CHAPTER II

REVIEW OF LITERATURE

The whole section discusses theories that are relevant to this study. This section is divided into three major areas: theoretical background, theoretical framework, and review of related studies. The final chapter of this section describes the study's framework and how the researcher will use relevant ideas to analyze the information.

2.1 Theoritical Background

2.1.1 Advertisement

An advertisement (also known as an advert or ad) is the promotion of a good or service, product, or facility to a target audience in order to generate interest, engagement, and revenues. Advertisements are available in a multitude of forms, ranging from text to animated video, and also have developed to become an important feature of the app marketplace.

Advertisements realized in the form of texts or visual imagery, colors, movements, and music are considered the medium of rhetorical, symbolic, and metaphorical meaning (Hirschman & Stern, 2003). In advertising, of course, the language used must be as attractive as possible to attract the attention of consumers. Chafai (2008) stated that advertising

is a "tool" to sell and offer products because advertising has gained the attention and interest of a large number of individuals in different societies in the world (p. 27).

Advertisers can communicate their intent using ad language and signs. All visuals in advertisements may have a literal interpretation as well as an ideological meaning. Advertisement is considered as 'persuasive discourse' because the language used in the advertisement is heavily influenced by linguistic communicative means (Villarino & Marina 1997). Schroeder and Zwick (2004:23) state that "Advertising imagery constitutes ubiquitous and influential bodily representations in public space, incorporating exercises of power, surveillance, and normativity within the consumer spectacle."

In recent years, it has been seen that some progressive social ideas have emerged in marketing and promotional campaigns (Barkay, 2013). From newspapers and periodicals to radios and television and, more recently, computers, tablets, and smartphones, today's consumers live in a visual information culture (Schroeder 2002). Advertising is a method of communicating with a product's or service's users.

An advertisement differs from other forms of marketing in that it is paid for, and the creator of the advertisement has complete control over the content and message. Lane et al. (2011) expressed that advertising is a message paid for by distinguished support and, for the most part,

conveyed through some mode of mass correspondence (Wijaya, 2012). Egan (2015) characterized advertising as a non-individual type of mass correspondence with a high level of control over design and arrangement yet conceivably a low level of influence and credibility.

Each advertisement attempts to convince a prospective buyer of the product's worth or even its necessity for the buyer's well-being and personality. An advertisement can also become an alternative for people to know the information about a product that is promoted by the advertisement makers (Mufid, 2009). Many advertisement makers, besides trying to create and maintain the image of the products to be sold, are also trying to promote their products by showing the figure human in the advertisements as a way to grab the attention of audiences (Harsanto,2016).

2.1.2 Advertisement as Discourse

Because this research uses beauty product advertisements utilizing critical discourse analysis, it is critical to consider advertising as discourse. A brief definition of the term discourse will precede the discussion of advertising as discourse. A text is the result of the text production process, which can take the form of written or spoken text. Meantime, discourse refers to the entire social engagement process, of which a text is only one component. This procedure incorporates both the production and

interpretation steps.

Furthermore, discourse requires social circumstances, which are classified into two types: social conditions of production and social conditions of interpretation. Similarly, Cook (2001) contends that discourse is concerned with more than just language but also with the context of communication (p. 3). Cook (2001) distinguishes between text, context, and discourse (p. 4). The text primarily focuses on linguistic forms that have been separated from context for analysis. The material, pictures, music, body language (meaningful behavioral patterns accompanying language), circumstance, participants, co-text (other texts that participants consider to belong to the same discourse), intertext (texts that belong to another discourse), and function are all part of the context.

Discourse is defined as the interaction between the text and the context that is significant and unified by the participants. Advertising as discourse is difficult to define because it necessitates methods for describing the elements of advertising that are present in the context and how they interact with one another (Cook, 2001, p. 5).

2.1.3 Linguistic Features of Advertising

In the world of advertising, language plays an important role. Our advertisements will be on target in the market if we choose and use the proper language. According to Leiss (1997), advertising content is "powerful, persuasive, and manipulative," assuming that audiences are

unable to rationally decide what their needs are and how to satisfy them.

