

AN ANALYSIS ON COMPONENTS AND RHETORICAL FIGURES OF PERSUASIVE WRITTEN DISCOURSE IN ADVERTISEMENTS

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Abstrak

Penelitian ini bertujuan untuk mengetahui komponen-komponen dan figur retorika dari wacana persuasif tertulis pada iklan cetak. Penelitian ini menggunakan desain evaluasi deskriptif yakni analisa isi yang menjelaskan tiga komponen iklan persuasi (etos, patos, logos) dan figur retorika iklan (skema dan kiasan). Hasil penelitian ini menunjukkan bahwa dari 20 iklan minum ringan, sebagian besar (90%) memiliki patos. Logos berada pada posisi kedua (80%). Sebagian iklan tidak memiliki etos, hanya 60% atau 12 iklan. Selanjutnya semua iklan minuman ringan (100%) memiliki skema, hanya 40% atau 8 iklan yang memiliki kiasan.

Kata kunci: *figur retorika, wacana persuasif tertulis, iklan cetak minuman ringan*

Abstract

This research was aimed to know the components and rhetorical figures of persuasive written discourse in printed soft drink advertisements. This study used descriptive evaluative design concerned on the content analysis to describe the three components of persuasive advertising (ethos, pathos, logos) and the rhetorical figures of the advertising (schemes and tropes). The finding showed that from 20 Soft Drink Advertisements, most of them (90%) have pathos. Logos is in second position. Where there were 80% of the advertisings have the logos. Some of the advertisings did not have the ethos (60% or 12 advertisings). Then, all of the Soft Drink Advertisements (100%) had schemes. There were only 40% or 8 advertisings which have the tropes.

Keywords: *rethorical figure, persuasive written discourse, printed drink advertisement*

1. INTRODUCTION

1.1 Background of the problem

Advertising is so familiar to modern readers that it may seem odd to ask what an advertisement is. Although advertising is all around us, we do not often pause to think about its nature as a form of discourse, as a system of language use whereby, on a daily basis, huge numbers of readers "fleeting conversations" with the writers of countless texts (Goddard, 1998: 5). The term 'advertising' comes down to us from the medieval Latin verb "adverter" to direct one's attention to. It is any type or form of public announcement intended to direct people's attention to the

availability, qualities, and/or cost of specific commodities or services.

Many studies of advertising do separate out components of ads, concentrate on one or a few and ignore the others. There are also studies which describe the pictures of advertising without paying any attention to language. Describing advertising as discourse is both more complex and more difficult than any of these approaches. It must be borne in mind, then, that there is a danger of dilution in analysis which attempts to tackle too much. Discourse, especially discourse as complex as advertising, always holds out more to be analyzed, leaves more to be said. But this need not to be a cause for despair. As Cook

(2001: 5) points out, an understanding of the discourse of advertising would be both depressing and self-deceptive to believe that one could exhaust all the aspects of the genre, and presents an answer to the entire problem it poses.

In this study, writer would like to analyse the three components of persuasive advertising (ethos, pathos, logos) and the rhetorical figures of the advertising (schemes and tropes). This study examines the nature of the discourse of advertising. The focus is on the consumer advertising, which is directed towards the promotion of some product or service to the general public. The study, however, is not meant to exhaust all the aspects of this particular discourse, or present an answer to all the problems it poses.

1.2 Formulation of the Problem

To know the components and rhetorical figures of persuasive written discourse in printed soft drink advertisements.

2. METHOD

This study was conducted for analyzing the advertising. This study used descriptive evaluative design concerned on the content analysis to describe the the three components of persuasive advertising (ethos, pathos, logos) and the rhetorical figures of the advertising (schemes and tropes). This study described whether the advertising constructed relevant with good advertising based on criteria above or not. The writer collected the data by using the printed advertising evaluation. The data are 20 *Soft Drink Advertisements*. The writer looked forward to the every advertising for several times and check whether they contain persuasive advertising and rhetorical figures matched them to the criteria that the writer used in order to

get the best result in evaluating the advertising. The criteria based on Renkema's theory (2004, 2009). Then, they are given the score based on the rational scale. Next, the researcher give comments for each aspect.

