

**A STYLISTIC ANALYSIS ON PRINTED CAR
ADVERTISEMENTS**

THESIS

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**STUDY PROGRAM OF ENGLISH
DEPARTMENT OF LANGUAGES AND LITERATURE
FACULTY OF CULTURE STUDIES
UNIVERSITAS BRAWIJAYA**

2013

**A STYLISTIC ANALYSIS ON PRINTED CAR
ADVERTISEMENTS**

THESIS

**Presented to
Universitas Brawijaya
In partial fulfillment of the requirements
for the degree of *Sarjana Sastra***

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2013

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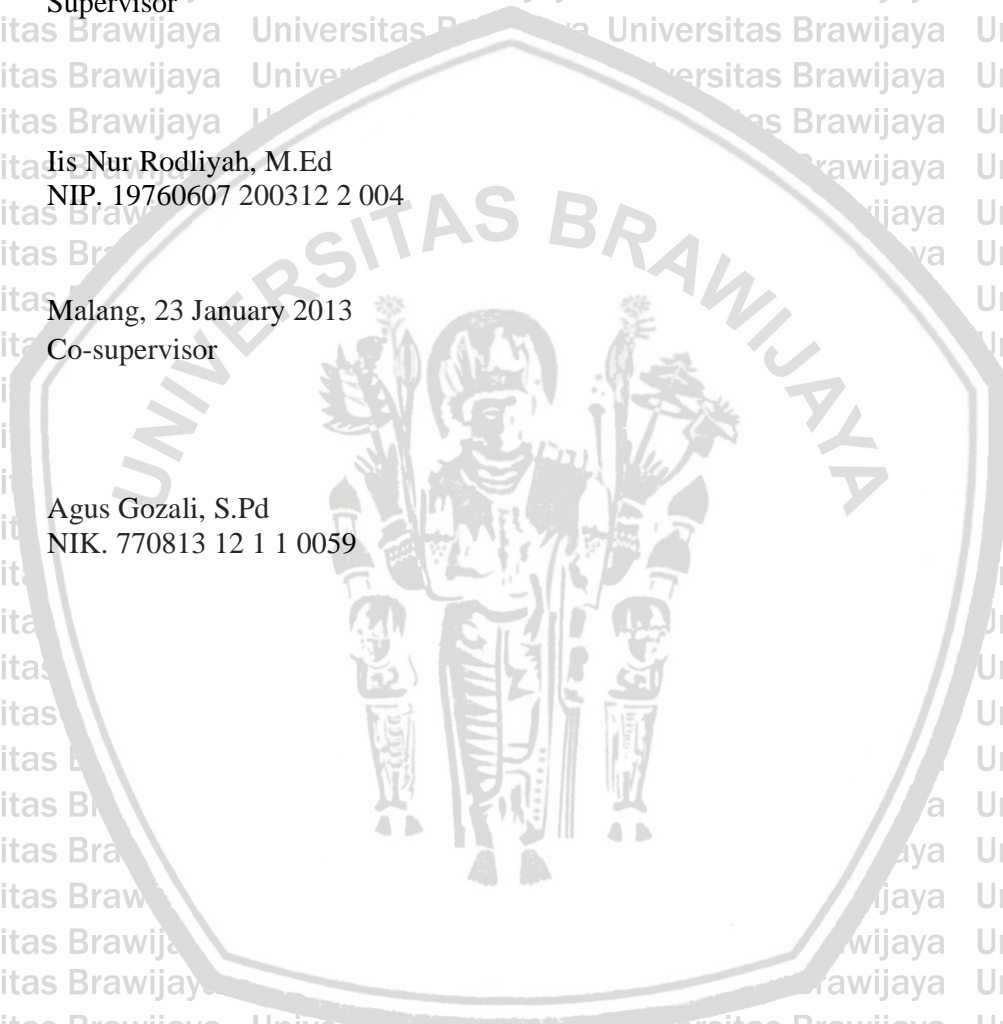
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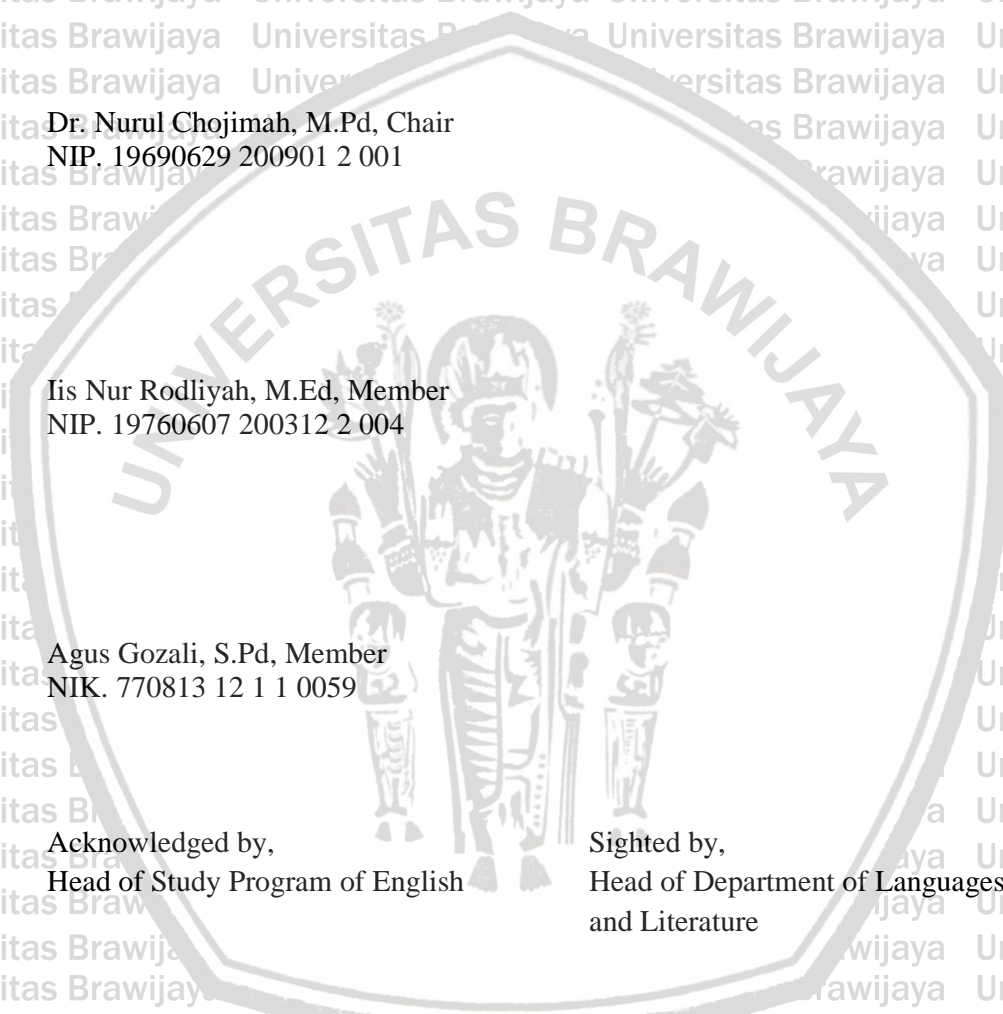
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ABSTRACT

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Keywords: stylistics, stylistic analysis, stylistic devices, advertisement, printed advertisement, slogan.

