

**“Sosro, Ahlinya Teh”**  
**A Diachronic Analysis of Language Forms in *Teh Botol Sosro*’s Television  
Advertisements During Four Decades**

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**Abstract**

Advertising has been becoming one of the persuasive techniques to announce or promote the availability of products or services to societies. One of the products continuously consumed by Indonesians from 1940 until now is *Teh Sosro*. The purposes of this research are to show the changes in language advertisement and differences in language selection during four decades. The data collected with recording technique are diachronic data taken from 1980s until 2010s by choosing one considered advertisement representing each decade and then to be analyzed based on sociopragmatics viewpoints. This is to manifest that in performing its functions, an advertisement must concern about the development of the societies as the prevailing agents from time to time. The results of this research show that the language used in *Teh Botol Sosro*’s advertisements on TV changes in each range of ten years along with the development of Indonesians. The changes found are in the form of meaning and language selection in each decade which are automatically adapted to the societies.

**Keywords:** advertisement; diachronic analysis; sociopragmatics; teh botol sosro

**1. Introduction**

Advertising has been improving beyond the domain of persuasion in order to promote any kinds of products to be consumed by the society. Because of its crucial role, companies have been spending a big amount of money in advertising their products. Those kinds of advertisements attempt to persuade the consumers to buy what are being sold through various strategies. Kasali (2007) said that advertisement is a tool to convey a message that offers a specific product which is addressed to the society through mass media. Almost the same with Sandage, Fruburger and Rotzol (in Akinbode, 2012) said that it is the market instrument which advertisers use to influence the behaviour of consumers at the point of purchase. Yingfang (2007) wrote that the language of advertising is influenced by linguistics, psychology, economics, marketing strategy, sociology, aesthetics, ect.

In the communication of advertisement, an advertiser not only uses language as the tool in order to market products, but also with other media, such as visual, colour and audio. The advertisements themselves can be delivered by two channels, printed media ( newspaper, magazine, brochure, and billboard. The second is the electronic media, such as radio, television, song ect. Compared with all kind of those media, television has become one of the largest media used in order to promote any kinds of products.

One of the most existent product consumed by Indonesian until now is *Teh Botol Sosro*. In 1940, the Sosrodjojo family started the business in Slawi, Central Java, produced and distributed the tea leaves with brand ‘Teh Cap Botol’. Then in 1965, they introduce Teh Cap Botol in Jakarta with ‘Cicip Rasa’ strategy by coming to some crowd centers in Jakarta. They started to brew the tea on the spot in the traditional markets. But this method is not effective to attract the crowd . Then tea was no longer brewed on the spot, but contained into the large pots, to be delivered to the market by using a pickup truck. Again, this method was considered painful, because most of the tea spilled over from the pots in the pick up during the trip to the market. Finally, they found an idea to make a tea that has been brewed in the office and packaged into a ketchup or lemonade bottles that had been cleaned in 1960, Gradually, in 1969, they sold ready-to-drink tea in bottle, named The botol Sosro. (<http://www.sinarsosro.id/en/about/corporate-profile>).

Besides because of its noble philosophy in running the business, the roles of advertisements in promoting the products also become one of the aspects that make *Teh Botol Sosro* distributed to all over Nusantara or even to several countries in Asia, America, Europe, Africa, Australia, and Pasific Ocean. Television has become the most frequent media used in order to promote the Sosro's products. As a proof that the company keeps its "3K and RL" commitment (Care for Quality, Safety, and Health, and be Eco-Friendly), it has obtained many awards and certifications that include Certification ISO 9001 : 2008, Certification SNI, Certification Halal, HACCP, Piagam APKLI Award 2012, Customer Satisfaction Award No.1 Category Ready To Drink Tea Brand of The Year 2012, ndonesia Best Brand Platinum Award 2010 Category Non-carbonated Drink ect. (<http://www.sinarsosro.id/en/about/sertifikat-penghargaan>).

Related to the explanation above, this study has been conducted to see the language changes in the development of *Teh Botol Sosro* advertisements from 1980s until 2010s. The selection of *Teh Botol Sosro* as the object of this research is due to its existence of this product which has been known by Indonesians since 1940s. By observing the advertisements started in 1980s until 2010s, the development of language which function to inform, persuade, and to promote in the advertisement can be clearly seen. The second purpose of this study is that the writer wants to prove whether the changes in the advertisement language from 1980s until 2010s are adapted to the development of the society which automatically becomes a historical proof that Indonesians' civilization also developed during those four decades.

