

Chapter II

Review of Related Literature

2.1 Stylistics Theories

The concept of style is, of course, the product of abstraction. It is abstract in the first place in the sense that style is one quality out of several possessed by any work of literature. If style in literature is the product of a particular, and in part unique, use of language, then it is related to, and dependent upon, certain notions of the proper function of language as a whole. Stylistics is a part of language, and language is as part of human social behavior (Spencer, 1964:59).

Stylistics studies are primarily concerned with the examination of written language. Thus, when studying style, learners are usually faced with written text in which grammar will take place and dominate the text. Grammar deals with all those places where there is a choice that has to be made between a small and limited number of possibilities. In other words, grammar can deal descriptively where the choice is between a passive or an active verbal group, between a positive or negative verbal group, between a singular or plural nominal group, between a declarative or interrogative clause, and so on.

In analyzing a piece of work of literature, some stylistics forms could be used as 'the knives' to make the big cut in getting a deeper understanding; these devices are the sound pattern, lexical choice, and imagery (Wellek & Warren,

1965:178). The writer, hence, employs these ‘knives’ to analyze other data besides literary work, in this case the slogans used in advertisements.

A. Sound Pattern

Sound pattern is used to reinforce meaning. The sound pattern will concern mainly about the repetition and the rhyme found in the object. Repetitions are entirely a matter of sound, though the spelling is irrelevant, e.g. *bear* and *pair*, but not *through* and *rough*. Repeating certain sounds in certain combinations and arrangements could give organization and structure to the object. Rhyme is the repetition of the similar accented vowel sounds and all succeeding sounds in at least the final or beginning syllables in the text. Those are :

1. Assonance

Assonance is the term traditionally reserved for patterns of repetition between vowel sounds (Short, 1996 : 111)

-the rhyme **a b a b**

for example : *twenty-three* and *tree*, *new* and *grew*

- the rhyme **a a**

for example : *we* and *tree*

- the rhyme **a b a b c c**

for example : *grew*, *core*, *new*, *more*, *free* and *we*

thee, *before*, *maturity*, *more*, *see* and *tree*

2. Alliteration

Alliteration primarily involves the repetition of the same consonantal sounds (Short, 1996 : 107)

For example :

- the initial sound / m /
- the initial sound / n /
- the initial sound / l /

B. Lexical Selection/ Diction

Lexical selection / diction is the style of writing or speaking depended on the choice of the word or lexicon. It implies a high level of usage, and it refers **to** the choice of the words, their arrangements, and the force, accuracy, and distinction with which they are used. A good diction is the result of the choice of the right words. Thus, accurate, effective expressions obviously requires the right words, the words that will represent exactly what the writer/the speaker wants to say.

Key-words as a result of selective choice of lexicon, play an important part in the study of style. A key-word is thus a purely relative concept: it is a term whose frequency is significantly higher in a particular author than in his contemporaries (Ullmann, 1973:73). Thus, key word should be also a good diction since it is also the result of the choice of the right words.

C. Imagery

Imagery is a topic which belongs both to psychology and literary studies. In psychology, the word 'image' means a mental reproduction, a memory, of a past sensational or perceptual experience, not necessarily visual (*Wellek&Warren, 1965:187*).

Image is a description designed to evoke a mental image, a mental picture, something seen in the reader's mind's eye. It may represent:

- a sight imagery (visual).
- a sound imagery (auditory)
- a smell imagery (olfactory)
- a taste imagery (gustatory)
- a touch or tactile experience (hardness, wetness, coldness)
- an internal sensation (hunger, thirst, nausea)
- a motion or tension in the muscles or joints

Thus, imagery is the use of vivid, concrete, sensory details of sense experience through language to convey movement and suggest ideas to cause a mental reproduction of sensations.

2.2 Related Theories .

2.2.1 Principles of Advertisement

Advertisements are basically classified in two major types: broadcast and printed advertisements. Broadcast advertisements usually occupy either radio or television broadcast while printed advertisements usually utilize almost all printed media such as daily newspaper, magazines, even books and brochures (Liliweri, **1992:42-43**). Other than these three printed media, there are also advertisements that are printed on board spaces located in some areas where people can easily see and read them. They are also found along both sides of the busy main streets and even along the inter-city highways.

Advertising is an approach as both a powerful mode of persuasive communication and as a form of mediated communication (Leiss, **1998:131**). One type of mediation occurs between producers and consumers, wherein advertising agencies assist producers to encode products with symbolic meanings; another type is between producers and media, wherein agencies assist producers in choosing the right media for attaining the strategic objectives of their marketing campaigns, and the other type is between media and their audiences, where in agencies assist both producers and the media in understanding the decoding process of audiences.

