

**INTERTEXTUAL TECHNIQUES FOUND IN INDONESIAN  
FOOD AND BEVERAGE TV ADVERTISEMENTS FROM 2014  
UNTIL 2018**

**UNDERGRADUATE THESIS**

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**STUDY PROGRAM OF ENGLISH  
DEPARTMENT OF LANGUAGES AND LITERATURE  
FACULTY OF CULTURAL STUDIES  
UNIVERSITAS BRAWIJAYA  
2018**

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**Presented to  
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in partial fulfillment of the requirements  
for the degree of Sarjana Sastra**

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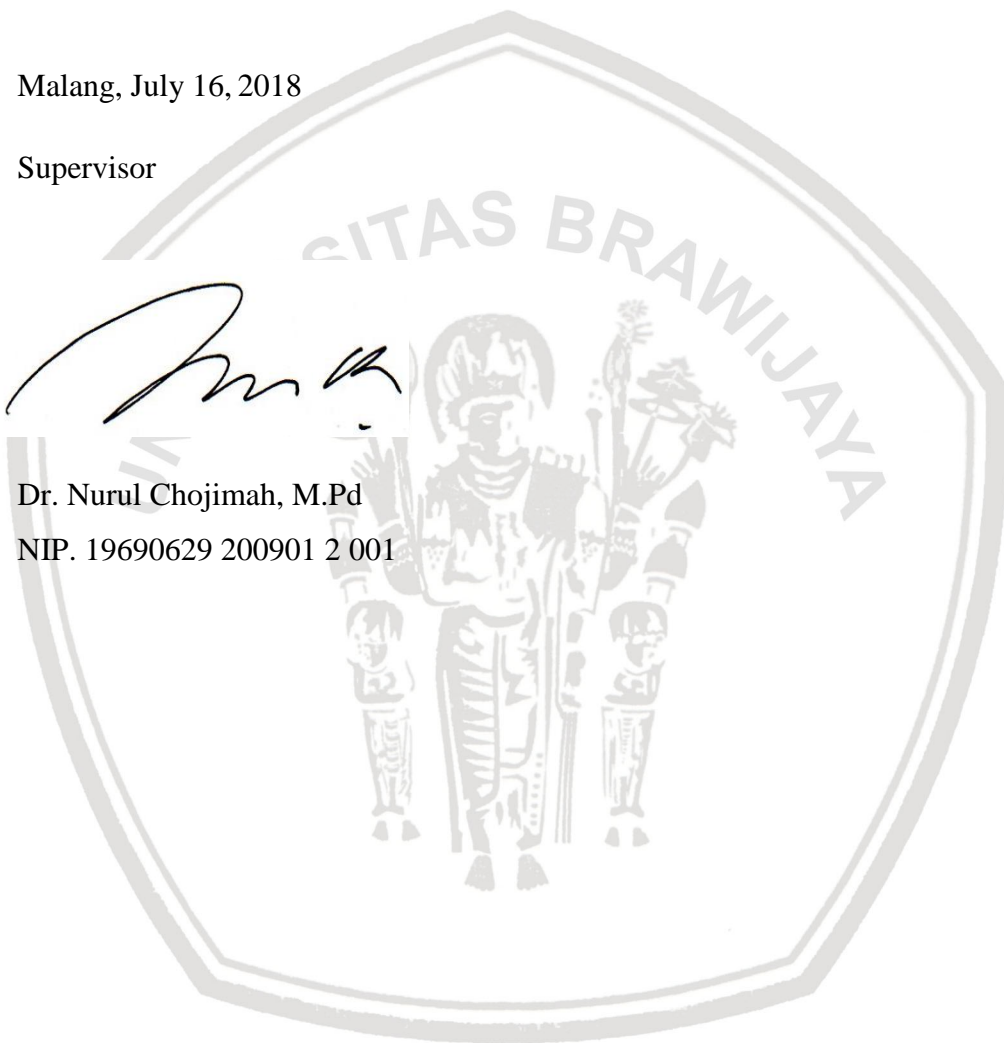
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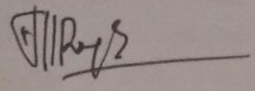
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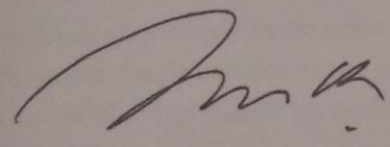
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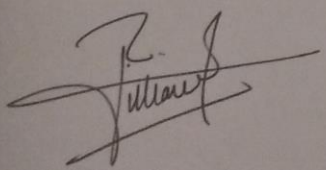
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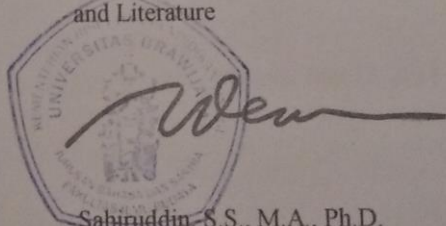
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Malang, July 16, 2018

Nisa Ramsyana



## ABSTRACT

Ramsyana, Nisa. 2018. **Intertextual Techniques Found in Indonesian Food and Beverage TV Advertisements from 2014 until 2018**. Study Program of English, Universitas Brawijaya. Supervisor : Nurul Chojimah.

Keywords: Intertextuality, Quotation, Parody, Allusion, TV Advertisements

This research aims to find out intertextual techniques found in Indonesian food and beverage TV advertisements from 2014 until 2018.

The theory of intertextual by Xin Bin (2000) is used by the researcher to reach the research objective. This research uses a qualitative research method and the data source uses in this study are various Indonesian food and beverages TV advertisements containing intertextual techniques from 2014 until 2018.

On the basis of data analysis, it is found that Indonesian food and beverage TV advertisements used three types of intertextual techniques: parody, quotation and allusion. In this research, parody was commonly used, followed by allusion, and quotation. Regarding to the intended meaning of the use of intertextual techniques, it is found that the use of intertextual techniques in food and beverage TV advertisements depends on the advertisement's dialogue. The TV advertisements containing intertextual techniques parody are used to attract the attention of the consumers, hold their interest, and improve recall. The TV advertisements containing intertextual techniques allusion are used to make products become more interesting and fun because of referencing something that can make the viewers realize and be interested in the products shown in the advertisements. Meanwhile, TV advertisements that use quotation because it is a very effective way to be used in order to realize intertextuality in advertising and also to help achieving the advertising goal in a concise and make the viewers of the advertisements interested.

It is suggested that the next researchers who are interested in conducting similar research topic to choose other objects of the study such as printed advertisements and other theories of intertextual techniques and to investigate the intended meaning of the use of intertextual techniques.

## ABSTRAK

Ramsyana, Nisa. 2018. **Teknik-Teknik Intertekstual yang Ditemukan dalam Iklan TV Makanan dan Minuman Indonesia dar Tahun 2014 hingga 2018.** Program Studi Sastra Inggris, Universitas Brawijaya. Pembimbing: Nurul Chojimah.

Kata kunci: *intertextuality, quotation, parody, allusion, TV advertisements.*

Penelitian ini bertujuan untuk mencari teknik-teknik intertekstual yang ditemukan dalam iklan TV makanan dan minuman Indonesia pada tahun 2014 hingga 2018.

Teori intertektualitas oleh Xin Bin (2000) digunakan peneliti untuk mencapai tujuan penelitian. Metode penelitian kualitatif penelitian ini dan sumber data yang digunakan dalam penelitian ini adalah berbagai iklan TV makanan dan minuman Indonesia yang mengandung teknik-teknik intertekstual mulai tahun 2014 hingga 2018.

