



Language Functions in German Supermarket TV Commercials

Ellia Wamese^{1*}, Jolanda Tomasouw², Calvin Karuna³

^{1,2,3}Faculty of Teacher Training and Education, Universitas Pattimura, Indonesia

*Corresponding e-mail: wamese.ellia@gmail.com

Abstract: Commercials are unavoidable these days. They accompany us in everyday life. They are intended to motivate people to do something specific in the interests of the advertiser (Janich, 2013). There are plenty of studies conducted to examine the language function in advertisements. However, only few studies have been undertaken to investigate language function in commercials. Supriyono (2015) has conducted a study on language functions found in Mizone Fres'in TV Commercial based on Hymes and Grumperz's (1964) theory of language function. Lestari (2018) has also investigated language functions, based on Jakobson (1960), used in twenty Maybelline commercials published in 2016 and 2018. Particular commercials were further studied in the present research, German supermarket TV Commercials, and which language function was emphasized. The results showed that the referential function was emphasized in the commercials

Keywords: German Supermarket TV Commercials, Language Functions.

To cite this article:

Wamese, E., Tomasouw, J., & Karuna, K. (2021). Language Functions in German Supermarket TV Commercials. *J-EDu: Journal Erfolgreicher Deutschunterricht*, 1(1), 1-11.

INTRODUCTION

Commercials are unavoidable these days. They accompany us in everyday life. They are intended to motivate people to do something specific in the interests of the advertiser (Janich, 2013).

Advertisers distinguish between Werbemittel (advertising materials) and Werbeträger (advertising media). Werbemittel (advertising materials) or in a broad sense texts are concrete advertising communications and Werbeträger are media that distributing the advertisements (Tietz/Zentes, 1980 in Janich, 2013).

Texts are part of advertisement that is used to convey intended messages. In this case, advertising is used as communication between a company and its target audience to fulfill certain purposes of a company. Janich (2013) argues that not all advertisements are intended for selling. There are different purposes, for example to introduce the product, to remind the product existence, to build an image of the product, to expand the market share of product or to secure the product against slipping. To fulfill these purposes, the company creates advertisements; one of the means of advertising is the television spot or commercial.

Television is characterized by a design in which the various codes of language, image, music and sound (=multicodality) are interlinked on a visual level

(=multimodality) (Janich, 2013). Knoblauch and Raab (2002, as cited in Janich, 2013) differentiate further types of TV Spots from the type of product presentation, they are as follows (1) Produktwerbepots (product TV spots): It is the presentation of the product in action, (2) Alltagswerbepots (everyday life TV spots/slice of life): The spot is based on an everyday situation and Spielhandlung that appears to be real, in which the product is in the centre of attention, (3) Präsentatorspots (presenter spots): The presenter or a visible speaker is connected to the product in the sense of a product provider, advocate or user, and so on, (4) Alltagswerbepots (Lifestyle TV Spots): The spots show the staging of an idealized and hedonistic lifestyle, for which the advertised product is an almost incidentally introduced accessory.

The question now is how does the company convey their messages? The language function allows the message to be conveyed in a variety of ways, whether it is to (1) communicate the feelings towards something, (2) inform the target audience about something; this could be new products of the company, (3) ask the reader or viewer to act, think or feel, react in the way the text is intended, (4) attract the attention of the target audience, establish, maintain or interrupt the communication, etc. The language function plays an important role in the expression of opinion, especially when creating the advertising text.

In the context of this work, the following question is to be answered: Which language function according to Jakobson (1960) is emphasized in German TV commercials?

Literature Review

Language Function

According to Roman Jakobson (1960), six constitutive factors occur in any act of verbal communication. There has to be a CONTEXT that is referred to when an ADDRESSER sends a MESSAGE to an ADDRESSEE. A CODE that is familiar to the addresser and the addressee, as well as a touch, a physical medium or psychological link, must be accessible for the message to be interpreted, at least partially. In language, each of these six variables defines a different function. (Jakobson, 1960). Each factor is the focal point of an oriented relation, or function, which exists between the message and the factor. The functions are in the following order: (1) referential, (2) emotive, (3) conative, (4) phatic, (5) metalingual, and (6) poetic.

