



Paralinguistic Aspect of Commercial Advertising on Television

Meli Agustin¹, Dewi Rosaria Indah²

^{1,2} STKIP Bina Insan Mandiri, Indonesia

e-mail: agustinmeli84@gmail.com¹, dewirosaria@stkipbim.ac.id²

Abstract

This study aims to analyze the paralinguistic aspects of commercial advertising through television media. How important is the paralinguistic aspect in an advertisement, resulting in the conclusion that paralinguistics does not only affect verbal and direct communication, but also communication in the media. In this study, the research is advertising through television media. This study uses a qualitative descriptive method. The source used in this research is the narrative of the conversation in the advertisement. The three commercial advertisements that will be examined in paralinguistic aspects are “Keanu's version of Pentene, Kenyataan yang menyegarkan's version of Sprites, Indomie Goreng Rica-rica” The success of delivering messages through the media is the main goal of advertising, the communicator aspect in conveying messages is an important sensor in it. Verbal or paralinguistic communication messages are references so that a communicator can look attractive in building perceptions of the advertising image that will be displayed.

Keywords: *Paralinguistic, nonverbal communication, commercial advertising*

INTRODUCTION

Advertising is one of the most influential media in disseminating information commercially very effectively. In terms of how it is presented to the audience, advertising is divided into two types. The first type of advertisement is one that can only be seen, while the second is the type of advertisement that is presented to be seen and heard (McMahan, 1957). Advertisements can be displayed on many channels, such as Wall Street, television, social media, and many more. An ad maker may receive great influence after doing an advertisement for his product that he wants to market commercially, but not a few also fail in advertising something. Starting from this phenomenon, the researcher makes an analysis based on previous research, that the role of paralinguistics in advertising has a big influence on the success of delivering messages to the audience.

Paralinguistics is one of the nonverbal communication in which the way of conveying it is followed by expression, emotion and intonation. So indirectly we can understand what someone means without us speaking clearly. Only by paying attention to visible expressions, or how emotions provide enough explanation for a person to conclude how to respond or act afterward. This type of communication is also more widely used by

humans in everyday life, free from any context. Our emotions affect how we communicate with each other. Television is still the main media for Indonesian people that we can watch for 24 hours, which is very influential for the public in disseminating any information. The advertisements that appear on television are examined according to their paralinguistic aspects. How paralinguistics affects the delivery of advertisements well by communicators. "Nonverbal communication includes all stimuli (except verbal stimuli) in a communication setting, produced by individuals and the use of the environment by individuals, which have potential message value for the sender or receiver" (Mulyana, 2005).

Studies that study verbal language are influential in the world of advertising are Rosyid Anwar (2018) with the research title: *The Use of Halliday's Interpersonal Metafunction in Creating Informative and Persuasive Advertisement: A Multimodal Analysis of AirAsia 2015 Commercial*. Anwar wrote that the use of linguistic and paralinguistic modes is very important in creating informative and persuasive advertisements to promote products and services better. Anwar also wrote that according to advertisements, language, images, and other modalities are used to create meaning in marketing communication. Rebecca Boetti (2020) also studied paralinguistics in her final thesis "Analysing the linguistic, paralinguistic and extralinguistic contexts for branding and advertising" for her master's degree in management at Università Ca' Foscari. Boetti mentioned that it is important to more clearly identify nonverbal cues in advertising analysis. Not only that, Boetti also analyzed how behavioral and graphic examples of paralinguistics can influence the context of the advertisement and how they can reinforce its meaning and generate associations in the minds of customers, starting from the paralinguistic context in the "traditional" sense: gestures, actions, behaviors and the like. Boetti added two case studies in his thesis namely; Paralinguistic and visual context in branding: the case of Netflix, and Paralinguistic and visual context in advertising: the case of Coca-Cola.

In the communication process related to paralinguistics, it is stated that the percentage of paralinguistic comparisons and body language in the communication process is as follows: a) 38% of the meaning of communication comes from paralinguistics (how to pronounce words or sound intonation), b) 55% comes from facial expressions or body language, and the rest c) As much as 7% of the meaning of communication comes from the spoken words. Rakhmat (2004).

Trager divides paralinguistic signs into four forms: 1. Voice quality; including signs of high or low sound burst, the quality of the pressure hard, soft, serious, relaxed, and a certain rhythm. 2. Vocal characteristics; including sounds when people are laughing, crying, screaming, yawning, spitting, or sucking something. 3. Vocal restriction; for example the variety seen in every word and phrase. 4. Vowel separation; including factors that contain rhythms that contribute to the stage of speech, for example saying "Uh Or Um", clapping, or other interrupt rhythms when people communicate.

