CHAPTER II

REVIEW OF LITERATURE

2.1. Theoretical Framework

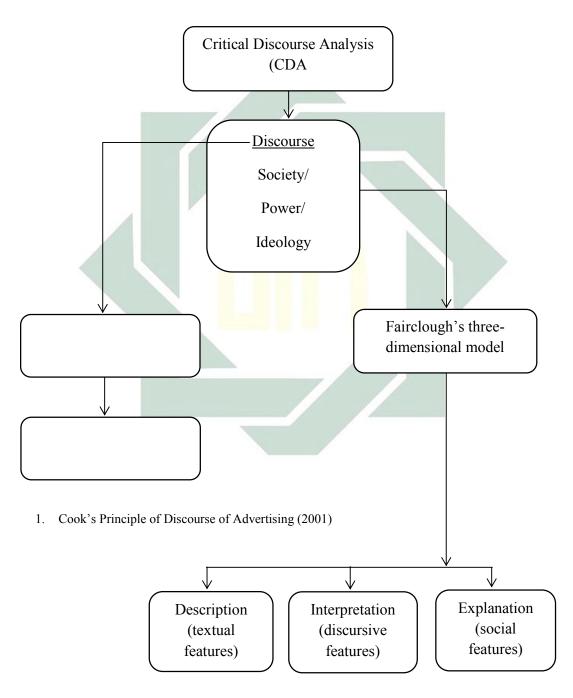
This chapter presents the review of research and literature related with the topic above. Literally, this chapter supports the concepts and backgrounds in the previous chapter. To explain how the advertiser constructs the ideal identity in the advertisements of *Garnier*, the writer has to investigate the textual, visual and social aspects which are presented in the beauty product advertisement of *Garnier*. This study mainly focused on the use of language in the advertisement; the strategies employed by advertisers to manipulate and influence their customers to buy their products; and the social aspect on the content of the advertisement.

Advertising is not just about the commercial promotion of branded products, but can also encompass the idea of texts whose intention is to enhance the image of an individual, group or organization (Goddard, 1998: 10). Advertisements are seen as media discourse that involves language and social practices. Cook (2001) remarks that advertising is a part of discourse which concerned both of text and context. Advertising is not concerned with language alone. It also examines the context of communication; who is communicating with whom and why; in what kind of society and situation; though what medium; how different types and acts of communication evolved, and their relationship to each other (Cook, 2001: 3). To explain how the advertiser constructs the ideal identity in the advertisements of *Garnier*, the writer

usesCritical Discourse Analysis (CDA) as useful tool. Because Critical discourse analysis (CDA) is a form of research that analyses the relationships between discourse, society, power and ideology (Fairclough, 1989). Fairclough (1989) also remarks that discourse as social practice has relation with text, interaction and context. The analysis is based on Fairclough's three-dimensional model of critical discourse analysis as it focuses on the production and reception process of discourse than just analyzing the text.

In addition of analysis of this study, the writer also uses the concept of discourse analyzing of advertising by Guy Cook (2001). There are three parts in analyzing the discourse of advertisement based on the Cook's framework; they are Materials, Text and People. Materials analysis relates with paralanguage, substance, music and picture in advertisement. Then, text analysis related with connected text, grammar, prosody, words and phrases. The last analysis is people. It relates with social/psychological function, observes and addresses senders and narrators. Concerning the topic of this study, the writer only uses materials analysis. This is important to help the reader know about the substance, situation, and surroundings of the advertisement of this study. This part is the beginning analysis of this study before the writer goes to the main analysis based on Fairclough's three dimensional models, that is, textual analysis, discursive and social analysis. Here is the theory framework of this study:

Theory Framework



2. Fairclough's Three-dimensional model (1989)

1. Discourse of Advertising

The discourse of advertising explores the language of advertising. The words of advertisements are not viewed in isolation, however, but in complex interaction with music, pictures, other text around them, and the people who make and experience them. In contemporary society, advertising is everywhere. Attitudes to advertising can be indicated as the effect of our personality or social and ideological position. In a world beset by social and environmental problems, advertising can be seen as urging people to consume more by making them feel dissatisfied or inadequate, by appealing to greed, worry and ambition. On the other hand, it may be argued that many advertisements are skillful, clever and amusing, and that it is unjust to make them scapegoat for all the sorrows of the modern world (Cook, 2001: 2).