Referential function

Jakobson names the referential or denotative function the first function: “- - an orientation toward the context - - is the leading task of numerous messages” (Jakobson, 1960). Newmark (1988) claims that this function puts the emphasis on the external situation. The facts of a subject, the reality outside the language, including the reported ideas or theories. Beck (2013) in other words states that this function is what is spoken about, what is referred to. In summary, referential function is often seen as the main function of verbal communication, where the primary purpose is to present a fact (Schmid, 2004).

Expressive function

The second function, focused on the addresser, the so-called EMOTIVE or "expressive" function aims at a direct expression of the attitude of the speaker towards what he is talking about (Jakobson, 1960). Newmark (1988) further adds that the core of the expressive function lies in the spirit of the writer or speaker. It is through language that the writer/speaker expresses his feelings. For example, expressive texts: autobiography, personal correspondence, political speeches. Klinkenberg in Hébert

(2011) extends the definition and adds that in the ordinary context, the emotive function cannot be interpreted as relating to human affect. It has nothing to do with emotion, in truth. The status of its sender is exposed by every message, even the most neutral one. Also the crackling on a stereo device of a faulty electrical component reflects this function, since it shows the bad state of the stereo. Jakobson also claims that this function refers to the attitude of the addressee to whom he is speaking: through emphasis, intonation, volume, tempo and so on. For example, "This is a really very important point" (Beck, 2013).

Conative function

The third function, the conative function is directed toward the recipient or addressee and "- - finds its purest grammatical expression in the vocative and imperative - -" (Jakobson, 1960). Language is used to ask the reader/listener to act, think or feel, to react in the way the text intended. The author wants to have a certain effect on the addressee. The aim is to convince, to persuade the reader (Newmark, 1988). This function dominates where the addressee is to be influenced or induced to take action, i.e. where the speech can be understood as an invitation in the broadest sense. For example: propaganda; advertising; orders (Schmid, 2004).

Phatic function

The fourth function, the phatic function composed of "messages primarily serving to establish or to prolong communication - - to check whether the channel works, ("Hello, do you hear me?"), to attract the attention of the interlocutor or to confirm his continued attention ("Are you listening?")" (Jakobson, 1960)

In many cases, communicative processes serve only to establish or maintain contact or to ensure that communication is not one-way. Even where people talk "for the sake of talking", the phatic function is in the foreground. For example, "Yes, yes" or "Mhm!" on the telephone to signal that one is still listening; talking to infants who cannot yet speak; in English: "How do you do?" (Schmid, 2004).

Metalingual function

The fifth function, the metalingual function occurs "whenever the addresser and/or the addressee need to check up whether they use the same code, speech is focused on the code", for example, "I don't follow you — what do you mean?" asks the addressee (Jakobson, 1960). The meta-lingual function also indicates the ability of a language to explain, name and criticize its own characteristics (Newmark, 1988). Language can be used to communicate via language itself; this function is used, in technical terms, where communication is used to convey or define the reference functions of the characters used. In everyday language this is also the case where people try to agree on the meaning of what is expressed. E.g. definitions; queries of the type: "What do you mean by that?"; grammar (Schmid, 2004).

Poetic function

The sixth function, the poetic function of language is the message itself. The poetic function, according to Roman Jakobson, cannot be restricted to poetry alone, even though it is the dominant function of verbal art. He states that "it acts as a subsidiary, accessory constituent" (Jakobson, 1960). To put it another way, he states that, even though it includes everyday information, a message can be conveyed in a poetic manner. This function is about the associations (equivalence, similarity and dissimilarity, synonymity and antonymity); the repetitions of sound values, stresses, accents; the word and phrase boundaries and relationships (e.g. elided vs. endstopped words): since these are combined in sequence (Beck, 2002).

METHOD

In order to find out which language function is particularly emphasized in the German commercials, qualitative design was used. For this purpose, 14 German commercials from three supermarkets in Germany, EDEKA, LIDL and REWE, were examined. The videos of German Supermarket TV Commercial were obtained from Official YouTube Channel of respective supermarket. The data of the analysis is limited to the utterances spoken in the TV spots, but the images are also used to understand the context of the commercial.

