

## ANALYSIS OF THE DISCOURSE TEXT OF TROPICANA SLIM SWEETENER PRODUCT ADVERTISEMENT BASED ON GUY COOK'S THEORY

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### ABSTRACT

*This research aims to describe and map the use of textual elements in the advertising discourse of Tropicana Slim sweetener products. The approach used in this research is Guy Cook's advertising discourse analysis, which focuses on the form of the text. The data in this study are in the form of words, phrases, sentences, speech, jingles, and soundtracks in advertising discourse contained in Tropicana Slim Sweetener advertisements. The data sources used in this study are 5 Tropicana Slim Sweetener advertising videos in 2020, 2021, 2022, 2023, and 2024, accessed through the official Tropicana Slim YouTube channel. This research is qualitative. Data were collected using the observation method, followed by note-taking and documentation. Data analysis was conducted using the agih and padan methods (methods of linguistic analysis that involve distribution and matching approaches). In addition, Guy Cook's theory of advertising discourse analysis was used to analyze the data. These findings indicate that Tropicana Slim's advertisements from 2020 to 2024 employ various linguistic forms deliberately chosen to reinforce their persuasive message. This overall strategy demonstrates that Tropicana Slim consistently combines carefully planned linguistic elements to shape the product's image as a healthy choice while strengthening the ad's appeal to consumers.*

**Keywords:** discourse analysis, advertising discourse, Tropicana Slim, persuasion, textual analysis

### INTRODUCTION

The use of language in product advertising is prevalent and easy to find, and it correlates with increasing sales of advertised products. Language in advertising is designed persuasively and strategically to convey information and encourage consumer perceptions to act. Advertisements can produce messages that attract attention and are easily remembered by the audience by selecting appropriate diction and short, strong-sounding sentences. Research on language use in advertisements can be analyzed using discourse analysis. Discourse analysis of ads can be used to understand how language is used as a tool of persuasion, shaping consumer decisions and awareness of the advertised product or brand.

According to Kasali (1992) advertising is an activity to promote a product in the form of a message

delivered to the public through certain media. An advertisement aims to clearly introduce a product by highlighting its differences and advantages compared to other products, so consumers are interested in buying it. With advertising, a product can be better known and in demand by the public. This is because advertising has a great ability to influence and shape people's perceptions. The use of language in advertisements is tailored to the needs of the advertisement itself. In conveying a message, advertisements on social media tend to use spoken and written language.

Samsuri (1988) describes discourse as a complete representation of language use in interaction events through oral and written. Discourse can be transactional and intransactional. Transactional discourse is concerned with the content of the communication process, while transactional discourse is a reciprocal communication. According to this

explanation, discourse on advertisements is included in transactional discourse. Discourse on advertisements as part of language has a structure and function that plays a role in building an image in society. Therefore, the delivery of messages and content in advertisements requires the use of a neatly arranged language structure to influence the public to pay attention to the advertisement.

The advertisement analyzed in this study is the Tropicana Slim Sweetener product advertisement. Tropicana Slim is a product of PT Nutrifood Indonesia, a private national company operating in the food and beverage industry. This product is known as a low-calorie artificial sweetener that focuses on diabetes prevention. This sugar-free product helps control daily sugar consumption with healthier sweet choices.

The use of Guy Cook's advertising discourse analysis in this research is intended to identify the relationship between the language and the images displayed in advertisements. The selection of Tropicana Slim Sweetener as the data source in this research is based on several reasons, namely: (1) Tropicana Slim received a "Brand of The Year" award in the World Branding Awards in 2022-2023; (2) In Tropicana Slim advertisements there are phrases, words, and language that contain elements of discourse analysis of Guy Cook's theory; (3) Tropicana Slim has creative jingles and advertising models, to attract consumer attention.

According to Mulyana (2005), discourse is the most complete and complex element of a language on average. Its supporting elements include various levels of language, namely whole essays, paragraphs, sentences, clauses, phrases, words, morphemes, and phonemes. In line with Rusminto (2020), which states that discourse is the highest, most complete, and comprehensive form of a language that is used as a tool for communication at the highest level of language units.

Meanwhile, Baryadi (2002) explains that discourse analysis is a branch of linguistics that analyzes discourse from an external and internal perspective. In the external aspect, this analysis studies the relationship between the topic discussed, the speaker, the writing, the writer, and the interaction between the writer and the reader. In the internal aspect, this analysis examines the types, parts, and structures that form discourse.

According to Cook (2001) in his book *The Discourse of Advertising*, advertising analysis is a part of discourse that involves the text and context of communication. The text can be in the form of writing or speech. Research on the text includes analysis of aspects, namely: (1) Denotation, which is the clear and direct meaning. (2) Connotation is an implicit meaning that is indirect. (3) Metaphor in the form of similarities and comparisons between words. (4) Parallelism that appears between the same class of words, whether in the aspects of graphology or writing, phonology or sound, lexical, grammatical, semantic, or discourse. (5) Repetition is the repetition of words that can form a chain similar to the use of pronouns. (6) Substitution

includes other formal relationships between sentences. (7) Referring Expression is words whose meaning can only be understood if there are context elements that are clear to the sender and receiver of the message. (8) Ellipsis means that not all elements in the sentence need to be replaced with the words or phrases already mentioned. (9) A conjunction is a type of formal relationship between sentences that connects words or phrases explicitly.

Thus, after advertisements are understood through discourse analysis that emphasizes textual and communicative aspects, it is also necessary to consider other perspectives that view advertisements as part of a marketing communication strategy. In this case, a number of experts provide definitions that emphasize the function of advertisements as persuasive communication to promote products, services, and ideas. Belch and Belch (2003) define advertising as a form of nonpersonal communication about an organization, services, products, and ideas paid for by a company. This is in line with the opinion of Tjiptono (2008) which states that advertising is one of the most widely used forms of promotion by companies in promoting their products. Meanwhile, Liliweri (1992) defines advertising as a communication process that has the power as a marketing tool in helping to sell goods by providing services and ideas or ideas through certain targets in the form of persuasive information.

