as accompanied music are also an integral part in most advertisements; advertisers use language in company with many other modes of communication in conveying meaning in their messages (Woods, 2006, p.5).

Advertising is argued as the most 'planned' form of discourse, further it is also considered as one-way channel of communication, in which the producer of advertisement and the receiver are relatively distant; therefore, the main challenge of an advertiser is to create a relationship across this divide (Woods, 2006, p. xvi).

The discourse of advertising itself is considered as very flexible. As Cook (2001, p.21) mentions, " In many ways, at every level, ads are parasitic upon their situation and other discourses." Advertisements often appear through

other discourses either by simply attaching themselves to other discourse, co-occurring with them, or by imitation. In line with it, Pelclova (2010, p.195) also notes that advertising discourse is often parasitic upon non-persuasive discourse (e.g: the discourse of ordinary conversation) in order to disguise its persuasive intention.

Cook (2001, p. 30) also states that advertising operates in all modes of communication and media at once; therefore, the effect of other modes such as pictures and music on language must also be considered and be treated accordingly. As a specific type of discourse, advertisement both are influenced and influencing the social context in which they occur. Advertising is perceived as a strategic discourse in which it has persuasive purpose. Advertisement exists in order to persuade people to think and, more importantly to act in certain ways as presented in the advertisements.

2.1.2 Pictures, Music, Speech, and Writing.

The main focus of discourse analysis lies on language and its interaction with the context of communications. Any analysis of discourse, therefore, should take context of communication into account. In advertising discourse, modes of communication such as pictures, music, speech, and writing are considered as an integral element. In an advertisement, especially television advertisement, language is often combined with pictorial and musical modes to alter or add to its meaning. There is oftenly a strong relationship between language and other modes of communication, so that the interpretation of the message must be derived from

the relation of these modes. The operation of discourse then, must consider these modes of communication as well.

2.1.2.1 Pictures

In discourse analysis, the focus of analysis lies on language or the verbal modes of communication. However, we should note again that language is not the only advertising tool. Language even barely needed at all in particular advertisement such as fashion advertisement that often crafted only visual image and its brand logo as company (Woods, 2006, p.3). Therefore, examining the visual image or pictures is significant to reveal the message carried by advertisements.

Picture's role in advertising is way far more than just carry a story. Together with music, pictures are the essence of communication for creating mood, imparting information, persuading people, as well as making claims (Cook, 2001, p.29). In advertising, more specifically television advertising which the nature itself is multimodal, the presence of pictures is essential as an attention seeking device. In recent years, one attention-seeking strategy that is commonly developed to increase the level of sophistication is the use of startling image (Goddard, 1998, p. 12).

Generally, there are three significant roles performed by image in advertising. First, it is able to elicit emotions by stimulating the appearance of a real person or object; it serves as proof that something really did happen; moreover, it helps to establish an implicit link between

the thing that is being sold and some other images (Messaris cited in Valiulyte, 2010, p.12).

2.1.2.2 Music

Music is oftentimes described as ‘syntax without semantic’; it has formal structure such as rhythm, melody, and harmony, but this structure cannot be related to any degree of general consensus either to the world or any representational system of it (Cook, 2001, p.35). Although a piece of music does not have semantics, in this case the reference to the world in a way which will be perceived similarly by all members of a community, music still has connotations. Certain kinds of music may evoke certain emotions to the listeners. Further, it may also be associated with particular place, event, and image. Certain types of music for example may be perceived to create the effect of “cheerfulness” or “gloominess”.

2.1.2.3 Speech and Writing

Speech and writing are two essential elements in broadcast advertising such as television commercial. Spoken language or speech is carried by sound waves coming from human vocal tract while written language is carried by marks on a particular surface such as paper or metal (Cook, 2001, p.18). Literate societies commonly give more status to writing than to speech. However, different cases may happen in advertising. The use of speech over writing may signal a general return to orality.

In speech, language is mediated through sound in the form of voice of an individual. The fact says that people may associate certain types of voices with particular personality type and lifestyle. As Woods (2006, p.13) says, the timbre of the voice may become the key factor; certain voices may be characterized as seductive, smooth, cheerful, friendly, honest, and authoritative. This idea is then successfully adopted by the advertisers to create specific sound pattern in advertising discourse to market their products.

Written language on the other hand is realized in the form of graphetic substance in the form of letters of particular language which then turn to form word or phrase into a meaningful expression.