The methodological basis of this analysis is generally based on Miles & Huberman's Qualitative Data Analysis (1994) in the following steps: (1) Data Reduction, (2) Data Display, (3) Conclusion drawing/verification. The commercials were watched several times and were transcribed based on Sequenzprotokoll by Stöckl (2004, as cited in Kolberg, 2014) with a focus on speech: sound, after the videos were transcribed, the data or utterances were presented in a table (Data Display). In this work the approach of systematic, rule-guided qualitative analysis of text developed by Mayring (2000) is applied. The approach used in this work is the deductive application of categories. This involves applying previously determined, theoretically founded evaluation aspects to texts. The qualitative analysis step consists of assigning categories to text passages in a methodically secured way. The steps of the analysis are as follows: (1) Determine the object & the question of the work, (2) Theory-guided categorization; in this case to determine the theory of language function developed by Jakobson, (3) Listing and coding the data or utterances using coding guidelines after the transcript of the videos has been made available, (4) After approx. 10-50% of the texts, check the categories and the coding guide, (5) Complete the coding, (6) Perform a formative & summative reliability check (with the supervisor), (7) Evaluate & interpret the result (determination of frequencies) (conclusion drawing/verification). In addition, the descriptive-analytical approach was used to analyse and describe the data.

Findings

The purpose of this analysis was to define which language function is emphasized in German TV commercials. The data are selected TV commercials, retrieved from Youtube, presented German supermarkets: EDEKA, LIDL and REWE. In total there are 14 TV spots, 5 of them from EDEKA, 5 from REWE, and 4 from LIDL. There are a total of 105 utterances in these commercials. The following tables disseminate the representation of utterances that are categorized into functions of languages by Jakobson (1960).

Referential function

The tables below reported utterances encountered or were found in the German TV Commercial. Of 105 utterances gathered, 101 utterances were identified as referential. This makes referential function the most present function in the commercial. The utterances mostly inform (about):

a. which product target audience want to buy,

(01) Und Frau Loher, wieder die gefüllte Gans wie letztes Jahr?	Category: <i>produktbezogene Äußerungen</i> (product-related utterances)
(01) <i>And Ms. Loher, the stuffed goose again like last year?</i>	
(57) Welche wird sie nehmen? Die?	Sentence type: <i>Fragesatz (FS)</i> (interrogative sentence)
(57) <i>Which one will she take? That one?</i>	

b. (new) product of the brand,

<p>(90) Wechsel jetzt zu LIDL Connect mit Highspeed LTE mit 21,6 Mbit/s. (58) <i>Now switch to LIDL Connect with high-speed LTE with 21.6 Mbit /s.</i></p> <p>(84) Frische BIO Tagliatelle für 1.29 oder Bio Pasta Sauce je 1.39. (84) <i>Fresh BIO tagliatelle for 1.29 or organic pasta sauce 1.39 each.</i></p>	<p>Category: <i>Produkteinführung/Kampagne (product launch/campaign)</i> Sentence type: <i>Imperativsatz (IS) (imperative sentence)</i></p> <p>Sentence type: <i>Aussagesatz (AS) (declarative sentence)</i></p>
--	--

c. the quality of the product,

<p>(95) <i>Echte Qualität zu Lidl-Preisen.</i> (95) <i>Real quality at Lidl prices.</i></p> <p>(4) Jetzt brauchen wir nur deine suuuper leckere Gans, Mama! (4) <i>Now we just need your super yummy goose, mom!</i></p>	<p>Category: <i>Produkteinführung/Kampagne (product launch/campaign)</i> Sentence type: <i>Aussagesatz (AS) (declarative sentence)</i></p> <p>Category: <i>produktbezogene Äußerungen (product-related utterances)</i> Sentence type: <i>Ausrufesatz (AS2) (exclamatory sentence)</i></p>
---	---

d. where the product originates from,

<p>(44) <i>Mein Obst und Gemüse kommt frisch vom Feld, direkt in den Markt.</i> (44) <i>My fruit and vegetables come fresh from the field, straight to the market.</i></p>	<p>Category: <i>produktbezogene Äußerungen (product-related utterances)</i> Sentence type: <i>Aussagesatz (AS) (declarative sentence)</i></p>
---	--