The conversations studied in advertisements use signs from Trager that influence communicators in conveying messages in advertisements, namely paralinguistic aspects. The conversation was then identified by the percentage of paralinguistic comparisons and body language in communication. The researcher believes that not only paralinguistic signs must be identified, but also the percentage of paralinguistic comparisons and body language to obtain valid data.

METHOD

The researcher focused on the paralinguistic aspects contained in television advertising conversations with conversation studies analysis. The researcher used a

descriptive qualitative approach. Data collection techniques were carried out by carefully observing and watching commercial advertisements on television. The writer took 3 commercial ads namely "Pentene version of Keanu", "Indomie Fried Rica-Rica", and "Sprite version of refreshing reality" which three represent each part of the presence of paralinguistic aspects. The data analysis technique is done by first, converting the communicator's conversation into writing after being observed several times. Second, classifying the conversations of the three advertisements that contained paralinguistic aspects based on Mehrabian's communication process theory. Third, interpret the meanings contained in the conversations and draw results. Fourth, concluding.

RESULTS AND DISCUSSION

The research data is in the form of conversations made by communicators in commercial advertisements on television. Researchers took three types of commercial advertisements to be studied according to their paralinguistic aspects. The three commercials are “Keanu's version of Pentene”, “Indomie Goreng Rica-Rica”, and “Refreshing Reality Sprite”. The data source consists of dialogues and monologues.

Table 1. Analysis of paralinguistic signs

Number	Conversation Context	Quality Voice	Characteristic features Vocals	Restrictions Vocals	Separation Vocals	Meaning
1	<p>Keanu's version of Pentene Keanu: “Nape?! Want to skip? Alright, I'm tired!” “Haa really like you or me?” “Angry people are still waiting, you know?!” “Is it just me when I'm tired, I want to get angry?” “I'm tired tired tired” Pantene: “Hmm.... Is your hair tired?” Keanu: “Tired hair?” Pantene: "Yes, your hair needs to be charged. New! from pantene!” Keanu: "Yeah, do you think I haven't shampooed yet?" Every day shampoo, I'm still like this" Pantene: “Shampoo is not enough” Keanu: "So what then?"</p>	V	V	V	V	<p>Communicator 1 uses angry “intonation” from the start. The tone emphasizes the emotion of something. “The meaning has not been revealed”</p> <p>Communicator 1 then uses a low intonation in pressure and speed.</p> <p>Communicator 2 uses a calm intonation to answer communicator1</p> <p>Communicator 1 again uses a high</p>

	<p>Pantene: "Okay, don't cut it. Run out of shampoo full charge of your hair with pro-V Blend and Biotin from the new miracle hair supplement! A hair supplement that nourishes twice, the hair is charged, I am charged." Aww Staff: "Oops sorry" Keanu: "Why is it okay when your hair is charged like this. Just shampoo? Don't mess around" Pantene: "Charge with a new miracle hair supplement"</p>	<p>V</p> <p>V</p> <p>V</p> <p>V</p>				<p>intonation and is followed by emotion.</p> <p>Communicator 2 denies information from communicator 1 with a relaxed intonation</p> <p>Communicator 1 asks for a solution with intonation full of question marks</p> <p>Communicator 2 provides information with a convincing and powerful intonation.</p> <p>Communicator 1 uses a relaxed low intonation. Having previously used a high tone and accompanied by emotion.</p> <p>Communicator 2 ends the ad with the "core" of the ad. Indicates that the message has been delivered.</p>
<p>2</p>	<p>Kenyataan yang menyegarkan's version of Sprites</p> <p>Sound source: Cak Lontong</p> <p>"Hey guys, let's think clearly Is it true that mixing ice cubes, lemon flavor, and bubbles can be as delicious and refreshing as a glass of sprite? Can you try it..."</p>	<p>V</p> <p>V</p> <p>V</p> <p>V</p>				<p>The communicator opens the advertisement by inviting thought and giving an image in a persuasive tone.</p>

	<p>But it's really hard! Do you think this information is not important? In fact, you watch this ad for more than 20 seconds. And now you are thirsty. And want to drink sprites. Sprites are really cool.</p>					<p>Communicators provide proof because they have succeeded in making the audience watch an ad for more than 20 seconds.</p>
3	<p>Indomie Goreng Rica-rica</p> <p>Expression1: wiping sweat Expression 2: roll your eyes Expression 3: take a sip many times hahahah Expression 4: brake literacy</p> <p>Just fried indomie with rica-rica flavor....the spicy rica makes you excited</p>		V			<p>Make a popping sound because it feels too spicy.</p>

Analysis of the meaning of paralinguistic signs

Keanu's version of Pentene

Communicator 1 : Keanu

Communicator 2 : Pantene

Communicator 1 uses angry “intonation” from the start. The intonation emphasizes the emotion of something. "The meaning has not been revealed"

High intonation accompanied by emotion indirectly attracts the audience to keep watching. Where most ads use a slow intonation at the beginning, the ad will sound boring. It is important for the ad to make an interesting impression in the first 5 seconds because that is where the audience will determine whether they will continue watching the ad or just skip it.