Atas dasar hasil analisa, ditemukan bahwa iklan TV makanan dan minuman Indonesia menggunakan tiga tipe dari teknik-teknik intertekstual: *quotation, parody, dan allusion*. Dalam penelitian ini, *parody* adalah yang paling umum digunakan, diikuti oleh *allusion*, dan *quotation*. Mengenai makna yang dimaksudkan dari penggunaan teknik intertekstual, ditemukan bahwa penggunaan teknik-teknik intertekstual dalam iklan TV makanan dan minuman bergantung pada dialog di dalam iklan. Iklan TV yang mengandung teknik intertekstual *parody* digunakan untuk menarik perhatian konsumen, untuk mempertahankan minat mereka, dan meningkatkan daya ingat. Iklan TV yang mengandung teknik intertektual berupa *allusion* digunakan untuk membuat produk menjadi lebih menarik dan menyenangkan karena referensi sesuatu yang dapat membuat pandangan terealisasi dan langsung segera tertarik terhadap produk yang ditampilkan dalam iklan. Sementara itu, iklan TV menggunakan *quotation* disebabkan karena hal ini adalah cara yang sangat efektif untuk digunakan dalam rangka mewujudkan intertektualitas dalam iklan dan juga untuk membantu mencapai sasaran iklan dengan cara yang singkat dan menarik sehingga penonton iklan menjadi lebih tertarik.

Disarankan kepada peneliti-peneliti selanjutnya yang tertarik untuk meneliti topik penelitian yang sama agar memilih objek penelitian lain seperti iklan cetak dan teori lain dari teknik-teknik intertekstual dan menginvestigasi makna tersirat dari teknik-teknik intertekstual dalam ruang lingkup studi yang berbeda.



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## CHAPTER I

### INTRODUCTION

This chapter discusses background of the study, problem of the study, objective of the study and definition of key terms.

#### 1.1 Background of the Study

Communication is essentially incomplete and inferential – it is impossible to “say everything about anything at any point in time” (Winter 1994, p.47). To obtain intended meaning from a text or spoken utterance, the reader or the hearer needs to enrich semantics representations of linguistic input which is prototype or literal meanings by using inferences based on context. This context, is “the space of possibilities allowing us to listen to both what is spoken and what is unspoken”; and meaning is created in an active process whereby “linguistic form triggers interpretation rather than conveying information” (Winograd and Flores 1986. p.57). The basic form of a language is letter, and by combining letter, word will be produced. From linking words into a coherent form, sentence will be produced. And then, from sentences, discourse might be formed. The short definition of discourse is “language above the sentence”, which is true, but it is too general. A more elaborated definition would be “language in use: language used to do something and mean something, language produced and interpreted in a real-world context”, proposed by Cameron (2001, p. 13).



Discourse could be in any forms such as prose, song lyrics, conversation, poem, movie, speech, lecture, advertisement, etc. Discourse itself is divided into two types, namely written and spoken. The clear distinction would be in the way they are produced. However, there is also a difference in terms of purpose. The term 'discourse' varies in its definitions, and it is used in many disciplines to refer to slightly different things. For example, Yule (2006, p. 124), however, uses the definition “language beyond the sentence” for 'discourse', which means that discourse analysis is not only concerned with the components of language as much as it is with the use of language in texts as well as in conversations.

Intertextuality is understood as a process for connecting texts from the past with the present texts. A text is understood not to stand alone. A text is composed of quotations or other sources of text stated by Kristeva (cited in Jon L. Berquist 2007, p.25)

According to Allen (2000), intertextuality is not limited to discussion in literary arts. It can be found in discussions of music, painting, architecture, cinema, photography and in virtually all cultural and artistic productions. Readers can make meanings through the relations between two texts; meanings cannot be made within any single text. Intertextuality is a “precondition for the intelligibility of texts” (Hatim, 1997, p. 219) and is essentially a mechanism through which a text refers backward (or forward) to previous (or future) texts.

Intertextuality can exist in every text, including advertising texts, and it can explain the relation between different texts and an advertisement text itself, and help to understand the meaning of an advertisement, in that the original text

being referred to could set up a message which the second text can use and elaborate on. Therefore, the second text does not have to work so hard to create a new text. The purpose with which any individual advertisement is designed is, of course, to sell products (Pateman, 1989). Once an advertisement is identified, such conative components such as “we recommend that” and “buy our product” are able to be understood by people easily. In order to get people to identify the product, to remember its brand, and to persuade them that it is worth buying, advertisers usually employ different strategies in the advertising campaign to promote the product sale.

So the writer concludes if the purpose of an advertisement is to persuade the audience into buying the product by means of reforming those unconcerned people, thus advertisements must have selling power which can arouse people’s interest in or desire for the products to be bought. To achieve this, advertisements should have attention value that impresses people and make them memorize the product. Advertisers often use intertextuality, which encourages readers to ponder and make association with their previous knowledge and arouse their feeling of familiarity facilitating memorization towards the advertisements.

In addition, advertisement is one of media to make the product of company recognized by public which is shown in various ways. Nowadays, there are two types of advertisement itself: (1) Soft news is shown in web, radio and television. (2) Hard news is shown in newspaper, billboard and magazine. In this study, the writer chooses advertisements shown in television which can be called as TV advertisements. Because of the globalization, the technology grows more widely

which this makes television becomes one of the most powerful media which takes an important role as a tool to persuade people and it is also an attractive media because of presenting audio and visualization to make people attracted. Gopakumar (2010) explains that in the 1950's came television which developed fast to the advertising-media. The growing of popularity of television as an important media of mass communication and recreation has contributed greatly bringing about this situation and had also provided the much needed momentum to the advertising business.

The TV advertisements analyzed by the writer are about food and beverage since these topics are various and can make the writer find the needed advertisements to be analyzed more easily. The food and beverage advertisements are published on youtube.com from 2014 until 2018 are Kit Kat "*Edisi Ngobrol Sama Sri*", Mie Sedaap "*Siapa yang Suka*", Oreo "Vampire", Oreo "Aladdin", Klop "*Versi Giselle Anastasia*", Beng-Beng "*Makan Langsung dan Makan Dingin*", SGM Eksplor – *Wujudkan si Kecil Jadi Generasi Maju*, Good Time "*Sagoo Semprit*", So Good "*Versi The Changcuters*", Extra Joss "Blend", Permen Kiss "*Baru Rasa Apel*", Frisian Flag Milky "Marvel Superhero", Chocolatos Drink "*Versi Sedih*", Zegar "*Kantor*", Kopi Susu ABC "*Versi GAC*", and Teh Kotak – Rizky Febrian "*Kesempurnaan Rasa.*" The reason why the writer chose those TV advertisements is because they are popular which are come out from 2014 until 2018. Also, they have big potentials to produce intertextuality which have noticeable and memorable effects to ease the writer to do this study.

In this study, the writer uses the theory of Xin (2000) focus on the intertextual relation “with concrete sources identified” or the obvious shown, surface intertextual relation, such as quotation, allusion and parody.

This study is conducted because the study of intertextuality in English Program in Universitas Brawijaya is not easily traced, so that this study can be used to complete the literature and can be one of the references for the next researchers in conducting the research. Moreover, by conducting this research, the writer hopes that this research is useful for readers especially the next researchers to increase their knowledge about intertextuality.

## **1.2 Problem of the Study**

Through the research, the writer is interested in finding out the answer to this question:

What are intertextual techniques found in Indonesian food and beverage TV advertisements from 2014 until 2018?

## **1.3 Objective of the Study**

Based on the problem of the study, the objective of the study is specified into one objective as follows:

To analyze the intertextual techniques found in Indonesian food and beverage TV advertisements from 2014 until 2018.

#### 1.4 Definition of Key Terms

The writer defines the key terms of this study that furthermore will be mentioned frequently:

1. **Intertextuality** : The shaping of a text's meaning by another text (Gerard Genette 1997, p.18).
2. **Quotation** : The language phenomenon that spoken or written words are a passage, a book or other forms of texts, which are usually known and without any change (Xiong 2007, p.15).
3. **Parody** : Recognizable copying of the manner of other's words which is the exaggerated imitation or mimicking of another's voice for comical effect (Xin Bin 2000, p.16).
4. **Allusion** : A brief reference, explicit or indirect, to a person, place or event, or to another literary work or passage (Yang Xiaojie, 2010).
5. **TV Advertisement** : A trace of and a cue to the social relationship which are enacted via the text in the discourse (Fairclough, 1989, p.112).