e. about a healthy diet/lifestyle,

<p>(51) <i>Mehr Obst. Mehr Gemüse. Mehr Bio.</i> (52) <i>More fruit. More vegetables. More organic.</i></p> <p>(83) Mach dein Leben Bio. (83) <i>Make your life organic.</i> (55) TU DIR WAS FRISCHES. (55) <i>Have yourself something fresh.</i></p>	<p>Category: <i>Produkteinführung/Kampagne (product launch/campaign)</i> Sentence type: <i>Aussagesatz (AS) (declarative sentence)</i></p> <p>Sentence type: <i>Imperativsatz (IS) (imperative sentence)</i></p>
---	--

f. about the company project,

<p>(36) Erfahren Sie mehr über das Projekt und unsere Partnerschaft mit dem WWF auf edeka.de. (36) <i>Find out more about the project and our partnership with the WWF at edeka.de.</i></p>	<p>Category: <i>Produkteinführung/Kampagne (product launch/campaign)</i> Sentence type: <i>Imperativsatz (IS) (imperative sentence)</i></p>
---	--

g. slogans associated with the brand, which serve as a recognition of a brand or product.

<p>(21) <i>Wir lieben Lebensmittel, deshalb bekommen Sie bei uns Obst und Gemüse frisch aus erster Hand</i></p>	<p>Category: <i>Produkteinführung/Kampagne (product launch/campaign)</i></p>
---	---

(21) <i>We love food, which is why you can get fresh, first-hand fruit and vegetables from us</i>	Sentence type: <i>Aussagesatz (AS)</i> (declarative sentence)
(43) REWE - Dein Markt für eine bewusste Ernährung	Category: Marke (brand)
(43) <i>REWE - Your market for conscious nutrition</i>	Sentence type: <i>Aussagesatz (AS)</i> (declarative sentence)

Conative function

Of 105 utterances collected, 67 utterances were recognized as conative. The tables below illustrated representation of utterances encountered in the German TV Commercial that are to be considered conative. These utterances below call:

- a. To encourage target audience to discover new variety of products offered by the company.

(39) Entdecke unsere Frische-Vielfalt, leckere Rezepte und tolle Tipps im Markt und online.	Category: <i>Produkteinführung/Kampagne</i> (product launch/campaign) Sentence type: <i>Imperativsatz (IS)</i> (imperative sentence)
(39) <i>Discover our variety of freshness, delicious recipes and great tips in the market and online.</i>	
(68) Entdecke jetzt die Produktvielfalt der Region und tolle Rezepte – im Markt und online.	
(68) <i>Discover the variety of products in the region and great recipes now - in the market and online.</i>	
(58) Wechsel jetzt zu LIDL Connect mit Highspeed LTE mit 21,6 Mbit/s.	
(58) <i>Now switch to LIDL Connect with high-speed LTE with 21.6 Mbit /s.</i>	
(23) Wähle deinen Lieblingspudding aus vier Zuckerstufen und stimme online ab.	
(23) <i>Choose your favorite pudding from four sugar levels and vote online.</i>	

- b. To support local goods.

(43) Unterstütze auch du deine Region und probiere unsere Produkte direkt von nebenan.	Category: <i>Produkteinführung/Kampagne</i> (product launch/campaign) Sentence type: <i>Imperativsatz (IS)</i> (imperative sentence)
(43) <i>You too can support your region and try our products right next door.</i>	
(26) Ich sag´ den Leuten immer: Kocht mit frischen Produkten aus der Heimat.	Category: <i>Lebensstil</i> (lifestyle)

(26) <i>I always tell people: cook with fresh products from hometown.</i>	Sentence type: <i>Aussagesatz (AS)</i> (declarative sentence), <i>Imperativsatz (IS)</i> (imperative sentence)
(27) Gut für Dich. Und Deine Region. (27) <i>Good for you. And your region.</i>	Category: <i>Produkteinführung/Kampagne</i> (product launch/campaign)
(44) Gemeinsam für deine Region. (44) <i>Together for your region.</i>	Sentence type: <i>Aussagesatz (AS)</i> (declarative sentence)

c. To inspire its target audience to live a healthy life by buying their organic products.