As it is developed, the use of an advertisement is no longer on the need of informing people but also persuading them. At this rate, the persuasive power behind an advertisement is its language style. The writer conducted a study about stylistic analysis on printed car advertisements which shows certain language patterns in the slogans of the advertisements. There are two problems to be solved in this study, namely: (1) what stylistic devices are found in printed car advertisements and (2) how the stylistic devices are used in printed car advertisements.

This study uses qualitative approach since all the data are in the form of words. Textual or document analysis is applied in this study for the purpose of analyzing the stylistics in slogans of printed car advertisements.

This study reveals that some elements in linguistic means which function as the stylistic devices are applied in the slogans of printed car advertisements. In this study, the writer finds out four devices related to phonological aspect. They are alliteration, assonance, consonance, and repetition. For lexical aspect, there are five devices, and they are adjectives, number, person, tenses, and voice. For syntactical aspect, the writer also finds three devices. They are noun and noun phrase, verb phrase, and sentence. In semantic aspect, there are three devices, namely hyperbole, simile, and personification.

The writer suggests that future researchers conduct similar studies by including a larger amount of data so that generalization can be more reliable. She also suggests that next researchers investigate the visualization of printed advertisements and perhaps to compare different advertisements to figure out how actually certain types of advertisement are different from another type in terms of language style.

ABSTRAK

Agustina, Sheila. 2013. **Analisis Gaya Bahasa pada Iklan Mobil di Media Cetak**. Program Studi Sastra Inggris. Jurusan Bahasa dan Sastra. Fakultas Ilmu Budaya. Universitas Brawijaya. Pembimbing: (I) Iis Nur Rodliyah (II) Agus Gozali

Kata Kunci: gaya bahasa, analisa gaya bahasa, alat gaya bahasa, iklan, iklan cetak, slogan.

Selama perkembangannya, pembuatan iklan tidak lagi hanya didasarkan pada kebutuhan memberi informasi semata, tapi juga meyakinkan masyarakat. Jika demikian, maka daya tarik sebuah iklan akan terletak pada gaya bahasanya. Penulis mengadakan sebuah studi tentang analisis gaya bahasa pada iklan mobil di media cetak yang menunjukkan pola bahasa tertentu pada slogan dalam iklan. Ada dua rumusan masalah yang akan dipecahkan dalam studi ini, yaitu: (1) alat bahasa apa saja yang ditemukan pada iklan mobil di media cetak dan (2) bagaimana alat bahasa tersebut digunakan pada iklan mobil di media cetak.

Studi ini menggunakan pendekatan kualitatif karena semua data yang digunakan didalamnya berbentuk deskriptif. *Textual* atau *document analysis* digunakan dalam studi ini untuk menganalisa gaya bahasa pada slogan dalam iklan mobil di media cetak.

Studi ini mengungkapkan bahwa terdapat beberapa elemen linguistik yang berfungsi sebagai alat bahasa digunakan pada slogan dalam iklan mobil pada media cetak. Dalam studi ini, penulis menemukan empat alat yang berhubungan dengan aspek *phonology*. Alat tersebut adalah aliterasi, asonansi, konsonansi, dan repetisi. Untuk aspek leksis, terdapat lima alat yang ditemukan yaitu kata sifat, angka, sudut pandang, masa, dan *voice*. Untuk aspek sintaksis, penulis menemukan tiga alat, dan alat tersebut adalah kata benda dan frase kata benda, frase kata kerja, dan kalimat. Sedangkan untuk aspek semantik, terdapat tiga alat yang ditemukan yaitu hiperbola, simile, dan personifikasi.

Penulis menyarankan kepada peneliti selanjutnya yang ingin mengadakan penelitian serupa agar menambah jumlah data untuk dapat menyamaratakan hasil analisis. Penulis juga menyarankan untuk menginvestigasi lebih lanjut peran visualisasi gambar pada iklan cetak atau mungkin menganalisa perbandingan iklan-iklan berbeda jenis untuk mengungkap bagaimana gaya bahasa pada satu jenis iklan berbeda dengan iklan lainnya.

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The Writer



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CHAPTER I

INTRODUCTION

This chapter presents a brief background related to this study, problems of the study, objectives of the study, and definition of key terms.

1.1 Background of the Study

It has not been long since people in the world live in globalization era. Global economy rapidly grows as seen in recent years. For some reasons, this situation turns people to be consumptive. People are influenced to use many kinds of productive activities. People of every social class are able to enjoy buying things. Of course, this trend gives a good chance for many companies to produce various kinds of goods and services. It is also possible for them to sell their products well. However, it does not mean there will be no rivalry between producers to sell their products. As for these boundless companies, creativity becomes important in promoting products and services to public. Looking at such fact in the real world, it is not impossible that the presence of advertisement becomes the most creative and efficient way to promote products and services.

Advertisement has an important role in a marketing sector. It becomes one of few determining factors in a success of product selling. Fletcher (2010, p.2) defines an advertisement as “a paid-for communication intended to inform and/or persuade one or more people”. It implies that an advertisement is intentionally created by the concerned people or group of people, who are not given away for free, to extend any information or to convince public in certain things.

Sutherland (2008, p.6) explains the role of advertisement as “advertising works by persuading us, yet we don’t feel personally that we are at all persuaded by it”. With such invisible power, advertisement is able to persuade people to buy products, and it happens beyond our consciousness. Advertisement is attacking people’s mind by making people think the same way as the advertisement intends to convey. It is irreversible and cannot be avoided because advertisement is everywhere. It is on television, radio, magazine, newspaper, and even along the street. From this view, we can conclude that advertisement is now a part of our large society.

In a competitive rivalry between companies, the use of an advertisement is no longer on the need of informing people. Sutherland (2008, p.6) clearly states as follows:

Big and immediate effects of advertising do occur when the advertiser has something new to say... Small effects of advertising can influence which brand we choose, especially when all other factors are equal and when alternative brands are much the same.

Advertising can marginally change our image of a brand by leading us to associate it with a particular attribute and to associate in our mind that attribute with the brand more than we associate it with any other competitive brand. It means that each advertisement has something as a purpose. It functions to represent the products. Certain advertisement marks out certain product.

Recently, advertisement is created in various forms. They are made interestingly and attractively. There are some elements we can find in an advertisement such as text, image, and sound. Actually, text in advertisement may be the most readable text because of its short length and simplicity. This is why

such printed advertisement may be the only kind of advertisement which is most commonly used by producers to promote products. Furthermore, Goddard (2002, p.9) explains “written advertisements have to compete with each other and with all sorts of other texts in our richly literature culture. So copywriters have to find ways to shout at us from the page”.

When an advertisement is made in a printed form, the main persuasive power behind it is the use of characteristic language and style. Wales (1989, cited in Jeffries & McIntyre, 2010, p.1) sees style as the formal features of a text and their functional significance for the interpretation of the text in question. It is seen as a distinctive feature which differs certain text with other kinds of text. As certain advertisement represents certain product, the language use must also be distinctive. From this point of view, an interest and attention to this study begin to appear. The language style in an advertisement becomes a subject of analysis, and this kind of analysis is called a stylistic analysis.

Simpson (2004, p.4) states that stylistic analysis is “underpinned by structured models of language and discourse that explain how we process and understand various patterns in language”. In linguistics, the purpose of this analysis is to identify and classify the elements of language being used. Meanwhile, the language of an advertisement can be discovered through slogan of the advertisement. According to Oxford Advanced Learner’s Dictionary (1995), slogan is “a word or phrase that is easy to remember, used for example by a political party or in advertising to attract people’s attention or to suggest an idea quickly”.