## CHAPTER II

### REVIEW OF RELATED LITERATURE

In this chapter, the writer reviews the literatures that are related to the research topic, they are intertextuality, types of intertextuality, intertextuality in advertising, basic notion of intertextuality in advertising, intertextual techniques in advertisement, and previous study.

#### 2.1 Intertextuality

The term 'intertextuality' has been borrowed and modified many times since it was first coined by Julia Kristeva in the 1966, the theory of intertextuality has its origins in the groundbreaking work of the Swiss linguist Ferdinand de Saussure in the early twentieth-century. Intertextuality, therefore emerges the theories that emphasize the systematic features of language in establishing the relational nature of meaning and texts, but also from theories which are concerned with language use within specific social situations, as Mikhail Bakhtin's work suggests (Irwin 2004, p. 227-242). Combining these two theories, Saussurean and Bakhtinian, Kristeva was able to produce intertextual theory (Allen, 2000, p. 2-3).

The influence of Saussure's sign system on intertextuality can be seen from two points. One is that the linguistic signs are non-referential which means a sign is not a word's reference to some object in the world but the combination of a signifier (sound image) and a signified (concept). The other is that they are also different, for example from this sentence "The tree is green" involves the selection

of the word “tree” out of related sounds—“see” or “bee”, and related words—“bush” or “trunk” Saussure (1915 cited in Jingxia Liu 2013, p.12).

Also, the dialogism of M. M. Bakhtin, a Russian linguistic and literary theorist, is defined of as another origin of the theory of intertextuality. He pointed out that all discourses are dialogic and that dialogue is one of the fundamental structuring principles of all discourses, written and spoken alike (1984). Bakhtin (1984) believed that the words we select in any specific situation have a characteristic of “otherness” about them. They belong to specific speech genres, and they bear the traces of previous utterances. The dialogic quality of word and utterance must be the central focus of the study of language. Bakhtin’s understanding about words and language presents to us a world which is literally dialogic.

### **2.1.1 Types of Intertextuality**

Different theorists approach, discuss and develop intertextuality from different perspectives and classify it into different categories. The following are some of the representative classifications:

#### **1) Macro-intertextuality and Micro- intertextuality**

Culler (1981) divided intertextuality into two types as follows: macro-intertextuality and micro- intertextuality. In a broad sense (macro-intertextuality), the whole world is considered as a text. The relationship between a text and its signifying practice is reciprocally referential. In a narrow sense (micro-intertextuality), intertextuality refers to the relationship between a given text and other texts existing in a given text.

## 2) Strong Intertextuality and Weak Intertextuality

Laurent Jenny (1982 in Jingxia Liu 2013, p.13), a French theorist divided intertextuality into two: strong intertextuality and weak intertextuality. Strong intertextuality means the obvious shown reference relation between a given text and other texts such as plagiarism, quotations, and piercing, while weak intertextuality indicates that a given text implies something that induces semantic associations of other texts, such as similar opinions, topic ideas, genres, etc.

## 3) Manifest Intertextuality and Constitutive Intertextuality

Fairclough (1992, p. 85) differentiated these types of intertextuality. "In manifest intertextuality, other texts are explicitly presented in the text under analysis; they are 'manifestly' marked by features on the surface of the text, such as quotation marks" (Fairclough, 1992, p. 104). "The constitutive intertextuality refers to the complex relation of genres or discourse types' convention. It is the configuration of discourse conventions when the text is produced." (Fairclough, 1992, p. 105).

## 4) Specific Intertextuality and Generic Intertextuality

Xin Bin (2000, p. 6) categorized intertextuality into these two types. He explain that specific intertextuality refers to a given text which contains others' others' utterances with individual writing subject (an individual person or an organization, known or anonymous), and a given text contains others' discourses with concrete sources identified. Specific intertextuality contains the above strong, manifest intertextuality and those unmarked but quoted intertextual relations. On

the other hand, generic intertextuality refers to the integration of different styles, registers or genres (Xin, 2000, p. 14).

Different theorists approach, discuss and develop intertextuality from different perspectives as mentioned above which is hard to get a unanimous idea about intertextuality. However, it is not hard to find that each way of the above classifications of intertextuality develops two kinds of intertextuality. One focuses on the obvious shown, surface or concrete intertextual relation with concrete sources identified (explicit intertextuality); the other is concerned with semantic associations of ideas, topics, genres or registers, etc. which are implicit. In this study, the writer focuses on the former or explicit intertextuality.

### **2.1.2` Intertextuality in Advertising**

Intertextuality is pervasive, and even the so-called “original” literary works are based on the intertextual relationships with other works. According to Allen (2000), intertextuality is not just put a limit on to discussion in literary arts. But it can be found in discussions of music, cinema, painting, photography, architecture, and in basically all cultural and artistic productions. Readers can make meanings through the relations between two texts; meanings cannot be made within any single text. Intertextuality is a “precondition for the intelligibility of texts” (Hatim, 1997, p. 219) and is importantly a mechanism through which a text refers backward (or forward) to previous (or future) texts. According to Jingxia Liu (2013, p.13) intertextuality exists in every text, including advertising texts, and it can explain the relation between different texts and an advertisement

text itself, and help to interpret the meaning of an advertisement, in that the original text being referred to could build a message which the second text can use and elaborate on so the second text does not have to work so hard to be made.

Advertisements are usually interaction between products and readers, or advertisements set up intertextual relation between products and readers. The purpose of an advertisement is to persuade the audiences to buy the product by means of reforming those unconcerned people, thus advertisements must have selling power which can arouse people's interest into buying the product. In order to accomplish this, advertisements should have attention value that influences people and make them memorize the product. Advertisers often make intertextuality which help readers to ponder and make connection with their previous knowledge and activate their sense of familiarity making the advertisement become easy to be memorized.

Cited in Jingxia Liu (2013, p. 14) some scholars have noticed the intertextual relation in advertisements. They (e.g. Vestergaard & Schroder, 1985; Cook, 1992; Tanaka, 1994) suggested that advertising language should construct its own meaning by interacting other types of discourse. Cook (1992) focused on shared knowledge between advertisers and readers, and he pointed out that by shared knowledge, readers can understand the covert meaning of advertisements. Tanaka (1994) illustrated how communication forms between advertisers and readers, nature of the communication and aspects of communication in advertising language. In exploring how readers are able to decode advertisers' intentions, she adopted Relevance Theory as theoretical framework to discuss intertextual



relation of advertising, such as ostensive-inferential communication, relevance and cognition and covert communication in advertising.

### 2.1.3 Basic Notions of Intertextuality in Advertising

#### 1) Source Text

Source text is the text from which ideas or messages are acquired. Source texts in advertisements indicate signs and expressions an advertising campaign requires including both texts and images, which can be further classified into i) texts, ii) music, paintings, architecture, iii) events, figures, iv) social values and norms broadly accepted, etc. (Han, 2005). Source texts play an important role in advertisement understanding in which this means that without appropriate source texts, advertisements may not be clearly explained as expected. Source texts are always needed to grab the meanings of advertisements. Information of most advertisements is conveyed to readers mainly through texts and images. Compared with texts, images are likely to arouse readers' attention more quickly and impress them more easily. However, images usually have much wider and vaguer meanings than texts. So in this study, the writer uses texts as source texts from advertisements on TV.

#### 2) Intertextual Marks

Words, idioms, other kind of expressions or images existed for linking source texts are called as intertextual marks. Han Jinlong (2005) firstly adopted the term intertextual marks and proved that intertextual marks have the function of helping readers know where the source is. For example, quotation

marks are always used to tell the primary source directly. Texts containing clear or direct intertextual marks are called explicit intertexts while texts without intertextual marks are often referred to implicit intertexts, e.g. advertising discourse falls into implicit intertextuality. From this explanation, the writer focuses on explicit intertextuality existed in TV advertisement.

#### **2.1.4 Intertextual Techniques in Advertisements**

The intertextual techniques that are frequently used in advertisements includes: citations and quotation, citing from the previous or original texts; allusion, employing the prototypes from the Bible, historical stories, fairy tales, folklore, religion stories, classical works, etc.; parody, imitating purposely the existed language forms, e.g. adages, idioms, famous poems, famous songs, etc. (Yang Quanhong, 1997, p. 20). This section will discuss these three techniques of intertextuality in advertising.

