

ICONITY AND IMPLIED READER CONSTRUCTION
ON
COMMERCIAL SOAP ADVERTISEMENT



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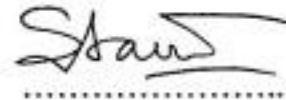
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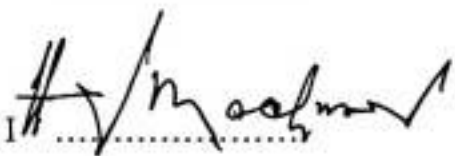
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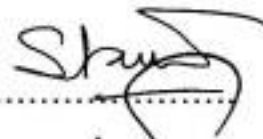
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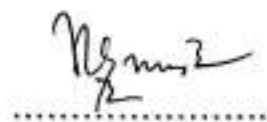
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ABSTRAK

Emmaratna. 2007. *Iconicity and Implied Reader Constructions on Commercial Soap Advertisement (Semiotic Analysis)*. Studi ini bertujuan untuk mengungkapkan tanda - tanda berbentuk ikon dan konstruksi pembaca yang terdapat dalam iklan sabun komersil. Penulis berusaha mengungkapkan ikonitas dan berbagai macam konstruksi yang sengaja dibangun oleh pembuat iklan dalam menarik minat para pembaca untuk melihat, membaca, dan pada akhirnya tertarik untuk membeli produk yang diiklankan.

Penulis melakukan penelitian ini dengan menggunakan metode deskriptif kualitatif dengan sampel berupa dua iklan sabun kecantikan (Lux dan Citra) dan dua sabun kesehatan (Medicare dan Lifebuoy). Metode ini dimulai dengan pengamatan terhadap iklan yang menjadi sampel penelitian, mengidentifikasikan slogan dan icon sebagai bentuk ikonitas penyusun iklan yang pada akhirnya mengarah pada suatu kesimpulan tentang ideology yang dimasukkan dalam iklan yang digunakan pembuat iklan untuk mengkonstruksi pikiran pembaca untuk menjadi bagian dari komunitas pengguna produk yang diiklankan. Proses konstruksi pembaca dalam penelitian ini digambarkan secara sistematis oleh penulis melalui proses signifikasi yang disebut proses "getok tular"

Setelah tahap analisis, penulis menarik kesimpulan yaitu, pertama, perbedaan orientasi atau jenis sabun menyebabkan perbedaan slogan dan ikon yang dipakai dalam iklan sabun kecantikan dan sabun kesehatan. Sabun kecantikan dikonstruksikan dengan slogan slogan yang mengagungkan pentingnya memiliki kulit yang cantik sedangkan sabun kesehatan hadir lebih serius dengan pesan akan pentingnya kulit yang sehat. Selain itu pada iklan sabun perhatian pembaca difokuskan pada model iklan (ikon metaporik) sedangkan pada sabun kesehatan perhatian pembaca lebih diarahkan pada tanda yang berhubungan dengan bidang kesehatan (ikon diagrammatik). Kedua, pada iklan sabun baik sabun kecantikan ataupun sabun kesehatan, dapat ditarik kesimpulan bahwa semua slogan dalam iklan sabun komersil terbentuk dan ikon diagrammatik sedangkan model iklan merupakan ikon metaporik.

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CHAPTER ONE

INTRODUCTION

1. Background

Language is a best toll to obtain a power. The power of language can be seen in all part of our life. A president with his political party can get his high position in government through his rhetorical language and political expression. Political party uses a language in the campaign process in order to obtain trust from society. While for commercial purpose, language is used to promote a product or service such as in advertising.

It is well known that produce goods and services are easier than selling them. Besides, salesmen are more readily to sell a product familiar to the consumer through advertisement, than a product hitherto unheard (Dygert, 1957:1). Via the power of language, we know that the advertisement has crucial part not only in introducing the product and convincing the consumer but also to construct people opinion. The effect of the advertisement is really fantastic. In a short time one product will be known and finally used by many people and in simultaneously, create new community (product user community) even social class in society. Consider the advantage of the advertisement and a number of money located for it, so the advertiser demand to have high in language sensitivity and also to be more creative in using the slogan, and icon that represent the product and in constructing reader mind about the social reality.

The writer chooses a soap advertisement as the object of the research because the writer believes that soap advertisement is interesting to be researched. There are two

points that are really interesting to be researched in soap advertisement. They are iconicity that is shown and implied reader construction that is created.

Generally, soap advertisements that are known by society distinguish into two kinds, beauty soap advertisement and health soap advertisement. The different focus of that soap automatically shows the difference in the way they are advertised. The beauty soap consists of slogans and icons that describe the beauty and the elegance of women. While the health soap advertisement full of icons and slogans that bring message the important of this product to the health of consumer.

However, the most interesting reason for choosing of the soap advertisement is the presence of various interests covered by reader base that known as the implied reader construction. Ideology such as gender and culture that brought on advertising make the transmitting message becomes complicated.

The writer chooses a semiotic analysis as an approach to this research because the writer believes that semiotic analysis is the best approach to be used in observing the advertisement especially soap advertisement. Besides, the writer uses **“iconicity and implied reader construction”** as the subject research because the writer believes that iconicity and implied reader construction are the basis of the advertisement.

2. Identification of Problems

The ideas introduced by the title above brought several problems that are identified below:

- 1) The writer is not sure that the slogan and icon of soap advertisement adequately represents the product.

- 2) The writer is not sure that the slogan and the icon in soap advertisement are adequately coherent.
- 3) The writer believes that the implied reader construction in commercial soap advertisement contain negative ideology.
- 4) The writer believes that woman as the icon of soap advertisement has been exploited.
- 5) The writer believes that generalization in advertising affect the cultural side of the reader.

3. Scope of Problems

Based on the problem identified above, the writer focuses the analysis into two main points. The first is the use of slogan and icon in representing the product in advertisement especially in soap advertisement. Advertisement that is meant is the beauty soap advertisement and the healthy soap advertisement. Those two kinds strongly represent soap advertisement at all. The second is the implied reader construction on commercial soap advertisement. Implied reader construction that is meant is the social construction in reality such as ideology (gender, culture, etc).

4. Statement of Problems

Due to two main parts that are limited above, the writer intends to state them into two questions:

- 1) What kinds of slogan and icon are used in soap advertisement?
- 2) What constructions are applied to the reader in commercial soap advertisement?

5. Objectives of Writing

Base on the statement of problems above, the writer determines two objectives of the research. They are:

- 1) Explaining the kinds of slogan and icon in soap advertisement.
- 2) Describing the constructions that applied to the reader in commercial soap advertisement

6. Significance of Study

The writer puts forward two points as the significances of research. They are:

- 1) Personally, through the research the writer expects to have a broader insight and better knowledge of the use of slogan and icon in soap advertisement.
- 2) Hopefully, the result of this research can possibly be useful to the reader and also for the next researchers who want to use commercial advertisement especially the soap advertisement as the object of the research.

7. Methodology

1) Nature of Study

The presented study is descriptive, which is concerned with a context — based analysis. The study aims at understanding and determining iconicity and implied reader construction on commercial soap advertisement. The study serves data, the analysis, and classified all data that have been collected.

2) Method of Collecting Data

The method that is used in collecting data is library research. The writer collects all books, article, and many references about theories, and other information related to the topic, and also other reference that support the analysis.

3) Population and Sample

1. Population

The population of the research is the entire soap advertisement taken from newspaper and magazine. The population is collected in Makassar for the last three months (February-April 2007). They are:

- a. Beauty soap advertisement such as Lux, Biore, Dove, and Harmony.
- b. Healthy soap advertisement such as Lifebuoy, Medicare, and Nuvo.

2. Sample

Purposive sampling is used for this research. Purposive sampling is a sampling that is chosen for certain purpose. The taken samples are two products of each kind of soap advertisement, **Lux** and **Citra** represent the beauty soap and **Medicare** and **Lifebuoy** for health soap.

4) Method of Analyzing Data

The writer chooses the descriptive method in analyzing data. This method is used to describe the real fact about soap advertisement base on the useful of the product. In this case, the descriptive is given by the writer is presented in deductive-descriptive method. This method analyzes the data that has been collected and

formulated them in special way. The writer starts with explanation about the most common theory then finally end with the most specific theories.

Systematically, the writer starts analysis base on semiotics communication in order to describe the iconicity stage. After that the writer continues to analyze the implied reader construction using “**getok tular process**” as a part of semiotics signification. The “getok tular” is continuing signification that is occurred in semiosis proses. In brief, the advertisement will be analyzed as **semiosis** process whether as communication or signification process.

5) Technique of Collecting Data.

The writer first uses observation technique on television, newspaper, magazine and other possibly media that show the soap advertisement. The writer selects all of data whether primary or secondary taken from observation process; categorizes them into two types of soap advertisement base on the useful and the advantages of the soap; analyzes the characteristic of each type in order to make the writer easy to compare; and finally analyzes the implied readers’ construction on commercial soap advertisement.

CHAPTER TWO

THEORITICAL BACKGROUND

2.1. Previous Study

In the level of S1, so far, there have been two studies that used semiotic analysis as approach to the research.

Dahlan (1997) with his thesis titled “Indeks dan Symbol dalam Drama Waiting for Godot karya Samuel Becket “. He focuses the observation on the use of index and symbol in the drama “Waiting for Godot”. In detail, this research tries to find index that refer to the character and also to describe the symbol that appear in the drama.

Erna Zaenab Musa (1994) with her thesis titled “Wacana Komik Anak — Anak”. She investigates the use of semiotic approach to analyze the comics as the reading media for children. She chooses three comics to analyze. They are; Raja dan Kejujuran, Taman Firdaus, and Wonder Woman. Through those three comics, the writer tries to describe semiotic aspects that occur in children reading media.

Different from those studies above, the writer’s focuses on advertisement especially commercial advertisement as the object of research. The research become more complicated because the advertisement is a serious work but it still needs literary aspect to successful achievement. The writer believes that language takes a crucial part in advertising in order to communicate with the consumers and constructing readers’ mind. So, the next study will ask the question “the roles of iconicity in constructing reader’s mind through the commercial soap advertisement.”

2.1 Review of Literature

2.1.1 Theory of communication

Communication whether in verbal or non verbal is a way to convey some information or message from a sender to a receiver. According to Murphy and Herbert (1972:14), communication is a process of transmitting and receiving verbal and nonverbal message that produce the response.

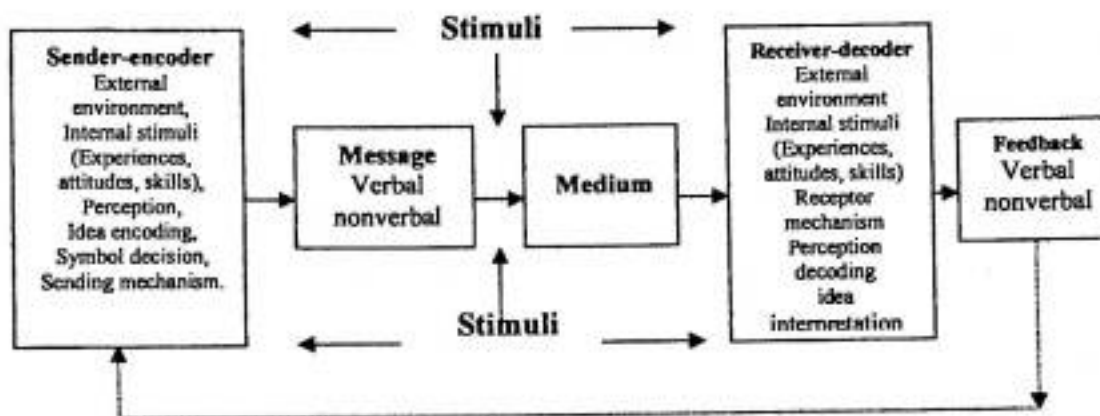
In actual practice, communication process is not simple. It is not only involves sender message _____ receiver but more.