Advertisement has been often studied through the sociopragmatics approach because there must be two-way communication between the consumers and the producers. There can be so many aspects that can be observed, such as the language and the lexeme, the speech act, the figurative languages in the advertisement, and the structure of the advertisement. Like Phillips and McQuarrie (2004) conducted a research about metaphor and rethoric devices. Akinbonde (2012) conducted a research dealing with a sociolinguistic analysis of advertising language in selected Nigerian mass media commercials. The research's purpose is to discuss the essential characteristics of advertising language in the mass media. The result shows that the Nigerian advertisers should improve on the quality or standard of their advertisement linguistically and stylistically. Simon and Daniel (2015) analyzed directions or directive, as labelled by Searle. Their findings are about a typology of directions which consists of four categories becoming interset to both advertisers and consumers. Artha et al (2017) analyzed the representing advertisement of Indonesian product for four decades. The results show that the language in each decade was different and adapted with the society development.

## **2. Research Method**

The purposes of this research are to describe the language used in the advertisement in each decade and to find the how advertisers adapted their advertisement to the development of societies as the target of marketing. The data taken are the advertisement which represented each decade during four decades. They are the advertisement in 1980s, 1990s, 2000s and 2010s. Each advertisement selected was considered to have the highest viewers where all of them were downloaded from youtube.com. The first data representing the 1980s advertisement was downloaded from <https://youtu.be/sOMhXoGbg8U>. The second video representing the advertisement is 1990s was taken from <https://youtu.be/cHOf8kcrDfc>. The third advertisement in 2000s was taken from [https://youtu.be/uXj\\_V73zf24](https://youtu.be/uXj_V73zf24), and the last video can be freely accessed in the link <https://youtu.be/LQ8sh89xyTg>.

After all the data had been collected, then all of them were transcribed into orthographic in order to get the written utterances. All the written utterances in each video are analyzed with the sociopragmatic points of view to get how the advertisements used the lexemes in each decade. As what Leech (1983) said that sociopragmatics approach refers to an approach dealing with the sociology and language pattern. By using this approach, the writer has found that the changing of language pattern and its selection are always related to the social condition in the societies.

### 3. Finding and Discussion

This part is explaining and describing the findings in the data selected in the range of every 10 years, in 1980s, 1990s, 2000s, and 2010s. The advertisements selected are those which were quite popular in the society at that time.

#### 3.1. Speech Acts of Teh Botol Sosro's Advertisement in the 1980s

One of the characteristics of Teh Botol Sosro's advertisement in the 1980s is the dominant role of a narrator who described and promoted the products. During the advertisement was broadcasted, a narrator delivered and informed the consumers a lot of information in order to visualize the products. The narrator was help by the actors who were only considered as the additional elements in order to strengthen the meaning of the advertisement.

This advertisement was opened with a scene of some farmers who were picking up the tea leaves in the tea farm with a traditional method. They were wearing farmer hats on their heads. The first scene taken in the tea farm was narrated with these utterances "*Teh Botol Sosro. Dibuat hanya dari daun teh pilihan. Dipetik segar dari perkebunan Sosro sendiri*" (*Teh Botol Sosro. Made of selected tea-leaves. Picked from the Sosro tea plantation*). During these dialogues were uttered, some women were picking up the tea leaves. After the green tea leaves were gathered, they were poured around the Teh Botol Sosro. It implies that the Teh Botol Sosro was directly made from the fresh tea-leaves which had been harvested. This scene would like to emphasize the freshness of the raw ingredient in order to produce a fresh product. From the dialogues uttered, it can be seen that the structure of the dialogues in "*Dibuat hanya dari daun teh pilihan. Dipetik segar dari perkebunan Sosro sendiri*" do not have the subjects. The subject in the sentence "*Dibuat hanya dari daun teh pilihan*" must be Teh Botol Sosro, while subject in the next dialogue "*Dipetik segar dari perkebunan Sosro sendiri*" is the tea-leaves. The omission of one of the syntactic function is called the ellipsis. In this extent, the ellipsis occurred in the level of the syntactic function in sentences. The writer assumes that the ellipses in some parts of sentences are not merely the deviations but it can also be a way to reduce the redundancies. Since those dialogues were uttered, this ellipsis becomes an effective way to introduce products.