2.2.2 Psychology of Advertising

Psychology is the study of human behavior and its causes. Three psychological concepts of importance to consumer behavior are motivation, cognition, and learning. Motivation refers to the drives, urges, wishes or desires that initiate the sequence of events known as behavior. Cognition is the area in which all the mental phenomena (perception, memory, judging, thinking and so on) are grouped. Learning refers to those changes in behavior relative to external stimulus conditions that occur over time. These three factors working within the framework of the societal environment, create the psychological basis for consumer behavior. (Russel and Lane. 1999:431)

Advertisements should expose their messages that would trigger the readers attention and catches their interest. The trigger can be in the message or something within the reader or viewer that makes him lock unto a particular message. Thus, to get the readers' perception, the advertisement should be either intrusive, original or relevant. As the advertisement demand attention, the creative advertisement should be unique, novel and original. The function of originality is to capture attention. People will notice something that is new, novel, or surprising. Relevantly, people would want to improve their look, their way of life, their economic condition, or make themselves more comfortable. Thus, advertisement should rest on psychological appeal to the consumer to make it persuasive.

An appeal is something that makes the product particularly attractive or interesting to the consumer (Wells, Burnett, and Moriarty. 1997:278). Common appeals are security, esteem, fear, sex and sensory pleasure. However according to

Bovee and Arens, there are many others of the selected advertising appeals that can be used to persuade the readers, such as: appetite, taste, health, fear, humor, security, sex attraction, romance, social achievement, ambition, personal comfort, sympathy for others, devotion to others, guilt, pride of personal appearance, home comfort, entertainment, opportunity for more leisure time, pride of possessions, simplicity, sport or play or physical activity and cooperation. **(1989: 256)**. When advertisers use those appeals, they could get readers attention, create brand image for the product or service, and stimulate consumer interest, credibility, desire and action.

Psychologically, advertisement should be persuasive. It must persuade people to do or believe something. A persuasive message would try to establish, reinforce or change an attitude, build an argument, touch an emotion. Thus, the principle is that a persuasive message will shape attitudes, build a logical argument, touch emotion and make the prospects believe something about the products (Wells, Burnett, and **Moriarty. 1997 : 278**). Persuasion is not only a logical process, however, it is concern with emotions, about how the reader “feels” about the product, the service, the brand, or the company being advertised. Moreover, convictions are also parts of the persuasive package. People buy products because they find the advertisement convincing, not because they find it amusing.

Brand image also works in advertisement along with the perception and persuasion aspects of it. **A** brand image is a mental image that reflects the way a brand is perceived including all the identification elements, the product

personality and the emotions and associations evoked in the mind of the consumers. The psychological side of the image includes the emotions, beliefs, values, and personalities that people ascribe to the product. Along with the brand image given, a good advertising should also promise a value of trademark that identifies a company's product by using symbolic characters to help identify a product and to associate it to personality. The Marlboro cowboy and the Charlie women are classic examples of symbols that represent an attitude with which the audience might want to identify (Wells, 2000:285).

2.2.3 Principles of Language in Advertisement

The language of commercial advertising is superlatively a form of propaganda, designed to sell the idea of and desirability of the product the sponsor wants to sell (Pei, 1967:75). The language is designed in such a way in order to be persuasive enough to stimulate the desire of the consumer to buy certain products. The complicated design includes the forms and the manipulation—the way the forms are presented in order to stimulate the desire.

If an advertisement must be persuasive, then it must talk to the readers in a tactful way in to push through the reader's built up suspicion. This means that the advertisements should not only describes or explains what the advertisements is selling, but it must develop an impression to the readers that they need the product being offered, and the product being offered brings more advantages. In order to

be tactful, in this way, therefore, an advertisement must talk to the readers personally.

Talking to the readers personally, however, is another problem; there are hundreds thousands or even millions readers to talk to. So there is only one answer to the problem; the advertisement must be written in such a way that it can transmit the information from the advertisers to the public, create interest to the individual, and cause the desire on the individual to buy.

There are two characteristics of the language of advertising that make it distinct from daily language used. First, as written language, the language of advertising is generally different from that of spoken language (Montgomery, **1986:112**). Secondly, the language of advertising is characterized by the fact that it is intended to communicate among its own community—the advertisers and the readers or the future buyers. As a consequence, language of advertising is socially intended for the communication among its own class of people.

There is another thing to note about the language of advertisements, that to advertise is to convey a certain meaning. In this regards Downes reminds that it is by following the norm or rule in the use of variant that the speaker conveys the meaning (Downes, **1984:261**). In other words, one needs to modify his utterance or speech closer to manner in which the utterance or speech is pronounced or uttered, for example in the slogans.