A. Element of Communication.

According to Murphy and Herbert (1972:14-17) the process of communication involves five elements or factors:

- 1) Sender — encoder: The sender or encoder is a person that sends a message whether in written or oral.
- 2) Message: The message or the core ideas that want to communicate consist of both verbal (written and spoken) symbol and nonverbal (unspoken) symbol.
- 3) Medium: Medium are the tolls or the media use to convey some message or information.
- 4) Receiver — decoder: The message receiver is your reader or listener — also known as the decoder.
- 5) Feedback: the response of the receiver as the interpretation of the symbol on message received.

Figure 1.1 communications models (Murphy and Herbert, 1972:15)



B. Nonverbal Communication

Non verbal communications is communication without word. According to Murphy and Herbert (1972:27-32), Non verbal communication consists of:

Appearance —includes **personal appearance** — clothing, jewelry, hairstyle, cosmetics, fingernails, neatness, and stature are parts of personal appearance that convey impressions regarding occupation, age, sex, nationality, social, and economic level, job status, and good and poor judgment, depending on circumstances, and **appearances of surrounding** include room size, location, furnishing, machines, architecture, wall decorations, window, and other related aspects wherever people communicate orally.

Body language — includes facial expression, gesture and posture, smell and touch; all are noticeable nonverbal communication symbols. Sometimes they are meaningful than words, but we must be careful when interpreting them in our daily interpersonal communications.

Silence, time, and sound — include the situation when the action done; all are noticeable nonverbal communication that concern to the context of action. Most

of advertisements use sound — music background to support the message that bring by the advertisement. Silence and time is other kinds of nonverbal communication that is usually needed for written text such letters. So far the next research, we will focus to the sound in advertisement.

2.2.2 Theory of Advertisement

Competition has increased so much in recent years and advertising is now expected to play a larger part than formerly in accelerating sales. Advertisement — also known as “advertensi” — adaptation Dutch word “advertentie” (Munandar, 2001:449) is one way to campaign the product to consumer. According to Belch (2001: 15), advertising is defined as any paid form of non personal communications about an organization, product, service, or idea by an identified sponsor.

According to Munandar (2001; 450) advertisement brings two function. They are informative and persuasive function. **Informative function** is used when the products have been known by the consumer and the need of the product high, while **persuasive function** is used when the product that is advertised is a new product or the product that has many competitors. However, these two functions always carried out together in advertising. In general, advertisements are distinguished into two. This categorization is based on the purpose of the advertisement. They are: economic function and educative function.

Economic purpose is the purpose on aspect economic such us accelerating sales, increase a selling number, increase the value of commodity or product. In brief the advertisement that concern to economic purpose is advertisement that more focuses to the

company's profit. The advertisement such this called the **commercial advertisement** or **standard advertisement**.

Educative function is the purpose on educational aspect that educates the people about some programs. The advertisement such this usually used by the government or social organization to convey some information or programs such us the danger of AIDS and the important to use a condom, the danger of avian virus and how to prevent it, etc. The advertisement such this called the public service advertisement or **community service advertisement**.

Specifically, Bittner (1986: 227) describe several kinds of advertisements:

1. **Standard advertising.**

Standard advertising is advertising function to sell and to create in the consumer a feeling of need and desire for a product or service.

2. **Public service advertising**

Public service advertising is the advertising used to support nonprofit causes and organizations.

3. **Social responsibility advertising.**

Social responsibility advertising is situational advertising that is used by nonprofit organization to express the responsibility of the organization to the society.

4. **Counter-advertising.**

Counter-advertising is advertising directed against a product or service.

5. **Corrective advertising.**

Corrective advertising is advertising usually regulatory orders, to correct false or misleading advertising.

6. **Advocacy advertising**

Advocacy advertising is advertising that specific in prevention action against conditions affecting the public welfare.

According to Munandar (2001; 451), there are four factors that establish the affectivity of advertising:

- a) **Attention:** The first thing that must be achieved is the attention of the consumer. Nowadays, there are many product advertise in mass media. So if the advertisement should provide with artistic and other aspect that will affect the consumer's attention.
- b) **Interest:** After obtain the consumer attention, the advertisement should obtain the interest of them to read or watch the advertisement.
- c) **Desire:** The advertisements finally have to affect the desire to buy the product.
- d) **Action:** finally as the aims of advertisement, the consumer that has desire will give a real action — to buy the product.

A. Advertising Mode Structure

According to Bolen (Rani, 2002:67-85), advertising text consist of three points:

a) Head line

1. Proposition focus to the prospective consumer advantage.
2. Proposition in question form that demands more attention.

3. Proposition that raise curiosity of prospective consumer.
4. Proposition that commanding the prospective consumer.
5. Proposition that attract the consumer attention.

b) Body

1. Proposition for subjective reason.
2. Proposition for objective reason.
3. Mixture proposition of subjective and objective reason.

c) Close

1. Selling Approach
2. Passive Point

Figure 1.3 the structure of advertising text (Rani, 2002:67)

	STRUKTUR		
	BUTIR UTAMA	BADAN IKLAN	PENUTUP
TUJUAN	Menarik perhatian	Berkomunikasi	Mengubah perilaku
ISI	Perhatian	Minat/kesadaran	Tindakan

B. Advertising appeals

There are two main points that are used to attract people to buy the product. They are: (1) The product itself — slogan, the absolute name, the color, the distinctive shape of bottle, etc. (2) The way the product is advertised (advertising appeals) — distinguish into two categories: informational / rational appeals and emotional appeals (Belch. 2001:275). The next is the detail explanation of rational and emotional appeals.

Rational appeals are the appeals that focus on consumer's practical, functional, or utilitarian need for the product or service and emphasize features of the product or service and/or the benefits or the reasons for owning or using a particular brand (Belch. 2001:275). According to Weilbacher, there are five categories of rational appeals (Belch. 2001:275-276). They are:

1) Feature Appeal

Feature appeal focuses on the dominant traits of the product or service-tend to be highly informative and present the consumer with a number of important attributes and features that will lead to favorable attitudes and can be used as the basis for a rational purchase decision.

2) Competitive advantage appeal

Competitive advantage appeal makes either a direct or an indirect comparison to another brand (or brands) and usually claims superiority on one or more attributes.

3) Favorable price appeal

Favorable price appeal: makes the price as the dominant of the message.

4) News appeal

News appeal use for a new product or service or to inform consumer of significant modifications or improvement.

5) Product or service popularity appeal

Product or service popularity appeal pointing out the number of consumer who uses the brand, the number who has switched to it, the number of experts who recommend it, or its leadership position in the market.

Emotional appeals are appeals that related to the consumer's social and/or psychological needs for purchasing a product or service. Advertiser using humor, sex, and other emotional appeals that are very entertaining, arousing, upbeat, and/or exciting can affect the emotions of consumers and put them in a favorable frame of mind (Belch, 2001: 275-27).

2.2.3 Theory of Semiotic

A. The History of Semiotic.

There are two figure that known as the pioneer of semiotic. They are **Charles Sanders Peirce (1839-1914) and Ferdinand de Saussure (1857-1913)**. Semiotic derived from word "semion" means "sign". So semiotic is term used to study about sign. Sign is "something" that represents "something". "Something" that is meant can be experience, opinion, idea, or sense. That representation process occurs when a sign interpret in relation with thing that is represented. This process calls "semiosis" (Hoed, 1992: 2-3). According to Zoest (1992:5), "**semiotic is the study of sign and all connected thing of it; the way it function, the relation with other sign, sending and receiving process.**"

After the period of Peirce and Saussure, there are new semiotic studies. They are:

1. **Semiotics communication (Prieto, Buysens, Mounin)**

Semiotic study focuses to the sign that has purpose (signal), that used consciously by the sender (encoder) and the receiver (decoder).

2. **Semiotics connotation (Roland Bartes)**

Semiotic study focuses to the secondary meaning (connotation)

3. Semiotics expansion (Julia Kristeva)

Semiotic study focuses to the use of linguistic concept and adds with other concept. Example: psychoanalyst (Freud theory) and sociologist (Marxist).

B. Semiotic as an Approach

In relation to linguistic, Zerst (1992:5-6), distinguishes semiotic into:

1. Semiotics syntax

Semiotic that focuses to the relation between the sign with other sign and also the way those sign work together.

2. Semiotics semantic

Semiotic that focuses to the relation between the sign and the referent, and the interpretation that is produced.

3. Semiotics pragmatic

Semiotic that focuses to the relation between the sign and the sender and the receiver of the sign.

From the explanation we can conclude that all study of semiotic should start with syntax side, and then finally continue to semantic and pragmatic sides.

While in relation with advertisement, semiotic distinguishes into:

1. Semiotics communication.

Semiotic that focuses on sign production include assumption of six factors on communication. They are sender, receiver, code, message, communication channel and referent.

2. Semiotics signification.

Semiotic that focuses on sign theory and its interpretation on certain context.

C. Typology's Peirce

According to Peirce, (Sobur, 2004:97-98), there are three relations in the They are:

1. Sign with its ground
 - a) Qualisign: Representamen of quality
 - b) Sinsign: Representamen of reality
 - c) Legisign: Representamen of law and rule
2. Sign with its referent
 - a) Icon: Resemblance relation
 - b) Index: Contiguity relation (causal relation)
 - c) Symbol: Conventional relation
3. Sign with its interpretant
 - a) Rheme: Possibility relation
 - b) Dicent or Dicsign: Factual relation
 - c) Argument: Prepositional relation

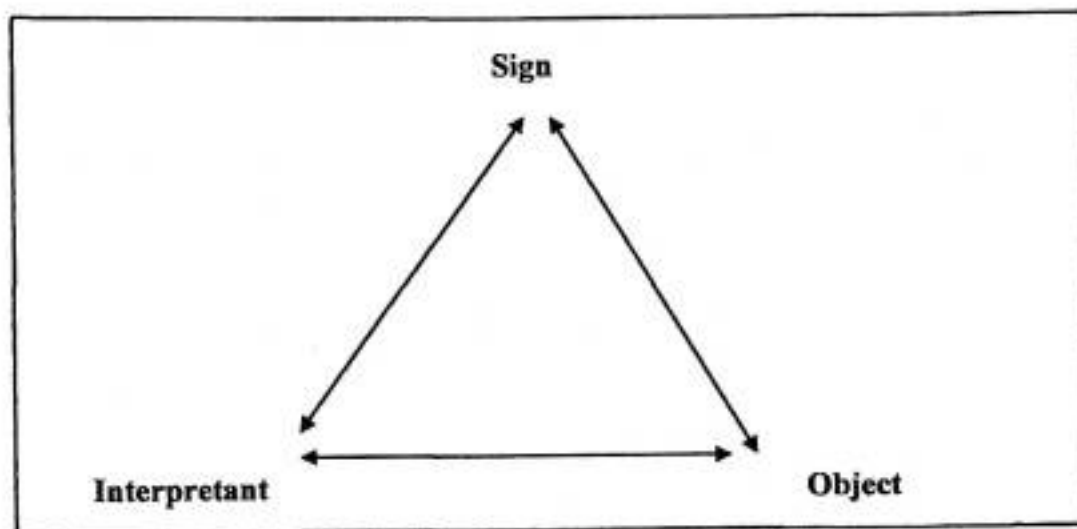
Peirce's typologys diagram (Cobley, 1997:31)