##### **2.1.4.1 Quotation**

Quotation refers to direct citing of words, phrases, sentences or paragraphs from the intertexts, which frequently marked with quotation marks or special typing signs. It indicates “the relation of co- presence of one text within two or more texts” (Genette, 1977, p. 1). According to Xiong (2007), he said that quotation is the language phenomenon that spoken or written words are a passage, a book or other forms of texts, which are usually known and without any change (Xiong, 2007). By using quotation in advertisement, the advertiser will get advantage of it relies on its popularity and public acceptance. Quotation is such an

effective way for us to realize intertextuality in advertising and help achieve the advertising goal in a short and appealing way. The sources to be quoted commonly are proverbs, historical events, literary works, films or songs. The use of quotation is also considered as a symbol of the well-educated and the ability of understanding the meaning of quotation. According to Jingxia Liu (2013, p. 15), there are examples of quotation, as follows:

- 1) *The Pen is mightier than the sword and some pens are mightier than others. (for Parker Pen advertisement quoted from a famous proverb)*
- 2) *Love me tender, love me true. (for Cosmetics Ludanlan advertisement quoted from a famous classic love song entitled "Love Me Tender")*

#### **2.1.4.2 Parody**

According to the Oxford Dictionary (2014 cited in Ashley N. Shelton, p. 10) parody involves an imitation of the style of a particular writer, artist, or genre with deliberate exaggeration for comic effect. In World English Dictionary, parody refers to the musical, literary, or other composition that mimics the style of another composer, author, etc. in a humorous or satirical way. In addition, according to Xin Bin (2000) parody is a prestigious rhetorical device, can be defined as recognizable copying of the manner of other's words. It is the exaggerated imitation or mimicking of another's voice for humorous or comical effect.

Basically, parody is one of the most commonly used techniques in advertisements writing and it is widely used to refer to the linguistic phenomena of imitating other's words for different aims, as it can result in humor, sarcasm,

vividness, and uniqueness. According to Jingxia Liu (2013, p. 16), there are examples of parody, as follows:

- 1) *Home Sweet Honda.* (for Honda Car advertisement which imitates a film entitled *Home Sweet Home*)
- 2) *There is a way, there is Toyota* (for Toyota Corporation advertisement imitating the famous proverb “there is a will, there is a way” )

#### 2.1.4.3 Allusion

According to Yang Xiaojie (2010) allusion is a brief reference, explicit or indirect, to a person, place or event, or to another literary work or passage. Commonly, the reason why someone uses allusion is to explain, illustrate or reinforce his point, he just picks the key words or phrases without indicating their sources. It is left to the reader or hearer to make the connection of the words or phrases. Just like quotation and parody, allusion gives readers the pleasure that comes from seeing similarities or hearing echoes of ideas. Employed in advertisements, allusion also functions as intertextual links between advertisements and source texts. Most source texts of allusion come from literary works, the Bible, historical events, famous figures, fairy tales, mythologies and so on. According to Yang Xiaojie (2010), he gives some examples of parody as follow:

- 1) *Today there are three new Nike lasts. With each, we widened the heel base, trimmed the Achilles area and put what amounts to slight curve in the heel area.* (for Nike Shoes advertisement - “Achilles” is a character in Greek mythology)

- 2) *Kangaroo Island—you can escape from the rush of life and become a modern day of Crusoe. (for Kangaroo Island advertisement – “Crusoe” is the character of Daniel Defoe’s book Robinson Crusoe.)*

## 2.2 Previous Studies

In this study the writer uses two previous studies. The first is a journal entitled “Intertextual Analysis of Rhetorical Devices in Advertising- A Memetic Approach”. The writers are Liu and Pingting (2014). They are associate professors in the English Department, College of Foreign Languages, Three Gorges University, in Hubei Province, China. Their major fields of research are discourse studies and English teaching. This previous study was conducted in 2014, to make a tentative study of intertextuality in advertising from perspective of memetics. It explores the relationship between memes, intertextuality and advertising, and aims to find the mechanism of generation of intertextuality in advertising. It first proposes that intertextuality is caused by the imitation and transmission of linguistic memes, and then describes and analyzes how linguistic memes spread in three types of intertextuality in advertising, namely, citation, parody and allusion. By data analysis, the study finds that citation, parody and allusion are drawn from some popular or well-accepted songs, idioms, proverbs, historical stories or events and literary works, etc. which are strong linguistic memes according to Memetic Theory. These linguistic memes create intertextual relation in advertising, and cause the association and resonance of the consumers. This previous study uses qualitative approach.



The second previous study is a bachelor thesis of Jenni Kinnunen entitled “I’m Indiana Jones “– Intertextuality and Humor in *How I Met Your Mother* which is conducted in 2012. She was an English Literature student in Department of Language, University of Jyväskylä. The purpose of this second previous study was to investigate the intertextual references that occurred in the American sitcom television series *How I Met Your Mother*, and how the used references functioned in creating the show's humor. *How I Met Your Mother* was chosen as the data due to its frequent use of intertextual references in its jokes. Jenni uses the theory of Montgomery (2007) to find out the allusion and theory of Smut (2009) to identify humor. A qualitative approach is used in this previous study.

The similarities is that the first previous study and the present study use theory of Xin (2000) focus on the intertextual relation “with concrete sources identified.” The differences are the data used. The first previous study uses many advertisements such as newspaper, magazine, book, and tv and the second previous study uses an American TV show named *How I Met Your Mother* as the object, while the present writer uses only Indonesian Food And Beverage TV advertisements from 2014 until 2018.

## CHAPTER III

### RESEARCH METHODS

This chapter discusses the methods used by the researcher in conducting the study about intertextual techniques found in Indonesian food and beverages TV advertisements from 2014 until 2018. The methods consist of research design, data source, data collection, and data analysis.

#### 3.1 Research Design

Creswell (2003, p.3) states “research design reflects a general framework which is adopted to provide guidance about all facets of the study, from assessing the general philosophical ideas behind the inquiry to the detailed data collection and analysis procedures”. He also adds that research design can be the form of quantitative, qualitative, and mixed methods.

In this research, the researcher uses qualitative research method since this study does not aim to discover data which is in the form of quantification, so that there is no finding which is gained through measurement, statistical and numeral procedures. Related to qualitative research, Strauss and Corbin (1990, p. 17) state that qualitative research was defined as any kind of research that produces findings not arrived by means of statistical procedures or other means of quantification. Another reason of the researcher in using qualitative research method is due to the fact that the data used in this research is in the form of words.

According to Ary et al. (2010, p. 29), “qualitative inquiry deals with data which is in the form of words, rather than numerals and statistics form.”

Moreover, the researcher also uses another research method that is descriptive research method. Travers (1978, para. 2) states “the descriptive research method is the research method to describe the nature of situation as it exists at the time of the study and to explore the causes of particular phenomena”. Hence, in this research, the researcher describes the data by using verbal text to gain the understanding.

### 3.2 Data Source

The writer uses various the dialogues of Indonesian food and beverage TV advertisements containing intertextual techniques from 2014 until 2018 as the data in this research. The writer focuses on the intertextual techniques found in 16 TV advertisements such as:

**Table 3.1 Year and Title of TV Advertisements**

Year	Title of TV Advertisements
2014	1) Good Time “ <i>Sagoo Sempri</i> ” 2) So Good “ <i>Versi The Changcuters</i> ”
2015	1) Kit Kat “ <i>Edisi Ngobrol Sama Sri</i> ” 2) Mie Sedaap “ <i>Siapa yang Suka</i> ” 3) Oreo “ <i>Vampire</i> ” 4) Beng-Beng “ <i>Makan Langsung dan Makan Dingin</i> ” 5) Frisian Flag Milky “ <i>Marvel Superhero</i> ”
2016	1) Oreo “ <i>Aladdin</i> ” 2) Klop “ <i>Versi Gisella Anastasia</i> ” 3) Extra Joss “ <i>Blend</i> ” 4) Permen Kiss “ <i>Baru Rasa Apel</i> ” 5) Chocolatos Drink “ <i>Versi Sedih</i> ”
2017	1) Kopi Susu ABC “ <i>Versi GAC</i> ”
2018	1) SGM Eksplor – “ <i>Wujudkan si Kecil Jadi Generasi Maju</i> ”

- |   |
|---|
| <ol style="list-style-type: none"> <li>2) Zegar “Kantor”</li> <li>3) Teh Kotak “Versi Rizky Febrian - Kesempurnaan Rasa”</li> </ol> |
|---|

The data were posted in Youtube channels. The main reason in choosing those TV advertisements is because they popular which are come out from 2014 until 2018. Also, they have big potentials to produce intertextuality which have noticeable and memorable effects to ease the writer to finish this study.