The discourse of advertising mainly focuses on analyzing the language in advertisements which is not only concerned with language alone, but also the other aspect around them (context). In the other hand, advertisement also examines the context of communication; who is communicating with whom and why; in what kind of society and situation; though what medium; how different types and acts of communication evolved, and their relationship to each other (Cook, 2001: 3).

In this case, the terms "text", "context" and "discourse" should be used precisely. **Text** is used to mean linguistic forms, temporarily and artificially separated from context for the purposes of analysis. Then, **context** includes all of the following:

 a. Substance: the physical material which carries or relays text, music and pictures.

- b. Paralanguage: meaningful behavior accompanying language, such as voice quality, gesture, facial expressions and touch (in speech), and choice of type face and letter sizes (in writing).
- c. Situation: the properties and relations of objects and people in the vicinity of the text, as perceived by the participants.
- d. Co-text: text which precedes or follows that under analysis, and which participants judge to belong to the same discourse.
- e. Intertext: text which participants perceive as belonging to other discourse, but which they associate with the text under consideration, and which affects their interpretation.
- f. Participants: their intentions and interpretations, knowledge and beliefs, attitudes, affiliations and feelings. Each participant is simultaneously a part of the context and an observer of it. Participants are usually described as senders and receivers. (The sender of a message is not always the same as the addresser, however, the person who relays it. In a television advertisement, for example, the addresser may be an actor, though the sender is an advertising agency. Neither is the receiver always addressee, the person for whom it is intended. The addressees may be a specific target group, but the receiver is anyone who sees the advertisement).
- g. Function: what the text is intended to do by the senders and addressers, or perceived to do by the receivers and addressees.

Discourse is text and context together (Cook, 2001: 4).

There are three parts in analyzing the discourse of advertising; they are materials, text and people.

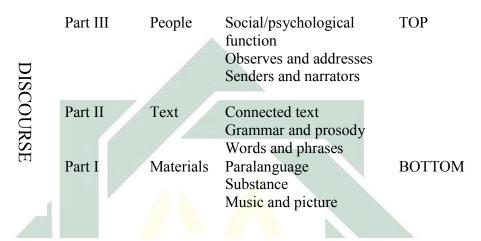


Figure 2.1.1 Cook's Principle of Discourse of Advertising (2001)

2. Materials

a. The Substance of Advertisement

All communication relies on physical substance. Communication involving language uses a number of different kinds. Spoken language is carried by sound waves originating from the human vocal tract. Written language is carried by marks on a prepared surface such as paper or painted metal, by point of light on a screen, or by three-dimensional letters. These primary substances of language can be relayed by secondary substances such as celluloid film, computer disc, electric cable, magnetic tape or radio waves. Particular genres are often associated with particular choices and combinations of substance. In a broad sense, substances affect the meaning of discourse, through the impact of particular choices varies between

cultures. The significance of the choice of primary substance – sound waves, slate, paper, and screen – will depend on the state of literacy and technology. All language use speech, and only later, if at all, develop writing. As the use of writing spreads in a society, it comes to be associated with public and formal communication, and with important acts to commitment and obligation.