	Kualitas Kepertamaan	Fakta nyata Kekeduaan	Hukum / Aturan Keketigaan
Representament Kepertamaan	Qualisign	Sinsign	Legisign
Objek Kekeduaan	Icon	Index	Symbol
Interpretan Keketigaan	Rheme	Dicent / Dicsign	Argument

2.2.4. Advertisement on Semiotic Approach

There are two semiotic theories that always use in advertisement analysis:

1. Peirce Triangle Meaning Theory (Sobur, 2004:115)



Source: John Fiske, *Introduction to Communication Studies*, 1990, hIm. 42

From that figure above, Peirce describes that semiotic focuses in three aspects:

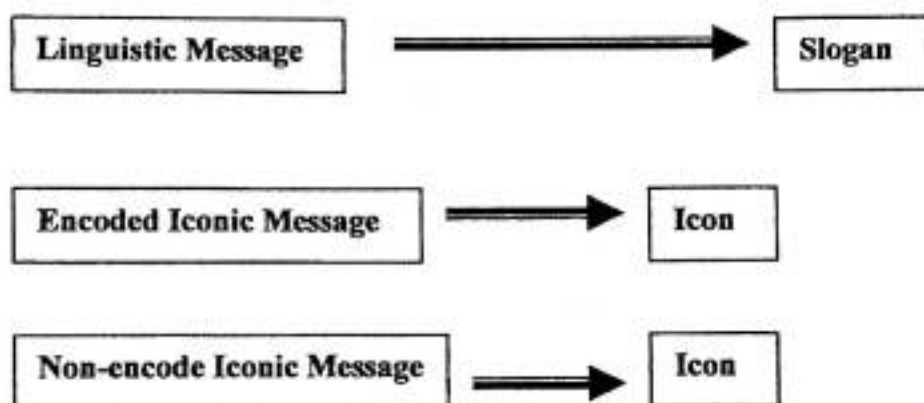
- a) Sign: Something which stand to somebody for something in some respect or capacity (Sobur, 2004:109)
- b) Object: Something that is represented by sign (Sobur, 2004:115)
- c) Interpretant: Psychological event in interpreter's mind (Sobur, 2004:110)

2. Barthes Connotation Theory

Barthes (Cobley, 1997:47-49) distinguishes the advertisement in three messages:

- a) Linguistic Message: all words and sentences on advertisement
- b) Encoded Iconic Message: existed connotation on advertisement image
(Function if correlated with broad sign system in society)
- c) Non-encoded Iconic Message: Denotation on commercial image

From those theories above, the writer will unite them into one formula that will be used to analyze the advertisement. From Barthes theory, the writer uses slogan term for linguistic message. So the advertisement just focuses into two items (slogan and icon).



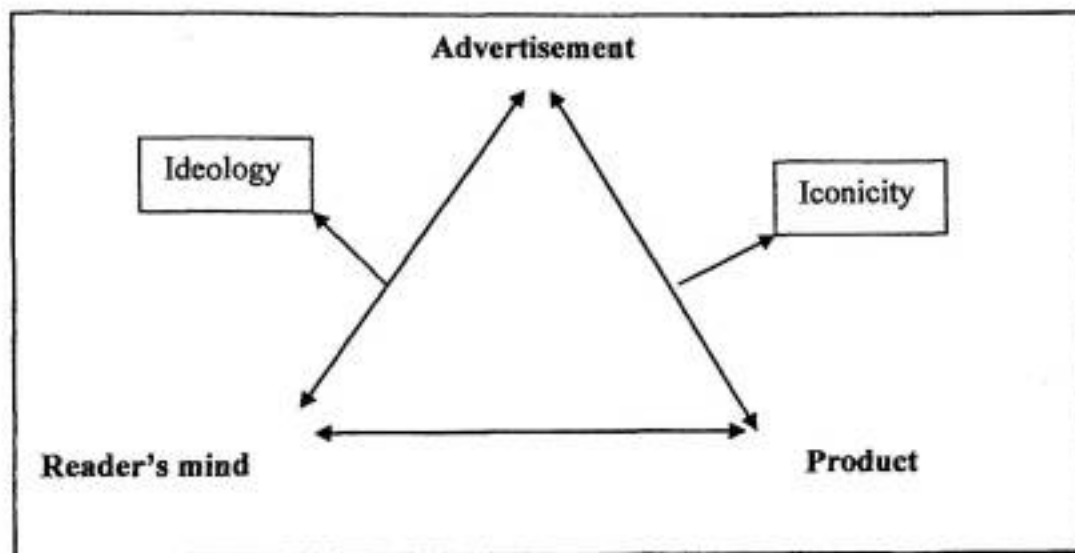
So, we can conclude that the advertisement in order to construct reader's mind is formulated by icon and slogan that show iconicity.

A. Iconicity

Actually, advertisement core as the other mass media's core is constructed reality although it is not run totally or purely. That is caused by the existence of several interest especially commercial interests. Those interests that finally causes the differences in the way the products are advertised and what construction that will be applied. Therefore, the writer concludes that iconicity represents the several ideologies that are in the advertisement. Semiotic in this case sees that phenomenon as a man efforts to reconstruct reality from society into the magical world of advertisement. In this process, the advertiser reconstructs the reality by using the similarity relation between the product and all the essence in it and the advertisement.

So, the writer sees iconicity as the main construction of the advertisement or in the other words, reality in advertisement is presented in advertisement based on similarity relation (see figure 3.1below)

Peirce Triangle Meaning Theory in relation with advertisement (Sobur, 2004:115)



In functional-cognitive linguistics, as well as in semiotics, iconicity is the conceived similarity or analogy between a form of a sign (linguistic or otherwise) and its meaning, as opposed to arbitrariness (<http://encyclopedia.thefreedictionary.com/slogan>).

According to Peirce (Zoest, 1993:11-22), there are three kinds of icons:

1. **Topology's icon:** Topology icon is the icon that includes spatial terms — has gradual and non absolute character.
2. **Diagrammatic icon:** Diagrammatic icon is icon that includes relation terms — focuses not only to the writing style but also to the meaning.
3. **Metaphoric icon:** Metaphoric icon is icon where referent and sign has no relations.

B. Slogan as textual sign

The word “slogan” comes from *sluagh-ghairm* (slogorm), which is Scottish Gaelic for “battle-cry”. A slogan is memorable motto or phrase used in political, commercial, and other contexts as a repetitive expression of an idea or purpose (<http://www.adslogan.co.uk/ans/creslo02.html>). In commercial purpose especially in advertising, slogan (message brand) take crucial part in introducing the product, informing the benefits of the product, and then finally leave good impression the consumer. As Charles L. Whittier says in his book *Creative advertising* that a slogan “...should be a statement of such merit about a product or service that it is worthy of continuous repetition in advertising, is worthwhile for the public to remember, and is phrased in such a way that the public is likely to remember it”.

Slogan that usually in a clause or simple sentence is a kind of term that expresses textual sign. In general textual sign is a sign that occur in text. So as a part of text, slogan has a textual sign. Therefore, slogan functions to represent the product in a textual form. In order to obtain effective and efficient advertisement, the advertiser collaborate the textual sign — represent by the slogan and the iconicity — represent by the model and nonverbal sign. Slogan that we known the core of the advertising usually appear in special way (the way it pronounce, the way it write, the color it written, the big of the letter in the product, etc). Beside concern to the way the slogan presented and put, the advertiser should give more attention to the affectivity of the slogan.

In Wikipedia (<http://www.adslogan.co.uk/ans/cresloO2.html>), the effective slogan usually:

- a. State the main benefits of the product or brand for the potential buyer.
- b. Implies a distinction between it and other firms' product — of course, within the usual legal constraints.
- c. Makes a simple, direct, concise, crisp, and apt statement.
- d. Is often witty, if it is required as not all advertising slogans are meant to be witty.
- e. Adopts a distinct "personality" of its own
- f. Gives a credible impression of brand or product
- g. Makes the consumer feel "good"
- h. Makes the consumer feel a desire or need
- i. Is hard to forget — it adheres to one's memory (whether one likes it or not), especially if it is accompanied by mnemonic devices, such as jingles, ditties, pictures or film sequences on televised commercials.

From the explanation above, we can conclude there are a lot of considerations and aspects that should be fulfilled. In (<http://www.adslogan.co.uk/ans/cresloO2.html>), the slogan should;

1. Be memorable
2. Recall the brand name
3. Include a key benefit
4. Differentiate the brand
5. Impart positive feelings for the brand
6. Reflect the brand's personality
7. Be strategic
8. Be campaignable
9. Be competitive
10. Be original
11. Be simple
12. Be neat
13. Be believable
14. Help in ordering the brand

C. Reader Construction

Media and reality construction is two terms that can not be separated. According to Sobur (2004: 87-89), media's content basically is a result of reality construction with language as the basis of its set. In this case, we can see that language not only function to represent reality but also determine what construction will be created in public's or reader's mind. This statement is supported by Saussure's opinion. According to Saussure (sobur, 2004:87), our perception and view of reality are constructed by words and other signs that is used in social context.

Moreover, mass media also known as the interest product of certain group. In relation with that, advertisement that brings commercial interest is constructed in a special way that focuses to the consumer (in this case we call it reader). Unfortunately, we do not know that the reader's mind have been constructed through slogan and icon on advertisement. Reader is being constructed by inserting an ideology that supported the product advertised. Becker (Sobur, 2004:93) describes that process as,

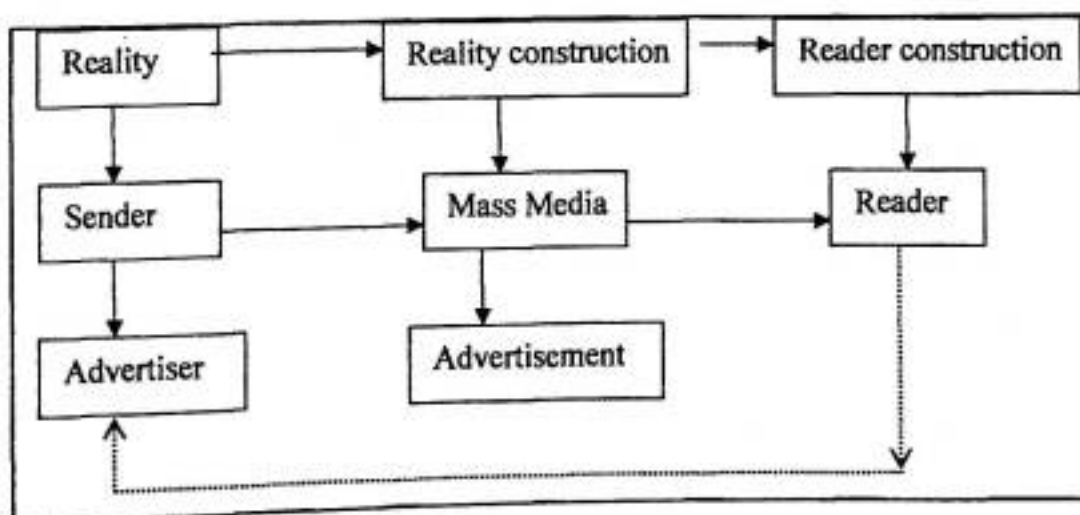
“Even do not signify....to be intelligible event must be put into symbolic form ... the communicator has a choice of codes or sets of symbols. The one chosen affect the meaning of the events for receivers. Since every language — every symbol — coincides with an ideology, the choice of a set of symbol is, whether conscious or not the choice of ideology (Little John, 1996:236”.