In analyzing speech and writing, people should also pay attention to paralinguistic aspects— a term used to refer to other meaningful behaviour which accompany language but does not carry it such as gesturing, eye contact, and facial expression. The same also exist in writing in the form of letter sizes, handwriting styles, choice of scripts, etc. These paralinguistic aspects also carry meaning that may reinforce as well as contradict the linguistic meaning of the signs accompanied by them (Cook, 2001, p.53).

2.1.3 Connectivity in Discourse

The perception of connectivity in discourse is concerned with the principles of connectivity that bind a text together and force co-interpretation

(Brown & Yule, 1988, p.190). According to Cook (2001, p.121) there are two principles of connectivity in discourse, namely cohesion and coherence. The definition of cohesion is related to the formal connection between sentences which appeal to semantics while coherence is defined as the overall quality of unity and meaning perceived in a discourse.

According to Negoescu (2013, p.10), in examining the discourse of advertising from the bottom-up view, the construction of meaning in advertising, certain pragmatic aspects of advertising, and the distinctive features of advertising as well as the global meaning of the advertising discourse— the process of interpreting the writer's intended meaning and the inferences connected to general world knowledge, i.e. the overall quality of the discourse should be examined.

Halliday and Hasan cited in Brown & Yule (1988, p.191) argue that the primary determinant to categorize whether a set of sentences do or do not constitute a text depends on cohesive relationship that exist within and between sentences which create texture, a feature that distinguish text from not text.

Coherence is about the global meaning of the discourse, the process of interpreting the writer's intended meaning, about inferences connected to general world knowledge. As 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. Cohesive elements such as repetition, lexical items and referring expressions help us to detect coherence in text, but they do not create it. Coherence depends on pragmatic factors like the co-operative and politeness principle. The discussion about coherence, therefore, will not become the focus of this present study.

2.1.3.1 Cohesion

Cohesion reveals relationship that exist within and between sentences. Cook (2001, p. 123) states that linguistic description of cohesion between sentences indicates semantic links, units at any level between morpheme and clause may refer to the same entity, relation or process, or have logical or sequential connection indicated by cohesive devices. Those devices are:

a. Repetition

Cohesion between sentences are indicated by devices such as the repetition of lexical items (Cook, p.123). According to Cook (2001, p.126) lexical cohesion may provide new information economically while at the same time also aiding clarity. Further, Cook (2001, p.126) also mentions that one obvious function of repetition is to fix the name of the product to the audience's mind, so that it will come to the lips of the purchaser lost for a name. Advertisement text such as in *Galaxy Minstrels* chocolate advertisement below contains repetition.

“Galaxy Minstrels chocolate, silk with polish. The rounded silk of smooth, creamy Galaxy chocolate dressed in layer upon layer of chocolate shell. Coat after coat.”

In the above text, the lexical items being repeated are written in bold. Repetition can be considered as one of essential features in advertisement. The items being repeated usually are the name of the product being advertised and its important features.

b. Sense Relations

Cook (2001, p.123) states that cohesion in discourse is also indicated by lexical items or phrases with some sense relations, e.g: hyponymy, synonymy, antonymy, etc. Brown & Yule (1988, p.194) states that cohesion may be derived from lexical relationships, such as *hyponymy* (*rose* is a hyponym of *flower*), part-whole relationship (*page* is part of a *book*), collocability (*Monday* is related to *Tuesday*), by further structural relationship such as clausal substitution, comparison, syntactic repetition, consistency of tense, stylistic choice, and so on.

c. Referring expression

Referring expression (especially pronouns) is defined as reference to a unit in another sentence (Cook, 2001, p.123). In advertising, the use of pronouns may become one of the most distinctive feature. According to Cook (2001, p.128) ads use all the three types of pronouns, but in peculiar ways; 'we' refers to the manufacturer; 'I' to the advisor, the expert, the relator of experiences and motives leading to purchase the product; 'he/she' often refers to the person who did not use the product to show distance; however, the most striking and frequent feature that distinguish advertising from other types of discourse is the ubiquitous use of 'you'.

Pronoun 'you' in advertisement has a double exophora, it refers to someone in the picture and to the audience itself.

There are two kinds of referring expression: endophoric relation that refers to someone or something within the text and exophoric relation that points to the situational context or something outside the text for the interpretation of a specific item. Exophoric relationship is said to play no part in textual cohesion. Endophoric relation is then further divided into two according to where it refers. Anaphoric relationship happens when the pronouns look back to the antecedent for the interpretation, while cataphoric relationship is the opposition (Alwi et al, 2010, p.443).

d. Ellipsis

Besides sense relation and referring expression, another device that helps to link sentences together is ellipsis or the omission of a word or part of a sentence in which an omitted unit is recoverable from a previous sentence (Cook, p.123). Generally, the use of ellipsis in advertisement text helps to save space and to avoid drawing the audience's attention to unimportant features that may not serve their interest. However, Cook (2001, p.141) states that the use of ellipsis in advertisement text serves discourse function, in that it creates an atmosphere of proximity and intimacy; further, it also enables parasitism to 'conversational' discourse: the prototype of interactive reciprocal communication in which formalities and status differences are often diminished or partially suspended.