The second scene was continued with an activity of physical exercises conducted by a man. When he was taking a rest, he drank Teh Botol Sosro. Then the scene moved to the narration showing a couple of young people having fun at the beach. Both of them also enjoyed drinking Teh Botol Sosro. The dialogues heard were "*Teh botol Sosro. Pelepas dahaga. 100% teh asli. Menyegarkan. Satu-satunya teh botol yang diproses modern, higienis, segar dan baru setiap hari*" (*Teh Botol Sosro. Quench your thirst. 100% original tea. To freshen you up. The only bottle tea which conducted a modern, hygienically, fresh and new every day*). If we analyze these utterances "*Pelepas dahaga. 100% teh asli. Menyegarkan*", it can be seen that those do not have the subject. The subject is supposed to be the *Teh Botol Sosro*, but it was omitted. The complete utterances should be "*Teh Botol Sosro pelepas dahaga. Teh Botol Sosro 100% teh asli. Teh Botol Sosro menyegarkan*". But again, the ellipsis is not always considered as mistakes in language used, but as effectiveness and creativity. In this part, the narrator again emphasized the freshness through "*Teh Botol Sosro menyegarkan*" which is similar in the first scene of utterance like in "*Dipetik segar dari perkebunan Sosro sendiri*". However the narrator also uttered that, "Teh Botol Sosro can quench your thirst".

In the another dialogue like "*Teh botol Sosro dari mereka yang berpengalaman 30 tahun lebih dalam perkebunan teh*" shows us that people who had handled this business before were the skillful and professional ones. It can be seen how they had been running this process started from the process of tea leave- picking, tea-process making, until tea-packaging. By narrating the age of 30 years experiences automatically can strongly persuade the consumers to keep consuming this product. In conclusion, the narrator influenced the consumers by emphasizing the freshness of Teh Botol Sosro because it was made from the best ingredient, while the function of quenching here also needs to be noticed, since in the advertisement, the consumers were those who were doing physical exercises and enjoying fun time.

### 3.2 Speech Acts of Teh Botol Sosro's Advertisement in the 1990s

After watching the advertisement of Teh Botol Sosro in the 1990s, it can be seen that there weren't any significant differences compared with the advertisement in 1980s. The 1990s advertisement was firstly opened by a narrator. The was also an actor but she was not the dominant figure. It can be said the narrator was the agent who took the main role in describing the product- Teh Botol Sosro.

The advertisement started with the situation that there was a woman demonstrating how to make tea by the tea bag of Sosro. She also described that the tea filtered by tea bag of Sosro had the same flavour with Teh Botol Sosro. This advertisement actually focused on the product tea bag of Sosro, but the appearance of Teh Botol Sosro also existed in this scene. The first dialogues uttered were " *Teh Sosro. Ini mereknya. Isinya teh tetap segar.* (Teh Botol Sosro. This is the brand. It contains the tea which remain fresh). These three dialogues are in statements. The second and the third utterances show the clitics *-nya* which attached to the word *mereknya* and *isinya*. The clitics *-nya* refer to the possession of Teh Botol Sosro. The writer analyzed that the structured of the utterances were not flexible. It can be seen from the dialogue "*Isinya teh tetap Segar*" (It contains the tea which remains fresh). The word "tetap" following "segar" wasn't quite equivalent although actually the word "tetap" wants to emphasize the feeling of the freshness. Again, in this scene, the narrator wanted to accentuate the freshness of Teh Botol Sosro.

The next dialogues were " *Membuatnya seperti anda menyeduh teh di rumah. Dengan teh seduh, ataupun teh celup, ditambah gula pasir. Tanpa pengawet, karena diproses dengan sterilisasi suhu tinggi*" (To make it like you brew the tea bag at home. With the brewed tea or the teabag, and the sugar. No preservative, since it was processed with high temperature sterilization). In these dialogues, the narrator wanted to describe that Teh Botol Sosro had the same taste with homemade tea. The taste was described like when the consumers made tea with brewed tea or the teabag which was added some sugar. Based on this utterance, it can be concluded that the narrator wanted to emphasize the simplicity of making tea from Sosro teabag. Through its simplicity of making, it can be concluded that Teh Botol Sosro could be enjoyed by everyone as the element of the societies as the targeted market because of its simple tea making.