3. FINDING AND DISCUSSION

This section discussed the finding and the discussion of 20 *softdrink advertisements*.

3.1 Persuasive Advertising Components (Ethos, Pathos and Logos)

The following is the result table of analysis ethos, pathos, and logos from 20 *Soft Drink Advertisements*.

Table 1. The Result of Analysis on Three Components (Ethos, Pathos and Logos) in 20 *Softdrink Advertisings*

No	Advertising "Softdrink"	Ethos	Pathos	Logos
1.	Diet Pepsi		√	√
2.	Hero	√	√	√
3.	Vitamin Water		√	√
4.	Fanta		√	√
5.	Feel Good		√	
6.	NYC	√	√	√
7.	Beautific Oenobiol	√	√	
8.	Gatorade	√	√	
9.	Solo		√	√
10.	Mirinda	√	√	√
11.	Diet Coke	√	√	√
12.	Boleto	√	√	
13.	Tropicana Slice Alponso	√		√
14.	Milk	√	√	√
15.	7up	√	√	√
16.	Sunfresh		√	√
17.	Boost		√	√
18.	Nescafe	√		√
19.	Coca-Cola		√	√
20.	Lipton Ice Tea	√	√	√
Total Percentage		12 60%	18 90%	16 80%

Based on the table above, it can be known from 20 *Soft Drink Advertisements*, most of them (90%) have pathos. Logos is in second position. Where there are 80% of the advertisings have the logos. Some of the advertisings do not have the ethos, only 60% or 12 advertisings which have it.

3.1 Rhetorical Figures of the Advertising

Below is the result table of analysis schemes and tropes from 20 *Soft Drink Advertisements*.

No	Advertising "Softdrink"	Schemes	Tropes
1.	Diet Pepsi	√	
2.	Hero	√	√
3.	Vitamin Water	√	√
4.	Fanta	√	
5.	Feel Good	√	
6.	NYC	√	√
7.	Beautific Oenobiol	√	√
8.	Gatorade	√	√
9.	Solo	√	√
10.	Mirinda	√	
11.	Diet Coke	√	
12.	Boleto	√	
13.	Tropicana Slice Alponso	√	√
14.	Milk	√	
15.	7up	√	
16.	Sunfresh	√	
17.	Boost	√	
18.	Nescafe	√	√
19.	Coca-Cola	√	
20.	Lipton Ice Tea	√	
Total		20	8
Percentage		100%	40%

In accordance to table above, it is indicated that all of the *Soft Drink Advertisements* (100%) have schemes. There are only 40% or 8 advertisings which have the tropes. As mention by Renkema that rhetorical figures formal devices (*schemes*) and meaning devices (*tropes*) have typically been described in relation to language as primary input modality metaphors as

language that directly compares seemingly unrelated subjects.

4. CONCLUSION

This study analyse the three components of persuasive advertising (ethos, pathos, logos) and the rhetorical figures of the advertising (scehemes and tropes) from 20 *Soft Drink Advertisements*. The finding shows that known from 20 *Soft Drink Advertisements*, most of them (90%) have pathos. Logos is in second position. Where there are 80% of the advertisings have the logos. Some of the advertisings do not have the ethos, only 60% or 12 advertisings which have it. The reason for this case may be because the *Soft Drink Advertisements* do not required more character to persuade the reader and they think that make a good pathos and logos are good enough for publishing their product into audience. Then, all of the *Soft Drink Advertisements* (100%) have schemes. There are only 40% or 8 advertisings which have the tropes. It is, perhaps due to the ad-makers do not know methapor elements need to be included in advertising. Though these elements can create ads that are made more attractive and easily understood by the audience. Therefore, for advertising makers, before they make an advertising pesuasive discourse it is better for them know about the concepts of persuasive discourse in advertising itself.

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