As mentioned in the previous explanation, the use of characteristic language in advertisement results in meaningful features that portray the image of the advertisement itself. Regarding this matter, the car printed advertisements are also expected to have such distinctive features to differ it from other kinds of product advertisements. In this time, cars still belong to high-priced items and the buying of cars requires a wise decision-making. However, car producers are not at their wit end to persuade people to buy their product, and advertisements as a means of communication is the best way to get in touch with costumers. In some way, many car printed advertisements are very successful in attracting people's attention with the image constructed from the advertisement.

In this study, the researcher tries to analyze the language style used in printed car advertisements by observing the slogan as the verbal text of advertisement since it is considered important to create such self-image of the product. Moreover, this study will concern in the use of stylistic devices in the printed car advertisements to point out some special features of the advertisements. This study puts emphasis on the fact that the verbal text may construct some patterns of the printed car advertisements.

1.2 Problems of the Study

Based on the background of the study stated above, this study is conducted to answer the following questions:

1. What stylistic devices are found in printed car advertisements?
2. How are the stylistic devices used in printed car advertisements?

1.3 Objectives of the Study

Concerning the problems of the study stated above, the objectives of this study are as follows:

1. To identify the stylistic devices found in printed car advertisements.
2. To analyze the use of the stylistic devices in printed car advertisements.

1.4 Definition of Key Terms

Some of key terms in this study are defined to avoid misunderstanding:

- a. **Stylistics:** a sub-discipline of linguistics that is concerned with the systematic analysis of style in language and how this can vary according to such factors as, for example, genre, context, historical period and author (Leech, cited in Jeffries & McIntyre, 2010, p.1).
- b. **Stylistic Analysis:** underpinned by structured models of language and discourse that explain how we process and understand various patterns in language (Simpson, 2004, p.4).
- c. **Stylistic Devices:** the use of various techniques related to linguistics as a purpose to give certain meaning to the literal or written discourse.
- d. **Advertisement:** a paid-for communication intended to inform and/or persuade one or more people (Fletcher, 2010, p.2).
- e. **Printed Advertisement:** an advertisement which is in printed form such as in magazine, newspaper, brochure, billboard, etc.

- f. **Slogan:** a word or phrase that is easy to remember, used for example by a political party or in advertising to attract people's attention or to suggest an idea quickly (Oxford Advanced Learner's Dictionary, 1995).



CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter presents a brief description of general theoretical concepts of discourse analysis, style and stylistics, linguistic means, advertising, and previous studies.

2.1 Discourse Analysis

Renkema (2004, p.12) defines discourse as an instrument which can be used by two parties, the speaker and the listener or the writer and the reader.

Renkema (2004, p.1) adds that discourse studies is the study which aims to investigate the relationship between form and function in verbal communication.

In the study of language, some of the most interesting questions arise in connection with the way language is 'used'. In other words, it is about how language-users interpret what other language-users intend to convey. Yule (1996, p.139) states the following:

When we... ask how it is that we, as language-users, make sense of what we read in texts, understand what speakers mean despite what they say, recognize connected as opposed to jumbled or incoherent discourse, and successfully take part in that complex activity called conversation, we are undertaking what is known as discourse analysis.

Furthermore, Renkema (2004, p.2) finds that discourse studies "... is to provide an explanatory description of the intricate relations between forms of discourse elements and their functions in communication". Brown and Yule (1983, p.27) explains "in order to interpret these elements in a piece of discourse,

it is necessary to know (at least) who the speaker and the hearer are, and the time and place of the production of the discourse”. So, instead of describing the potential relationship of one sentence to another, the discourse analysts are more concerned with the relationship between the speaker and the utterance on the particular occasion of use.

In interpreting the discourse, people would rather be concerned with the accurate representation of the forms and structures used in that language. Yule (1996, p.140) then says that “as language-users, we are capable of more than simply recognizing correct versus incorrect form and structure”. People are expected to be able to encounter any texts which appear to break a lot of the rules of that particular language. It can serve to illustrate an interesting point about the way people react to language which contains ungrammatical forms. Rather than rejecting the text as ungrammatical, people try to make sense of it. That is what we call as an attempt to arrive at a reasonable interpretation of what the writer intended to convey. The effort to interpret and the way we accomplish it become the key elements investigated in the study of discourse.

2.2 Style and Stylistics

There is an ambiguity between the term style and stylistics. The former idea is so broad that it is rather difficult to regard it as a term. The concept of style covers many fields of human activity. There is style in architecture, literature, linguistics, behavior, fashion, etc.

Even in linguistics, the term style needs a wide interpretation. Style in linguistics is said to be the aesthetic function of language, expressive means of

language, or emotional coloring of language. It may also refer to the interrelation between language and thought and the individual manner of an author in making use of language. In short, linguistics style is a system of interrelated language means which serves a definite aim in communication, and the study of this kind of style is called stylistics.

According to Leech, stylistics is “a sub-discipline of linguistics that is concerned with the systematic analysis of style in language and how this can vary according to such factors as, for example, genre, context, historical period and author” (cited in Jeffries & McIntyre, 2010, p.1). For instance, there is the individual style that distinguishes one writer from another, the styles associated with particular genres (e.g. ‘newspaper language’ or the gothic novel), or the characteristics of what might constitute ‘literary style’.

In the scope of stylistics, the need of stylistics is to find out from the data what patterns or features of language make it distinctive or work in particular ways for the reader. Wales sees “analysing style means looking systematically at the formal features of a text and determining their functional significance for the interpretation of the text in question” (cited in Jeffries & McIntyre, 2010, p.1).

Meanwhile, Simpson (2004, p.4) clarifies that stylistic analysis is “underpinned by structured models of language and discourse that explain how we process and understand various patterns in language”. In a simpler saying, stylistic analysis refers to the identification of patterns used in speech or writing.

The purpose of stylistic analysis is to identify, classify, and interpret the elements of language being used. As the principal objective of every author is to

communicate a message effectively to the audience, the author must rely on purposeful diction, structure, figurative language, and other rhetorical strategies.

In practice, much stylistic analysis tends to concentrate on the written language, or a transcribed version of the spoken language, so that the same kinds of issues (lexis, grammar etc.) are normally considered more than the spoken phenomena. In summary, stylistics is very much based on textual data. In a sense, there can be no such thing as stylistics unless texts are being analyzed.

2.3 Linguistic Means

Linguistic description, or linguistic means, is defined as “the exploration and classification of linguistic features of a given text ... reflected by style markers which are linguistic items that only appear, or most or least frequent in a text, representing a particular variety or literary genre” (Dong, cited in Li, 2009, p.64). The analysis of stylistics in this study is grounded on some linguistic means which include phonological, lexical, syntactical, and semantic aspects. The following explanation provides brief description and examples about the common linguistic devices and figures of speech in printed advertisement.

2.3.1 Phonological Aspect

Yule (1996, p.54) says that phonology refers to “the description of the systems and patterns of speech sounds in a language”. In regard to this matter, advertising language often makes the best use of abstract sound set in a language to make the advertisements more interesting and aim to catch people attention by producing attractive sound patterns. The following explanation shows some

figures of speech related to phonological aspects which are commonly used in written texts.