(p. 34). The language in the advertisement must have the power to hypnotize the audience. Advertisers repeatedly exploit the way people interpret generic claims, according to Geis (1994, p. 43). Generic claims, such as "Potatoes are good for you," are frequently defined as very strong claims, despite the fact that the declaration is not always completely correct. Consumers expect generic claims in advertisements to demonstrate that the item will meet their needs. Furthermore, according to Geis (1994, p. 43), advertisers frequently exploit readers' proclivity to draw inferences based on the "cooperative principle."

According to Grice (1975), people usually have conversations in accordance with the "cooperative principle," which states that participants in a conversation should make their efforts by saying only what they believe to be the truth and have some proof for (quality maxims), saying no more than is necessary (strength maxims), saying only relevant things (relation maxim), and being orderly, brief, and clear (manner maxims). An example of this cooperative principle in advertising is when an advertiser mentions the product's ingredients. When an advertiser claims that a product does not contain a specific ingredient, the advertiser is implying that this ingredient is unfavorable. Otherwise, the declaration will be rendered meaningless in the advertisement. Furthermore, the presence of these properties implies that the product lacks these properties of other ingredients.

There are aspects to consider when using it, such as vocabulary, syntax, and rhetorical devices, which we will explore in the Somethinc advertisement. The rules defining how words combine to form phrases, clauses, and sentences are referred to as "syntax" in linguistics. The term "syntax" is derived from a Greek word for "assemble together." The concept is similar to the study of a language's syntactic properties. In computer terms, the definition refers to the proper arrangement of symbols and codes so that the computer understands what the commands are telling it to do. The syntax is essentially concerned with what word arises before and after another; in other words, it is a subset of grammar. The syntax is discussed extensively in poetry, and it is usually in conjunction with diction—that is, the author's choice of words.

The next schemes and tropes are two types of rhetorical devices. A scheme is an artistic variance from the usual arrangement of words. The scheme is divided into three categories: Figures of omission, figures of repetition, and figures of composition A trope is a creative deviation from a word's ordinary meaning. Overstatement, rhetorical questions, and symbolic languages such as metaphor, personification, and simile are examples of tropes.

2.1.4 Critical Discourse Analysis

Critical Discourse Analysis (CDA) was formed in the early 1990s by

a system of scholars with immediate issues about cultural inequality in the

world but diverse interests in literature, politics, media studies, genre studies, and information technology (Baxter, 2010, p. 127).

According to Fairclough (1995), discourse analysis aims to systematically explore often opaque relationships of causality and determination between (a) discursive practices, events, and texts and (b) wider social and cultural structures, relations, and processes; to investigate how such practices, events, and texts arise out of and are ideologically shaped by relations of power and struggles over power; and to explore how the opacity of these relationships between discourse and society is itself a factor securing power and hegemony. According to Weiss and Wodak (2003, p. 12), CDA never intended to be or offer a specific theory, and CDA research does not employ a single methodology. Furthermore, Baxter (2010, p. 127) claims that CDA is a 'critical' perspective that can be combined with other approaches.

Fairclough (1995, p. 1) goes on to say that CDA is an analytical framework concerned with the relationship between language, power, and ideology. Moreover, CDA aims to establish a direct correlation between discourse, social practices, and social structure, which is not clear to many people (Fowler, 1991). Baxter (2010, pp. 127–128) acknowledges several major characteristics of CDA's critical perspective. The first section is about language as a social practice. Language use in speech and writing is

considered a second social practice in which discourse is both socially constitutive and socially shaped.

The next significant point is that the CDA is distinguished by its focus on the relationship between language and power. CDA recognizes that discourses can help to produce and reproduce unequal power relations between different groups in society. The third distinguishing feature of CDA is that study in CDA begins with existing societal issues. Then it examines those with the most authority, those who are willing to take responsibility, and those who can answer such specific problems of those who struggle the most.