The other utterance was " *Tanpa pengawet, karena diproses dengan sterilisasi suhu tinggi*" (No preservative, since it was processed with a high temperature sterilization). In the previous paragraph, the narrator would like to accentuate the freshness and simplicity. This dialogue likely to stress the naturalist. It can be seen from the utterance "No preservative (Tanpa bahan pengawet). It means that the advertisement of Teh Botol Sosro wanted to inform that this product is safe to consume. This certainly became one of the important key to attract the consumers' interests. The other thing that the dialogue wanted to deliver was about of Teh Botol's hygiene. The occurrence of hygiene was also supported by the process of high temperature sterilization. Here, the advertisement had added certain stronger lexeme to convince the benefits of drinking Teh Botol Sosro. In conclusion, the advertisement of Teh Botol Sosro in 1980s and 1990s were not significantly different. They both invited and influence people to drink Teh Botol Sosro with a method of narrating the products without involving the speaking actors.

The differences between these two decade advertisements could be seen in the forms of utterances. If the advertisement in 1980s tended to use ellipsis in some parts of the sentences; omitting the parts of the utterances, such as the omission of subject, in 1990s advertisement tended to form more complex sentences. The other difference also could be seen in part of selecting. The 1980s advertisement stressed the freshness of the product by showing the fresh tea leaves directly picked from the tea-plantation, while the advertisement in 1990s accentuated the simplicity, naturality, and hygiene contained in Teh Botol Sosro.

### 3.3 Speech Acts of Teh Botol Sosro's Advertisement in the 2000s

The advertisement of Teh Botol Sosro in 2000s was described with two women who were sitting and having conversation. One of the women was sharing the problems she had faced to her friends. The dialogues were started with:

A: "My husband hasn't come back home yet" / (Laki gua gak pulang2.)

B: Really? / (Oh ya)

A: It's been a week. So many reasons. Then, my son, Angga, he always fights at school or even makes fun of others. I feel a broken heart, however.... (then suddenly her friend went to take something, and woman A felt so confused why her friend did so) / Udah seminggu loh. Ada aja alasannya. Trus anak gua si Angga, klo di sekolah tu, klo nggak berantam, ngusilin anak orang. Makan ati deh gue, makan hati. Padahal kan gue... (Wanita B lalu pergi mengambil sesuatu, dan wanita A pun bingung terhadap sikap wanita B)

B: "You are a broken heart woman, aren't you?". (Woman B gave teh Botol Sosro to woman A, and then she drank it)/ Kan udah makan hati, (sambil menyerahkan teh botol sosro, dan wanita A pun meminum teh botol sosro yang diberikan itu).

Those are the dialogues uttered in Teh Botol Sosro in the 2000s. In this advertisement, the narrator did not take the dominant role, but there had been two woman as actresses who communicated each other. Unlike the advertisement in 1980s and 1990s which were described by single narrator, the advertisement in 2000s had been used the actresses in promoting the products. The illustration was started with a woman who was sharing her feelings to her friend. The first dialogue started with "My husband hasn't come back home yet" / (Laki gua gak pulang2.). The writer found that this advertisement was decorated with variation of language. In Bahasa, "*Suami gue*" which means "my husband". The word "gue" actually has the same meaning as "saya, aku (I)", but "gue" is usually used in informal situation or even considered as regional dialect, sepecially is JABODETABEK.

The ellipsis also can be found here like in the utterances "Udah seminggu loh. Ada aja alasannya." (It's been a week. So many reasons). The utterance "Ada aja alasannya" does not have the subject. If the sentence has the subject, it should be 'dia ada aja alasannya'. Other language variation found in this advertisement were the informal words, such as "klo" instead of "kalau", "trus" instead of "terus", "laki" instead of "suami", "ngusil" instead of "menggangu", "tu" instead of "itu", "nggak" instead of "tidak". All of them were actually used to make the setting of conversation have the closeness to each other. It can be seen that the conversation occurred between two women who were considered as friends, so that the level of language used also informal. Beside ellipsis, the usage of idiomatic expression was also found in these utterances, like in the "Makan ati deh gue, makan hati. Padahal kan gue...". The idiomatic expression in that utterance was "*makan hati*" which means feeling terribly sad because of something done by beloved person. This idiomatic expression was used to stress or accentuate the feeling of the woman in the advertisement.