Advertising is very much a child of this secondary orality. Even when printed, it assumes the style of personal spoken communication. Most advertisements are short television and radio broadcast, magazine pages, roadsides hoarding, World Wide Web banners, or junk mail. The choice of substance affects the nature of the advertisement and is an integral part of its identity, although the variety of substances in advertisement means that the genre of the advertisement cannot be identified with any one.

b. The Situation of Advertisement

It is not only the substance or medium itself which matters, but its social meaning. An image called up via the internet is not just a picture on a screen but resonates with connotations of global communication and technological potential. In a similar way, the effectiveness of more traditional sited for advertisement cannot be accounted for merely physical terms. The substance of an advertisement which is a vehicle for its own linguistic and pictorial messages also exist in a situation composed of other substances which carry other meanings of their own, and the interaction of advertisement and situation can create a third meaning which is quite

different from either. This third meaning may undermine or enhance the advertiser's intention. It may derive from contrast between the world of the advertisement and the world around it.

3. Critical Discourse Analysis (CDA)

Critical discourse analysis (often abbreviated to CDA) provides theories and methods for the empirical study of the relations between discourse and social and cultural developments in different social domains (Jorgensen and Phillips, 2002: 60). CDA is not only a description and interpretation of discourse in context, but also offers an explanation of why and how discourses work (Rogers, 2004: 2). According to Fairclough (1989), Critical discourse analysis (CDA) is a form of research that analyses the relationships between discourse, society, power and ideology. It unveils the interests of particular class enacted in the discourse.

Fairclough and Wodak (1997) (in Rogers, 2004: 2) offered eight foundational principles of CDA. These are:

- CDA addresses social problems
- Power relations are discursive
- Discourse constitutes society and culture
- Discourse does ideological work
- Discourse is historical
- A sociocognitive approach is needed to understand how relations between texts and society are mediated

- Discourse analysis is interpretive and explanatory and uses a systematic methodology
- CDA is a social committed scientific paradigm

The term "critical" in CDA is an attempt to describe, interpret, and explain the relationship between the form and function of language. The form of language consists of grammar, morphology, semantics, syntax, and pragmatics. Then, the function of language includes how people use language in different situations to achieve an outcome (Rogers, 2004: 3)

Fairclough's (1992, 1995) analytic procedures include a three-tiered model that includes description, interpretation and explanation of discursive relation and social practices at local, institutional, and societal domains of analysis. The local domain may include a particular text (e.g., a newspaper, political speech, or school board meeting). The institutional domain is the next level of abstraction and includes the social institutions that enable and constrain the local domain (e.g., political affiliation of the newspaper company, schools). The societal domain is the next level of abstraction and includes the policies and meta-narratives that shape and are shaped by institutional and local domains. Each of these domains is in an ongoing dialogue with each other (in Rogers, 2004: 7).

4. Discourse as Social Practice

Fairclough (1989) has mentioned that discourse is just a particular form of social practice, which in its center power and ideology influence and interact with one

another. Discourse involves social conditions, which can be specified as social conditions of production, and social conditions of interpretation. These social conditions relate to three different levels of social organization: the level of the social situation in which the discourse occurs; the level of the social institution which constitutes a wider matrix for the discourse; and the level of the society as a whole. In this case, discourse relates with the texts, interactions and contexts. (Fairclough, 1989: 25)

In seeing language as discourse and as social practice, Fairclough distinguishes three dimensions, or stages of critical discourse analysis:

- **Description** is the stage which is concerned with formal properties of the text.
- Interpretation is concerned with the relationship between text and interaction with seeing the text as the product of a process of production, and as a resource in the process of interpretation.
- **Explanation** is concerned with the relationship between interaction and social context; with the social determination of the processes of production and interpretation, and their social effects (Fairclough, 1989: 26).

5. Fairclough's Three Dimensional Models

Fairclough (1989) proposes three dimensions for every discourse analysis, notably a spoken or written text, a discursive practice and a social practice. The three dimensions consist of description, interpretation and explanation which have been mentioned in the previous explanation. Text and discursive practice represent two

different dimensions in Fairclough's model and should be separated analytically. In the case of advertisement, the description is required to examine the textual features, such as vocabulary, grammar, syntax, sentence coherence and so on. Then, analysis of discursive practice focuses on how authors of texts draw on already existing discourses and genres to create a text, and on how receivers of texts also apply available discourses and genres in the consumption and interpretation of the texts (Jorgensen and Phillips, 2002: 69). The last is explanation. This phase is emphasized to analyze the production of discourse and the social ideologies embedded in every interaction.