The following CDA aspect is that it evaluates textual features like sentence construction, verb tense, syntax, and so on. This considers some factors, however, that are situated within a critical framework and the circumstances of discourse production and distribution. Some other crucial CDA premise is self-reflexivity: the requirement for discourse analysts to recognize their simplifying assumptions, intentions, and values when undertaking research.

The following CDA feature is inter-discursivity/inter-textuality. It is concerned with the ways in which a text is always impacted and inflicted by other discourses. Reinterpretation is the final key feature of CDA. CDA studies how power structures represent identities, subject positions, and connections within discourses and texts, leading to social inequalities.

2.2 Theoretical Framework

To implement the theories in analyzing the data, this study utilizes Fairclough's Critical Discourse Analysis theoretical framework (1995). The theoretical framework of this study is shown in figure 1.
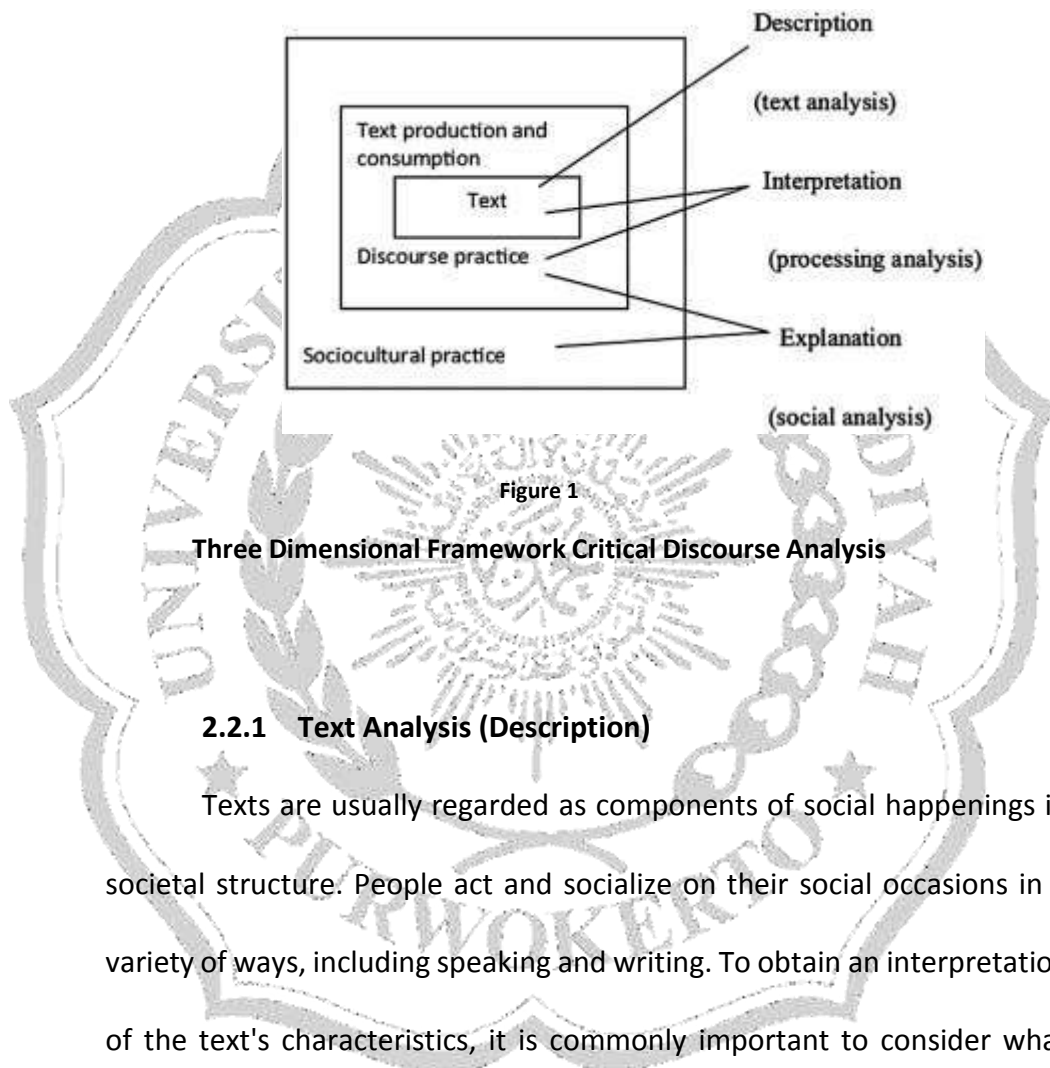