From the explanation above we can conclude that ideology is really important in constructing reader's mind about some product. For example: Citra as whitening lotion, in the advertisement the advertiser inserting an ideology that a beautiful girl is a girl that has white skin.

The next is several definition of ideology (Sobur, 2004:60-68):

1. Etymologically, ideology (Greek) is derived from the word "idea" and "Logia" idea is derived from the word "idein" means "to see". Idea in Webster's New Colligate Dictionary means "something existing in the mind as a result of the formulation of an opinion, a plan or the like". While the word "logia" means science or theory.
2. Jorge (1996) in Sunarto, 2001:31 distinguishes the ideology into two definitions in which opposed with each other. Positively, ideology is worldview which declares values of certain social groups in order to advance and support their interests. While negatively, ideology is viewed as the imitation awareness, that is, trickery by twist of people comprehension about the social reality.
3. According to Destutt de Tracy (1754-1836), ideology is the science of ideas
4. Sarden in Sunarto (2001:34) says that ideology is thing that gives a world description, the present or the future, and also how to construct word complexity become simpler and understandable.

For more detail, the writer describes the process of constructing reader in this following figure:



CHAPTER THREE

ANALYSIS

Nowadays, soap advertisement has been colored the broadcasting world. There are many advertisements that promote the soap product of some company. Therefore, each product must have its own appeals that finally attract people to buy and to use that soap. Those can be achieved through the power of language in representing the product (by using slogan and icon) and also in attracting the people to become user community of the product (by constructing readers mind).

The next analysis will show the iconicity and implied reader construction that reflect the importance of language in social life especially in advertising world.

3.1. West and East Oriented in Beauty Soap Advertisement

The world in cultural aspect has been separated into two sides a west and an east side. The west side represents a modern world with modern equipment, freedom spirit and western girls while the east side represents a modern world with natural basis and the elegance of eastern girls. Both bring a power to dig up the attention, interest, desire, and action of the consumer to see, to read, and finally to buy the soaps that are advertised. The next is the analysis of the two cultural oriented that are used in the beauty bath soap advertisement.



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3.1.1 "Lux" and Woman Freedom



The picture above is the advertisement of "Lux" soap brand. This advertisement in general consists of two main points; they are iconic message such as a woman (metaphoric icon), bath tub (topologic icon), and gas balloons (diagrammatic icon) and linguistic message or slogan.

A. Iconicity Stage

As presented in methodology, this analysis will start with iconicity stage that includes slogans analysis (linguistic message) and icons analysis (iconic message). Then, the writer will continue to analyze the implied reader constructions that are on the "Lux" soap advertisement. Finally, this analysis will be driven to see the roles of iconicity in constructing readers' mind.

a) Slogan Analysis

In "Lux" soap advertisement there are two slogans are shown:

1. "Lux"

WANITA DAN KECANTIKAN

TIDAK TERPISAHKAN

SAMBUTLAH KECANTIKANMU

2. "Lux"

"Play with Beauty"

Generally, from those slogans above the writer can find three main elements they are: "Lux", Beauty, and Women. "Lux" is the name or the brand of the product that is shown by the big size and repetition of the word "Lux"; "Beauty" is the main goal of the product; and "Woman" as the object or the target market. So, the writer through the slogan concludes that the advertiser wants to inform that "Lux" is the beauty soap for women.

Before the writer moves to detail analysis, it will be better if the analysis goes on to what in the word "Lux" as the product's name. In Greek mythology the "Lux" is the light idol that is identical with the power to shine, to bright and to sparkle. So from the "Lux" soap the woman is directed to have a bright skin and to shine and to sparkle as the beautiful person. In relation to the readers' side, the readers' first interpretation is directed to the word "Luxury" or Indonesian "Kemewahan". It is because word "Lux" in English has close meaning with the word "Luxury" means great comfort especially in expensive surrounding or thing that is expensive and enjoyable but not essential (Oxford learner's pocket dictionary, 2003:257). Expensive thing and surrounding from that definition refer to the high class society. From the explanation above, the writer can see the advertiser strategy is to show to the consumer that the "Lux" soap is not ordinary product but luxury product which is can make the woman especially woman skin become brighter. Besides, the advertisement also gives an indication that the "Lux" soap is a soap of high class society. So if the consumers use the "Lux" soap, they will be a part of high class society.

In the first slogan, the advertiser message is brought by the phrase "Lux: Wanita dan Kecantikan Tidak Terpisahkan, Maka Sambutlah Kecantikanmu". From the phrase "Wanita dan Kecantikan tidak terpisahkan", the advertiser wants the reader know that woman and sense of beauty is a unity, all women are potentially to beautiful. The next phrase of the second slogan is "Maka Sambutlah Kecantikanmu". Word "maka" indicates a conclusion of the previous premise, in spite of connector between premises, the word "maka" also indicate that the next premise has relation with the previous. So there is a logical relation in it. Via the phrase "wanita dan kecantikan tidak terpisahkan", the advertiser dig up women's consciousness about their beauty potential

and the next phrase “maka sambutlah kecantikanmu” the advertiser drives them to actually get it

While in the second slogan “Lux: Play with Beauty”, the advertiser tries to communicate the message that is brought by the product through the word “Play”. Play itself in dictionary means do something for pleasure (oxford learner’s pocket dictionary, 2003:327). Play in this phrase proposes the consumer to do anything even something different in order to get pleasure. The occurrence of the word “beauty” together with the word “play” give an indication about what the beauty is. Beauty as something that can be played is something dynamic and has improvement from time to time. So, there is a space for some changing that finally make the woman beautiful.

From the slogan analysis, the writer find that not all the women are beautiful but they are potential to be beautiful. The beauty is something dynamic and not rigid, so someone not beautiful can be beautiful. In brief the slogans analysis communicate that the “Lux” is the soap that brings the women to get the beauty

b) Icon Analysis

In relation to “Lux” advertisement, Icon is distinguished into two kinds, encoded and Non-encoded iconic messages. There are three main images or pictures which are presented in “Lux” advertisement above. They are: the woman, bathtubs and gas balloons.

Woman as the product icon is not deliberately showing the iconicity process but if the writer goes on to the deep analysis, the writer can see that woman is a sign that is built from the similarities with the product message (message that is brought by the product). Product in this case is not only the material but also other non material elements of the product. Non material here is the idea which is brought of the product.

Thus, the similarity relations in this icon occur in the idea that is brought by the product advertised. That is why the model icon is categorized as the metaphoric icon.

Woman in the "Lux" advertisement is described in bathing activity, her body covered by foam. She is a western girl with smooth and white skin. Her smile and eyes' shine express optimistic and happy feeling. She has a brown hair, free hair without hair band. The personal appearances of woman show the identity of product that is advertised. The product is soap for woman specifically for woman skin. Besides, the use of western girl as the modal icon also indicates that the product is not a local product but the imported one. Western woman and imported soap is identical with modernization. So through the model icon, the writer definite that the beauty is identical with modernization, the beautiful girl is the modern girl.

The second important part of the "Lux" soap advertisement is the bathtubs. Bathtubs here functions as the representative media that shows that the advertisement model is in bathing activity. Although the bathtubs present alone without other bathing equipments it adequately attracts the reader to see it as the bathroom. In semiotic it is called topology's icon. Besides, the bathtubs in that advertisement with the background of the advertisement (a blue sky) build an ideology that west oriented. Sky in western culture is identical with dream and ambition while bathtubs is a symbol of modernization but in this case we regarded that it is as a part of the modern people or an exclusive community as presented on the word "Lux" and other slogans which is described before.

At the first glance, the gas balloon in the "Lux" advertisement seems like a man toy. Toy that can make you fly on the sky in which works of the gas as the result of burning process. In the "Lux" soap advertisement, there are two gas balloons. Those two gas balloons colored soft purple with the ribbons and iron string colored silver. The

first balloon inscribed with the word "Lux" (small gas balloon) and the second balloon inscribed with the clause "Wanita dan kecantikan tidak terpisahkan sambutlah kecantikanmu (big gas balloon)." Those appearances as described above absolutely have purpose and semiotic calls it the diagrammatic icon.

Besides, from the different size of those two balloons, the advertiser wants to communicate that the "Lux" is only a small thing that can reveal the big mystery of woman's power and beauty. A gas balloon in this case become an icon for the woman's freedom to fly and gets their ambition for a better life especially for beauty skin. While, ribbons and iron string is the supported item for the woman's expansion. The ribbon as the sign of the starting action of great event, silver colored is the symbol of modernization or millennium era the iron string represents the iron mental that must be got by the woman, and the sky is the representative of the beauty. The appearance of those supported icon also reinforce assumption that the "Lux" advertisement is really western and modernization oriented.

From the icon analysis, the writer draws a conclusion that the beautiful girl is someone that has modern attribute. So, the beautifulness depends on what the woman wear or use include the soap that is used.

B. Implied readers Construction Stage

After analyzing the slogan and icon that are used in 'Lux' advertisement, the analysis move on to the next stage that finally shows the constructions that are applied to the readers' mind. This construction can be found by analyzing the relation between slogan and icon as the main element of the advertisement.

The woman in the "Lux" soap advertisement is described fly on the sky with the gas balloon in the bathtubs in bathing activity. In the advertisement, there are two gas balloons that inscribed with the "Lux" and "Wanita dan Kecantikan tidak terpisahkan

maka sambutlah kecantikanmu” while in the right bottom there is a slogan “Lux :Play with Beauty”.

From the analysis of constructed icons in the “Lux” advertisement that include the woman, bathtubs, and the gas balloons, the writer finds that the beautifulness depends on the modern attribute such as the bathtubs and the gas balloon with all attribute that refers to the modernization. All of the icons refer to the beauty concept. The beauty that is meant is the beauty as presented by the two slogans that bring the idea that the all women potentially to beautiful and the fact that the beautifulness is something dynamic, not rigid and have no clear standardization. All women can be beautiful as long as they can “Play with the beauty”. The word “Play” in this advertisement is also supported by the gas balloons as the toy to fly. The occurrence of the gas balloons here function to support the idea that is brought by the word play in the second slogan. Besides, in relation with the advertisement the gas balloon as the tool to fly on the sky have a same function with the “Lux” soap which can bring the woman to actually get the beauty. From the color and the form of the gas balloons the readers’ attention are driven on the “Lux” soap.