Research examining discourse analysis in advertisements has been conducted by a number of previous research. These studies include "Wacana Iklan Parodi Jepang Fanta Gakuen Sensei Series" by Natasha (2015) with the aim of revealing the elements used in building the context and situation of the advertisement and to understand the message that the sender wants to convey by looking at the relationship between students and teachers in Japan; "Wacana Product Placement Tropicana Slim dalam Branded Web Series" (Discourse of Tropicana Slim Product Placement in a Branded Web Series) by Asrita & Rhizky (2020) with the intention of explaining the Tropicana Slim product placement discourse that appears in the web series *Sore* (2017) and *Janji* (2019); "Analisis Wacana Persuasif Iklan Produk Kecantikan Pada Media Online Tribun Sumsel dan Implikasinya terhadap Pembelajaran Bahasa Indonesia" (Persuasive Discourse Analysis of Beauty Product Advertisements on the Tribun Sumsel Online Media and Its Implications for Indonesian Language Learning) by Sari and Samaya (2021) with the purpose of describing persuasive discourse on beauty advertisements in Tribun Sumsel; "Analisis Wacana Kritis Model Teun A. Van Dijk pada iklan Ramayana Department Store" (Critical Discourse Analysis Using Teun A. Van Dijk's Model on the Ramayana Department Store Advertisement) by Risa and Anwar (2021) with a view to show the hidden meaning of advertisements by showing macro-structure, super-structure and micro-structure, at the macro-structure level, the ad emphasizes the theme of a modern yet economical lifestyle. At the super-structure level, it employs a

narrative flow that introduces minor conflicts and resolves them through Ramayana's products. At the micro-structure level, linguistic choices, visuals, and symbols are strategically used to persuade middle-class consumers by positioning Ramayana as an affordable shopping destination that remains trendy.

Next, "Analisis Wacana Kritis Iklan Layanan Masyarakat COVID-19 pada Koran Media Indonesia (Kajian Teun A. Van Dijk)" (Critical Discourse Analysis of COVID-19 Public Service Advertisements in *Media Indonesia* Newspaper (A Teun A. Van Dijk Study)) by Septriana et al. (2022) with an eye to describe the critical discourse analysis of COVID-19 public service advertisements in *Media Indonesia* newspapers using Teun A. Van Dijk's study; "Analisis Tindak Tutar Lokusi, Illokusi, dan Perllokusi dalam Wacana Iklan Produk Kecantikan di Instagram" (Analysis of Locutionary, Illocutionary, and Perlocutionary Speech Acts in the Discourse of Beauty Product Advertisements on Instagram) by Afriyanti et al. (2022) with the objective of finding out the speech acts of locution, illocution, and perlocution in the discourse of beauty product advertisements on Instagram; "Wacana Iklan Komersial Produk Rokok Gudang Garam Signature" (Discourse of Gudang Garam Signature Cigarette Product Commercial Advertisement) by Salsabila (2022) has the aim of describing the text and context of advertising discourse used in a series of Gudang Garam Signature product advertisements, "Yes You Can"; "Analisis Wacana Iklan pada E-Commerce Shopee" (Discourse Analysis of Advertisements on Shopee E-Commerce) by Astari (2022) with the goal of describing the text and context of advertising discourse on E-Commerce Shopee.

Furthermore, "Analisis Wacana Iklan Guy Cook pada Produk Makanan Mi Instan Indomie" (Guy Cook's Advertisement Discourse Analysis on Indomie Instant Noodle Food Products) by Ardiansyah and Syukri (2023) with the design of describing the text of advertising discourse on Indomie instant noodle food products; "Analisis Wacana Iklan Skincare Lacoco di Media Sosial Facebook" (Discourse Analysis of Lacoco Skincare Advertisements on Facebook Social Media) by Marzuki et al. (2023) intended to describe the structure and function contained in the Skincare Lacoco advertisement on Facebook social media; "Struktur dan Fungsi Bahasa dalam Wacana Iklan Kecantikan Berbahasa Rusia di Media Sosial YouTube" (Language Structure and Function in the Discourse of Russian-Language Beauty Advertisements on YouTube) by Dewi et al. (2024) meant to describe the structure of advertising discourse and language functions in Russian-language beauty advertisements on YouTube social media; "Wacana Pesan Singkat Iklan Judi Online" (Discourse of Short Message Advertisements for Online Gambling) by Nikmatullah and Ekawati (2024) designed to identify the discourse structure, language use, and speech acts in the discourse of online gambling advertising short messages; "Analisis Wacana Iklan Air Minum Dalam Kemasan (AMDK) pada kanal YouTube SehatAQUA

dan Le Minerale: Telaah Struktur dan Fungsi Bahasa" (Discourse Analysis of Bottled Drinking Water (BDW) Advertisements on the SehatAQUA and Le Minerale YouTube Channels: A Study of Language Structure and Function) by Rinjani et al. (2024) purposed to describe the advertising discourse of two brands of bottled drinking water (AMDK), namely the AQUA and Le Minerale brands on the YouTube channel.

Next is "Analisis Wacana Iklan pada E-Commerce Shopee Big 6.6 Great Mid-Year Sale" (Discourse Analysis of Advertisements on Shopee E-Commerce Big 6.6 Great Mid-Year Sale) by Purba and Damanik (2024) seek to describe the discourse structure of Shopee Promo 6.6 Great Mid-Year Sale ads; "Analisis Wacana Iklan Energen Menggunakan Teori Analisis Wacana Kritis Van Dijk" (Discourse Analysis of Energen Advertisements Using Van Dijk's Critical Discourse Analysis Theory) by Bangun et al. (2024) striving to understand how this advertisement conveys certain messages, values, and ideologies to consumers, as well as its role in shaping consumer mindset and behavior; "Analisis Wacana Kritis Teori Teun Van Dijk pada Iklan YouTube Holisticare ID Berjudul *Jalur Pulang*" (Critical Discourse Analysis Using Teun Van Dijk's Theory on Holisticare ID's YouTube Advertisement Titled "Jalur Pulang") by Riadiani et al. (2024) in order to analyze and explain the hidden meaning behind the Holisticare "Way Home" advertisement using three elements, namely: macro structure, superstructure, and micro structure; "Analisis Wacana Kritis Teun A. Van Dijk pada Iklan YouTube Bear Brand Tahun 2023" (Teun A. Van Dijk's Critical Discourse Analysis on Bear Brand's 2023 YouTube Advertisement) by Mita et al. (2024) for analyze the Bear Brand advertisement entitled "Bring Purity to Your World! 30s."