Alwi et al (2010, p.426) explain that merging two clauses either in subordinate or coordinate way may result in the presence of two similar elements in one sentence that cause redundancy; one of the tool to minimize redundancy is sentence ellipsis. Alwi et al (2010, p.427) further mention that there are three types of ellipsis: textual ellipsis in which the knowledge of the ellipted elements can be look back in the text, structural ellipsis in which the knowledge of the ellipted elements can be traced back based from the structure, and situational ellipsis that enables the ellipted elements to be traced back from the situation or context of the sentence.

e. Conjunctions

According to Cook (2001, p.123) conjunctions are words and phrases which indicate a logical, temporal, causal or exemplifying relationship. Alwi et al (2010, p.441) mention that based on the conjunctions used, cohesion can express:

- Contradiction: indicated by conjunctions *yet, however*
- Prioritization: indicated by conjunctions *instead, but rather, even*
- Exception: indicated by conjunctions *except, but*
- Concession: indicated by conjunctions *although, even though*
- Goal/Intention: indicated by conjunctions *in order to, so, thus*

In bahasa Indonesia, there are four types of conjunctions: coordinating conjunctions which are used to link two words or phrases that are gramatically equivalent; correlating conjunctions which are used to join words, phrase, or clause that are syntactically equivalent;

subordinating conjunctions to link a dependent clause to an independent clause; and conjunctions to link between sentences.

2.1.3.2 Pragmatic Principles

According to Yule (1996, p.3) pragmatics is defined as the study of speaker's intended meaning. Therefore, the communication needs further analysis that deals on what what people mean by their utterances than its literal meaning of words or phrases in an utterance. Second, pragmatics is the study of contextual meaning, it requires a consideration of how speaker organize what they want to say depends on their addressee, where, when, and under what circumstances.

As long as the discourse of advertising is taken into consideration, it can be said that persuader enters the advertising communication with only one intention, namely to sell a product. However, Pelclova (2010, p.58) mentions that from the point of pragmatics, the persuader's intention to sell a product is rarely mentioned directly; instead, the persuader tends to inform about product's unique qualities, suggests an easier method out of complexion, helps the persuadee to choose the right diet, recommends the best solution for an eating disorder, demonstrates that he or she has the same life experience as the persuadee, etc. Further Pelclova (2010, p.58) states that backgrounding persuader's intention to sell a product reveals that advertising is based on an implicature; when something is implied, it means that it is not communicated directly. As a result, some utterances

mean more than what they said. Implicature is based on the premise that whenever the participants are involved in a communicative situation, it is necessary for them to act in a cooperative way. Being cooperative enables them to achieve their communicative goals.

Cook (2001, p.124) points out that the theories of conversational principles provides explanations of how addressers organize text and how addressees perceived the text as coherent— how in other word a text become discourse. Here, discourse is interpreted as if the speaker were following four maxims of cooperative principles: quantity (say as informative as required), quality (say what you believe to be true), manner (be clear and avoid obscurity), and relation (be relevant). These four maxims, however, may be flouted in order to create a particular effect (Yule, 1996, p.37; Cook, 2001, p.124). Following the four maxims of cooperative principles, Leech (1983) introduces a further principles namely politeness principles.

a. Cooperative Principles in Advertising Discourse

According to Cook (2001, p.124) the definition of cooperative principles is related to the work of Grice (1975) in which he mentioned that discourse is interpreted as if the participants were following four maxims of cooperative principle: to be true, clear, relevant, and as brief or as long as necessary.