(53) Mach dein Leben Bio. (53) <i>Make your life organic.</i>	Category: <i>Lebensstil</i> (lifestyle) Sentence type: <i>Imperativsatz (IS)</i> (imperative sentence)
(43) REWE - Dein Markt für eine bewusste Ernährung (43) <i>REWE - Your market for conscious nutrition</i>	Category: <i>marke (brand)</i> Sentence type: <i>Aussagesatz (AS)</i> (declarative sentence)
(40) Mehr Frische. Mehr Ideen. (40) <i>More freshness. More ideas.</i>	Category: <i>Produkteinführung/Kampagne</i> (product launch/campaign) Sentence type: <i>Aussagesatz (AS)</i> (declarative sentence)

d. To convince target audience to buy their quality products at reasonable price.

(51), (56), (60), (66) Lidl lohnt sich (51), (56), (60), (66) <i>Lidl is worth it</i>	Category: <i>marke (brand)</i> Sentence type: <i>Aussagesatz (AS)</i> (declarative sentence)
(48) Echte Qualität zu Lidl-Preisen. (48) <i>Real quality at Lidl prices.</i>	Category: <i>Produkteinführung/Kampagne</i> (product launch/campaign) Sentence type: <i>Aussagesatz (AS)</i> (declarative sentence)
(57) Günstig kann auch schnell! (57) <i>Cheap can also be fast!</i>	Category: <i>Produkteinführung/Kampagne</i> (product launch/campaign) Sentence type: <i>Ausrufesatz (AS2)</i> (exclamatory sentence)

Phatic function

Of 105 utterances collected, 27 utterances were mentioned as phatic. The tables below show the utterances which are to be called phatic found in the German TV commercial.

(1) Und Frau Loher , wieder die gefüllte Gans wie letztes Jahr? (1) <i>And Ms. Loher, the stuffed goose again like last year?</i>	Category: <i>Produkteinführung/Kampagne</i> (product launch/campaign) Sentence type: <i>Fragesatz (FS)</i> (interrogative sentence)
(11) Chef , wo kommen hier die Milchen? (11) <i>Boss, where do the milk come from?</i>	

<p>(2) Jetzt brauchen wir nur deine suuuper leckere Gans, Mama! (2) <i>Now we just need your super yummy goose, mom!</i></p> <p>(13) Ja, genau! Keine Disziplin die jungen Burschen! (13) <i>Yes, exactly! No discipline the young fellows!</i></p> <p>(9) Das geht so nicht, Bruno. (9) <i>It doesn't work that way, Bruno.</i></p> <p>(25) Hallo! (26) Hallo?!</p> <p>(16) Schorsch? Hallo? Hast du ein Platz für mich auf dem Sofa frei? Hallo. (16) <i>George? Hello? Do you have a place for me on the sofa? Hello.</i></p> <p>(14) Schorsch, das ist doch für dich. Im Spitzensport nimmst du doch nur noch auf dem Sofa teil. (14) <i>Schorsch, that's for you. In top-class sport you only take part on the sofa.</i></p>	<p>Category: <i>Produkteinführung/Kampagne</i> (product launch/campaign) Sentence type: <i>Ausrufesatz</i> (AS2) (exclamatory sentence)</p> <p>Category: <i>Gesprächsprache</i> (conversational language/everyday language) Sentence type: <i>Ausrufesatz</i> (AS2) (exclamatory sentence)</p>
--	--

Poetic function

Seven utterances were classified as poetic out of 105 utterances received. The tables below illustrated the representation of utterances to be considered poetic that were found in the German TV commercial. These utterances are metaphorical. For instance, EDEKA uses PANDA to symbolize their partnership with the WWF, Panda refers to WWF itself. In the commercial they are taking a great effort to ensure that water is used sustainably in conventional banana cultivation. As for their target audience, EDEKA shows in the commercial, what are little things the audience can contribute to this good cause, one of them is to buy EDEKA's bio products.