Besides that, "Analisis Struktur Wacana Iklan Kosmetik Produk Skincare Wajah di YouTube" (Discourse Structure Analysis of Cosmetic Facial Skincare Product Advertisements on YouTube) by Herawati (2025) for the sake of knowing the structure and function of facial skincare product advertisement language on YouTube; "Analisis Wacana Iklan Shampo Head & Shoulders Menggunakan Teori Analisis Wacana Kritis Van Dijk" (Discourse Analysis of Head & Shoulders Shampoo Advertisements Using Van Dijk's Critical Discourse Analysis Theory) by Rahmawati et al. (2025) for the objective of uncovering the underlying meanings, hidden messages, and ideologies embedded in the Head & Shoulders shampoo television commercial using the Critical Discourse Analysis (CDA) approach developed by Teun A. van Dijk; "Analisis Wacana Iklan Susu Frisian Flag: Pendekatan Teun A. Van Dijk dalam Menggali Makna Tersembunyi" (Discourse Analysis of Frisian Flag Milk Advertisements: A Teun A. Van Dijk Approach to Uncovering Hidden Meanings) by Tobing et al. (2025) geared toward analyzing the Frisian Flag milk advertisement using the Critical Discourse Analysis (CDA) model by Teun A. van Dijk, which focuses on three dimensions: text structure, social cognition,

and social context; "Analisis Struktur Wacana Iklan pada Infografik Jenis Layanan Masyarakat Tentang Pencegahan Virus Corona" (Discourse Structure Analysis of Advertisements in Infographics on Types of Public Services About Coronavirus Prevention) by Rosmiati et al. (2025) set out to identify and analyze the discourse structure present in these infographics, and "Analisis Wacana Iklan Le Minerale pada Media Internet" (Discourse Analysis of Le Minerale Advertisements on Internet Media) by Surbakti et al. (2025) in an effort to analyze the discourse found in Le Minerale advertisements distributed through internet media, using a descriptive qualitative approach.

In addition, previous studies have employed discourse analysis in advertising, applying Guy Cook's theoretical framework and Van Dijk's Critical Discourse Analysis. These studies, conducted across different media and product categories such as skincare, beverages, and public service advertisements, consistently demonstrate that discourse analysis is effective in revealing both the structural patterns and the hidden ideological meanings embedded in advertising texts. The similarity between this research and previous research lies in the analysis method used. This research applies discourse analysis of advertisements according to Guy Cook's theory, as has been applied in previous studies. However, the difference between previous research and this research lies in the data source used in the form of Tropicana Slim Sweetener product advertisements.

The urgency of this research lies in the importance of examining the discourse of health product advertisements, particularly those for the low-calorie sweetener Tropicana Slim, which plays a strategic role in building public awareness of healthy lifestyles while influencing consumption behavior. The complexity of this research object is evident in the combination of persuasive messages, visuals, and linguistic choices designed to create a healthy image without losing commercial appeal. By employing Guy Cook's theory of advertising discourse analysis, this study is theoretically relevant, as it systematically maps the interplay between language and context in advertisements. The scientific contribution of this research lies in mapping the form of advertising discourse texts and providing a deeper understanding of the linguistic strategies used to convey health messages through commercial advertising media. This can serve as a reference for the development of discourse studies, applied linguistics, and advertising practices focused on public health issues.

Based on the background provided, this study formulates the question of what form the discourse takes in Tropicana Slim sweetener advertisements. Analysis of the form of discourse in these advertisements is important to reveal the linguistic strategies used by advertisers, thereby providing an understanding of how language strengthens the appeal of advertisements and shapes consumer perceptions. By focusing on the formulation of the problem, this study aims to describe the textual form in Sweetener Tropicana

Slim advertisements. The text forms analyzed in this research include denotation, connotation, metaphor, graphological parallelism, phonological parallelism, lexical parallelism, semantic parallelism, grammatical parallelism, discourse parallelism, repetition, substitution, referring expression, and conjunction.

## METHODS

This research belongs to the category of qualitative research. This research uses data in the form of words, phrases, sentences, speech, jingles, and soundtracks that form a discourse of advertisements for Tropicana Slim Sweetener products. The data sources used in this study are 5 Sweetener Tropicana Slim advertising videos in 2020, 2021, 2022, 2023, and 2024. The online media site chosen is the YouTube channel. The selection of the last 5 years of ads is based on ad updates, since every ad maker follows developments in marketing strategies and desired aesthetics, ensuring the message is conveyed to consumers effectively.

The data-provision methods used in this research are observation, followed by note-taking and documentation. The listening method in this study aims to observe the language use in Tropicana Slim Sweetener advertisements from 2020 to 2024. This observation aligns with Guy Cook's framework, which emphasizes viewing advertising discourse as a combination of text and context, so that observation is not limited to language but also to the accompanying communication situation. These include the substance or medium through which the message is delivered, the presence of music and pictures, paralanguage such as intonation and emphasis, the situational setting of the advertisement, the surrounding co-text, the participants involved, both sender and audience, and the overall communicative function intended. Together, these components highlight that advertising must be understood not only through its textual features but also through the broader context in which it is produced and received. After listening to the advertisement video, the data is recorded by typing it into the data card. This recording process is positioned as the initial stage in identifying linguistic elements, such as word choice, sentence structure, and style, in accordance with the text analysis categories proposed by Guy Cook. After that, the documentation technique was carried out, namely by taking pictures of the ad scene shown on the Tropicana Slim YouTube channel. This visual documentation plays an important role in Guy Cook's theory because it allows researchers to link linguistic representations to visual elements, enabling a comprehensive analysis of the relationships among text, images, and the meanings of advertisements.