The beauty belongs to all women therefore the women must do something for get it. “Lux” with this message brings the woman to find it. This assumption is the core of the second sentence “Maka Sambutlah Kecantikanmu” and it is also shown by the slogan position. In the advertisement above, the writer shows that the first slogan (“LUX”; Play with Beauty) is placed on down right in a line with the woman’s picture while, the second slogan is placed on two places (two balloons on top of picture) — “Lux” in the small gas balloon and “Wanita dan Kecantikan Tidak Terpisahkan, Maka Sambutlah Kecantikanmu” in the big gas balloon. The placement of the “Lux: Play with beauty” in the down right in a line with the woman shows that the sentence is directed

to the woman. Through the sentence, the woman is challenged to play with beauty. Meanwhile, the placement of the second slogan "Wanita dan kecantikan tidak terpisahkan" on top of the picture show the importance being beautiful which is related to the ambition and women effort on getting luxury position and confession from society. Furthermore, a beauty concept that base on modern attribute and west oriented also describe on the icons that is used in the advertisement such as in the bathtubs, gas balloons with iron string colored silver, and ribbons.

As Non-encoded iconic message, the woman in "Lux" advertisement is presented as the product icon or the model that is presented as an example of the customer who uses the product or the women that already success "Play with Beauty". The white and smooth skin of the model shows that the "Lux" soap can make your skin becomes softer and smoother as the model. This statement is also supported by the smile and the eyes shine of the woman that reflects her satisfaction of using the "Lux" soap. Woman here becomes an icon of what the advertiser constructed as the product goal. While, in relation to the ideology that are applied in the "Lux" advertisement, the analysis must go on to what the writer called encoded iconic message in which it is represented by the pictures that contain external aspects such ideology (gender and culture). Gender and culture are two dominant ideologies that are parts of what the writer called aspect external of the product before.

The domination of the gender and culture ideologies on "Lux" soap advertisement is presented by the woman as the model of the advertisement. The model itself is a western girl. She is smiling optimistic and her eyes shine show the high confidence. The eyes and hair color of the model make the assumption about her origin becomes stronger. This assumption is also clarified by the existence of the bathtubs as the western bathing equipments, iron string colored silver, and ribbons that are identical

with western culture and modernization. From the description above, the writer can see that the "Lux" soap advertisement is western culture oriented and related to the idea that the western girl is the modern beauty girl. At the first glance, the readers' will see that this advertisement focuses on the white skin girl but actually this advertisement bring about the modernization and the idea that all thing from west is modern. Although the model icon is a white girl but it is not the standard of beautifulness however the idea about the superpower of white skin is still reflected implicitly. Generally, this advertisement more focuses to the fact that the girl is a western girl that identical with modernization and women existence.

The next component advertisement that is a superior appeal of the "Lux" is the gas balloons. Gas balloons colored soft purple and inscribed with the slogan shows that the "Lux" soap can bring the women to take their ambition as the gas balloons that fly on the sky. Sky represent the beauty while for a broader interpretation, the sky is identical with the dreams and ambition and the gas balloon is chosen media to express it because the ability to fly and the form that looks like the "Lux" soap.

Besides from the two types of sentence which are found in the slogan (the imperative and declarative sentence), the writer sees the pattern idea of the advertiser. The declarative sentence in the advertisement functions to declare the idea that is brought by the product. The sentence "Wanita dan kecantikan tidak terpisahkan" declares that the women have a parallel position with the beautifulness. This is shown by the word "dan" that in Indonesian is a coordinate conjunction. Besides, the woman and the beautifulness have accidental relation; beautifulness is a sense that can not stand alone without the appropriate subject, that is, women. In the other words, the beautifulness is a predicate that adheres with the woman. Unfortunately, not all women are beautiful. The other sentence type is the imperative sentence, which is presented by

the slogan "Lux: Play with Beauty" and "Maka Sambutlah Kecantikanmu". Those two sentences ask the readers to do something. In the first slogan (sambutlah kecantikanmu), the advertiser command the readers to "menyambut kecantikannya" that is gotten by playing with the beauty or specifically by using the "Lux" soap.

Furthermore, through the other imperative sentence "Play with Beauty" the readers are proposed to play with beauty and this is clarified by the occurrence of the gas balloons. Although the word "play" is not really refers to play with a toy but is more than it. Through the word 'Play', the advertiser gives a command to the woman to play with beauty. Besides, the occurrence of the word "Play with Beauty" make an indication about what is the beauty is. The beauty in this slogan refers to something that can be played; unserious think or beauty is something that entertains; therefore the woman must try to find it whether in a play with color, play with the dress or combine the cloth, and play with hair color. Indirectly, the women are directed to the hedonism life style by attracting the people dare to be different.

From the iconicity stage, the writer draws some conclusions that the "Lux" can make the women as beautiful and as modern as the western girls, while in relation with culture. Thus, the "Lux" soap advertisement is constructed by hedonism and western culture ideologies. The next is the analysis of the implied reader construction that is appeal in the "lux" soap advertisement.

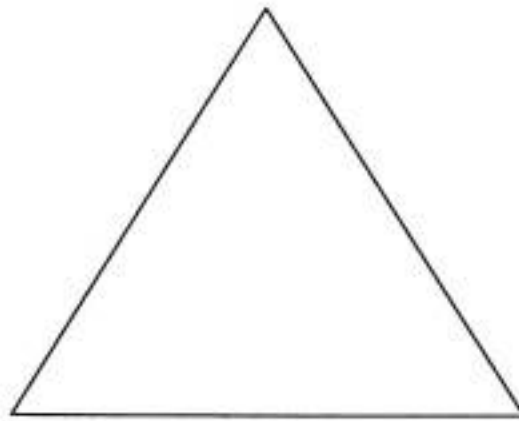
**"Lux": WANITA DAN KECANTIKAN
TIDAK TERPISAHKAN
SAM BUTLAH KECANTIKANMU**

(Picture: a western beautiful girl flies in the sky with gas balloon in bathing activity)

"Lux": "Play with Beauty"

Signification One (A)

"Lux": Play with Beauty

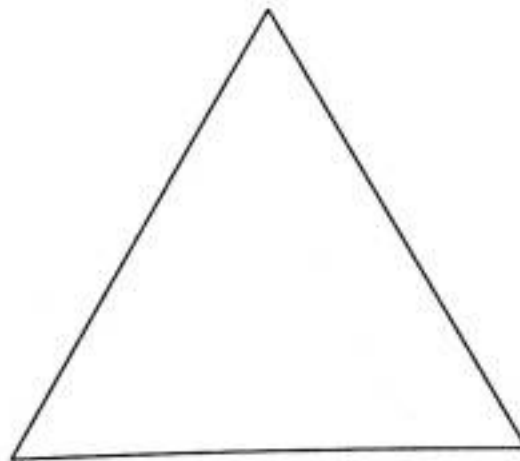


Lux is a beauty bath soap
not health bath soap

/Lux/

Signification one (B)

Western girl bathing using "Lux"

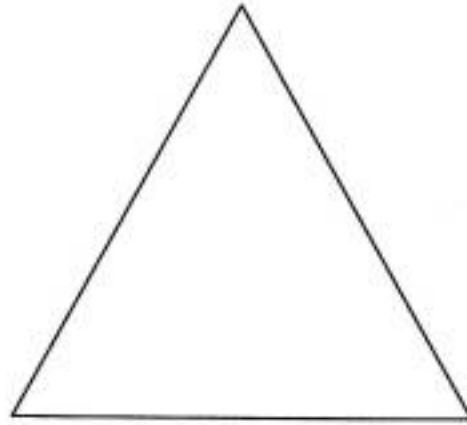


Lux is exclusive beauty bath soap
because it is used by western girl

Lux: beauty bath soap

Signification two (A)

Every woman is beautiful

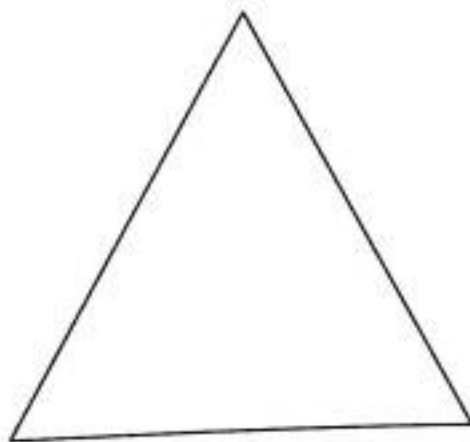


Lux digs up woman's confident that they can as beauty as the western girl

Lux: western girl's bath soap

Signification two (B)

Western culture is identical with modernization



If I bathing using Lux soap, I can as beauty and modern as the western girl

Western girl is the icon of beauty

From the signification process above ("getok tular process), the writer can see that the readers in the "Lux" soap advertisement are constructed with two dominant ideologies which are west oriented. They are:

1. Gender:

- a) The beautiful woman is the modern woman as the western girls.
- b) All women whether color and non-color skins have potential to be beautiful

2. Culture: all things from the west are best and the western culture is the symbol of modernization and

3.1.2. Citra with beauty and nobility behind the palace masonry



The picture above is the advertisement of 'Citra' soap brand. This advertisement in general consists of two main points; they are iconic message such as a woman as the model (metaphoric icon), wall and bathing equipment (topologic icon) and linguistic message or slogan (diagrammatic icon).

A. Iconicity stage

Palace is not only known as the residence of the king, princess, prince and nobility clan but it is also famed with the beauty of the princess that hypnotize the public, the beauty that is covered by elegance, polite behavior, forceful self image and the natural beauty from traditional ingredients and Indonesian plants extract. Citra in this advertisement present the beauty secret of palace princess to Indonesian women.

The following is the iconicity stage of semiotic analysis of the beauty enchantment of Indonesian women on the "Citra" beauty soap advertisement.

a) Slogans analysis

In "Citra" beauty bath soap, there are two slogans are shown, they are:

"Rahasia kecantikan masa lampau untuk perawatan kulit masa kini"

(Picture: a woman (palace princess) sitting in bathing activity)

"Citra sabun cair baru, dengan ekstrak bengkoang. Putih alami"

1. Citra sabun cair baru, dengan ekstrak bengkoang. Putih alami

This first slogan is placed in the bottom of the picture and it consists of two phrases: "Citra sabun cair baru, dengan ekstrak bengkoang" and "Putih alami".

The first phrase is the main idea of the advertisement or usually called the headline of the slogan (Citra sabun cair baru, dengan ekstrak bengkoang). This headline contains two premises, a main premise (Citra sabun cair baru) and supported premise (dengan ekstrak bengkoang). The main premise gives an information about the product that is advertised include the name of the product (Citra), the product form (sabun cair), and the product status (baru). While, the supported premise refers to the product' contains (ekstrak bengkoang). Thus, from the first slogan we can identify that the product advertised is the new liquid bath soap namely "Citra which contains "bengkoang" extract which offer the natural beauty for the woman.

In relation to semiotics, the words which construct the first slogan also represent other aspects out of the product such the meaning behind the word. The word "Citra" in Indonesian refers to positive and proud behavior of someone in society while in English the word "Citra" has close meaning with the word "image" means impression that a person, company, and product, etc gives to the public (Oxford learner's pocket dictionary, 2003: 213). From this definition we can draw conclusion that the word

“Citra” not only function as the product label but also to represent the product message of the importance of woman’s image or in Indonesian is called “Citra wanita”

The second phrase (putih alami) aims to inform the main goal of the product. Although this second sentence is just a simple sentence but it is adequately enough representing the advantage of the product to the consumer. Natural white means the white skin which is natural and it is made from a natural ingredients.