Communicator 1 then uses a slightly low intonation in terms of pressure and speed. The sudden change of intonation from a high to a lower note certainly makes the communicator's emotions change. The intonation of the voice also contains an element of question.

Communicator 2 provides information with a convincing and powerful intonation. So that the information message conveyed to the audience can be received well and in an interesting way after the tug-of-war from the communicator 1. The information conveyed is also straightforward and comprehensive with "intonation" that supports making the ad more attractive.

The tug of war between communicator 1 and communicator 2 makes the conversation more lively. Intonation that adjusts the emotions of the communicator has a big influence on the delivery of the message to the audience. The paralinguistic aspect helps the important message of this advertisement be conveyed clearly. The “emotions” of the ad flow play a big role. In which communicator 1 uses high intonation repeatedly followed by emotion before communicator 2 provides information that has an impact on lowering intonation later in the conversation. Audiences can feel the energy of both intonation and emotional energy of the two communicators.

Kenyataan yang menyegarkan’s version of Sprites

This advertisement presents a monologue communication, in which the voice actor explains with persuasive intonation to give the audience how the product is described.

Beginning with greeting and directly asking questions to the audience. Intonation uses a persuasive tone, from the beginning the communicator indirectly invites the audience to have a "picture" of what he conveys. The way the communicator delivered it managed to make the audience imagine for themselves and have comparisons.

Almost at the end of the ad the communicator asks a rhetorical question and answers it himself. The audience will agree with the "proof" after the communicator has successfully persuaded the audience to keep watching for more than 20 seconds. At the end of the advertisement, the communicator conveys the effect of his persuasive intonation, which is successful in making the audience move to "want" or "try" the advertised product.

Indomie Goreng Rica-rica

There is no conversational text or monologue in this ad.

There is only one paralinguistic sign according to intonation, namely vocal characteristics in which the four communicators give voice bursts indicating they feel "too spicy" the rest of the communicator's expressions are very representative of the advertising message.

Table 2. Analysis of facial expressions and gestures

No	Facial expressions and gestures	Meaning
1	<p>Keanu's version of Pentene</p> <p>Scene 1: angry with a tired face and tossing hair.</p> <p>Scene 2: touching her hair many times with a desperate face.</p> <p>Scene 3: asking “tired hair?” with a curious face</p> <p>Scene 5: a calm face at the end of the ad and explaining the impact of using the product makes the communicator no longer angry.</p>	<ul style="list-style-type: none"> • • The expression when the communicator is "angry" accompanied by body language wagging his hair has a message that the communicator is feeling angry with his hair that is always messy. • • The desperate look on his face as he repeatedly touches his hair reinforces the fact that the communicator is angry with his hair. • • The communicator asks a question about the cause of his hair that makes him angry accompanied by a curious facial expression and asks for a solution • • The calm face of the communicator is an indication that

		after the communicator uses the product, his hair is no longer messy
2	Kenyataan yang menyegarkan's version of Spritess	-
3	Indomie Goreng Rica-rica Expression1: wiping sweat Expression 2: roll your eyes Expression 3: take a sip many times Expression 4: eyes closed and open.	<ul style="list-style-type: none"> • • Wiping sweat is a sign of body language that impulsively comes out when someone feels hot. Usually this sign is followed by other signs such as a flushed face and a runny nose. • • Rolling eyes is a sign that someone is trying to control themselves from the spiciness. Usually followed by hand movements that fan the face because the spicy taste makes the face red and feels hot. • • Sipping many times is an immediate response when you feel spiciness. The tongue will try to control the taste in the mouth to reduce the spicy taste quickly. • • Like other parts of the body, the eyes also play a role in managing spicy taste. This expression naturally appears when feeling spicy.

Analysis of facial expressions and gestures.

Keanu's version of Pantene

From the meaning of facial expressions and gestures of the communicator, it gives a sign that the communicator provides a comparison between before using the product and after using the product. The facial expression before using the product seems to have overflowing emotions, but when the communicator is given a solution, namely the product, it has an impact on his emotions decreasing. The challenge of delivering this message can also be seen from how communicators use their best expressions to make the audience not skip ads. Has an interesting start with a mix of intonation, strength of words and facial expressions.

Kenyataan yang menyegarkan's version of Sprite

This ad only contains a monologue, no subject in it and only uses the voice of the communicator and is supported by background.