The data analysis methods and techniques used in this research are *agih* (distribution) and *padan* (matching) methods. The distribution method utilizes elements of the language that are the object of research itself, such as words, syntactic functions, clauses,

syllables, tones, and so on. Meanwhile, the matching method uses determining tools that come from outside the language, are independent, and are not directly related to the language under study (Sudaryanto, 2015). In practice, this means that the analysis does not rely solely on the internal structure or system of the language, but instead incorporates external perspectives or disciplines to interpret linguistic phenomena. For example, matching methods may draw upon social, psychological, or cultural frameworks to understand how language is used in a particular context. In discourse analysis, this approach becomes especially relevant, as advertisements are not only examined for their linguistic features but also for the extralinguistic factors such as ideology, social values, or consumer behavior that shape and influence the communicative message. Furthermore, data analysis is carried out using the theory of discourse analysis of Guy Cook's advertisements, which focuses on text form.

The method of presenting the results of data analysis in this study will be described using informal techniques. Sudaryanto (2015) explains that there are two ways to present the results of data analysis: formal techniques and informal techniques. An informal presentation technique is presenting the results of data analysis using general words, with orthographic writing adapted to Indonesian grammar.

Thus, the methodological choices in this study are not merely procedural but are theoretically grounded in Guy Cook's discourse analysis, which highlights the relationship between text in advertising. Observation, note-taking, and documentation are employed to capture linguistic, contextual, and visual elements comprehensively, while the application of *agih* and *padan* methods ensures both internal and external aspects of language are analyzed. This integration fully aligns the methodology with the research objective of mapping discourse forms in Tropicana Slim sweetener advertisements.

## RESULTS AND DISCUSSIONS

Advertising discourse texts aim to express the meaning of linguistic forms in speech and writing. The theory of advertising discourse analysis, according to Guy Cook suggests that there are elements in the discourse text, namely (1) Denotation, (2) Connotation, (3) Metaphor, (4) Parallelism, (5) Repetition, (6) Substitution, (7) Referring Expression, (8) Ellipsis, and (9) Conjunction. The following are the forms of text and analysis found in the Tropicana Slim Sweetener advertisement data.

*Badan ideal tuh awalnya dari dapur*  
[An ideal body begins in the kitchen]  
(Tropicana Slim, 2020, 0:03)

The dialogue represented in Figure 1 belongs to the denotative type, which conveys the actual meaning. Denotation is an important part of the

advertising discourse text, according to Guy Cook's theory. Denotation is the actual meaning that defines a word or sentence as it is (Cook, 2001). Analysis of the denotation form contained in the Tropicana Slim Sweetener advertisement is as follows. The actual meaning contained in the dialogue "*Badan ideal tuh awalnya dari dapur*" (An ideal body begins in the kitchen) (Tropicana Slim Indonesia, 2020, 0:03) in Figure 1 leads to the use of food and beverage ingredients in the kitchen by using Tropicana Slim Sweetener products. The use of Tropicana Slim Sweetener products helps regulate sugar and fat in food and drinks consumed, thus keeping the body healthy and ideal.



Figure 1 The Visualization of Nana and Andrew's Scene in the Kitchen

Furthermore, when viewed through Guy Cook's framework, the denotation in Figure 1 not only explains the actual meaning of the statement but also functions as a persuasive strategy that builds associations between a healthy lifestyle and consumption of Tropicana Slim products. The phrase "An ideal body begins in the kitchen" emphasizes the connection between simple daily actions (cooking, choosing ingredients) and the construction of a larger social identity, namely the ideal body as a standard of health and aesthetics in contemporary society. Thus, this analysis does not stop at the textual level but also connects how advertising language shapes specific social and cultural values while reinforcing product marketing strategies through the legitimization of a healthy lifestyle.

Connotations are additional meanings or diversions from the dictionary or literal meanings of a language. The diversion can be caused by the combination of two words or distorted spelling at the graphic level (Cook, 2001). The connotation in the Tropicana Slim Sweetener advertisement is evident in the following analysis.

Donna : *Manis ya?*  
Darius : *Pakai ini kok*  
Donna : *Manisnya pas*  
Darius: *Kayak kamu, manisnya ga bikin diabetes*  
[Donna: It's sweet, isn't it?]

Darius: Use this.  
 Donna: The sweetness is just right.  
 Darius: Like you, **your sweetness doesn't cause diabetes.**  
 (Tropicana Slim, 2023, 0:01)



Figure 2 The Visualization of Darius and Donna's Conversation on the Terrace

In the conversation in Figure 2, it is implied that Donna asked Darius about the sugar used in the tea drink she was served, and Darius explained that the tea uses Tropicana Slim Sweetener, which has the right sweetness. The sentence “*manisnya ga bikin diabetes*” (Tropicana Slim Indonesia, 2023) in the data contains a connotation that is not the actual meaning. *Manisnya* in the sentence means to describe the beauty of Darius' wife, not to refer to the sweetness of sugar, because in the conversation, Darius said 'sweet' to clarify that the sweetness of his wife's smile does not cause diabetes. As is the case with the sweetness in Tropicana Slim Sweetener, which helps prevent diabetes.

The use of the word *manis* in the conversation serves to emphasize the double meaning that Darius wants to convey. He uses the word *manis* not only to answer the question about the sweetener in tea, but also to emphasize that his wife's sweet smile will not cause diabetes. This play on meaning is then aligned with the advantage of Tropicana Slim Sweetener, which provides a sweet taste that is safe to consume because it helps prevent the risk of diabetes. Thus, the choice of the word 'sweet' is not only an explanation in the conversation but also a linguistic advertising strategy that connects the emotional message about Darius's wife's smile with the rational message about the product's benefits.