2. Rahasia kecantikan masa lampau untuk perawatan kulit masa kini

There are two main relations (word or phrase relations) of the second slogan as presented below.

a) Times relation = “masa lampau” and “masa kini”

The two words above indicate the existence of the two different times and era, a past and a present time. In relation to the beauty bath soap, the past time identical with traditional product that man power center, while the present time identical with modernization and the latest technology. Those differences automatically indicate distinction in other factors but in the “Citra” beauty bath soap advertisement, those differences precisely show as the improvements and advances in processing woman cosmetics especially the beauty bath soap.

b) Aims relation = “kecantikan” and “perawatan kulit”

The two words above refer to the same referent that is the woman skin, although the word “woman” does not pronounce deliberately but the picture of the advertisement has been shown that. It is because the beauty identical with the woman. Those two words refer to the main goal of the product in which concern to the beauty and the treatment of the woman skin. So from the aims relation above, we know that the product is useful for the beauty and the treatment of woman’s skin. Beside the fact

above, the "Citra" soap advertisement also brings the idea that something beautiful must be kept likewise our cultures and traditions.

From the slogan analysis, the writer finds an idea that the beauty skin is the natural white skin that is taken from natural ingredients and beauty secrets of the palace princesses.

b) Icons analysis

There are two icons that are regarded as the element construction of the "Citra" beauty bath soap advertisement. They are: a woman, product picture, and Kamboja flower as the metaphoric icon and appearances of surroundings as the topologic icon.

A woman in the "Citra" beauty bath soap advertisement is described sitting in bathing activity in a place that is constructed as the bath room. The woman is the Indonesian with a white and bright skin, a black hair that is tied. The woman wears a dark brown batik cloth that is fit with the dominant color of picture. Her head bent down to the "Citra" bath soap in front of her. Her slight smile and eyes shine shows her beauty and elegance as the palace princess. In other side, the picture product represents the truly product itself as the woman (model icon) does but it represents the material product not the non-material product. Meanwhile, the Kamboja flower represents the similarities to the woman as the subject of beauty. That is why they are categorized as the metaphoric icon.

The other icon which is found in the "Citra" bath soap is topologic icon. We can see this icon from the surrounding appearance of the advertisement such as a big water pot, water dipper, and the strong wall. Those appearances in the advertisement are categorized as a part of topologic icon because they have been represented the bath room as the place for bathing in readers' mind. Meanwhile, the strong wall which

is full with certain relief represents the palace wall in readers mind. In the advertisement we also find that the big water pot made of soil, water dipper made of wood, and the wall with ancient relief. From the facts, we know that they also represent in readers mind the place when the nature become a center power of man, that is, the time when the palace still exist in Indonesian life. It also support nature theme which is presented in slogan analysis above.

From the icon analysis, the writer find an idea the beauty is not something outside like a cloth but the truly beauty is inside natural beauty which is reflected on the self image as the word "Citra" meant. While in relation to the skin, the beautiful skin is the natural white beauty that is gotten by using natural product.

B. Readers construction stage

"Rahasia kecantikan masa lampau untuk perawatan kulit masa kini"

(Picture: a woman (palace princess) sitting in bathing activity)

"Citra sabun cair baru, dengan ekstrak bengkoang. Putih alami"

Generally, the "Citra" advertisement collaborate the verbal (slogan) and nonverbal (icon) to construct the beauty concept that is princes palace oriented. So, the main focus of this advertisement is the woman as the model icon while the personal appearances and appearances of surrounding represent the identity of the woman and the setting place and time of the advertisement.

The woman in the "Citra" advertisement in general is regarded as representation of the palace princess, so the advertiser wants to communicate that the woman who uses this product will get the beauty and the elegance as the palace princess has. Sitting pose with other supported item around the girls and batik cloth that is in a past time usually wear by the palace princess on bathing activity show that the woman is

really in bathing activity. The woman body language and personal appearances take a crucial part not only in representing the product goal but also in reflecting what reality which wants to be constructed to the reader. Besides, the woman body language and personal appearances also identify the identity of the woman. The woman face and what she wears (Batik) indicate that the woman is Indonesian. While the dark colored of the batik cloth represent the strong tradition and character of Indonesian women which are really appreciate morality value include in bathing. Bathing in Indonesian culture is not just a body cleaning ritual but more, bathing in Indonesian include the soul cleaning that likewise the word "Citra" meant. In advertisement side, the using of batik is regarded as one of advertiser strategy to show the aesthetic part of bathing and not the part of porn action picture.

Furthermore, through the white and bright skin of the palace princess, the advertiser wants to show the advantage of using the "Citra" beauty bath soap and also to present the ideology of what is the truly beauty skin of Indonesian women. Thus, through the women skin, the advertiser has been inserted an ideology about what the beauty skin standard of Indonesian and simultaneously broke western beauty standard. Besides, the advertiser also communicates that Indonesian has own culture and character include the skin color that is called "putih alami"

Beside the woman appearances above, the analysis also searches what behind the woman eyes shine that bent down to the product. At glance, we show that the action has purposed to direct the reader to see and to know the important of product. In correlation with culture, the action is a representative behavior of Indonesian woman who is elegant and loyal. From the word "loyal", the readers are expected to be loyal in using the "Citra" as their bath soap. Meanwhile, in cultural side the

women are expected to be loyal to their family, tradition, and nation. This idea also supports what we talked in the time relation, that even though the women live in modern era but they should remember their destiny as mother, daughter and a member of society who should keep their self esteem. The elegance of woman also describes in the slight smile of the woman. In general, the beautiful woman in the "Citra" beauty bath soap is a woman that has the beauty like the palace princes. The beauty itself is a truly beauty both of soul and body, the beauty with elegance and simplicity.

As the other beauty bath soap, the "Citra" also brings a concept of beauty as explained above but if the analysis goes into Indonesian culture, we can see that there is a myth that a white skin woman is usually a woman from high class so the woman with dark skin is in the lower class. Besides, in public mind, the white skin woman is always identical with nobility, high education and a good attitude, while the dark skin woman is always identical with work class women. This ideology then becomes the stimulant for the readers who want a skin and all predicate of the princess palace to buy the product. From this advertisement, finally the readers are constructed to believe that they will become a part of high class community if they are using the "Citra" bath soap. In spite of the woman, we also find the picture of the product and the "Kamboja" flower. The picture product represents the truly product itself as the woman (model icon) does but it represents the material product not the non-material product. Meanwhile, the Kamboja flower has similar function as the woman. Thus, the Kamboja flower and picture of product here has metaphoric relation with the woman.

Besides, from the constructed material of the topologic icon we can see the eastern value of the advertisement. As we know that in the eastern culture include Indonesian culture there is the myth that the human life are constructed by water, air, wind, fire, soil, and wood. Water, soil, air, and wood are identical with the positive power while fire and wind are identical with negative power. Thus, through this advertisement the advertiser wants the readers to absorb the four positive powers has existed in the "Citra" beauty bath soap in order to give a good self image. Besides, the advertiser also wants to remind the public that they should be back to the nature element mentioned. Natural product is believed can bring human for a better life and health. From the analysis of the two icons above we can draw a conclusion that the "Citra" beauty bath soap is eastern oriented particularly an Indonesian oriented.

While from the time relation, the writer can draw a conclusion that the "Citra" beauty bath soap is the modern product made of traditional ingredients. Besides, the product which is complemented with the word "barn" and "sabun cair" also indicates the social fact in reality such as the man's need of practice and economic products that are still keep the great advantage of traditional ingredients of Indonesian. This also clarify that even Indonesian women have been hypnotized by the western culture but they are still trust that product traditional is more good and more safe to the health.

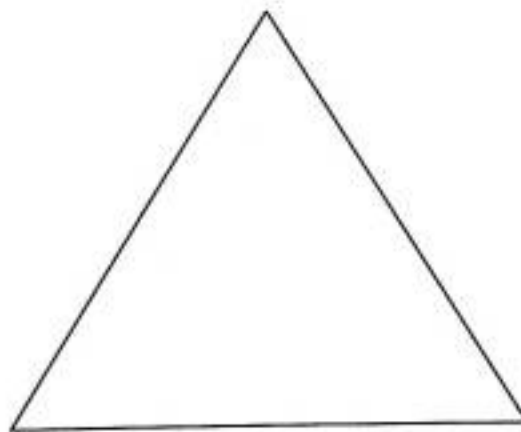
In spite of the main element described before, the writer also finds unique placement of the two slogans which are placed in two different areas, in the bottom and in the top of the picture. The position of those slogans is interesting to be researched because commonly we always find the slogan in printed advertisement is placed inside the picture. We know that advertisement is the reality which is

reconstructed with several interests and also high creativity, so the placement of the slogans outside the picture absolutely has purposed. The writer sees the fact as the advertiser technique to attract people attention and to make the readers more focus to each part of the advertisement whether in verbal or non-verbal form. Besides, the placement of the slogan outside the picture is also used by the advertiser to support the theme of the advertisement. Advertisement theme is the beauty behind the palace strong wall and the writer wants to show the exclusive side of palace (picture) by separating the slogan and the picture. In semiotic this icon categorized as the diagrammatic icon.

The next is the analysis of the construction that applies to the readers mind by using the “getok tular” process:

Signification one (A)

Citra: liquid beauty bath soap

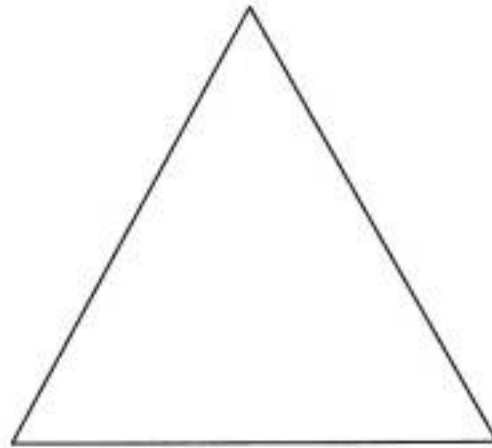


Citra is liquid beauty bath soap
not solid health bath soap

/Citra/

Signification one (B)

Princess palace bathing using "Citra"

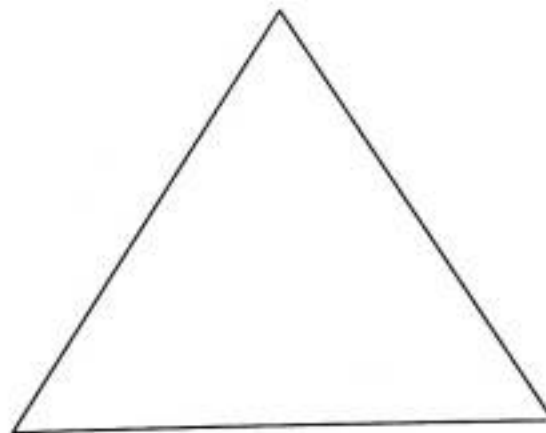


"Citra" is high class soap because
it is used by the princess

Citra: Liquid beauty bath
soap

Signification one (C)