2.2.4 Slogans in Advertisements

There have been many very memorable slogans in advertising over the years. Many slogans help communicate the essence of the product position. The broadcast media are more appropriate for the transmission of slogans than are most other media. Thus, used even more often on television and radio than in print, slogans may be combined with a catchy tune to make a jingle.

Not all advertising needs slogans. Slogans are widely used to advertise groceries, drugs, cigarettes, beauty aids, and liquor. These are the products that are bought repeatedly at a competitive price. Thus, a product like cigarette can make more and better use of a slogan than can an automobile or a sofa. They are sold to consumers in a direct competition on the shelves of supermarkets, drugstores, and department stores. If a slogan can remind a shopper in one of those stores of a special feature of the products, it certainly has served its purpose.

Slogans are used since they could provide continuity for a campaign and reduce a key theme or idea the company wants associated with its product on itself to be a brief, memorable, positioning statement. (Bovee and Arens. **1986**: 274) Slogans can also remind shoppers of the name of the product from a company they respect. Thus, slogans are like old friends who stay the same year, that people recognize them instantly and feel that they understand them. Hence, long range slogans can stay on as one of a manufacturer's promotional items indefinitely.

The advertisers expects them to be remembered favorably by consumers. Yet, not all effective slogans are etched in every consumer's mind; no matter how

apt the wordings, slogans seldom attain wide popularity overnight. (Kirkpatrick. 1964:350) All of them must have promotion to become established and then to stay alive as well as a careful design of wordings and style.

2.2.4.1 Types of Slogans

Slogans are broadly classified as either institutional or hard-sell. (Russel&Lane1999 : 462)

1. Institutional slogans.

Institutional slogans are created to establish a prestigious image of a company. Relying on this image to enhance their products and services, many firms insist that their slogans appear in all of their advertising and on their letterheads. The examples are: *You're in Good Hands With Allstate* by Allstate Insurance, and *The Document Company* by Xerox.

2. Hard-sell slogans.

These capsules of advertising change with campaigns. They profile the special significant features of the product or service being advertised, and their claims are strongly competitive. The examples are: *Get Met. It Pays.* by *MetLife*, *M&M's. The Milk Chocolate Melts in Your Mouth -Not In Your Hands* by *M&M's*.

2.2.4.2 Elements of Slogans

A slogan differs from most of other forms of writing because it is designed to be remembered and repeated word for word to impress a brand and its message on the consumer.

According to Bovee & Arens, rhyme, rhythm, and alliteration are valuable copyaids to use when writing slogans (1986:274), while according to Kirkpatrick, such devices as the pun, the play of words, rhythm, balance and parallelism, and alliteration, help to make slogans easy to say and easy to remember (Kirkpatrick. 1964:350). Thus, using the devices mentioned above, advertisers could make effective slogans for advertisements, that are easy to say and easy to remember.

Desirable features are that the slogan be unlike competitor's slogans and not adaptable by competitors. Thebuyer-benefit or buyer-problem should come before the brand name; the so called Rule of Three recommends that a slogan identify the product involve, promise a buyer-benefit, and include the brand name. Certainly the brand name should be included because there is much mistaken and incorrect identification of slogans with their sponsors.

2.2.3. Principles of Construction of slogans

Simplicity is the key to great advertising (Kirkpatrick, 1964:486). A slogan needs to be a memorable message with few words. Thus, ideally, the slogan should be short, clear, and easy to remember, for example

Generation Next from Pepsi. Sometimes aptness helps, for example *Feel the Hyatt Touch* from Hyatt Hotels, and *Solutionsfor a Small Planet* from IBM. It is also an advantage to have the name of the product in the slogan, like *Always Coca-Cola* from the Coca-Cola Company. Hence, effective slogans are short, easy to understand, memorable, and easy to repeat.

Moreover, according to Kirkpatrick, slogans need to be simple, clear, and obvious, catchy and colorful. They should be built on a big-sales idea, on self-interest, on a buyer-benefit because their substance is more important than their style. (Kirkpatrick, 1964:467) Dull slogans which merely claim quality or excellence for their products fail to register with consumers, while arrogant slogans offend, and subtle or irrelevant slogans are seldom understood. Even when slogans are *so* cute and clever, yet it cannot be defended if they just intimate others. Thus, brief slogans are preferred; four-word length is excellent, seven-word should be maximum.

From all of the theories, including stylistics theories and the related theories of principles of advertisements, the psychology of advertising, the principles of language in advertisement, and slogans in advertisement, the writer finds the answers of the problem of this research.