When analyzed using Guy Cook's framework, the dialogue in Figure 2 shows that connotation functions as a rhetorical strategy that combines emotional and rational dimensions in advertising discourse. The choice of the word *manis* is not only interpreted literally as the taste of a sweetener, but also figuratively to describe affection and the attractiveness of a couple. This strategy positions Tropicana Slim not merely as a functional product but as a symbol of family harmony and a healthy lifestyle free from the risk of diabetes. Thus, the connotations in the statement reinforce the social and cultural message

that health can be achieved without sacrificing the warmth of personal relationships, while also affirming the product's positioning as a modern, safe sweetener rich in emotional value.

A metaphor is a group of words or a form of word usage that expresses a meaning other than the actual meaning, but as a figure of speech in the form of either comparison or similarity (Cook, 2001). Metaphors mean something that is the same or has the same value as another thing, but which is completely different. The metaphor, as one of the extensions of meaning, can be found in the Tropicana Slim Sweetener advertising text, as follows.

*Aku Nana, si ratu dapur*  
 [I am Nana, **the queen** of the kitchen.]  
 (Tropicana Slim, 2020, 0:01)



Figure 3 The Visualization of the Scene of Nana the Queen of the Kitchen

The bolded word *ratu* in the data contains a metaphorical or figurative meaning. *Ratu*, in the real sense, is a woman who leads a kingdom. In the ad, the word *ratu* does not refer to a woman who leads the kingdom but to a woman who is an expert in kitchen affairs. The domestic sphere, which is closely connected to gender roles, often positions kitchen affairs as the primary domain of women and a marker of their household responsibilities. This is also supported by the visualization in Figure 3 in the advertisement, which shows Nana and her husband in the kitchen preparing food while saying the word kitchen queen.

When viewed through Guy Cook's theoretical framework, the use of the metaphor 'queen of the kitchen' functions not only as a stylistic device but also as a persuasive strategy that links the role of the product to women's social identity. By calling herself queen, Nana is not only positioned as the ruler of the kitchen, but also as a figure who has control over the health of her family through her choice of food ingredients, including Tropicana Slim. This metaphor simultaneously reinforces the cultural construction of the kitchen as a domestic space for women, yet the advertisement leverages it to build a positive image of a role in which such a space is highly valued and filled with pride. Thus, the 'kitchen queen' metaphor serves a dual purpose: it reinforces the emotional message of valuing women's roles while also reinforcing the

rational message about the superiority of Tropicana Slim as part of a modern family's healthy lifestyle.

Parallelism generally occurs in the same word class at the graphological parallelism (writing), phonological parallelism (sound), lexical parallelism, semantic parallelism, grammatical parallelism, and discourse parallelism (Cook, 2001). In line with this framework, the following analysis will examine selected advertising sentences by applying semantic analysis first and gradually moving toward discourse-level analysis. This stepwise approach allows the discussion to begin with the smallest units of meaning and progress to broader structural and contextual dimensions. As Cook (2001) notes, parallelism generally occurs within the same word class, whether in the form of graphological parallelism (writing), phonological parallelism (sound), lexical parallelism, semantic parallelism, grammatical parallelism, or discourse parallelism.

Graphological parallelism is a parallelism that occurs when there is a phenomenon of initial similarity in a sentence (Cook, 2001). This type of parallelism can be found in the Tropicana Slim Sweetener advertising text below. The graphological parallelism in the jingle is characterized by the repetition of the same sound at the end of the jingle, namely /n/.

*Setiap bulan Ramadan  
Yang manis jadi rebutan  
Tapi jangan sembarangan  
Mari jaga kesehatan*  
[Every Ramadan each year,  
Sweet treats are what people cheer,  
But don't eat them carelessly,  
Let's stay healthy faithfully]  
(Tropicana Slim, 2024, 0:01)

Within Guy Cook's theoretical framework, the repetition of sounds in graphological parallelism is not merely a rhythmic device but a rhetorical strategy that helps the audience remember the advertising message. The repetition of the /n/ sound at the end of the jingle's lines creates a musical impression that aligns with the *Ramadan* atmosphere, where society is more receptive to moral and health messages. Thus, this pattern of parallelism reinforces consumers' memory of the Tropicana Slim brand while emphasizing its rational message: maintaining health even while enjoying sweet treats. This demonstrates that simple linguistic forms like rhyme can serve as effective persuasive tools when integrated with social-cultural values and religious moments relevant to the target audience.

Phonological parallelism can occur when speech or spoken language produces the same sound (Cook, 2001). It can be said that phonological parallelism is closely related to graphological parallelism, because the same initials will produce the same sound. The jingle data exhibit phonological parallelism through the repetition of the same sound at the end of each line, namely /n/, in the words *Ramadan*, *rebutan*, *sembarangan*, and *kesehatan*. This pattern of sound

repetition not only creates a pleasant rhythm but also strengthens the audience's memory of the advertising message. With consistent rhyme, the jingle is easier for listeners to remember and sing along to, ensuring that the main message of the advertisement, the call to maintain health while still enjoying sweet flavors, is effectively conveyed. Additionally, the harmony of sounds adds a sense of harmony and appeal, ultimately enhancing Tropicana Slim's appeal in consumers' minds.

In Guy Cook's perspective, phonological parallelism functions not only as an aesthetic aspect of language but also as a rhetorical device that reinforces persuasion. The repetition of the /n/ sound in the Tropicana Slim jingle creates a musical effect that builds emotional attachment between the audience and the advertisement, especially during *Ramadan*, which is rich in religious and communal nuances. The repeated sound creates a sense of togetherness through simple musicality while reinforcing the health values being promoted. Thus, phonology in this advertisement does not stand alone as a linguistic element but integrates with marketing communication strategies to emotionally and rationally engage consumers.