### 3.3 Data Collection

Data collection begins with the researcher deciding from where and from whom data will be collected (Talbot 1995, p. 472). The data of this research is obtained through the following steps:

1. Downloading these TV advertisements:

- 1) Kit Kat “Edisi Ngobrol Sama Sri”  
(<https://www.youtube.com/watch?v=WOzdb78gy9I>).
- 2) Mie Sedaap “Siapa yang Suka”  
([https://www.youtube.com/watch?v=goa\\_qm6vwu0](https://www.youtube.com/watch?v=goa_qm6vwu0)).
- 3) Oreo “Vampire”  
(<https://www.youtube.com/watch?v=ufsCb3ZAoSQ>).
- 4) Oreo “Aladdin”  
(<https://www.youtube.com/watch?v=eiCwkdw0cBs>).
- 5) Klop “Versi Giselle Anastasia”  
(<https://www.youtube.com/watch?v=SDIGXFBjAjA>).

- 6) Beng-Beng “*Makan Langsung dan Makan Dingin*”  
(<https://www.youtube.com/watch?v=h6vesaPdxu4>).
- 7) Good Time “*Sagoo Sempri*”  
(<https://www.youtube.com/watch?v=r7PbAC3-wb4>).
- 8) Good “*Versi The Changcuters*”  
(<https://www.youtube.com/watch?v=o4D27t2nXhM>).
- 9) Extra Joss “*Blend*”  
(<https://www.youtube.com/watch?v=SkOXMaT4EyA>)
- 10) Permen Kiss “*Baru Rasa Apel*”  
([https://www.youtube.com/watch?v=0\\_WrLwCowBc](https://www.youtube.com/watch?v=0_WrLwCowBc))
- 11) Frisian Flag Milky “*Marvel Superhero*”  
(<https://www.youtube.com/watch?v=PVI3cIJ4Y7M>)
- 12) Chocolatos Drink “*Versi Sedih*”  
(<https://www.youtube.com/watch?v=wFbdOAuRrXk>)
- 13) SGM Eksplor “*Wujudkan si Kecil Jadi Generasi Maju*”  
(<https://www.youtube.com/watch?v=dhAowhnrJ7s>)
- 14) Zegar “*Kantor*”  
(<https://www.youtube.com/watch?v=jTTLSy3sodE>)
- 15) Kopi Susu ABC “*Versi GAC*”  
(<https://www.youtube.com/watch?v=mRP23V4II-M>)
- 16) Teh Kotak “*Versi Rizky Febrian - Kesempurnaan Rasa*”  
(<https://www.youtube.com/watch?v=VADmwtdUa0E>)

2. Watching and listening to the dialogues of those TV advertisements.



3. Taking notes of each TV advertisement dialogues.
4. Listing the TV advertisements that have intertextual techniques: quotation, allusion and parody.

### 3.4 Data Analysis

After collecting the data, the researcher analyzes the data by using the following steps:

1. Classifying the intertextual techniques: quotation, allusion and parody given by Xin (2000) in the following table:

**Table 3.2 Intertextual Techniques**

No	TV Advertisements	Quotation	Allusion	Parody

## CHAPTER IV

### FINDING AND DISCUSSION

This chapter presents the findings from the data obtained. This part provides the problem solving of the study by giving the interpretation of research findings in relevance with the review of related literature in the previous chapter.

#### 4.1 Findings

In this chapter, the writer found 16 (sixteen) food and beverages TV advertisements and focused on intertextual techniques. As mentioned in the previous chapter, this study analyzed some food and beverages TV advertisements published from 2014 until 2018. To conduct the research, the intertextual techniques using theory proposed by Xin Bin (2000), Xiong (2007), and Yang Xiaojie (2010).

After collecting and analyzing 16 data, the writer found several intertextual techniques in food and beverages TV advertisement. First, the writer found 10 TV advertisements included as parody. Second, the writer found 4 TV advertisements contained allusion. And, the writer found 2 TV advertisement which is categorized as quotation.

##### 4.1.1 Parody

According to the Oxford Dictionary parody is “a composition in which the characteristic turns of thought and phrase of an author are mimicked and made to



appear ridiculous, especially by applying them to ludicrously inappropriate subjects. In addition, parody is a prestigious rhetorical device, can be defined as recognizable copying of the manner of other's words. It is the exaggerated imitation or mimicking of another's voice for humorous or comical effect (Xin Bin, 2000).

This study reveals that out of 16 advertisements, ten of them are included into parody.

**1. Datum 1: Kit Kat Edisi Ngobrol Dengan Siri (2015)**

*“Sri, carikan tempat ngopi” “topi”, “ralat, tempat ngopi” “sapi”,  
”ralaaat, tempat ngopi”, “lalat”*

**Analysis:** The verbal utterance from the datum 1 advertisement is included as parody because it is derived from a virtual assistance from smartphone technology as mentioned “Sri” which is a parody of an application named Siri which is a virtual assistant with a voice-controlled natural language interface that uses sequential inference and contextual awareness to help performing personal tasks for iOS users.

**2. Datum 2: Mie Sedaap Siapa yang Suka (2015)**

*“Mie sedap siapa yang punya 3X*

*Dari lidah turun ke hati”*

**Analysis:** The melody of the advertisement uses the one of the lyric in datum 2 is included into parody because originally, the first line of this

datum saying “*mie sedaap siapa yang punya*” is adopted from an Indonesian song entitled *Nona Manis Siapa yang Punya* from Maluku saying “*nona manis siapa yang punya.*” The second line of the song saying “*dari lidah turun ke hati*” is adopted from this advertisement is derived from an Indonesian proverb, “*dari mata turun ke hati*”. The reason why the writer categorized this proverb as parody because the maker of advertisement in datum 2 changed the word from the proverb from “*mata*” to “*lidah*” since we know that to love food like noodle from the advertisement, the consumers should taste the product first by their tongues before judging the tastiness of the food product.

### 3. Datum 5: Klop Versi Giselle Anastasia (2016)

“I just wanna say I *klop* you”

**Analysis:** The lyric used in datum 5 is adopted from an Indonesian song entitled “I Just Wanna Say I Love You” by a popular singer named Melly Goeslaw. So, this is the reason why this advertisement is included into parody. In this advertisement, there is a change in the original song lyric and also the melody of the advertisement is just the same as the original one. The change of the lyric is “I just wanna say I *klop* you” which is parodying the original song lyric “I just wanna say I love you.” The word “love” is erased and changed into “*klop*.” Even though, the word “love” is missed by the maker of the advertisement, it is still familiar in the writer’s ear since it uses the same melody of the original song.