Maxim of Quality	a. Do not say false thing
-------------------------	---------------------------

	b. Do not say that for which you lack adequate evidence
Maxim of Quantity	a. Make your contribution as informative as is required
Maxim of Relation	a. Be relevant
Maxim of Manner	a. Avoid obscurity of expression b. Avoid ambiguity c. Be brief d. Be orderly

According to Pelclova (2010, p.60) these cooperative principles have impact on what type of information is provided, on the amount of information, on the credibility of the information, as well as on the way the information is delivered. In terms of discourse of advertising, Srpova cited in Pelclova (2010, p.61) argues that the persuader deliberately violates the cooperative principles. The violation is determined by the persuader's effort to increase the attractiveness of an advertised message. Furthermore, the topic, participant's relationship, and the environmental context also have an impact on the degree of observance of the cooperative principles. Persuader has to observe the maxims of cooperative principles to a certain extent in order to avoid deceptive advertising. In other words, the persuader provides such an amount of true information that he or she

considers adequate and relevant for the communicative situation (Pelclova 2010, p.61).

b. Politeness Principles in Advertising Discourse

Following Grice (1975), Leech suggests a further principles namely politeness principles. In an ordinary conversation, politeness principles work as a device that enables the participants to show that they are aware of each other's face. According to Leech (1983, p.82) the cooperative principles enables the speaker in a conversation to communicate based on the premise that the other participant is being cooperative, while observing politeness principles means maintaining the social equilibrium and friendly relations, thus enable the speaker to assume that the other participant is being cooperative in the first place.

Similar to cooperative principles, politeness principles are also based on the observance of several maxims and submaxims.

Tact Maxim	<ul style="list-style-type: none"> a. Minimize cost to other b. Maximize benefit to other
Generosity Maxim	<ul style="list-style-type: none"> a. Minimize benefit to self b. Maximize cost to self
Approbation Maxim	<ul style="list-style-type: none"> a. Minimize dispraise of other b. Maximize praise of other
Modesty Maxim	<ul style="list-style-type: none"> a. Minimize praise of self b. Maximize dipraise of self
Agreement Maxim	<ul style="list-style-type: none"> a. Minimize disagreement between self

	and other b. Maximize agreement between self and other
Sympathy Maxim	a. Minimize antipathy between self and other b. Maximize sympathy between self and other

In its application, politeness principles is closely related to Searle's category of illocutionary acts. According to Leech (1983, p. 132) different categories of illocutionary acts correlate with different types of politeness. The maxims of the politeness principles tend to go in pairs as follows:

- Tact maxim (in directives/impositives and commissives)
- Generosity Maxim (in directives/impositives and commissives)
- Approbation Maxim (in expressives and assertives)
- Agreement Maxim (in assertives)
- Sympathy Maxim (in assertives)

2.2 Related Studies

In this section, the writer will discuss a number of empirical studies conducted previously upon the framework of discourse of advertising in order to support the understanding of the present study.

2.2.1 Persuasives Strategies in Advertising Discourse: A Lexico-Grammatical and Socio Pragmatic Analysis

In her study, Pelclova (2010) attempted to 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. Similar with the present study, her study was drawn upon the main framework of discourse of advertising. Besides, the pragmatic analysis employed in her study is considered similar with this present study, for it focus on the way pragmatic principles are implemented in advertising communication. The differences with this present study are in terms of data sources, focus of analysis, and objective of the study.

2.2.2 A Semantic and Pragmatic Analysis of Tourism Advertising: Tourist Leaflets from Sibiu, Romania, and South Dakota, U.S.A

In her doctoral thesis, Negoescu (2013) attempted to analyze tourist leaflets from Sibiu, Romania, and South Dakota, U.S.A in order to emphasize the similarities and differences between them and most importantly the verbal and visual devices underlying successful tourism promotional materials. Similar with the present study, her study was drawn upon the framework of discourse of advertising. The analysis includes the issues in pragmatics including speech act theory and cooperation and

implicature, the discourse of tourist advertising from a marketing perspective and the linguistic elements of the discourse. This study found that in general American tourist leaflets are more persuasive and effective than Romanian ones based on the three points of analysis. The differences of her study with this present study are in terms of data sources, the focus of analysis and objective of the study.

2.2.3 The Discourse Analysis in the *Blue Band* Advertising Development as Visual Printed Advertisement

Dyah Saputri (2015) tried to analyze the discourse of advertising in the printed advertisements of *Blue Band* from the year 1934 until 2014. Drawing upon the framework of discourse of advertising proposed by Cook (2001), and supported with the theory of connectivity in discourse as well as pragmatic principles, this study focused its analysis on the linguistic units as well as the visual modality of *Blue Band* printed advertisements from time to time. This study found that in every period, *Blue Band* advertisement has different style and strategy in advertising their product. This study is similar with the present study to the extent of using the theory of discourse of advertising as its theoretical framework and focused the analysis on the connectivity in discourse. The primary differences are in the data sources and objectives of the study. The data of the previous study were taken from printed advertisements, while this present study used moving advertisements, more specifically television commercial as its source of data.