The climax point of this advertisement was when the other woman said "Kan udah makan hati, (sambil menyerahkan teh botol sosro, dan wanita A pun meminum teh botol sosro yang diberikan itu)/ "You're a broken heart women, aren't you? (Giving Teh Botol Sosro to woman A, then she directly drank it). In this point, the advertisement, that whatever you eat, the drink must be Teh Botol Sosro, since it was considered as the best drink to complete your meal, even in this context, "makan hati" stands as "idiomatic expression" which cannot literally understood as to eat the liver, but feeling terribly disappointed or sad by someone's deed. However, by drinking Teh Botol Sosro, what woman A felt could be forgotten just by drinking Teh Botol Sosro. Here, it could be seen that the advertisement would say that drinking Teh Botol Sosro not only quenched the consumers' thirst but also forget their problems or made their feeling better.

The difference also can be found in the setting where in the advertisement were played by two women who had a friendly conversation. Here it can be concluded that Teh Botol Sosro

were drunk not only for exclusive person but also by the common people like the women considered as mothers. Other advertisements of Teh Botol Sosro in 2000s also showed similarities, such as the role of dualistic actors or more who were communicating in certain context and setting. For example, when there was a teacher explaining about the food chain among the grass-grasshopper-cocks/hens-human through a diagram of pictures. Then a student asked what they drank after eating. Then the teacher answered "Teh Botol Sosro". Here, the advertisement again combined some jokes in strengthening the products. This ad also showed us that Teh Botol Sosro had been drunk by various levels of societies, from adults, teenagers and children.

It can be concluded that the advertisement of Teh Botol Sosro in 2000s started to confer some differences with the two previous advertisements in 1980s and 1990s. If in 1980s and 1990s involved the narrator dominantly, the 2000s advertisement was played by actors who interacted and promoted the products in certain setting. Besides, the 2000s advertisement had used language variation, especially for informal lexemes and idiomatic expression in order to add the message of the ad. If in 1980s and 1990s ad focused to quench the thirst, the ad in 2000s tried to make a new benefit of drinking Teh Botol Sosro- not only to quench the thirst but also as something who can help someone to feel relieved and relaxed.

### **3.4 Speech Acts of Teh Botol Sosro's Advertisement in the 2010s**

The advertisement of Teh Botol Sosro in 2010s became the last advertisement analyzed in order to find the differences among the advertisements for four decades. This advertisement was visualized with a mother and her son who were in the kitchen. While she was sterilizing the milk bottle in hot water, her son was accompanying her mom, drinking Teh Botol Sosro. They were having some conversation.

- Son : "Why is the milk bottle being boiled, Mom?"/ Kok botol susu adek dimasak?"  
 Mom : "To sterilize it, just like your Teh Botol. (The setting was changed from the kitchen to the process of tea making in the company). The Teh Botol Sosro is processed by applying the high modern technology. The empty bottles are washed in high temperature, and then filled with hot tea. The bottle caps are rayed with ultraviolet, and then the bottle is tightly locked in order to keep the freshness in long time. Just like the 'kerupuk', if we lock the can very tightly, the 'kerupuk' will remain fresh. So, Teh Botol is sterile and hygiene."/ "Supaya steril seperti teh botol kamu itu. (Kemudian video diarahkan ke proses pembuatan teh botol) Teh botol sosro itu diproses dengan teknologi canggih. Botol kosongnya dicuci dengan suhu tinggi. Lalu diisi air teh yang masih panas. Tutup botolnya pun disinari ultraviolet. Kemudian ditutup rapat supaya segarnya tahan lama. Sama kayak kerupuk, Kalau nutupkalengnya rapat, pasti tahan lama. Jadi, teh botol sostroitu steril dan higienis"  
 Son : "And it remains fresh" / "dan segarnya tahan lama"  
 Mom : "though no preservation/"walau gak pake pengawet"

The advertisement of Teh Botol Sosro in 2010s also had some similarities to 2000s Teh Botol's advertisement. Like in 2000s, the selected advertisement of Teh Botol Sosro in 2010s had used dualistic actors in order to promote the product. Here, the actors must take an important role since their performance will describe the product dominantly. One of the element of which can strenghten or to influence the consumers is the actor. Here, the actor was acted by one of senior film named Maudy Koesnaedi. She started her career in entertainment from the competition Abang None. She was also known after her film in *Si Doel Anak Sekolah*. By her success in entertainment which has been known by the societies. By his popularity, Teh Botol Sosro can easily influence people to drink with an assumnsion that such a senior famous star as Maudy wanted to drink Teh Botol Sosro, and so did anyone. Besides, In that advertisement, Maudy acted as a housewife and a mom. It is considered that a mother is someone who decides what kinds of food or drinks are recommended to be consumed in the family. Again, this point became the strong key to influence people to trust this product.