Indomie goreng rica-rica

The meaning of the four expressions is that body and facial expressions in this advertisement play a major role in conveying the message to the audience. This ad does not use much voice text in delivering the message. The expressions conveyed by the four communicators rely on the success or failure of the message conveyed to the audience. By highlighting facial expressions that are "spicy" very well. The value of the Indomie Rica-Rica advertisement can be accepted by the audience that the taste of Indomie Rica-Rica has a spicy taste and is worth trying.

The author uses 3 different advertising sources. Which, the refreshing Sprite Version of Reality only relies on monologue conversations with persuasive intonation to invite the audience to get an overview of the product, which means that it only fulfills 38% of the intonation strength and 7% of the words spoken. Another advertisement Indomie goreng rica-rica uses facial expressions that describe how powerful the product is. This ad does not use intonation much, only as a complement to the background that supports facial expressions in conveying the message. That means this ad covers only 55% of facial expressions and body language with 7% of spoken words. Keanu's version of Pantene has a product message delivery by fulfilling all elements of the communication process with a paralinguistic comparison percentage. The intonation of the communicator is accompanied by supportive emotions that fulfill 38% of the strength of intonation. 7% of the words spoken add value to the ad. And how the communicator conveys his expressions and gestures contributes 55% to the communication process.

CONCLUSION

Based on data analysis that has been carried out regarding the paralinguistic aspects of 3 commercial advertisements "Keanu's version of Pantene, Kenyataan yang menyegarkan's version of Sprites, Indomie Goreng Rica-rica" data recapitulation states that in the paralinguistic percentage, one advertisement only fulfills 55% of facial expressions and gestures and 7% of words spoken from the communication process, another advertisement 38% strength of intonation and 7% of words spoken from the communication process, and another advertisement fulfills 55% of facial expressions and gestures, 7% of spoken words, 38% of the intonation strength of the communication process, so the total fulfillment of 100% of the communication process.

The author's analysis yields the following benefits; First, the author knows more about paralinguistic science, especially the study of conversational analysis and the percentage of paralinguistics in the communication process. Second, for advertising companies the paralinguistic percentage in the communication process plays a major role in delivering advertising messages, how advertising will be more powerful if it meets paralinguistic percentages with fresh concepts. Third, other writers are expected to be helped by research related to the impact of paralinguistics in the communication process along with its aspects.

REFERENCE

- Anwar, Rosyid.(2018). *The Use of Halliday's Interpersonal Metafunction in Creating Informative and Persuasive Advertisement: A Multimodal Analysis of AirAsia 2015 Commercial*. Advances in Social Science, Education and Humanities Research (ASSEHR), volume 228
- Boetti, Rebecca.(2020).The relevance of context: analyzing the linguistic, paralinguistic and extralinguistic contexts for branding and advertising. Università Ca' Foscari Venezia. <http://hdl.handle.net/10579/17491>
- Girsang, Meta. Sumbayak, Desri. Yusuf, Muhammad.(2021).*Paralinguistic features in student's speaking performance*.LingPoet: Journal of Linguistic and Literacy Research,2(1-16)
- Grice, Paul. *Studies in the Way of Words. Fourth Printing* (Cambridge: Havard University Press, 1995)
- Lukitaningsih, Ambar.(2013).Iklan yang Efektif sebagai Strategi Komunikasi Pemasaran. Jurnal Ekonomi dan Kewirausahaan, 13(116-129)
- Manusov, Valerie.(2016).*Nonverbal Communication*. The International Encyclopedia of communication theory and phylosophy. DOI:10.1002/9781118766804.wbiect096
- Marta, Redo.(2020). *Pelaksanaan Maksim Kualitas dan Kuantitas Iklan Komersial di Televisi*. JELISA: Jurnal Edukasi dan Literasi Bahasa, 1(1).
- Putri, Intan. (2018). *Komunikasi Non Verbal (Makna Kinesik) Pesulap Dalam Pertunjukan Sulap Klasik*.Syi'a,r18(1)
- Rachman, Taufik.(2021).*Implementasi Kinesik, Proksemik, Paralinguistik dan Self Disclosure dalam Komunikasi Antarpribadi*. Jurnal SEMIOTIKA,15(2)
- Rosdiana, Sabila.(2012).*The Analysis of Paralinguistic Features in Twitter Text*.Diglib.uns.ac.id
- Shinta,Meilan & Darmawati, Besse.(2021). *Nonverbal Communication of Supervisors in the Mentoring Thesis Process: Perception of English Students*.Al-Lisan: Jurnal Bahasa,6(1)
- Sikorski, Wieslaw.(2012). *Paralinguistic communication in the therapeutic relationship*. Archives Psychiatry and Psychoterapy, 2012;1 :49-54
- Winoto, Y. Yusup, P. Sukaesih. (2017). *Understanding The Paralingusitic Aspect in Library Tening Activities*. FIKOM UNPAD,7(7)