Lexical parallelism is a parallelism that occurs due to lexical similarities (Cook, 2001). The words *Tropicana Slim* and *Gula* in the data have the same meaning, namely Tropicana Slim means sugar used to keep Nana's husband. Therefore, the text above is synonymous and included in the form of lexical parallelism. The words *Tropicana Slim* and *gula* in the data carry a synonymous association, where *Tropicana Slim* is positioned as the substitute for conventional sugar that Nana uses to maintain her husband's health. The lexical choice creates a parallelism between the product name and the general category of sugar, thus reinforcing the message that *Tropicana Slim* is not just a brand but a healthier equivalent to sugar.

*Kayak aku, jaga Andrew pakai Tropicana Slim  
Gula aja dijaga, apalagi suami*  
[Just like me, taking care of Andrew with  
**Tropicana Slim**  
I watch my sugar intake, **let alone** my husband.]  
(Tropicana Slim, 2021, 0:05)

In Guy Cook's perspective, lexical parallelism is not merely a matter of repetition or synonymy, but also a persuasive device that strengthens the salience of key lexical items in advertising discourse. By aligning *Tropicana Slim* with *gula*, the advertisement normalizes the product as an inseparable part of daily life, particularly in relation to the wife's role in caring for her husband. This reinforces both the rational message (the product's health benefits) and the emotional message (a wife's devotion to her husband). Thus, lexical parallelism here operates not only at the linguistic level but also at the socio-cultural level, framing the product as both a health solution and a symbol of familial care.

Semantic parallelism is a form of parallelism

that is interrelated with lexical parallelism (Cook, 2001). Texts that have lexical similarities also have semantic similarities. The words *Tropicana Slim* and *Gula* in the dialogue have the same meaning because the two are interconnected, so *Gula* describes *Tropicana Slim*, a low-calorie sweetener product to prevent diabetes. The data implies that Nana takes care of his wife by replacing sugar in the kitchen with *Tropicana Slim* products. According to Guy Cook's discourse perspective, semantic parallelism functions as a persuasive strategy by reinforcing meaning through association and repetition. The semantic connection between *gula* and *Tropicana Slim* strengthens the product's positioning as an everyday necessity in the household, while also embedding it within the emotional context of care in a marital relationship. The utterance "*Gula aja dijaga, apalagi suami*" reflects this dual function: it frames the act of controlling sugar consumption as parallel to caring for a loved one, thereby merging the rational appeal (health benefit) with the emotional appeal (familial devotion). Thus, semantic parallelism in this data goes beyond linguistic similarity, serving as a rhetorical device that elevates the product's meaning into both a health-conscious and relational value system.

Grammatical parallelism was also identified in the 2020 *Tropicana Slim* advertisement, "*Dari dapur, turun ke perut. Dari perut turun ke hati.*" The construction built on parallelism comes from spoken text. Table 1 explains the grammatical parallelism in the question.

Table 1 *Tropicana Slim* Grammatical Parallelism

S	P	K
<i>Dari dapur</i>	<i>turun</i>	<i>Ke perut</i>
<i>Dari perut</i>	<i>naik</i>	<i>Ke hati</i>
<b>From the kitchen</b>	goes down	To the stomach
<b>From the stomach</b>	goes up	To the heart

Discourse parallelism is a parallelism that occurs when there are similarities between characters outside the advertisement (Cook, 2001). The form of discourse parallelism can be found in the *Tropicana Slim* Sweetener advertisement as follows. According to Guy Cook's discourse theory, grammatical parallelism not only organizes language into neat and balanced patterns but also enhances persuasion by reinforcing meaning through predictable linguistic structures. The parallel sentences above form a narrative chain (*dapur* → *perut* → *hati*) that symbolizes the journey of food and connects it to both physical and emotional well-being. Thus, the grammatical structure is not merely stylistic but also ideological, framing *Tropicana Slim* as part of a holistic lifestyle that affects both the body and the heart.

*Jaga pakai Tropicana Slim*

*Tak hanya gula, semuanya Tropicana Slim*  
[Stay slim with *Tropicana Slim*  
Not just sugar, **everything** *Tropicana Slim*]  
(*Tropicana Slim*, 2022, 0:16)

The discourse parallelism in the 2022 *Tropicana Slim* Sweetener advertisement is shown by the word *semuanya* (everything). The word "*semuanya*" indicates that *Tropicana Slim* products help prevent diabetes. The data is then clarified by the next speech, namely "Replace the sugar, keep the fat, prevent diabetes, *Tropicana Slim*". So, it can be concluded that the word *semuanya* indicates the efficacy of consuming *Tropicana Slim* products in maintaining sugar, fat, and diabetes levels.

According to Guy Cook's discourse analysis framework, advertisements often embed products within broader social discourses; in this case, the discourse of health, body management, and disease prevention. By invoking *semuanya*, the advertisement goes beyond the lexical meaning and aligns *Tropicana Slim* with the cultural discourse of lifestyle change and wellness. Therefore, this parallelism is not only textual but also contextual, shaping how audiences perceive the brand as integral to maintaining a healthy body and preventing chronic illness.

Repetition of words, or commonly referred to as repetition, causes the same chain in a sentence as pronouns (Cook, 1989:19). The form of repetition found in *Tropicana Slim* Sweetener advertisements is described as follows. Repetition of words occurs in the data, which is characterized by the repetition of the word *pakai Tropicana Slim*. The repetition contained in the data aims to emphasize the element. The emphasis in question is that Nana in the advertisement in figure 4 replaces sugar by using *Tropicana Slim* products, cooks also by using *Tropicana Slim* products, then clarifies again when saying *cemilannya juga*, which means she also uses *Tropicana Slim* products.