2.3.1.1 Alliteration

Lüders (2010, p.1) states that alliteration is “the repetition of the same consonant sound at the beginning of neighboring words”. It is usually used by the author to create emphasis, to add beauty to the writing style, and occasionally to aid in shaping the mood. Example:

Peter Piper picked a peck of pickled peppers.

2.3.1.2 Assonance

Assonance is similar to alliteration, in which vowel sounds are repeated (Arp & Johnson, 2009, p.820). This repetition of vowel sounds most commonly occurs within a short passage of verse. Example:

Batter that mattered

2.3.1.3 Consonance

It is similar to alliteration, but the repeated consonants are at the ends of words (Arp & Johnson, 2009, p.820). It also commonly occurs within a short passage of verse. It can give effect of such a pleasing harmony in a literary text.

Examples:

odds and ends

short and sweet

2.3.1.4 Onomatopoeia

Onomatopoeia is “the use of words which imitate the sound they refer to” (Lüders, 2010, p.1). Onomatopoeia includes words that sound like their meaning.

The words may resemble or suggest a certain sound. It gives the imagination of the sound which the word refers to. Example:

The bees were buzzing.

2.3.1.5 Repetition

Oxford Advanced Learner’s Dictionary (1995, p.992) defines repetition as “the repeating of something or a thing repeated”. However, in linguistics use, repetition refers to the deliberate use of a word or phrase more than once in a sentence or a text to create a sense of pattern or form or to emphasize certain elements in the mind of the reader. Example:

In every town, in every house, in every man, in every woman and in every child...

2.3.1.6 Rhyme

Thornborrow and Wareing (1998, p.18) explains rhyme is “where the last word of a line has the same final sounds as the last word of another line, sometimes immediately above or below, sometimes one or more lines away”.

Example:

To where for me the apple tree

Do lean down low in Linden Lea (Linden Lea by William Barnes)

2.3.1.7 Rhythm

Reaske (1966, p. 12) finds that rhythm is created by the patterns of repeated sounds, in terms of duration, quality, and ideas. It is most important in poetry, but also used in prose for emphasis and aesthetic gain. In a literary work, especially in poetry, meter and poetic feet are used to find out its sound pattern.

Meter is a collection of lines which have a certain number of syllables, some of which are accented (receive stress) and some of which are not. When the line is divided into a number of repeated units combining the same number of accented and accented syllables, it is called a poetic foot, and each line has a certain number of poetic feet. The most common poetic feet are iambic (1 unaccented followed by 1 accented), trochaic (1 accented followed by 1 accented), dactylic (1 accented followed by 2 unaccented), anapestic (2 unaccented followed by 1 accented), and spondaic (2 accented).

2.3.2 Lexical Aspect

Oxford Advanced Learner's Dictionary (1995, p.678) identifies lexis as words or vocabularies and lexical as linguistics term related to the words of a language. Essentially, some aspects in linguistics related to lexis are also applicable in printed advertisements since the main attractiveness of them is the diction and vocabularies used. The message of an advertisement must be 'well-spoken' to the consumer yet it should still look both effective and impressive. The following description explains how the choice of words is shaping the style of the advertising language.

2.3.2.1 Adjectives

People must have noticed the use of adjectives in some advertisements. Li (2009, p.65) clarifies that “frequent use of adjectives is also one of the lexical features of the advertisements”. At this rate, the adjectives provide any information about the products refer to the words used. It aims to give a general image to the consumer how the product is distinct and superior from the others.

Some adjectives which are commonly used are *friendly, healthy, pleasant, honest, lovely, fast, gentle*, etc. Other than those kinds of stem, the use of comparable paradigm is also frequent. It is a class of words set that are ‘comparable’. Comparative and superlative forms are meant. Some examples are *closer, sweeter, more credible, highest, and most affectionate*.

2.3.2.2 Traditional Categories

According to Yule (1996, p.89), there are 5 traditional grammatical categories in addition to the terms used for the parts of speech, including number, person, tense, voice, and gender. The category of number concerns with the singular or plural forms of noun. The category of person covers the distinctions of first person (involving the speaker), second person (involving the hearer), and third person (involving any others). The different forms of English pronouns are usually described in terms of number and person, in that we have first person singular (*I*), second person singular (*you*), third person singular (*he, she, it*), first person plural (*we*), etc. In addition, the form of the verb must also be described in terms of tense category and active or passive categories. The last category is gender. In English, this term is described as natural gender, derived from a

biological distinction between male and female. The references of this category are male *he/him* for male entities and *she/her* for female entities.

2.3.3 Syntactic Aspect

The word 'syntax' comes from Greek and is meant as 'a setting out together' (Yule, 1996, p.100). As like its original term, the syntactic aspect of the advertising language will also concentrate on the structure and ordering of components within a sentence of the headlines or slogan in printed advertisements. The syntactical aspects of printed advertisement are described below.

2.3.3.1 Noun and Noun Phrase

Some headlines or slogans in many advertisements do not have verbs in its text arrangement. Lapšanská (2006, p.31) emphasizes that "in many cases, whole advertising text does not contain any verb; it consists only of noun phrases". Instead of organizing a standard and complete sentence, they tend to put a simple noun phrase. It is considered more elegant, neater, and not stiff. The use of the noun phrase here may also explicitly give a clear highlight of the product features.

One example is from a Fiat Stilo print ad. It says '*Fiat Stilo with Skywindow. The largest sunroof you have ever seen*', instead of '*We present Fiat Stilo with Skywindow. It features the largest sunroof you have ever seen*' or some other complete sentence forms. Similarly, a New BMW 530i print ad reaffirms that a noun phrase can present the whole intended idea of the product: '*The ultimate driving machine*'.

2.3.3.2 Verb Phrase

The use of the verb phrase in advertising language refers to the various kinds of actions and states involving the products in an event. Leech says that “verbal groups are mostly of maximum simplicity, consisting of only one word” (cited in Lapšanská, 2006, p.30). It might describe the actions the product offers or the actions the consumer should behave to the product. Here is an example: Ford tags a slogan on one of its print ads. It says ‘*Feel the difference*’. It is meant for the consumer to try and/or buy the product and know how it is special from the other similar products.

A verb phrase may be constructed from the various combinations of the main verb and optional modifiers such as auxiliary verbs. The use of certain auxiliaries gives delineation on what people have expected or will presume about the products. Moreover, the two main types of verb phrase (finite and non-finite) also determine the patterns of an advertising language.

2.3.3.3 Sentence Types

According to the length of the sentence, sentences are divided into 3 classifications. The basic and the short one is called simple sentence. It contains a subject and a verb, and it expresses a complete thought. Next is compound sentence. A compound sentence contains two independent clauses joined by a coordinator such as *for*, *and*, *nor*, *but*, *or*, *yet*, *so*. Except for very short sentences, coordinators are always preceded by a comma. The last one is complex sentence. It has an independent clause joined by one or more dependent clauses. A complex sentence always has a subordinator like *because*, *since*, *after*, *although*, and *when*,

or a relative pronoun like *that*, *who*, and *which*. On the other hand, Francis (1958, p.426) classifies six types of sentences according to the context and the responses evoked. The first one, a greeting, is a stereotyped formula used at meeting or parting which elicits a stereotyped response often in the form of a repetition of the greeting. The second one is a call. It is a brief sentence directed at claiming attention, and eliciting responses of various sorts, commonly brief questions. The third one is an exclamation, a brief sentence with characteristic intonation, resulting from some unexpected circumstance in the linguistic or non-linguistic context. It may evoke no response at all, or a response that is an exclamation or a reaffirmation. The forth is called a question, a sentence that elicits a linguistic response other than the stereotyped responses to greetings, calls, and exclamations. Questions are marked by certain prosodic and word-order patterns, and by function words called interrogators. The next one, a request, is a sentence that evokes an action response other than the formalized gestures that follow greetings and calls. The last one is a statement. It is a sentence that evokes a linguistic or nonlinguistic response called an attention-signal (*yes, yeah, uh-huh, etc.*).