Princess palace is identical
with elegance and nobility

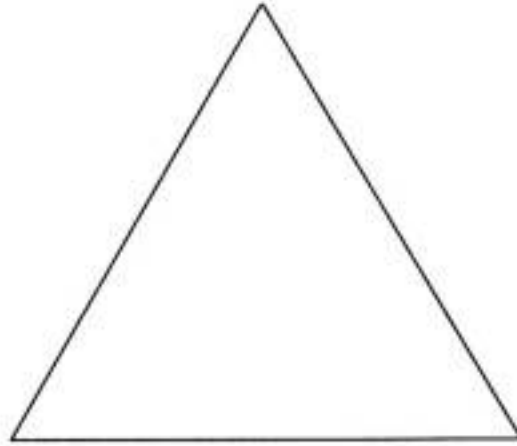


If I using "Citra", I can get elegance
and beauty as the princess palace

Citra is princess
palace beauty soap

Signification two (A)

"Citra" is made of natural ingredients

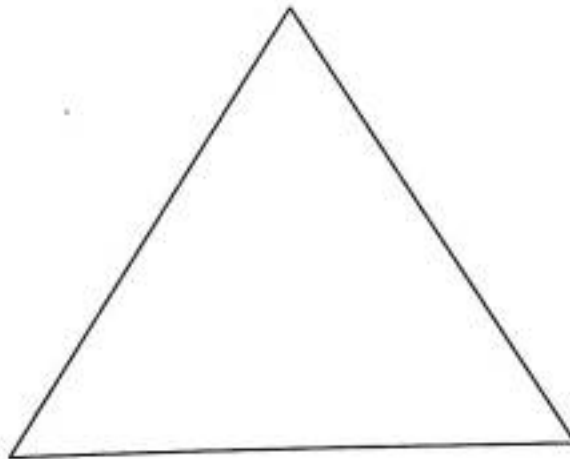


"Citra" is safe for our skin because
it made of natural ingredients

/Citra/

Signification two (B)

Natural beauty is better than artificial beauty



"Citra" is natural product for natural
beauty

"Citra" is natural product

From the signification process above ("getok tular process), we can see that the readers in the "Citra" beauty bath soap advertisement are constructed with two ideologies dominant which are east oriented. They are:

1) Gender

- a. The woman from noble class is much more appreciated than non-noble class woman.
- b. The noble class is identical with high class status and also educated class.

2) Culture

- a. In eastern country the nobility determine the social class. The noble class is the leader of non-noble class.
- b. Eastern culture is a culture that down to earth so the natural product is better than artificial product. Artificial product is dangerous while the natural product is safe.

3.2 Family Oriented in Health Bath Soap Advertisement

3.2.1 "Medicare" with Workaholic Father



The advertisement presented above is one kind of health soap advertisement named "Medicare". As we show in that advertisement, we find that this advertisement is really different with the two advertisements presented before. The "Medicare" health soap advertisement is distinguished into two laterals. Lateral one is the white side with a slogan that is the name of the product "Medicare, medicated soap or Medicare, sabun kesehatan." Furthermore the lateral two is the blue side with three essential elements. They are, hearth picture inscribed with the word "Fresh", ellipse inscribed with the symbol "+" and the word "TCC" and "Farnesol", and the father and his daughter with a beach as the background.

The next is the detail analysis of the “Medicare” health bath soap advertisement and publicity stage

a) Slogans analysis

As the writer observed in the advertisement presented above, there are two slogans in the “Medicare” health bath soap advertisement:

1. “Medicare — Medicated soap” and “Medicare — Sabun kesehatan”
2. The refreshing touch

From the two slogans above, the writer can see that the two essential functions of the advertisement, that are, introducing the product and informing the beneficial value of the product. The word “Medicare” on the first slogan is the name of the product, while the two phrases in the right up (sabun kesehatan) and in the left bottom (medicated soap) are supported information about the product. Thus, from this analysis, the writer can draw a conclusion that the product advertised is health bath soap named “Medicare”.

The writing style and position of the word “Medicare” also become one semiotic point which are interesting to be researched. The word “Medicare” that is written in a big size, crowd almost half of the advertisement paper, shows that the word “Medicare” is the headline of the advertisement. Besides, the different color of the letter “C” indicates that the word “Medicare” is the abbreviation of “Medical” and “Care”. The blue color of “C” refers to the product while the black line on the down of word “C” functions to support the fact about abbreviation that is described above and also to indicate the mystery behind the letter “C”. In semiotic the word “Medicare” is categorized on the diagrammatic icon.

Furthermore, on the second slogan, the advertiser wants to communicate the beneficial value of using this product. All health soap absolutely concern to body health but this product offers more. The “Medicare” health bath soap offers the refreshing touch to the consumer of the product. Besides, the advertisement also informs through the three dots in the end of the second slogan (the refreshing touch...) that the “Medicare” offers more in spite of the refreshing touch. A refreshing touch is the focus of the advertisement but not the one.

Thus, from the two slogans of the “Medicare” bath soap advertisement, the advertiser wants to communicate that the “Medicare” is health bath soap that offers the best skin treatment as the medical can do.

b) Icons analysis

As explained in previous paragraph, there are two essential icons that are presented in the “Medicare” advertisement:

1. A father and his daughter with a beach as the background

Different with the two previous advertisements (beauty bath soap) that used a beautiful woman as the model icon, the “Medicare” uses a father and his daughter as the representative icon of the product. The use of “the father” and “his daughter” in this advertisement indicates that the target market of this product is a whole member of the family that is represented by the father as the parents and the daughter as the children. While the beach as the background functions to support the beneficial value of the product. Beach, water, and good weather are identical with fresh condition. So the presence of the beach background functions to support the second slogan about the refreshing touch which is offered by the product.

2. Two health icons

Other elements that distinct the health soap advertisement and the beauty soap advertisement are the occurrence of two health icons. The icons have led us to medical context. They are heart picture inscribed with the word “Fresh” and ellipse inscribed with the symbol “+” and the word “TCC” and “Farnesol”. Heart is a symbol of love which refers to love of health and love of family. While, the occurrence of the word “Fresh” and the blue color of the heart mean that fresh sense is the main benefit that the “Medicare” bath soap offers to the health and to the family. From the assumption, the writer can draw conclusion that although this advertisement uses a father and his daughter as the model icon, the real target market is the mother. So, without realizing it, the advertiser has inserted an ideology that if the readers are a good mother who loves the family, they should buy this product.

Furthermore, the ellipse inscribed with the symbol “+” and the word “TCC” and “Farnesol” function to strengthen the fact that this product is the health bath soap. The symbol “+” is identical with the medical care, while the word “TCC” and “Farnesol” are chemistry substances that effectively protect the skin from germ and bacterial which are dangerous to family health.

B. Reader Constructions stage

1. White lateral: Medicare — medicated soap

Medicare — sabun kesehatan

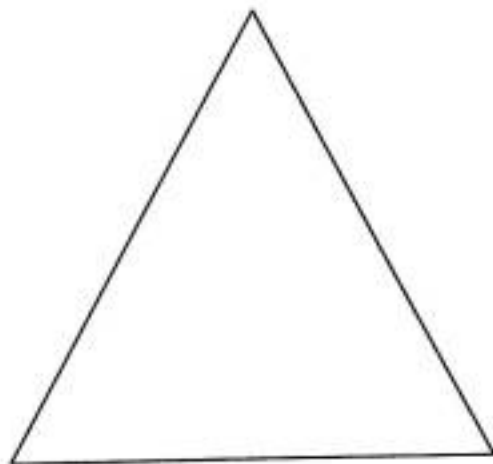
2. Blue lateral: heart picture inscribed with the word “Fresh”, ellipse inscribed with the symbol “+” and the word “TCC” and “Farnesol”, and the father and his daughter with a beach as the background.

In order to see the constructing idea that is applied, the writer steps further of what semiotic calls the encoded iconic message. In relation to this encoded iconic message, the model icons are interpreted together with the broad aspect of the advertisement. Through this advertisement, the advertiser wants to represent the social reality in our life and the message that the father must provide more time for the family. Life demands and modernization which is identical with strict competition has been created a new social class that is known as the workaholic and this class is dominated by the father. Besides, the position of the father as the leader and breadwinner has consumed most of the father time for work and less for the family. Through this advertisement, the advertiser wants to communicate that the father must give more time to refresh himself, spent the time with family and do some activity such as walking in the beach with children or bathing with the "Medicare" bath soap. The beach and the "Medicare" in this case have metaphoric relation. That is way they are categorized as the metaphoric icon. In brief, the "Medicare" bath soap advertisement brings the message about the importance of medical care and also family care. The medical care is represented by the product, while the family care is represented by the activity of the model icon that playing on the beach. Both represent the refreshing touch.

The next is the analysis of the construction that applies to the readers mind by using the "getok tular" process:

Signification one (A)

Medicare:Medicated soap

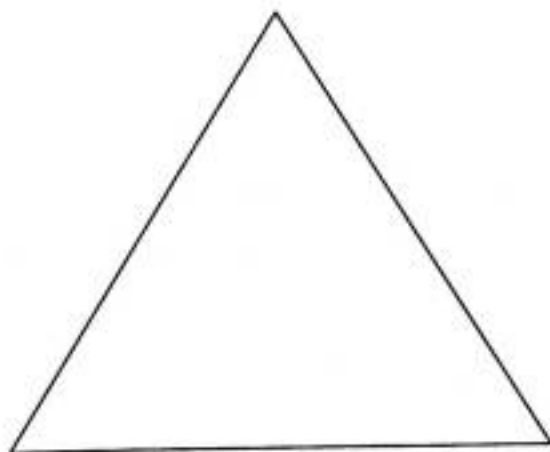


“Medicare” is health bath
soap not beauty bath soap

/Medicare/

Signification one (B)

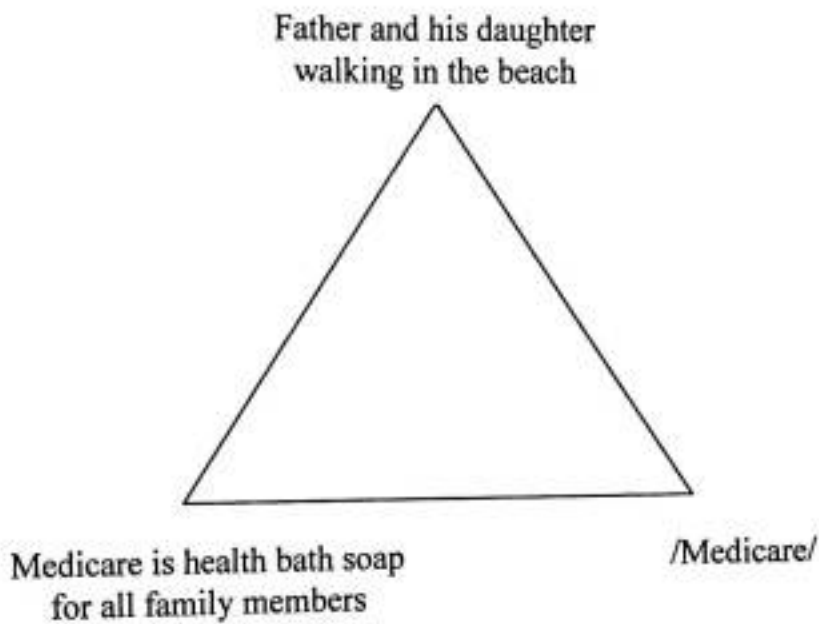
The refreshing touch ...