4. **Datum 6:** Beng-Beng - *Makan Langsung dan Makan Dingin* (2015)

*“Beng-Beng memang satu,  
makannya yang beda,  
haruskah kita lantas pisah,  
meski sama-sama suka Beng-Beng”*

**Analysis:** the lyric used in the advertisement is included into parody because it takes some lines from the song lyrics of an Indonesian song called *Peri Cintaku* sung by an Indonesian male singer named Marcell. In the original song, the lines of the lyrics should be *“Tuhan memang satu, kita yang tak sama, haruskah aku lantas pergi meski cinta takkan bisa pergi.”*

So, in the advertisement, it serves the same melody like the original song but with changed lyric sounded *“beng-beng memang satu, makannya yang beda, haruskah kita lantas pisah, meski sama-sama suka beng-beng.”* The differences of the lines from the original song lyric and the line from this advertisement are served like these: the original song lyric said *“Tuhan memang satu”* is changed into *“beng-beng memang satu”*, secondly *“kita yang tak sama”* is modified into *“makannya yang beda”*, thirdly *“haruskah aku lantas pergi”* is changed into *“haruskah kita lantas pisah,* and the last line from the original song lyric can be heard like this *“meski cinta takkan bisa pergi”* becoming *“meski sama-sama suka beng-beng”* in the advertisement lyric. Even though, some lines of the original song are



modified by the maker of the advertisement, the original song melody does sound the same.

**5. Datum 8:** Good Time - *Sagoo Semprit* (2014)

*“Sagoo sagoo aku sayang ibu”*

**Analysis:** this advertisement is included into a parody because it uses a line from a song. The song used by this advertisement is a famous Indonesian children song entitled *Sayang Semua* by Pak Kasur. In the original song lyric, the line should be heard like *“satu-satu aku sayang ibu”* but in the advertisement, the word *“satu”* became into *“sagoo.”* The line of the advertisement sounds like *“sagoo sagoo aku sayang ibu.”* The word *“sagoo”* here refers to *“satu”* in the original song line. In addition, the word *“sagoo”* itself also refers to the name of cookies product in the advertisement, so viewers of the advertisement become easier to know the product because the line of advertisement and also the melody sound familiar in their ears.

**6. Datum 9:** So Good - *Versi The Changcuters* (2014)

*“Biar kata lagi gabut*

*Bagiku kau very good*

*Oh...oh... I love you so good”*

**Analysis:** the lyric used in the advertisement is included into a parody because it imitates the original melody and also takes some lines from the

song lyrics of an Indonesian song called “I Love You Bibeh” by an Indonesian rock and roll band, The Changcuters. In the advertisement, the first line of it saying “*biar kata lagi gabut*” is supposed to be “*biar kata nenek sihir.*” The second line saying “*bagiku kau very good*” is a modification from the original song lyric says “*bagiku kau Britney Spear.*” And the last line of the advertisement saying “ooh...ooh... I love you, So Good” is supposed to be “ooh...ooh... I love you, Bibeh.” The reason why some words have been changed into “so good” is because this nugget product’s named So Good and the aim of this advertisement is to promote the product so The Changcuters as the performer, changed some words into “so good” is to make the viewers become interested to buy this nugget product.

#### 7. **Datum 10:** Extra Joss Blend (2016)

“*Boleh ceplos ceplos asal jangan adu jontos*”

***Bercerai kita ngos bersatu kita joss***”

**Analysis:** the verbal utterance from the datum 10 advertisement is included as parody. It is because the second line of the advertisement saying “*bercerai kita ngos, bersatu kita joss.*” This verbal utterance is derived from an Indonesian proverb “*bersatu kita teguh, bercerai kita runtuh.*” This proverb has a meaning that something will work out if it is done together. Not only that it also has another meaning which is a group or a nation will be strong and advanced if it is not divided. In this

advertisement, the line *“bercerai kita ngos, bersatu kita joss”* does not only show an Indonesian proverb but also promotes the product of the advertisement from the word *“joss”* which is the name of the beverage product.

8. **Datum 12:** SGM Eksplor – *Wujudkan si Kecil jadi Generasi Maju* (2018)

*“Kalau kau anak SGM tunjuk tangan 2x*

*Siapa yang bangga jadi anak SGM*

*Ayo anak SGM tunjuk tangan”*

**Analysis:** the lyric used in the advertisement is included into a parody because it takes some lines from the song lyrics of a popular kid song entitled *Kalau Kau Suka Hati*. In this advertisement, the first line of it saying *“kalau kau anak SGM tunjuk tangan”* is supposed to be *“kalau kau suka hati tepuk tangan.”* It is clear that the first line is parodying the word *“suka hati”* becomes *“anak SGM.”* Here, SGM is the name of an Indonesian milk product for children sold in the advertisement. The reason why *“suka hati”* changed into *“anak SGM”* is because in promoting this product, the presence of creativity is important to attract the viewers’ interests. Also, the meaning of *“suka hati”* is happy, so after buying this milk product, your children will get happier than before. Moreover, the original word *“tepek tangan”* is changed to *“tunjuk tangan”* is because in the advertisement, there are some children sitting in a classroom, so when

the teacher there singing this song, the children are supposed to raise their hands instead of clapping hands.

**9. Datum 14:** *Zegar – Kantor* (2018)

*“Di sini zegar, di sana zegar*

*Dimana-mana minumannya zegar”*

**Analysis:** the lyric used in datum 14 is modified from an Indonesian children song entitled *Di Sini Senang, Di Sana Senang*. Even though, this song is composed by unknown, it is still so popular until now and used by Indonesian kids everywhere, especially in kindergarten and elementary school to refresh their energy and deal with boredom. In this advertisement, the producer changed the first line of the original song lyric saying “*di sini senang, di sana senang*” into “*di sini zegar, di sana zegar.*” The word “*senang*” which means joy in Indonesian is missed and changed into the name of the promoted beverage product in the advertisement which is “*zegar.*”

In addition, the second line of the advertisement saying “*dimana-mana minumannya zegar*” is modified from the original song lyric “*dimana-mana hatiku senang.*” From the second line of this advertisement, the word “*minumannya*” comes from “*hatiku*” which in this context the word “*minumannya*” refers to the method to consume the promoted beverage product is by drinking it.

**10. Datum 15:** *Kopi Susu ABC Versi GAC (2017)*

*“Suaraku senada berpadu sempurna*

*Selalu hangatkan dan satukan kita*

***Mantapmu tak akan dapat tergantikan.”***

**Analysis:** datum 15 is included as parody because in the third line of the melody of the advertisement “*mantapmu tak akan dapat tergantikan*” is parodying a song lyric entitled Suara by GAC which is an Indonesian vocal group consisting three members named Gamaliel Tapiheru, Audrey and Cantika. This group was suddenly famous after their first video uploaded on Youtube site in 2009 ago received public appreciation. The third line of the advertisement melody saying “*mantapmu tak akan dapat tergantikan*” which is the word “*mantapmu*” is supposed to be “*suaramu*” in the original song lyric. The writer thinks that the word *suara* is changed into *mantap* is because of the advertisement product which is *Kopi Susu ABC* has a motto “*mantap*” which has the same meaning as delicious. So, the advertisement shows that *Kopi Susu ABC* product is delicious and cannot be replaced by any other coffee products.

**11. Datum 16** *Teh Kotak – Rizky Febrian Kesempurnaan Rasa (2018)*

*“Teh kotakku, tak lekang oleh waktu*

*Oh, hasilkan rasa sempurna*

*Rasakan perlahan, lebih nikmat*

*Rasa sempurna dari teh kotak*



*Berawal dari yang terbaik, seduhan alami*

*Dengan segala kebaikan, kesempurnaan rasa teh kotak”*

**Analysis:** datum 16 is included as parody because it uses the melody and some lines from a song entitled *Kesempurnaan Cinta* by Rizky Febrian. In this TV advertisement, Rizky Febrian himself presents his original song with some parody lines to sell the product of Teh Kotak. The first line saying “*teh kotakku tak lekang oleh waktu*” is parodying the original song line “*kau dan aku tercipta oleh waktu*”. The second and the third lines sound like “*oh hasilkan rasa yang sempurna, rasakan perlahan lebih nikmat*” are parodying the original song lyrics “*hanya untuk saling mencintai, mungkin kita ditakdirkan bersama*”. Although, there is no change from the second line and the third line, they still use the same melody as the original song. Moreover, the fourth line sung in the TV advertisement “*rasa sempurna dari teh kotak*” is parodying “*merajut kasih menjalin cinta*” from the original song. And the fifth and sixth lines sung in it are like this “*berawal dari yang terbaik, seduhan alami, dengan segala kebaikan, kesempurnaan rasa teh kotak.*” Those lines are clear enough that they are parodying the original song lyrics “*berada di pelukanmu, mengajarkanku, apa artinya kenyamanan, kesempurnaan cinta.*” A nice thing presented by Rizky Febrian about the beverage product sold is he changed the word *cinta* (love) from his original song lyrics into *teh kotak*. So, this means that *teh kotak* should have been loved

by him as the singer and also the viewers who are interested in buying the products.