2.3.3.4 Sentence Structure

The sentence arrangement in advertisement can be constructed in various ways. Lüders (2010) distinguishes them into 6 devices as follows.

1. Anaphora: "the repetition of a word or several words at the beginning of successive lines, clauses or sentences" (p.1). Example:

To raise a happy, healthy, and hopeful child, it takes a family; it takes teachers; it takes clergy; it takes business people; it takes community leaders; it takes those who protect our health and safety.

2. Enumeration: “the listing of words or phrases. It can stress a certain aspect by giving a number of similar or synonymous adjectives to describe something” (p.2). Example:

Many workers find their labor mechanical, boring, imprisoning, stultifying and repetitive.

3. Climax: “a figure of speech in which a series of words or expressions rises step by step, beginning with the least important and ending with the most important. The term may also be used to refer only to the last item in the series” (p.2). Example:

Some books are to be tasted, others to be swallowed, and some few to be chewed and digested.

4. Anticlimax: “the sudden fall from an idea of importance or dignity to something unimportant or ridiculous in comparison, especially at the end of a series” (p.2). Example:

The bomb completely destroyed the cathedral, several dozen houses and my dustbin.

5. Parallelism: “the similarity of syntactical structure in neighboring phrases, clauses, sentences or paragraphs” (p.1). Example:

Let every nation know that we shall pay any price, bear any burden, meet any hardship, support any friend, oppose any foe to assure the survival and the success of liberty.

6. Triple: “a kind of parallelism where words, phrases or sentences are arranged in groups of three” (p.1). Example:

Government of the people, by the people and for the people

2.3.4 Semantic Aspect

Yule (1996, p.114) states that semantics deals with the meaning of words, phrases, and sentences. Similar to the other kinds of linguistic expression, the verbal texts of the printed advertisements are likely to have literal meaning. Therefore, the semantic aspect of a printed advertisement focuses on the meaning conveyed by the use of words, phrases, and sentences of the language applied on the headlines or slogan of the advertisement.

2.3.4.1 Euphemism

Euphemism is an expression that is gentler or less direct than the one normally used to refer to something unpleasant or embarrassing. It is usually applied to “hide the real nature of something unpleasant by using a mild or indirect term for it” (Lüders, 2010, p.2). It may be necessary to spare a person’s feelings. Example: ‘*pass away*’ is a euphemism for ‘*die*’.

2.3.4.2 Hyperbole

Hyperbole is language that is deliberately and obviously exaggerated for effect. Lüders (2010, p.2) identifies the purpose of its use is “to emphasize

something or to produce a humorous effect". It is not used to persuade or to deceive so it is not to be taken literally. Example: *I'm so hungry that I could eat a horse.*

2.3.4.3 Irony

Irony is "the expression of one's meaning by saying the direct opposite of what one is thinking but using tone of voice to indicate one's real meaning" (Oxford Advanced Learner's Dictionary, 1995, p.632). It is better not to use "ironic" in the vague sense of "funny/humorous". Irony is often used to blame or draw attention to its actual meaning. Example: *You are the most diligent student I have ever had* (in fact: the laziest student).

2.3.4.4 Metaphor

Metaphor is the imaginative use of a word or phrase to describe somebody or something as another object in order to show that they have the same qualities and to make the description more forceful. Lüders (2010, p.1) defines it as "a comparison between two things which are basically quite different without using *like* or *as*. While a simile only says that one thing is *like* another, a metaphor says that one thing *is* another". Example: *She has a heart of stone.*

2.3.4.5 Simile

Simile is "an explicit comparison between two things which are basically quite different using words" (Lüders, 2010, p.1). This is the easiest stylistic device to find because it features the words "as" or "like". A simile is used to attract the

reader's attention and describe something in descriptive terms. Example: *As brave as a lion*.

2.3.4.6 Synecdoche

Arp & Johnson (2009, p.712) explain that synecdoche occurs when a part of something is used to refer to the whole. This figure of speech can also be used where the whole stands for a part. Example: *Workers* can be referred to as '*pairs of hands*'.

2.3.4.7 Metonymy

Arp and Johnson (2009, p.712) state that metonymy is similar to synecdoche, but instead of a part representing the whole, a related object or part of a related object is used to represent the whole. Example: "*The king's rifles stood at attention*" (it uses '*rifles*' to represent infantry).

2.3.4.8 Paradox

Paradox is "a statement containing opposite ideas that make it seem absurd or unlikely although it is or may be true" (Oxford Advanced Learner's Dictionary, 1995, p.839). It is seemingly self-contradictory statement which in fact establishes a more complex level of meaning by way of association. Lüders (2010, p.2) adds that paradox "may be found to contain some truth on closer examination".

Example:

The child is father of the man. (Wordsworth)

It is awfully hard work doing nothing. (Oscar Wilde)

2.3.4.9 Oxymoron

Lüders (2010, p.2) calls oxymoron to refer to “a condensed form of paradox in which two contradictory words (mostly adjective and noun) are used together”. It is used to express complex things or to unite contrasting things.

Example: *sweet sorrow*; *wise fool*; *bittersweet*.

2.3.4.10 Personification

Personification is the action of treating something as a human being or of representing it in human form. It is “a kind of metaphor in which animals, plants, inanimate objects or abstract ideas are represented as if they were human beings and possessed human qualities” (Lüders, 2010, p.1). It gives things life or some similarity with human beings. Example: *Love is blind*.

2.3.4.11 Symbol

A symbol may be an object, a person, a situation, an action, a word, or an idea that has literal meaning in the story as well as an alternative identity that represents something else (Arp & Johnson, 2009, p.284). It is used as an expressive way to depict an idea. Example: *"All their fears melted in the face of the newly risen sun"* ('sun' may symbolize a hope).

2.3.4.12 Understatement

Understatement is a statement that expresses an idea in a very weak way. Lüders (2010, p.2) says that “in the opposite of hyperbole, it is the deliberate presentation of something as being much less important, valuable etc., than it really is”. It is a statement below the truth. It is usually used to give special

emphasis to a situation or idea and give sense of humour. Example: *'He was displeased'* (instead of *'He was very angry'*).

2.4 Advertising

Advertising is so familiar to modern readers. Although advertising exists around us, people may not have idea about its characteristic as a form of discourse or even a system of language. Goddard (2002, p.8) says "advertising is not just about the commercial promotion of branded products, but can also encompass the idea of texts whose intention is to enhance the image of the individual, group, or organization".

On the other hand, Fletcher (2010, p.1) defines advertising as one type of marketing communication. He clearly differentiates between advertising and advertisements: advertising is a process, and advertisements are the end results of that process. Fletcher adds that "an advertisement is a paid-for communication intended to inform and/or persuade one or more people". Later, Fletcher (2010, p.2) examines the key words in his definition.

1. *'paid-for'*. An advertisement that is not paid-for is not an advertisement at all. If no cost is involved, the communication may be good publicity and persuasive. However, it is not technically advertising.
2. *'communication'*. Advertisements attempt to correlate the sender and the receiver. This kind of bridge is called communication. It means advertisements must communicate something to people who see or hear them.