Figure 1

Three Dimensional Framework Critical Discourse Analysis

2.2.1   Text Analysis (Description)

Texts are usually regarded as components of social happenings in societal structure. People act and socialize on their social occasions in a variety of ways, including speaking and writing. To obtain an interpretation of the text's characteristics, it is commonly important to consider what other preferences might have been made, i.e., of the processes of options in the discourse types from which real features emerge.

According to Fairclough (1989: 26), "description is the stage concerned with formal properties of text." In other statements, the

descriptive phase will investigate the text's linguistic features. He also posts ten key questions along with more sub-questions to help it understand more clearly, which are primarily concerned with the vocabulary section, grammar section, and textual structures section (Fairclough, 1989).

The vocabulary segment is primarily concerned with the selection of various words; grammar is concerned with grammatical features, which have a close relationship with Halliday's systemic-functional grammar; and textual structures are concerned with the overall structures of the discourse.

2.2.2 Processing Analysis (Interpretation)

The actions of perception are constructed throughout a mixture of what remains in the text and what appears to exist in the interpreter, in the sense of the resources brought to interpretation by the latter. We may relate to participants' resources as interpretative methods in their role of assisting in the generation of interpretations. It is commonly referred to as prior knowledge.

According to Fairclough (1989), "interpretation is concerned with the interaction between text and interaction, by seeing the text as the product of a production process, and as a recourse in the process of interpretation" (p.26). The connection between the discourse, its

production, and its usage should be interpreted during the interpretation phase.

Furthermore, in this stage, discourse is considered not only a text but also a discursive practice, which indicates that in addition to analyzing linguistic features and sentence construction, the focus should be drawn to certain other factors such as speech act and intertextuality. These elements connect the text to its surroundings.

2.2.3 Social Analysis (Explanation)

The transformation from perception to explanation can be created by mentioning that when components of members' resources are used as interpretive research procedures in the production and interpretation of texts, they are reproduced. Reproduction is a commonly unnoticed and incapacitated side effect for participants. The goal of the explanation stage is to depict a discourse as a member of a social process, as a social practice, demonstrating how it is affected by social structures and what reproductive impacts discourses can have collectively on those structures. "Explanation is involved with the relationship between interaction and social context with the social determinants of the process of production and interpretation, and their social effects," writes Fairclough (1989: 26).

The analysis in the explanatory part, on the other hand, refers to historical, social, and cultural contexts. Because the discourse of

information may be regarded as a type of social practice, sociality and

institutions have a significant impact on reporting. Advertisements are viewed as media discourse throughout this study since they engage language and social processes. Fairclough's Critical Discourse Analysis framework is used to evaluate the correlation between textual properties (language) and social practice.

The advertisements examined in this study are regarded as texts that are components of the overall process of social interaction. This method involves both text creation and text interpretation. These two processes are intimately connected to the societal structure in which they are socially constructed, which leads us to the third implicit assumption of viewing language as a social practice.

The use of this study framework necessitates a combination of data analysis and attempting to solve the research problem using several theories. To solve the first research problem, the researcher analyzes the linguistic features of the advertisements as well as the processes of the attributes. In order to solve research problem number two, the researcher examines the discourse strategies used in the advertisements based on the linguistic features used in the advertisements. The research looks at the nature of advertising as discourse and the discourse strategies used to persuade readers.

2.3 Review of Related Studies

The study focuses primarily on the use of language in skincare products advertisements and the techniques used by advertisers to promote their brand in an appealing, manipulative manner that is designed in a way because beauty products are aimed at gaining the public's perception of buying their products so that it becomes one of the high-end products in high demand by the upper middle class.