#### 4.1.2 Allusion

Allusion is a brief reference, explicit or indirect, to a person, place or event, or to another literary work or passage (Yang Xiaojie, 2010). Commonly, the reason why someone uses allusion is to explain, illustrate or reinforce his point, he just picks the key words or phrases without indicating their sources. It is left to the reader or hearer to make the connection of the words or phrases.

This study reveals that out of 16 advertisements, four of them are included into allusion.

##### 1. **Datum 3:** Oreo – *Vampir* (2015)

*“Bayangkan ku beri oreo tuk si **Vampir** yang menyeramkan*

*Akankah dia berubah dengan susu segelas*

*Ku rasa semua kan jelas menyenangkan*

*Karna krimnya sangat nikmat dalam sandwhich coklat”*

**Analysis:** in the advertisement of datum 3 shows an animation that tells the viewers a story about a vampire. This is the reason why datum 3 is included as an allusion. A vampire has a meaning as a dead person who comes back to life and sucks blood from other people at night, based on Cambridge Dictionary. In the advertisement, it shows an animation set in the night time, there is a vampire which has an evil character is about to

drink a girl's blood but after eating Oreo, he turns out becoming a good character and asks the girl to drink a glass of milk together and dance. This Oreo advertisement has tried to bring out the vampire character which is included as a famous bad character, as if showing that Oreo product can change someone's bad mood into the good one. Furthermore, sandwich biscuit Oreo from the beginning of the time has been appearing as a product targeted to children as the main consumers remain claim with the market segmentation they take. By using funny animations, light song rhythms and simple lyrics, it is no wonder that children are waiting for this advertisement just to sing and see the vampire. Not only that, even adults can be hypnotized by this advertisement, as if they are watching a music video from a famous singer, instead of a sandwich biscuit advertisement lasted no more than a minute.

## 2. **Datum 4:** Oreo - *Penuh Keajaiban Aladdin* (2016)

*“Bayangkan kuberi oreo tuk penyihir musuh Aladdin  
Masihkah dia kan jahat merebut lampu wasiat  
Atau kan dia beri pernikahan penuh keajaiban”*

**Analysis:** in datum 4, the advertisement shows an animation about Aladdin with light rhythms and simple lyrics. This is the reason why this datum is included as allusion. Aladdin is the name of a folk tale character, probably of Middle Eastern origin. Aladdin was retold into animate feature by Walt Disney Feature Animation in 1992 and is possibly currently the

best known re-telling of the story. In this advertisement, there is a sorcerer with a long beard with an evil character wanting to take the lamp of Aladdin but after eating an Oreo sandwich, the evil sorcerer turns into a good character and helps Aladdin to pick up the princess by a white car a gift of his enchanted wedding from the sorcerer. This advertisement will make the viewers interested in tasting the Oreo sandwich because the advertisement shows a unique story about Aladdin and the sorcerer who is his real enemy in the original story which has become a good friend of Aladdin. So, by eating Oreo, even the bad character of a folk tale can become a good one.

**3. Datum 7:** Frisian Flag Milky Marvel Superhero (2015)

*“Mau jadi siapa kamu hari ini?”*

*“Kamu bisa jadi seperti **Spiderman** yang gesit, **Iron Man** yang kuat atau **Captain America** yang berani.”*

**Analysis:** in datum 7, the verbal utterance of the advertisement is included as allusion. It is because the advertisement mentions Spiderman, Iron Man and also Captain America. They are all famous super heroes in America. Spiderman is a US cartoon, TV and film character who develops special powers, such as great strength and the ability to cling to surfaces, after being bitten by a radioactive spider. Then, Iron Man is a fictional superhero appearing in American comic books published by *Marvel Comics*. This character is called Tony Stark who is an

American billionaire who suffers a severe chest injury during a kidnapping in which his captors attempt to force him to build a weapon of mass destruction. He instead creates a powered suit of armor to save his life and escape captivity. Later, Stark augments his suit with weapons and other technological devices he designed through his company, Stark Industries. Iron Man then is covered in an iron made by his hand to be a strong superhuman with his power. And the last one mentioned in this advertisement is Captain America. This character is also a fictional character appearing in American comic books published by Marvel Comics. Captain America was designed as a patriotic super soldier who often fought the Axis powers of World War II and was Timely Comics' most popular character during the wartime period. The popularity of superheroes waned following the war and the Captain America comic book was discontinued in 1950, with a short-lived revival in 1953. Since Marvel Comics revived the character in 1964, Captain America has remained in publication. So, this advertisement mentioned all the three super heroes for inviting the viewers who are mostly kids to drink the Frisian Flag's milk so they can become as active as Spiderman, as strong as Iron Man and also as brave as Captain America. Besides, in the advertisement showing a girl who wants to reach her kite which is trapped on a tree branch and there are four boys drinking Frisian Flag's milk who are initiating to help her by turning out into the American super heroes.

#### 4. Datum 13: *Chocolatos Drink Versi Sedih* (2016)

*“Boy sama Reva kenapa putus sih? Padahal kan kisah cinta mereka selalu bikin gue baper.”*

*Baper... sedih... marah? Larutkan semua masalahmu dengan Chocolatos Drink, diseduh dengan air panas, sensasi coklat Italia bikin rileks harimu.*

**Analysis:** the advertisement of datum 13 is included as allusion because it mentioned two popular characters named Boy and Reva from an Indonesian soap opera, *Anak Jalanan*. In this advertisement, there is a girl who is watching the soap opera then she becomes dramatic because of Boy and Reva breaking up. These two characters, Boy and Reva are popular couple in the soap opera. *Anak Jalanan* is an Indonesian soap opera aired on RCTI channel from October 12, 2015 until February 1, 2017 and had become a popular soap opera among Indonesian youth. In this advertisement, the girl is asked by the actor and actress playing Boy and Reva to drink a cup of *Chocolatos Drink*, and it can turn her bad mood into good mood only by drinking it.

##### 4.1.3 Quotation

This study reveals that out of 16 advertisements, two of them are included into quotation. Quotation refers to direct citing of words, phrases, sentences or paragraphs from the intertexts, which is frequently marked with quotation marks or special typing signs (Genette, 1977, p.1). Moreover, according to Xiong (2007), he said that quotation is the language phenomenon that spoken or written



words are a passage book or other forms of texts, which are usually known and without any change.

**1. Datum 7 Teh Rio Madu – Ada Gula Ada Semut versi Tora Sudiro (**

- Tora Sudiro : “*Eh ada gula, ada semut*”  
 A girl : “*Kalau ada teh?*”  
 Tora Sudiro : “*Cobain nih, teh Rio baru dibuat dengan derajat akurat prosesnya modern. Teh madu pertama dalam cup*”  
 A girl : “*Wah madunya nyes... lega...*”  
 Tora Sudiro : “*Baru... Teh Rio madu du du du du. Tehnya, madunya, kena enakunya...*”

**Analysis:** This advertisement is considered to be one having a quotation because it has a proverb in it. The proof is shown in the first line of datum 7 told by an Indonesian actor, Tora Sudiro saying that “*ada gula ada semut*” is considered as an Indonesian proverb. This proverb can be translated in English into “when there is sugar, there are ants” which means that people tend to be attracted to what most benefits them. So, this advertisement tends to ask the viewers to be attracted to the product because this tea product has some benefits in it like the good sweet taste from honey served by the product.

**2. Datum 11 – Permen Kiss Baru Rasa Apel**

“*Pasti kita terbang tinggi bila terus berlari. Teruskanlah tanpa henti*”

**Analysis:** the reason why datum 11 is considered as the one having a quotation is because it contains an original lyric of an Indonesian famous

song entitled *Tendangan Dari Langit* by an Indonesian band named Kotak. In this advertisement which is set in a singing competition, there is a shy girl performing *Tendangan Dari Langit* song in front of three judges and after she ate a Kiss candy with apple flavor, she becomes more confident and energetic to sing well. So, the product asks the viewers to be attracted to buy the candy because it can make someone who was not confident becoming more confident than before after eating it.