3. *'intended'*. Not all advertisements 'work' to achieve their intended aims.

However, this fact does not decrease the sense from it being an advertisement. It is the intention that counts.

4. *'inform and/or persuade'*. There is a distinction between informative advertising and persuasive advertising. The informative advertising is considered to be acceptable and desirable, and the persuasive one to be less acceptable or totally unacceptable.

In the process, the idea of advertisements as simple texts has become problematic. More than that, advertisements now are seen as "potentially involving complex notions of audience", where people have to make more effort in decoding the messages conveyed from the advertisements (Goddard, 2002, p.8). For this reason, many people start to take a deeper look into the features of the advertisements and consider it as a new material for a stylistic analysis.

2.5 Previous Studies

Some researchers had actually conducted the similar studies about advertising language and stylistic analysis. The researcher found at least two researchers who had already conducted the similar research regarding the topic. They are Brilianti (2003) and Li (2009).

Brilianti (2003) described a linguistic phenomenon on female and male perfume advertisements. She examined the figure of speech, sound pattern, and imagery in her thesis entitled *Some Stylistic Devices in Female and Male Perfume Advertisements*. As the tool to analyze the data, Brilianti used theories proposed by Perrine (1956), Short (1996), and Welleck and Warren (1965). In her study,

Brilianti found that each stylistic device applied in each advertisement results in the different interpretation of the readers' minds. The result of this study showed that the lexical choice of female perfume advertisements is likely to expose the general perception as well as general identity of women. It tends to depict the general idea of characteristics of women such as being tender, supple, as well as possessing the maternal senses like caring and loving. On the contrary, the lexical choice in male perfume advertisements that does not strongly focus on the traditional concept about men as what society usually reflects to.

Meanwhile, Li (2009) in her study entitled *The Stylistic Analysis of the Magazine Advertisement – Atkins Chocolate Chip Granola Bar* examined the aspects of linguistic description, textual analysis and contextual analysis, aiming at finding out the stylistic characters of the intended advertisement. Upon conducting her study, Li found that the advertisement adopts many devices in linguistic, textual and contextual aspects. It uses well-organized language, exact figures, eye-catching and bright pictures and affirmative adjectives to describe the good quality of the product. By the use of these devices, the producer can better communicate with the consumers and make the product more popular among the consumers in order to achieve the goal of ever-lasting purchase and popularity among the consumers.

Although this study belongs to the same field as the previous studies, this study had some significant differences in terms of the applied devices as well as the theories proposed and the object of the study. This study would mainly focus on the theories proposed by Arp and Johnson (2009), Lüders (2010), and Yule

(1996). As for the object, the compilation of various printed car advertisement would be the main interest of this study. However, the previous studies would help the researcher how to analyze the data using different tools and theories.



CHAPTER III

RESEARCH METHODS

This chapter presents the methodology that will be used in this study. It comprises the type of research, data source, data collection, and data analysis.

3.1 Type of Research

In this study, the researcher wanted to analyze the stylistic devices and the use of those devices found in the slogans of the car printed advertisements. Since all the data were in the form of words, then qualitative approach was the appropriate one to use in this study. Fraenkell and Wallen (1993, p.380) state that as the data collected in the form of words rather than numerical scores, and natural setting is the direct data, the qualitative approach is the most appropriate approach to use in the study.

In doing this research, the researcher used document analysis as the type of research. Ary, Jacob, and Razavieh (2002, p.442) call textual analysis as content or document analysis. Textual analysis is a research method applied to written or visual material for the purpose of identifying specified characteristics of the material. The materials which can be used for textual analysis are textbook, newspaper, advertisement, etc.

3.2 Data Sources

The data source of this study was taken from a design blog (<http://www.truekolor.net/25-awesome-car-print-ads-you-shouldnt-miss/>) which

showed 25 car printed advertisements around the world chosen by the editor. The editor, *TrueKolor*, is a graphic design studio that runs the design blog where it keeps the readers up to date with the latest design trends and inspirations. As for the data, they are in the form of texts which become the slogans of each car printed advertisements displayed in the blog.

The researcher chose this design blog as the source of the data regarding several reasons. First of all, this blog is one of few independent blog which collects and puts some interesting car printed advertisements around the world in 2011. It is considered the newest collection of the printed car advertisements. Besides, this blog has also a lot of posts concerning some interesting articles related to design. In addition, the information availability about the blog makes it more reliable to be the source of the data.

3.3 Data Collection

This research used documentary note taking as the method in collecting the data. The researcher would rewrite the slogan of the advertisements which were in the form of verbal texts. The researcher did the following steps in collecting the data, and they were presented as follows:

1. Downloading 25 (twenty-five) displayed advertisements from <http://www.truekolor.net/25-awesome-car-print-ads-you-shouldnt-miss/>.
2. Sorting the advertisements based on the availability of the slogans by observing the verbal text of each advertisement.
3. Taking note of the slogans of each advertisement. The note is used to facilitate the researcher in analyzing the verbal text easily.

3.4 Data Analysis

After collecting the data related to the study, the next step was data analysis. The researcher analyzed the data by using the following steps:

1. Identifying the stylistic devices of the data based on the phonological aspect, lexical and morphological aspect, syntactic aspect, and semantic aspect. The researcher analyzed the slogan of each advertisement and listed the stylistic devices applied in the advertisement by order.
2. Analyzing and finding out the use of the stylistic devices applied in the printed car advertisements. The researcher interpreted the function of the stylistic devices applied in the verbal text and explained it into a brief description.
3. Drawing Conclusion. In concluding the findings, the researcher represented the language style generally used in the data, which are the printed car advertisements.

CHAPTER IV

FINDING AND DISCUSSION

This chapter presents the findings from the data obtained. This part provides the problem solving of the study by giving the interpretation of research findings in relevance with the review of related literature in the previous chapter.

4.1 Finding

After collecting the data of the slogans or slogans from 25 (twenty-five) printed car advertisements, the researcher found fifteen different slogans. The findings of data collected would be presented below.

4.1.1 Data Description

The following description is meant to give a clear view about the data. For efficiency, the analyzed slogans are presented in the table as follows:

Table 4.1 List of Slogan of Printed Car Advertisements

Datum	Brand	Slogan
1	Mercedes-Benz BAS PLUS	The first brake that reads the street.
2	Volkswagen	Navigation and entertainment in one.
3	Volkswagen Jetta	Getting there is just as fun.
4	Peugeot 107 GT line	Adopt a little racing look.
5	New Audi A7 Sportback quattro	Jealousy
6	Land Rover	GO BEYOND
7	Ford	GREAT GRIP COME RAIN COME SHINE.
8	Fiat	ENGINEERED FOR A LOWER IMPACT ON THE ENVIRONMENT
9	Ford	Conquer the ice.
10	Volkswagen Golf	Amazing space.
11	Audi R8	A sporty car full of history.
12	Yokohama	Tyres that grips to the road
13	New Mitsubishi ASX	HALF PROTECTION IS NOT PROTECTION
14	Toyota Yaris RF Edition	LEAD THE WAY
15	Mitsubishi L200 Triton 2010	YOU'LL FEEL BIGGER INSIDE.

4.1.2 Data Analysis

The purposes of the analysis below are (1) to show a concise identification of some stylistic devices found in the car printed advertisements and (2) to give a brief analysis on the use of those stylistic devices applied in each advertisement at once.