*Aku ganti gula pakai Tropicana Slim*  
*Masaknya pakai Tropicana Slim*  
*Cemilannya juga*  
[I replace sugar with *Tropicana Slim*  
I cook with *Tropicana Slim*  
I even use it for snacks too]  
(*Tropicana Slim*, 2020, 0:06)



Figure 4 The Visualization of Nana's Scenes Using *Tropicana Slim* Products

From a discourse perspective, according to Guy Cook, repetition in advertising serves to build both cognitive and affective impact. Cognitively, it facilitates memory retention by ensuring the product name is firmly embedded in the audience's mind. Affectively, it creates a sense of familiarity and trust, suggesting that Tropicana Slim is not just an occasional choice, but a habitual and reliable one. Thus, the repetition here not only emphasizes the versatility of Tropicana Slim but also strengthens the brand identity by associating the product with everyday eating and cooking practices.

Substitution is an activity carried out to replace the lingual unit with another lingual unit to obtain a distinguishing element (Cook, 1989). In the Tropicana Slim Sweetener advertisement, a form of substitution can be found in the form of phrases and words. The phrase “*No manis-manis nanti diabetes, saya kan keturunan, risikonya 6 kali.*” (No, sweet stuff causes diabetes. It runs in my family, so my risk is six times higher.) has a deeper meaning than simply warning against consuming sweet foods or drinks. This expression shows the speaker's awareness of the high risk of developing diabetes due to genetic or hereditary factors. The phrase “no sweet stuff” serves as a symbol of caution and a reminder to avoid excessive sugar intake, while the mention of “my risk is six times higher” reinforces the reason that the speaker is indeed more vulnerable than others. This statement also guides the audience to understand the importance of choosing safer alternative sweeteners, such as Tropicana Slim, which still provides sweetness without increasing the risk of diabetes. Thus, the language used is not only informative but also persuasive, emphasizing the urgency of maintaining health through the right product choices.

*Tokoh 1: Gula?*

*Tokoh 2: No manis-manis nanti diabetes, saya kan keturunan, risikonya 6 kali*

[Character 1: **Sugar**?

Character 2: No, **sweet stuff** causes diabetes. It runs in my family, so my risk is six times higher.]

(Tropicana Slim, 2022, 0:01)



Figure 5 The Visualization of Explaining Diabetes Risk

The jingle represented in Figure 5 contains

a form of substitution from the word *gula* (sugar) to *manis-manis* (sweet stuff). The substitution of the lingual unit has the same category, which means that the meaning of sugar is something sweet. Thus, the substitution found in the data does not merely function as a lexical replacement but also carries a rhetorical and persuasive role. By shifting from *gula* to *manis-manis*, the advertisement avoids redundancy, expands the scope of meaning to include all sweet products, and at the same time emphasizes the cautionary message about the dangers of excessive sweetness. This strategy strengthens the discourse function of the advertisement in guiding the audience toward choosing a healthier alternative, namely Tropicana Slim.

*Aku ganti gula pakai Tropicana Slim*  
[I replaced sugar with Tropicana Slim]  
(Tropicana Slim, 2020, 0:07)



Figure 6 The Visualization of the Scene of the Character Replacing Sugar with Tropicana Slim

Referring expression is the first grammatical element part of a particular lingual unit that refers to another lingual unit or reference that follows or precedes it (Cook, 1989). In “*Aku ganti gula pakai Tropicana Slim*,” there is a free-form singular persona pronominal, namely *Aku*, which refers to other elements located in the text or speech that have been mentioned. In this case, the word *Aku* refers to the advertising model, Nana, who replaced sugar with Tropicana Slim products in Figure 6. In summary, the use of *aku* as a referring expression demonstrates how grammatical parallelism works to connect the linguistic element with its referent, in this case, Nana, the advertising model. This creates clarity, cohesion, and persuasive power in the advertisement's discourse, ensuring that the health message is both personal and memorable for the audience.

*Nana: Gula aja dijaga, apalagi suami*

*Andrew: Badan aja dijaga, apalagi hati kamu*  
[Nana: I watch my sugar intake, **let alone** my husband.]

*Andrew: I take care of my body, **let alone** your heart.]*  
(Tropicana Slim, 2020, 0:13)



Figure 7 The Visualization of the Scene of Nana Keeping Sugar with Tropicana Slim Products

The dialogue between Nana and Andrew plays on words, using ambiguity to create a romantic and persuasive impression. Nana's statement, "I watch my sugar intake, **let alone** my husband," initially refers to the context of watching sugar consumption to avoid the risk of diabetes, but then shifts in meaning to become a warning to take good care of one's husband. Andrew's response, "I take care of my body, **let alone** your heart," reinforces this play on meaning by linking the effort to maintain physical health with the commitment to nurture one's partner's feelings. This exchange of dialogue not only showcases humor and emotional closeness but also subtly conveys the persuasive message that maintaining health, including limiting sugar intake, is just as important as nurturing personal relationships. In this way, the advertisement successfully delivers Tropicana Slim's health message through a lighthearted, romantic, and memorable dialogue that resonates with the audience.

The conjunction *apalagi* in the dialogue states something more important than the previous statement. The meaning of the use of *apalagi* in the sentence "*Gula aja dijaga, apalagi suami*" spoken by Nana in figure 7 means that, after taking care of sugar, for Nana, taking care of her husband is considered more important. Meanwhile, the sentence "*Badan aja dijaga, apalagi hati kamu*" spoken by Andrew means that after taking care of the body, taking care of the wife's heart is considered more special and crucial. In summary, the use of the conjunction *apalagi* in the dialogue illustrates how grammatical elements function to build a hierarchy of meaning and emphasize what is considered more significant in the discourse. In Nana's statement, *apalagi* highlights the importance of caring for her husband after sugar, while in Andrew's reply, it stresses that caring for the heart goes beyond caring for the body. This linguistic choice not only creates cohesion in the dialogue but also strengthens the persuasive power of the advertisement by linking health with emotional intimacy. Thus, the conjunction serves as both a grammatical connector and a rhetorical device that enhances the message of Tropicana Slim, presenting health care as inseparable from the values of love, family, and commitment.