<p>(1) Wie man zum Panda wird? (1) How to become a panda?</p> <p>(2) Wie viel Panda steckt in dir? (2) How many Panda you have in yourself?</p>	<p>Category: <i>Lebensstil</i> (Lifestyle) Sentence type: <i>Fragesatz</i> (FS) (interrogative sentence)</p>
<p>(7) Günstig kann auch schnell! (7) <i>Cheap can also be fast</i></p>	<p>Category: <i>Produkteinführung/Kampagne</i> (product launch/campaign) Sentence type: <i>Ausrufesatz</i> (AS2) (exclamatory sentence)</p>

<p>(18) Hey du! Hörst du mir zu? Du bist Zucker. (19) Wie du dich bewegst. Wie du dich kümmerst. (20) Nach all den Jahren - so Zucker, wie am ersten Tag. (21) Deine Liebe, deine Freundschaft: Zucker. Dein Blick, click. Du bist Zucker.</p> <p><i>(18) Hey you! Are you listening to me? You are sweet.</i> <i>(19) How you move. How you take care.</i> <i>(20) After all these years - as sweet as on the first day.</i> <i>(21) Your love, your friendship: sweet. Your look, click. You are sweet.</i></p>	<p>Category: <i>poetisch</i> (poetic) Sentence type: <i>Ausrufesatz (AS2)</i> (exclamatory sentence), <i>Aussagesatz (AS)</i> (declarative sentence), <i>Fragesatz (FS)</i> (interrogative sentence)</p>
--	--

RESULT AND DISCUSSION

The purpose of this research is to investigate which language function is emphasized in the German TV Commercials. Therefore, by referring to the language functions proposed by Jakobson (1960) and the data obtained in the present analysis, the results presented interesting facts regarding the function of language. Jakobson pointed out that a different language function is determined by each of these six factors; (1) context, (2) address, (3) addressee, (4) contact, (5) code, and (6) message. Although six basic aspects of language have been distinguished, “we could, however, hardly find verbal messages that would fulfill only one function”. He also states that the communication diversity lies in the hierarchical order of functions these functions (Jakobson, 1960). Hébert (2011) adds that when it comes to language functions analysis for a given unit (such as word, a text, or an image), one of the things that needs to be specified is, to which functions are present/absent. These statements turned out to be true and reflected in our qualitative analysis. We assessed each of the 105 utterances obtained from these fourteen German Supermarket TV Commercials. The first function, referential, is considered to be prominent or emphasized with total of 101 utterances. The second function that we considered most present is conative function with 67 total utterances. The third function, expressive, is also one of the most prominent in the commercials with total of 33 utterances. Based on the analysis, we found these three functions the most present, whereas the third function, phatic, and the fourth function, poetic function were in a subordinate position. We found however no utterances that correspond to the metalingual function. The results of the present research resonate with the previous studies conducted by Supriyino (2015) and Lestari (2018); the referential function is categorized among the most prominent functions in the commercials. However, the order of the language functions of the present study might differ with the other studies due to different research object. Supriyono (2015) examined the commercials of an isotonic drink, Mizone. Lestari (2018) examined the commercials of the cosmetic brand, Maybelline.

Further evidence of how the referential function plays an important role in commercials has been supported by the present analysis.