The analysis of stylistic devices applied in the slogans or slogans of each advertisement in the following description is arranged based on the phonological aspect, lexical aspect, syntactical aspect, and semantic aspect.

4.1.2.1 Phonological Aspect

This study reveals that six advertisements use abstract sound set to make the slogans or slogans more interesting, and it purposes to catch people attention.

The stylistic devices related to phonological aspect found in the advertisements are alliteration, assonance, consonance, and repetition. Each of those devices is described below, and the element related to this aspect is underlined.

1. Alliteration

This study suggests that there are three data using alliteration as a phonological stylistic device. The following shows three slogans of the advertisements which contain series of words begin with the same consonants or sound alike (alliteration).

Datum 1: *The first brake that reads the street*

This slogan of Mercedes-Benz BAS PLUS advertisement uses alliteration to make it more interesting. The use of words “the”, “that”, and “the”, which begin with a same consonant /ð/ and sound alike, is beneficial in creating an attractive intonation. This sound set makes the slogan phrase nicer to pronounce.

Datum 7: *Great grip come rain come shine*

The alliteration of this Ford advertisement slogan occurs when /gr/ sound is repeated in “great grip”. This device is useful in giving effect of such a pleasing harmony when reading the slogan.

Datum 12: *Tyres that grips to the road*

The alliteration of this Yokohama advertisement occurs when /t/ sound alike is repeated in the beginning of the word “tyres”, “that”, “to”, and “the”. This sound effect is used to create an emphasis on the use of the sound itself.

2. Assonance

This study suggests that there are two data using assonance as a phonological stylistic device. Three slogans found using repetition of vowel sounds within the phrase or sentence are presented as follows:

Datum 1: *The first brake that reads the street*

The slogan of this Mercedes-Benz BAS PLUS advertisement uses assonance to make it ear-catching. The repeated /i:/ sounds in “read” and “street” increase the beauty of speech. This sound set also makes the slogan phrase even easier to remember.

Datum 3: *Getting there is just as fun*

The use of word “just” and “fun” in this Volkswagen Jetta advertisement slogan produces a repeated /ʌ/ sound. As expected, this assonance creates such vowel harmony when pronouncing the sentence. This kind of sound harmony can also intrigue the reader or hearer to pay more attention to the advertisement.

3. Consonance

This study suggests that there are four data using consonance as a phonological stylistic device. Series of words with the repeated consonants at the ends of words occur in the slogans below.

Datum 2: *Navigation and entertainment in one*

The repeated consonant of this phrase from Volkswagen advertisement is /n/ sound. Coincidentally, the repeated /n/ exists in every end of all words. When this slogan is read, the consonance is expected to give effect of a pleasing harmony and, of course, to make the slogan is memorable.

Datum 3: *Getting there is just as fun*

In this Volkswagen Jetta advertisement, the use of consonance in which the /s/ sound is repeated in the end of the word “is”, “just”, and “as”, helps to construct an interesting abstract sound in the slogan. This kind of sound harmony can intrigue the reader or hearer to pay more attention to the advertisement.

Datum 7: *Great grip come rain come shine*

The consonance of this Ford advertisement slogan occurs when /n/ sound is repeated in “rain” and “shine”. This device is useful in leaving certain impression in readers’ mind.

Datum 12: *Tyres grips to the road*

The consonance of this Yokohama advertisement slogan occurs in the word “tyres” and “grips” with the repeated /s/ sound in the end of the words. This sound effect is used to give a pleasing harmony to the readers hearing.

4. Repetition

This study suggests that there are two data using repetition as a phonological stylistic device. Deliberate use of word more than once in a phrase is listed in the following slogans.

Datum 7: *Great grip come rain come shine*

The repetition word of this Ford advertisement slogan is “come” which occurs twice in the text. This kind of abstract sound sets aims to create emphasize and sense of pattern of intended word. It means that this advertisement emphasizes the word “come” and is likely to challenge something to come.

Datum 13: *Half protection is not protection*

The word “protection” is repeated twice throughout the sentence of this New Mitsubishi ASX advertisement. This kind of repetition is used to emphasize the sense of the word repeated in the readers mind. By repeating the word “protection”, it means that New Mitsubishi ASX considers the safety of the driver as most important.

4.1.2.2 Lexical Aspect

This study reveals that thirteen advertisements use at least one out of five devices from lexical aspect. The stylistic devices related to lexical aspect found in the advertisements are adjectives, number, person, tenses, and voice. The following description points out the choice of distinctive diction and vocabularies of the slogans in the advertisements, and the element related to lexical aspect is underlined.

1. Adjectives

This study suggests that there are eight data using adjectives as a lexical stylistic device. The use of adjectives is very common in advertising language.

The usage is considered important to give a positive image about the distinctive feature of certain product and how it is superior from the others. The following list gives explicit evidence about the frequent use of adjectives in advertisements.

Datum 3: *Getting there is just as fun*

This Volkswagen Jetta advertisement slogan tries to depict their product by using imaginative quality and represent it with the word “fun”. The purpose of this adjective is to give a positive image of the product in consumers’ mind and persuade them to buy the product. By representing the word “fun”, at the same time the producer depicts that the product is referred to everything fun.

Datum 4: *Adopt a little racing look*

Generally speaking, the use of adjectives in this Peugeot 107 GT line advertisement slogan tends to have sense of negative, which is rarely possible. The slogan of this advertisement, “Adopt a *little* racing look”, seems to contain such negative sense. However, the word “little” here is not referred to the image or quality of the product. It explains how the product resembles a racing-car in some features. This is one way to show the superiority of Peugeot 107 GT line to the customers by presenting this slogan.

Datum 7: *Great grip come rain come shine*

The choice of adjectives in this Ford advertisement slogan has influence in creating positive image of the product to the readers. The choice of adjective

“great” which follows a noun “grip” here is able to give imaginative feature which can be offered by Ford as the producer. It refers to something big, exceptional, excellent, high, important, and so on. The choice of adjectives may result in the readers’ perception about the product refers to the word used, in this case “great”.

Datum 8: *Engineered for a lower impact on the environment*

This slogan from FIAT advertisement shows another way of adjectives use. The slogan presents the application of comparable paradigm in comparative form. It is signified by the word “lower” which modifies a noun “impact”. The use of comparative adjective in this advertisement functions as a comparator that differs the product from the other similar product. At this rate, FIAT tries to show that its product is harmless compared to other products.

Datum 10: *Amazing space*

The use of adjectives is very obvious in this Volkswagen Golf advertisement slogan. It chooses an adjective “amazing” to describe the feature of the product. By looking at the choice of this word, readers will know what the slogan tries to say. It attempts to arouse a positive image using word that refers to a great surprise or wonder. The purpose of choosing such imaginative word is of course to leave a deep impression to the readers.

Datum 11: *A sporty car full of history*

The adjective “sporty” in this Audi R8 advertisement slogan provides the needed information about the descriptive feature of the product. It aims to give an image of being fast and elegant. Adjectives also may function as the distinguishing tools of the similar product, about how sporty this Audi R8 compared to the other cars.

Datum 13: *Half protection is not protection*

The adjective “half” in this New Mitsubishi ASX advertisement slogan is used to draw a distinction between two similar terms. From one view, readers can refer the word “half protection” to any protection. On the other view, *New Mitsubishi ASX* producer tries to stress that “half protection” is different from a real complete protection. It is what the advertisement intends to convey, the producer gives an abstract for the readers to imagine that the product can provide a comprehensive protection compared to the other similar product. This brand includes an addition of knee airbags in their car instead of common airbags which protect only the upper part of the driver’s body.