Several relevant studies are utilized as references for this research, in addition to the research that this research uses as follow-up research. A CDA study concentrating on advertisements and women was conducted in a similar way. The title of the research is "Critical Discourse Analysis on TV Advertisements for Beauty Products" (Falla Nour Rohmah & Suhardi, 2020); this study looks at local Television advertisements for beauty products through the lens of Critical Discourse Analysis.

This study is primarily concerned with the use of language in beauty advertisements, as well as the strategies adopted by advertisers to deceive and influence their customers. This analysis is based on Fairclough's three-dimensional framework, which demonstrates how "beauty" ideology is produced and reproduced through television advertisements. In 2019, ten TV advertisements for beauty products were used to address the research objectives on beauty product advertisements.

The advertisements gathered and analyzed were for multiple brands and types of facial beauty products. According to the observations, advertisers use a variety of methods to try and manipulate. Advertising language is used to manipulate people's minds. The nicer the advertisers' words used to manipulate the audiences, the good the reaction from the audiences. This study demonstrates that advertisers are not only trying to promote their products but also emphasizing society's beauty norms and cultural values in the viewers' lifestyles, as well as how TV advertisements have formed the beauty concept of discursive practices in Indonesia.

The second study also provides the researcher with a better understanding of how to use Critical Discourse Analysis methods to convince consumers and investigate the reasons for the use of methods. The study is titled "A Critical Discourse Analysis on Beauty Product" (Sri Susanti, 2019). The purpose of this study is to describe the use of language in beauty advertisements (Pantene and Garnier ads). This is a qualitative approach process in which information was gathered from Pantene and Garnier advertisements.

The information obtained is the words, phrases, clauses, and sentences used in advertisements. The results were analyzed using Fairclough's three-dimensional discourse analysis approach, which includes textual features, discursive features, and social features. The third study is titled "A Critical Discourse Analysis of The Advertisement of

Japanese Beauty Products" (Eka Marthanty Indah Lestari, 2020). The topics raised include linguistic features used in the advertisement of Japanese beauty products, promotional campaigns used to manipulate female consumers, and social wrongs represented in the advertisement.

Furthermore, assertion (oversimplifying the quality of the product), social proof (demonstrating that their products are worth), liking (publishing positive reviews by actresses for the related products), scarcity (restricting the quantity of product), emotional appeals (attempting to play with the thoughts and feelings of consumers), and scientific proof are approaches used by advertisers to manipulate consumers into purchasing or using the offered products (showing scientific evidence). The sociocultural wrong, as represented in the advertisement, is to 1) damage women's self-esteem, 2) demand women to look attractive all the time, and 3) associate beauty with public approval. The analysis shows that advertisements are created based on the beauty fantasy in society.

The advertisement contributes to the creation and spread of the beauty myth in society. And the last studies titled "Beauty Product Advertisements: A Critical Discourse Analysis" (Kuldip Kaur, Nalini Arumugam & Norimah Mohamad Yunus, 2013). This study used Critical Discourse Analysis to evaluate beauty advertisements in local English magazines. This study was primarily concerned with the use of language in beauty advertisements, as well as the methods used by advertisers to

distort and influence their customers. Fairclough's three-dimensional framework serves as the foundation for the analysis. It shows how the ideology of 'beauty' is created and spread through advertisements in popular local women's magazines. A qualitative study of beauty product advertisements in two popular local women's magazines, Cleo and Women's Weekly, was carried out.

According to the findings, advertisers had been using a variety of tactics to manipulate women. The advertisements endorse an idealized way of life and, to some extent, manipulate readers into believing that whatever is advertised is real. This study found how magazines established and reconstructed beauty ideology by stigmatizing how beauty products are associated with a better life. Advertising language is used to manipulate people's thoughts. As a result, those in positions of power (advertisers) use language to exert control over others. Advertisements in this research use the Critical Discourse Analysis framework by Fairclough.