Based on Table 2 above, there are 25 advertising discourse texts contained in Tropicana Slim Sweetener

advertisements. The ad discourse text data is taken from the official Tropicana Slim YouTube channel. The data found shows that the linguistic strategy in the advertising text tends to prioritize explicit, persuasive aspects directly. Based on the data, the form of advertising discourse is dominated by referring expressions. The form is identified through the use of reference words spoken by characters to direct meaning with certain lingual units. The dominance of this form shows a strategy of using reference words to clarify and strengthen certain meanings, so the audience can easily understand the message conveyed. This is different from the research study conducted by Ardiansyah and Syukri (2023). The form of connotation in the study was found to be more prevalent in the discourse of Indomie advertisements. It is used to make listeners more interested in Indomie instant noodle products, which are packaged using connotative words to exaggerate the speech.

Table 2 Text Data of Tropicana Slim Sweetener Advertisement Discourse

No	Data Type	Total
1.	Denotation	3
2.	Connotation	1
3.	Metaphor	1
4.	Graphological Parallelism	1
5.	Phonological Parallelism	1
6.	Lexical Parallelism	1
7.	Semantic Parallelism	1
8.	Grammatical Parallelism	2
9.	Discourse Parallelism	3
10.	Repetition	3
11.	Substitution	1
12.	Referring Expression	6
13.	Ellipsis	-
14.	Conjunction	1
Total		25

The next dominant forms found are denotation, discourse parallelism, repetition, and grammatical parallelism. These can be identified in each form found through the use of language in advertisements. In denotation, it is identified through the use of real meaning to strengthen the intended meaning. Furthermore, discourse parallelism is identified when there is a similarity between an advertisement and a character outside the advertisement. In repetition, it is identified by the repetition of words intended to emphasize the meaning to be conveyed. Then, grammatical parallelism can also be identified by the similarity of grammatical elements in the structure of words spoken by the characters in the advertisement.

The text forms that are rarely found in Tropicana

Slim Sweetener advertisements are connotation, metaphor, graphological parallelism, phonological parallelism, lexical parallelism, semantic parallelism, substitution, and conjunction. This is because the speech containing these forms is rarely spoken and focuses more on conveying messages directly, making them easy to understand, rather than on implicit meanings and other aesthetic aspects. In addition, there is one form that is not found in the advertisement, namely ellipsis.

## CONCLUSIONS

The results of the research on text form in Tropicana Slim Sweetener advertisement discourse show that the text forms found are denotation, connotation, metaphor, graphological parallelism, phonological parallelism, lexical parallelism, semantic parallelism, grammatical parallelism, discourse parallelism, repetition, substitution, referring expression, and conjunction. Specifically, the results found in the analysis are (1) the 2020 advertisement includes denotation, metaphor, grammatical parallelism, repetition, and referring expression; (2) the 2021 advertisement includes denotation, lexical parallelism, semantic parallelism, grammatical parallelism, referring expression, and conjunction; (3) the 2022 advertisement includes denotation, discourse parallelism, repetition, substitution, and referring expression; (4) the 2023 advertisement includes connotation, discourse parallelism, and referring expression; and (5) the 2024 advertisement includes graphological parallelism, phonological parallelism, discourse parallelism, repetition, and referring expression. These findings do not imply that every advertisement must contain all such features as a prerequisite for success. Instead, they emphasize that the effectiveness of advertising discourse lies in strategically selecting and adapting linguistic and semiotic elements to the intended purpose, medium, and target audience. Thus, the study underscores the importance of viewing advertising not merely as a textual product but as a dynamic discourse shaped by language, context, and communicative goals.

In addition, it can be concluded that the use of referring expression lingual units is dominantly found in this study compared to the use of denotative lingual units. This aims to demonstrate the strategy of using reference words to clarify and strengthen certain meanings, enabling the audience to easily understand the message. Meanwhile, the denotative lingual units used do not aim to exaggerate something and are more focused on strengthening the intended meaning.

Theoretically, these findings reinforce the relevance of Guy Cook's discourse analysis model, particularly in its view of the interaction between text and context across linguistic and visual dimensions. The dominant use of referential expressions in Tropicana Slim advertisements can be understood as a discourse cohesion strategy that not only clarifies

the message but also builds an emotional connection with the audience. Thus, this study contributes to the development of advertising discourse studies by demonstrating how certain linguistic elements are strategically selected to shape meaning, build trust, and guide public perception toward a healthy lifestyle.

In practical terms, the results of this study can serve as a reference for advertising practitioners in designing messages that are more persuasive yet still ethical by balancing informative aspects (such as health messages) with emotional aspects (such as family warmth). Further research is recommended to expand the analysis using Guy Cook's model across various products and cultural contexts, thereby enriching the understanding of discourse strategies in advertising and their implications for public opinion formation. In this way, advertising not only serves as a promotional medium for products but also as an educational tool that fosters social awareness of the importance of health and a balanced lifestyle. Future research is advised to use Guy Cook's discourse analysis model to examine various other advertisements, because Guy Cook's discourse analysis is still relatively rare. So it is expected to further refine Guy Cook's discourse analysis theory in the context of advertising.

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**Data Availability Statement:** Data openly available in a public repository that does not issue DOIs. The data that support the findings of the research are openly available in the Tropicana Slim YouTube Channel at <http://www.youtube.com/@tropicanaslimcrew> advertisement 1 year 2020 <https://youtu.be/S5v2LtdnibE?si=LIICM2qZOS2UKH9y> advertisement 2 year 2021 <https://youtu.be/o1vCJCw3Y3o?si=FRMb62Bw-2MzwNL> advertisement 3 year 2022 [https://youtu.be/OjvpFCM4x2g?si=pJUZGYIW5i\\_iSbRz](https://youtu.be/OjvpFCM4x2g?si=pJUZGYIW5i_iSbRz) advertisement 4 year 2023 <https://youtu.be/7WyKV5C2sWQ?si=WzAmTkrQ8aiYEj9h> advertisement 5 year 2024 <https://youtu.be/GB1F4iegYec?si=QhxpuX2cNI5YUqz4>

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