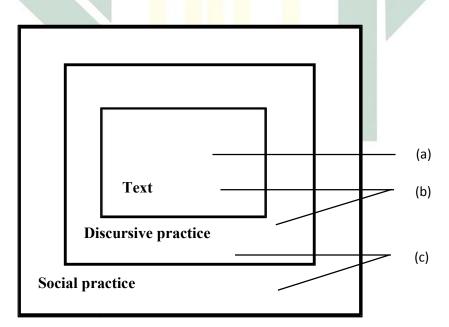


Figure 2.1.4 Fairclough's Three-dimensional model (1989)

- (a) Decription (text analysis)
- (b) Interpretation (discursive analysis)
- (c) Explanation (social analysis)

The general purpose of the three-dimensional model is to provide an analytical framework for discourse analysis. The model is based on the principle that texts can never be understood or analyzed in isolation; they can only be understood in relation to websofother texts and in relation to the social context (Jorgensen and Phillips, 2002:70).

a. Textual Features (Description)

The textual featuresconsists a range of linguistic features; features of vocabulary, grammar, punctuation, turn-taking, types of speech act and the directness or indirectness of interactions (Fairclough, 1989: 109). In Jorgensen and Phillips (2002), Fairclough proposes a number of tools for text analysis.

Those with a background in linguistics will probably recognize the following selection:

- Interactional control the relationship between speakers, including the question of who sets the conversational agenda;
- Ethos how identities are constructed through language and aspects of the body;
- Metaphors;
- Wording;
- Grammar (Jorgensen and Phillips, 2002: 83).

There are two important grammatical elements in the analysis of textual features; transitivity and modality. When analyzing transitivity, the focus is on

howevents and processes are connected (or not connected) with subjects and objects. Then, analyses of modality focus on the speaker's degree of affinity with or affiliation to her or his statement. The chosen modality has consequences for the discursive construction of both social relations and knowledge and meaning systems. (Jorgensen and Phillips, 2002: 83)

b. Discursive Features (Interpretation)

Analysis of the discursive practice focuses on how the text is produced and how it is consumed. There are several ways of approaching this. The one example is the writer can trace an *intertextual chain* of texts where the 'same' text can be seen in a range of different versions. Intertextual chain is a series of texts in which each text incorporates elements from another text or other texts (Jorgensen and Phillips, 2002: 74). When analyzing an intertextual chain, one can see how structure and content are transformed, and can start to formulate a hypothesis about the kinds of production conditions to which the different versions are subject. At the consumption end, audience research can be carried out in order to find out how readers interpret the texts (Jorgensen and Phillips, 2002: 82).

c. Social Features (Explanation)

The objective of this phase is to portray a discourse as part of a social process, as a social practice, showing how it is determined by social structures and what reproductive effect discourses can cumulatively have on those structures,

sustaining them or changing them (Fairclough, 1989: 163). In this case, we analyze the text as text and as discursive practice; our focus turns to the broader social practice of which these dimensions are part. It is here that questions relating to change and ideological consequences are addressed. Does the discursive practice reproduce the order of discourse and thus contribute to the maintenance of the status quo in the social practice? Or has the order of discourse been transformed, thereby contributing to social change? What are the ideological, political and social consequences of the discursive practice? Does the discursive practice conceal and strengthen unequal power relations in society, or does it challenge power positions by representing reality and social relations in a new way?(Jorgensen and Phillips, 2002: 87).

Fairclough (1989) distinguishes two dimensions of explanation, depending on whether the emphasis is upon process or structure; upon processes of struggle or upon relations of power. On the one hand, discourses are seen as parts of social struggles, and contextualize them in terms of these broader (non-discoursal) struggles. On the other hand, we can show what power relationships determine discourses; these relationships are themselves the outcome of struggles, and are established by those with power.