By using “Medicare”, we can
get health and refreshed skin

Medicare is health soap

Signification one (C)



Signification two (A)



From the signification process above, the writer can draw a conclusion that the “Medicare” is health soap for all status, a young or an old generation, a man or woman. While, for cultural side this advertisement brings message about the importance of health. Besides, this advertisement also inserts new ideology that the beauty skin is health skin, not only the white and smooth skin.

3.2.2 "Lifebuoy" with Mother's Touch



The advertisement presented above is a health soap advertisement named "Lifebuoy". Compare with the previous three data, this advertisement is simpler. The Lifebuoy' health soap advertisement is just constructed by two slogan and two icons. The two slogans involve the headline "Lifebuoy and the sentence "Mildcare keseimbangan antara perlindungan dan perawatan yang lembut, while the two icons include an ellipse colored red and silver (inscribed with the headline lifebuoy and the symbol '±') and the picture of the mother and his daughter with a health skin and smile. While for artistic package, the advertisement uses a blue and white color as the dominant color in this advertisement.

The following is the analysis of iconicity and reader constructions that are applied in the "Lifebuoy" health bath soap advertisement:

A. Iconicity Stage

The analysis in this datum may be more brief than the others datum. It is because the "Lifebuoy" advertisement as other health advertisements is not adequately focusing on iconic message and other aspects or ideologies which make the advertisement is more interesting to be read. The health advertisement lean advertised more seriously. It is because the main aim of the health advertisement is to dig up people awareness about the importance of the health in order to attract the consumer to be a part of the product user community. The next is the detail analysis of the "Lifebuoy" advertisement:

a) Slogans analysis

As the writer observed in the advertisement presented above, there are two slogans in the "Lifebuoy" health bath soap advertisement:

1. "Lifebuoy"
2. Mildcare: keseimbangan antara perlindungan dan perawatan yang lembut

From the two slogans presented above, the writer can draw a conclusion that the advertised product is the "Lifebuoy" (first slogan) and the beneficial value that is offered is the mild cares that include soft protection and treatment skin (second slogan). The first slogan is not just involved the named of the product but actually in the word "Lifebuoy" the writer can find the essential purposes of the product. In relation to the assumption, the writer should know what behind that headline (Lifebuoy). The word "Lifebuoy" is actually constructed by two words, "life" and "buoy". From those two words, the writer is attracted to know what does the word "buoy" means. In the oxford learners pocket dictionary (2003:52), the writer finds at

least two meaning of the word "buoy" that suit with the medical context of the advertisement. They are, "Buoy (up)" means make somebody feel cheerful and confident and "Lifebelt (also lifebuoy)" means floating ring for somebody who has fallen into the water to hold on. From those two definitions and the use of the mother and his daughter as the model icon, the writer can see that the product is also having beneficial value to make a family cheerful and confident. While on the second definition, the writer can know that the lifebuoy is protection product as the lifebelt does.

Furthermore, in the second slogan the writer finds two main relations on that sentence (Mildcare: keseimbangan antara perlindungan dan perawatan yang lembut). They are "mildcare" and "Lembut" as the characteristic of the product (superior feature) and "perlindungan" and "perawatan" as the aims relation described. From the product characteristic relation, the writer knows that the product is soft and mild so it is safe to all family members even the children skin. While aims relation shows that the "lifebuoy" offers double feature for family skin care, protection and treatment. Those two relations become two superior appeals that are finally used by the advertiser to attract people especially a mother to choose the "Lifebuoy" as the family bath soap.

b) Icons analysis

As the writer saw in the picture, there are two essential icons that are presented in the "Lifebuoy" advertisement:

1. The mother and her daughter picture with a health skin and smile

Different with the datum three which uses the father as the representative of parents, this advertisement uses the mother. The occurrence of the mother in this advertisement definitely has purposed behind it. The mother in this advertisement is used to support the idea that is presented by the second slogan (Mildcare: keseimbangan antara perlindungan dan perawatan yang lembut) as explaining in the slogan analysis. In society mother is identical with a love care in which smooth and charitable. The mother as a parent has right and obligation to the family members. Different with the father, the mother always protects the family softer. Thus, in this advertisement, the advertiser wants to communicate that the "Lifebuoy" bath soap offers the smooth and soft care as the mother does to her family. The "Lifebuoy" and the mother here is regarded has metaphoric relation that in semiotic categorized as the metaphoric icon. That is way the word "Mildcare" is written in a big size and the word "lembut" is bolded.

2. The ellipse colored red and silver (inscribed with the headline "Lifebuoy" and the symbol "+").

There are three aspects of this icon that is interesting to be analyzed; they are the color, the form (ellipse), the symbol "+", and the word "Lifebuoy" (it has been explained in the slogan analysis). The red color of the advertisement refers to the product; the ellipse form refers to the line protection; the symbol "+ refers to the health care and the word "Lifebuoy" refers to the product label.

B. Reader constructions stage

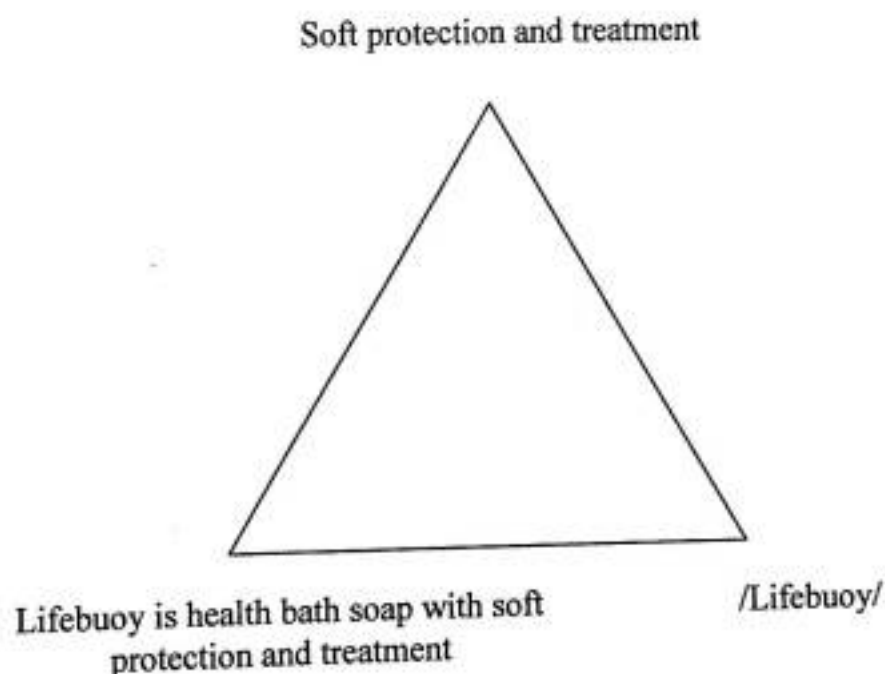
"Lifebuoy"

(Picture: the mother and her daughter with face oriented)

"Mildcare: keseimbangan antara perlindungan dan perawatan yang lembut"

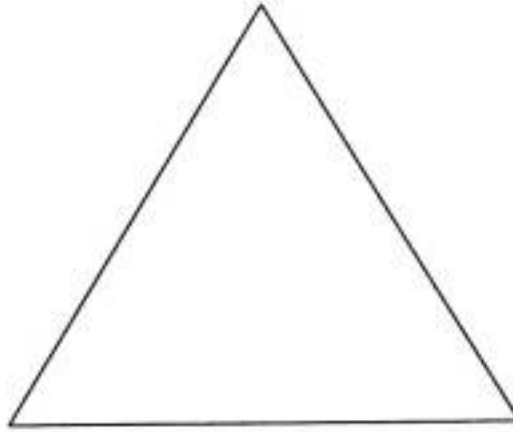
In order to see the constructing idea that is applied, the writer steps further of what semiotic calls the encoded iconic message. In relation to this encoded iconic message, the model icons are interpreted together with the broad aspect of the advertisement. Through the model icon that presented in a face oriented, the advertiser wants to communicate that the health bath soap can be used in our face. As the writer knows that the face is the most sensitive part of our body so its need a soft treatment that is offered by the "Lifebuoy" health bath soap. Besides, the health and bright skin face without an acne shows that this product not only protect your skin but also treat it as the beauty bath soap do. So, from the presence of the mother with her daughter that presented with face oriented, the advertiser broke the ideology that the health skin is not good for our face. The next is the analysis of the construction which applies to the readers mind by using the "getok tular" process:

Signification one (A)



Signification one (B)

Mildcare protection and treatment

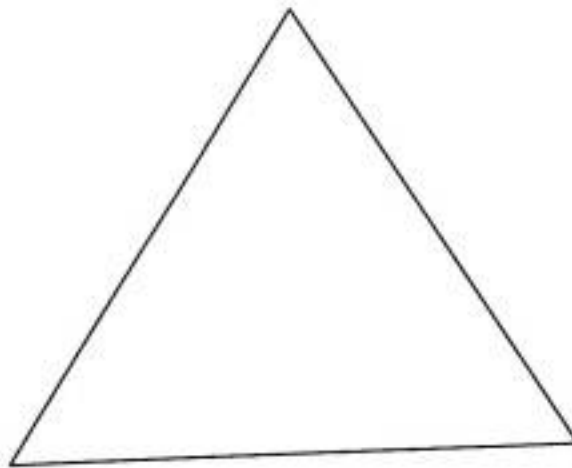


Lifebuoy is safe for our skin
because of its mildcare protection
and treatment

Lifebuoy health bath soap

Signification two (A)

The model icon that is faced oriented



Lifebuoy can be used in
sensitive skin include face

Lifebuoy is skin soap

From the signification process above, the writer can draw a conclusion that the "Lifebuoy" is family health soap. This soap offers two double skin care; protection and treatment of skin. Besides, the "Lifebuoy" health soap advertisement is also formulated with "mildcare" so it safe for sensitive skin as our face and children skin. While, for cultural side this advertisement brings message about the mother position in the family. Generally, the woman is just function to take care the children and all family members while the father takes a protection function. Through this advertisement, the advertiser breaks that ideology. The mother in this advertisement describes take protection function to the family but she run this function softer.

CHAPTER FOUR

CONCLUSIONS AND SUGGESTIONS

4.1. Conclusions

After analyzing the data of the four soap advertisements, the writer draws on some conclusions:

1. The analysis of commercial soap advertisement include the beauty bath soap and the health bath soap by using semiotic approach shows that different focus of advertisement cause the differences in the using of slogan and icon. The beauty bath soap full of slogans and icons that bring the beauty concept as presented by the beautiful girl while the health bath soap full of slogans and icons that bring the importance of being healthy as presented by the word with medical context.
2. The constructing ideologies that are applied on the beauty bath soap is dominated by the culture in which the "Lux" advertisement is west oriented and the "Citra" advertisement is east oriented. While, the health bath soap is constructed by the gender specifically the role of father and mother in the family.

4.2. Suggestions

1. The semiotic analysis is interesting approach that offers deep analysis of communication process whether verbal or non verbal. The writer suggests analysis in other field such as in political slogan in order to see the politician strategy in constructing the readers' to vote him.

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2. The reality reconstruction in the commercial advertisement consists of two stages; reconstructing reality by the advertiser in order to persuade the consumer to buy the product (implied reader construction) and reconstructing reality by the reader in order to see the real impact of the advertisement to the public. The writer in this thesis just focuses in analyzing the first reconstruction, so she suggests a further research on the second reconstruction.

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