#### 4.2 Discussion

In this subchapter the researcher presents the discussion to elaborate the result the analysis deeply based on the objectives of the study which aim to analyze the intertextual techniques found in Indonesian food and beverages TV advertisements in 2014 to 2018.

From the analysis of sixteen Indonesian food and beverages TV advertisements from 2014 until 2018, the researcher found that those advertisements contain intertextuality. Intertextuality according to Oxford dictionary means a relationship between texts especially literally ones. In this research, the intertextuality can influence some advertisements which is because the advertisements must have selling power that can arouse people's interest into buying the product. In order to accomplish this, the advertisements should have an attention value influencing people and making them memorize the product. Moreover, advertisers often make intertextuality used as a tool to help the viewers or readers to ponder and make connection with their previous knowledge and

activate their sense of familiarity that can make the advertisement become easy to be memorized.

In this research, the researchers focus on intertextual techniques in advertising using theory of Xin Bin (2002) in the narrow sense, or micro-intertextuality and focus on the intertextual relation “with concrete sources identified” (Xin, 2002) or can be called as the obvious shown, surface intertextual relation, such as quotation, allusion and parody. Discussion on the appearance of intertextuality and the discussion on the findings in relation to previous studies are relevant to be shown after this paragraph.

#### **4.2.1 Appearance of Intertextuality**

In this research, the researcher found ten out of sixteen Indonesian food and beverages TV advertisements from 2014 until 2018 use parody. This means that parody does appear frequently in this research. The reasons why parody appears frequently in the advertisements are to attract the attention of the consumers, to hold their interest and improve recall. So, as well as gaining attention parodying can allow brands of products to associate themselves with the positioning and buzz of their chosen parody subject. An idea that has already infiltrated the mind of the public has media currency. However, the advertisements that use parody must be clever and original enough to their audiences so they can get interested more to buy the products.

The second intertextual technique found in this research is allusion. There are four out of sixteen allusion found in Indonesian food and beverages

advertisements in 2014 until 2018. Allusion itself means as a brief reference, explicit or indirect to a person, place or event, or to another literary work or passage (Yang Xiaojie, 2010). So, allusion provides a deeper understanding to a piece of literature work by referencing something already familiar. The purpose of using allusion in the advertisements according to the point of view of the researcher is because it can make the products become more interesting and fun. Moreover, it is because the reference of something (person, place, event, or another literary work) can make the audiences realize and get interested quickly in the products shown in the advertisements.

The last intertextual technique found in this research is quotation. This research reveals that out of 16 advertisements, two of them are included into quotation. Quotation itself refers to direct citing of words, phrases, sentences or paragraphs from the intertexts, which is frequently marked with quotation marks or special typing signs (Genette, 1977, p.1). Moreover, according to Xiong (2007), he said that quotation is the language phenomenon that spoken or written words are a passage book or other forms of texts, which are usually known and without any change. In the research's opinion, the reason why quotation appears in the advertisements is because the advantage of quotation relies on its popularity and public acceptance. So, quotation is a very effective way to be used in order to realize intertextuality in advertising and also to help achieving the advertising goal in a concise and appealing way so the viewers of the advertisements get more interest.

#### 4.2.2 This Study and Previous Ones

The researcher tries to find the relation of the present study with the previous study which is a journal entitled “Intertextual Analysis of Rhetorical Devices in Advertising- A Memetic Approach”. The writers’ names are Liu Jingxia and Chen Pingting. They are associate professors in the English Department, College of Foreign Languages, Three Gorges University, in Hubei Province, China. Their major fields of research are discourse studies and English teaching. This previous study was conducted in 2014, to make a tentative study of intertextuality in advertising from perspective of memetics. It explores the relationship between memes, intertextuality and advertising, and aims to find the mechanism of generation of intertextuality in advertising. It first proposes that intertextuality is caused by the imitation and transmission of linguistic memes, and then describes and analyzes how linguistic memes spread in three types of intertextuality in advertising, namely, quotation, parody and allusion. By data analysis, the study finds that quotation, parody and allusion are drawn from some popular or well-accepted songs, idioms, proverbs, historical stories or events and literary works, etc. which are strong linguistic memes according to Memetic Theory. These linguistic memes create intertextual relation in advertising, and cause the association and resonance of the consumers. This previous study uses qualitative approach and uses the theory of Xin Bin (2000). The present research uses the same qualitative approach and further applies the same theory of Xin Bin (2002) in her research because it supports and helps her to find out the intertextual techniques used in Indonesian food and beverages TV advertisements in 2014



until 2018. Furthermore, in the journal of the previous study the writers also found the same three intertextuality techniques used by the present study which are quotation, allusion and parody. In their study, it is shown that parody is one of the most commonly used techniques in advertisements writing followed by allusion and parody. The difference between the present study and this previous study is the media used to be analyzed. The previous study focused on the samples from printed advertisement, while the present study used television advertisements as data analysis.

The writer also tries to find out the relation with the second previous study conducted by Jenni Kinnunen entitled “I’m Indiana Jones “– Intertextuality and Humor in *How I Met Your Mother* which is conducted in 2012. The purpose of this second previous study was to investigate the intertextual references that occurred in the American sitcom television series *How I Met Your Mother*, and how the used references functioned in creating the show's humor. *How I Met Your Mother* was chosen as the data due to its frequent use of intertextual references in its jokes. Jenni uses the theory of Montgomery (2007) to find out the allusion and theory of Smut (2009) to identify humor. A qualitative approach is used in this previous study. The similarities of the second previous study with the present study are using the same qualitative approach and also using the media of television as the data analysis. Meanwhile, the differences are shown by different theory used which is the second previous study only wanted to find allusion in her study, while the present study wanted to find not only allusion but also parody and



quotation. Moreover, the second previous study also identified humor, while the present study does not do that.



## CHAPTER V

### CONCLUSION AND SUGGESTION

After analyzing the findings, this research come to the last chapter which is conclusion and suggestion. The writer will make a conclusion of this research and suggestion for the next researcher.

#### 5.1 Conclusion

This research was conducted to find out the intertextual techniques found in Indonesian food and beverage TV advertisements from 2014 until 2018. The writer observed some of those TV advertisements which contained three types of intertextual techniques: parody, quotation and allusion. The theory of intertextuality by Xin Bin (2000) was used by the researcher to reach the research objective.

After analyzing Indonesian food and beverages TV advertisements, the writer found sixteen TV advertisements containing intertextual techniques. Ten out of sixteen Indonesian food and beverages in 2014 to 2018 contained *parody*. This proves that parody does appear frequently in this research. The reason why parody appears frequently in those advertisements is to attract the attention of the consumers, to hold their interest and to improve recall. So, as well as gaining attention parodying can allow brands of products to associate themselves with the positioning and buzz of their chosen parody subject. However, the advertisements

using parody must be clever and original enough to their audiences so they can be interested more to buy the product after watching the advertisements.

Moreover, the second intertextual technique found after parody is allusion which is used to make products become more interesting and fun because of referencing of something that can make the viewers realized and be interested quickly in the products shown in the advertisements. And the last intertextual technique found in the TV advertisement is quotation which has advantages to be used to help achieving the advertising goal in a concise and appealing way so the viewers of the advertisements get more interested.

So, in conclusion, from this research, the intertextual technique parody is the most dominant technique found in Indonesian food and TV advertisements in 2014 to 2018, followed by allusion and quotation.

## **5.2 Suggestion**

Since the writer realized that this research has weaknesses, there are some suggestions to the next researchers who will have researches with the same area. For the next researcher, it is important to use the other objects for example: printed advertisements, etc for further research because it becomes the reason why the research is worth to be conducted. It is also suggested to the next researcher to use different theory of intertextuality because there are some other theories which serve different intertextuality techniques that can be analyzed.

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