REFERENCES

- Andrew Beck, P. B. (2013). In A. Beck, *Communication Studies: The essential resource* (S. 279-280). Psychology Press.
- The qualitative content analysis according to Mayring.* (no date). Retrieved 01.04.2019 by Quasus: <https://quasus.ph-freiburg.de/3-die-qualitative-inhaltsanalyse-nach-mayring/>
- Hébert, L. (2011). *The Functions of Language*. Retrieved on 21. 06 2019 from Signo: <http://www.signosemio.com/jakobson/functions-of-language.asp>
- JAKOBSON, R., "Linguistics and Poetics", in T. Sebeok, ed., *Style in Language*, Cambridge, MA: M.I.T. Press, 1960, pp. 350-377.
- Janich, N. (2012). *Handbuch Werbekommunikation: Linguistic and Interdisciplinary Approaches*. Fool Francke Attempto Publishing Ltd.
- Janich, N. (2013). *Advertising language: A workbook*. Tübingen: Fool Francke Attempto Publishing Ltd.
- Kolberg, p. (12 February 2014). How to analyse a commercial. Lucerne, Switzerland. Retrieved January 28, 2019 from https://blog.hslu.ch/textfabrik-fs16/files/2016/01/Skript_Werbefilm.pdf
- Lestari, Y. (2018). *An Analysis of Language Function in Maybelline Advertisements Recent*. Thesis. UIN Sunan Ampel Surabaya. Retrieved from http://digilib.uinsby.ac.id/26926/2/Yuni%20Lestari_A93214159.pdf
- Mayring, P. (2000). *Qualitative Content Analysis*. Retrieved 20. 03 2019 from Forum Qualitative Social Research / Forum: Qualitative Social Research: <http://www.qualitative-research.net/index.php/fqs/article/view/1089/2385>
- Miles, M. B., & Huberman, A. M. (1994). *Qualitative data analysis: an expanded sourcebook (Second Edition)*. California: SAGE Publications, Inc.
- Newmark, P. (1988). *A Book of Translation*. New York: Prentice Hall.
- Pfeifer, W. (1993). *Etymological Dictionary of German, digitized and revised by Wolfgang Pfeifer in the Digital Dictionary of the German Language*. Retrieved on 13. 03 2019 from <http://www.dwds.de/wb/werben>
- Pipic, J. (2012). Swiss-German television advertising. Vienna. Retrieved March 12, 2019 from <http://othes.univie.ac.at/23314/>
- Ratna, N. K. (2010). *Metodologi Penelitian: Kajian Budaya dan Ilmu Sosial Humaniora pada umumnya*. Yogyakarta: Pustaka Pelajar.
- Rybarczyk, R. (October 2012). On the use of short films in foreign language teaching using the example of commercials. *Journal for Intercultural Foreign Language Teaching*, pp. 143-156.
- Supriyono, E. R. P. (2015). *Language Function Found in Mizone Fres'in Television Commercial*. Thesis. Universitas Brawijaya. Retrieved from <http://jimbastrafib.studentjournal.ub.ac.id/index.php/jimbastrafib/article/view/793>
- Schmid, J. (2004, 10). Communication Theory. Retrieved March 20, 2019, from www.joachimschmid.ch/docs/DMtKommThe.pdf
- Voigt, A., & Lindner, P. (no date). Modern Media Worlds: "Advertising is important". Saxony Anhalt. Retrieved on 15. 03 2019 from <https://www.bildungs-lsa.de/archiv/medienbausteine/pdf/voigt.pdf>

Why is TV advertising useful? (no date). Retrieved 14. 02 2019 by Cross Vertise: <https://www.crossvertise.com/hilfe/faq/lists/faq---top-20/warum-ist-tv-werbung-sinnvoll>

References: TV Commercial

1. EDEKA TV-Spot: Weihnachten → <https://www.youtube.com/watch?v=16qQiDcRPfI>
2. EDEKA-TV Spot: Avocado → <https://www.youtube.com/watch?v=oraZ3JjhLnc>
3. EDEKA TV-Spot: Schafe → <https://youtu.be/20beGrmtHLg>
4. EDEKA TV-Spot: Bewusst Wie → <https://youtu.be/jpN8xRF9Aws>
5. EDEKA TV-Spot: Wie viel Panda steckt in dir? → <https://youtu.be/FsJflxQzD-A>
6. REWE TV-Spot: #DuBistZucker – Wie viel Zucker brauchst du noch? → <https://youtu.be/rEfNUucyl8c>
7. REWE TV-Spot: Gut für dich. Und deine Region. → <https://youtu.be/wuHKpzflRpo>
8. REWE TV-Spot: Finger weg von Roccas Möhrchen #TuDirWasFrisches → <https://abancommercials.com/de-ad/90/rewe-finger-weg-roccos-mhrchen-tudirwasfrisches-werbung>
9. REWE TV-Spot: Mehr Frische. Mehr Ideen. → <https://youtu.be/1HqLXwA0v8E>
10. REWE TV-Spot: Niklas & Johannes Gemeinsam für deine Region → <https://youtu.be/ZksGooUpaZc>
11. LIDL TV-Spot: Babymode → <https://youtu.be/ZksGooUpaZc>
12. LIDL TV-Spot: Bio → <https://www.youtube.com/watch?v=GRBk4QM0icU>
13. LIDL TV-Spot: Lidl Connect → <https://www.youtube.com/watch?v=13yijsCQqsQ>
14. LIDL TV-Spot: Sommermode & Sonnensegel. → <https://www.youtube.com/watch?v=E9JBMa7tmuQ>