The other aspect found different in this advertisement compared with others is the setting. If the 1980s advertisement took place at a tea plantation to show its freshness, the 2010s advertisement was settled to the fabric of Teh Botol Sosro. The setting showed the process of tea making using the high technology machine. The application of it also can become a strong point to convince the consumers that Teh Botol Sosro always adapt to the development of industry. The process of of tea making described in this advertisement was started from the sterilization of drink bottles then the filling of the bottles until the sterilization of the bottle caps by ultraviolet. Such procedure actually accentuate the sterile procedure with the application of high technology in industry.

The writer noticed that the purpose of this advertisement intended to stress the process of tea making with the high technology. A new lexeme occurred here- ultraviolet light-a disinfection method that uses short wavelength ultraviolet light to kill or inactivate microorganisms by destroying nuclei acids. The appearance of this word refers to a scientific usage in the procedure which has been examined by scientific experts, so the product is considered to be safe to drink. In the previous utterances, the actor also described the making procedure, like, “ Botol kosongnya dicuci dengan suhu tinggi. Lalu diisi air teh yang masih panas.” when the advertisement was played, the processed of sterilizing was also shown. Again, this scene wanted to stress the point of cleanliness.

The other point which the advertisement wanted to deliver was the target of this product. The previous advertisements were illustrated by narrators and two women. However, in this ad, it was acted by a mother and her son. A mother is considered to prepare and decide everything which is used at home. Here, a mother even emphasized that Teh Botol Sosro was safe to drink even for her son. If the 1990s, 1980s and 2000s, the target was described by adults and teenagers, but in 2010s, children also became the consumer. It can be concluded that Teh Botol Sosro can be placed in every level of the society.

#### **4. Conclusion**

After analyzing the selected advertisement of Teh Botol Sosro during four decades, it can be seen that the language used in those advertisements had changed and adapted to the development of the societier and so had the setting of the advertisements. In 1980s, the advertisement still used a narrator who take a dominant role in describing the product. The actors were also found but not took too much participation. This advertisement would like to stress the spect of freshness since the setting displayed was a tea plantation where some women farmers were picking up some raw tea leaves. besides, this ad also had shown that Teh Botol Sosro was handled by profesionally skilled people who added the positiveness for the consumers. As a form of language variation, there were some ellipses found in the utterances. These are considered as the creativities in using the language in advertisement.

The 90s advertisement still used a narrator to promote the product. This advertisement accentuated the aspect of simplicity, naturality, and hygiene. Here, the advertisement also advertised the teabag of Teh Botol Sosro. The simplicity can be shown from the similar taste description between tea bag and Teh Botol Sosro. In the point of language used, the advertisement tended to form more complex sentences. The 2000s advertisement was much different from the two previous ones. The narrator did not take a dominant role anymore, but the actors/actress. In 2000s ad, there had been dualistic comunication in order to promote the products. The variation of language used found here are in the form of metaphor (*makan hati*), informal language, or even the appereance of dialect “ gue”. If the two previous ad would like to stress the aspect of freshness, simplicity, and naturality, the 2000s ad tended to show additional effect of drinking Teh Botol Sosro- as the problem solving.

The ad in 2010s was also significantly different from the 80s and 90s ads. The 2010s one would like to show the application of high technology in the making of Teh Botol Sosro. This became one of the key to convince the consumers that Teh Botol Sosro is dafe to drink. Besides, this ad were played by a mother and a son. As we know, a mom is a person who decides and manages the house necessary. Through the representation of a mother here, the

target of Teh Botol marketing would be possibly started from a family. The form of language here were also more complex, besides there were some words which belong to scientific field, such as ultraviolet that was used to sterilize the bottles.

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