Datum 15: *You’ll feel bigger inside*

This Mitsubishi L200 advertisement is the second advertisement which presents a comparative degree of adjective in the slogan. The employing “bigger” in this slogan is to describe the imaginative large space of the *Mitsubishi L200* products compared to the other similar products. The purpose of this use is, of

course, to throw a superiority comparison between this product feature and the others. It also creates an image of which the product promoted refers to the adjective used. The word “bigger” may cause indirect relevance to all of *Mitsubishi L200* cars.

2. Traditional Categories

According to five traditional categories proposed by Yule (1996), four elements are identified in several slogans, and they are shown in the details below.

a. Number (Singular form)

This study suggests that there are two data using singular number form as a lexical stylistic device, each of which is described below.

Datum 1: *The first brake that reads the street*

This slogan contains a singular form of noun. The word “brake” which stands for a noun in this slogan refers to a car device functions to slow or stop the car. The use of singular noun in the phrase indicates the main feature of the product. By publishing this advertisement, Mercedes-Benz as the producer tries to inform the special quality of the product, that is the brake system of the car.

Datum 11: *A sporty car full of history*

The singular noun of this text is “a sporty car” which characterizes *Audi R8*. The use of the singular noun in an advertisement is usually to point out the main feature of the product promoted. Thereby, this slogan gives an explicit explanatory to the readers that this advertisement refers to a car advertisement.

b. Number (Plural form)

This study suggests that there is only one data using plural number form as a lexical stylistic device, which is described below.

Datum 7: *Great grip come rain come shine*

The use of plural noun in the text is marked by the choice of word “come...” to modify “grip”. In this context, the word “grip” means the power to take and keep a firm hold of something. In short, this Ford advertisement slogan gives effort to describe how great the power of the tires.

c. Person (Second person singular or plural)

This study suggests that there is only one data using second person singular or plural as a lexical stylistic device, which is described below.

Datum 15: *You'll feel bigger inside*

This Mitsubishi L200 Triton advertisement is the only advertisement which uses person grammatical categories on the slogan. The pronoun “you” in “You’ll feel bigger inside” remarks the use of second person singular and/or plural. It indicates the effort of the advertisement in involving the hearer as the interlocutors. With this kind of personal pronoun use, the producer tries to create face-to-face talk atmosphere and be friendly to the readers.

d. Tenses (Simple Present Tense)

This study suggests that there are eight data using simple present tense as a lexical stylistic device, each of which is described below.

Datum 1: *The first brake that reads the street*

The phrase of this Mercedes-Benz advertisement slogan is written in the form of simple present tense. It is well-marked by the word “reads” which signifies a present time. The application of simple present tense in this advertisement refers to timelessness of the product feature. By using a present tense, the slogan tries to show that the quality of the product is everlasting. In the advertisement, the producer gives a delineation that the brake system, which becomes the product’s main feature, is in a good state and will always be in a good state. Furthermore, the present tense also gives a sense of everyday conversation, which is good to make a close relationship between producers and consumers.

Datum 3: *Getting there is just as fun*

The use of simple present tense in this Volkswagen Jetta advertisement slogan is very obvious. It is marked by the choice of word “is” which indicates a present time. The use of this common tense is expected to give an everlasting effect as this advertisement appears everyday. This slogan is not written as “Getting there was just as fun” or “Getting there will be just as fun” because the producer do not wish for giving sense of temporary or expectation to the potential

customers. By publishing this slogan, the producer tries to convince at once that the superiority of the product is timeless.

Datum 4: Adopt a little racing look

The use of simple present tense in this Peugeot 107 GT line advertisement slogan is hardly to tell because this slogan is arranged in a phrase instead of a sentence. The only evidence is that it uses “Adopt...” rather than “will adopt” or another time signal. This purpose is again to show the timelessness and everlasting effect of the product. It means that the racing look of Peugeot 107 GT line will remain the same.

Datum 6: Go beyond

This Land Rover advertisement tries to promote their product using the sense of timelessness through its slogan. With “GO BEYOND” slogan, it is implicitly stated that the producer expects to always go beyond, not only in the past or for the future.

Datum 9: Conquer the ice

Simple present tense occurred in this Ford advertisement slogan is marked by the present form of the verb “conquer” in the beginning of the phrase. The present form in this advertisement is used to show the long-lasting quality of the product. It is as if presented in the sub-slogan “Get new tires for better grip” which expects that the good grip of the *Ford* tires is long-lasting.

Datum 12: *Tyres that grips to the road*

The simple present tense of this Yokohama advertisement slogan is shown in the employing word “...grips” modifies a noun “tyres” which signifies a present time. The use of present tense in an advertisement purposes to create sense of timelessness.

Datum 13: *Half protection is not protection*

The slogan of this New Mitsubishi ASX advertisement applies a simple present form. The phrase “Half protection is not protection” indicates the use of a present time. As mentioned in the previous explanation, the use of present tense in the advertisement is to give the sense of timeless effect of a product. In this advertisement, New Mitsubishi ASX guarantees that the protection they offer and provide in their product is everlasting. Moreover, the use of simple present tense is considered easier to understand without causing a fuse for the readers to transfer the slogan from other kinds of tenses.

Datum 14: *Lead the way*

The simple present tense of this Toyota Yaris RF Edition advertisement slogan is marked by the verb “lead...”. By analyzing the choice of words, this advertisement intends to show the timelessness of the product features. It will give an idea that *Toyota* will always lead the way.

e. Tenses (Simple Future Tense)

This study suggests that there is only one data using simple future tense as a lexical stylistic device, which is described below.

Datum 15: *You'll feel bigger inside*

Mitsubishi L200 is also the only advertisement which uses future time in presenting the slogan. Different from many advertisements which use present times to create sense of timelessness, this advertisement chooses to raise the sense of promise by using the word “will” in “You’ll feel bigger inside”. The future tense in the advertisement does not function as a guarantee of long-lasting effect but more as an expectation of the product ability to do something.

f. Voice (Active voice)

This study suggests that there are seven data using active voice as a lexical stylistic device, each of which is described below.

Datum 1: *The first brake that reads the street*

The use of active voice in this Mercedes-Benz advertisement phrase illustrates that the product actively does something, in this case is “...reads the street”. It is used to point out the product features and to describe how it works.

Datum 4: Adopt a little racing look

The phrase on this Peugeot 107 GT line advertisement is constructed in active voice. Active voice in this text is used to show that Peugeot 107 GT line actively adopt a racing look.

Datum 6: Go beyond

The identification of active voice arrangement in this Land Rover advertisement is marked by the word “go” in the beginning of the phrase. By this device, Land Rover intends to show to the reader that the products actively go beyond and impress the consumers.

Datum 9: Conquer the ice

The other element of lexical and aspect in this Ford advertisement slogan is the use of active voice. It purposes to imaginatively describe that this product has the capability to act conquering the ice, it says.

Datum 12: Tyres that grips to the road

The identified active voice in this Yokohama advertisement increases the trace of doing something actively to impress the customers. This element is beneficial in giving a description that *Yokohama* tyres will always grip to the road.

Datum 14: *Lead the way*

The active voice in this Toyota Yaris RF Edition advertisement slogan is indicated by the word “lead”. The use of this voice clarifies the thought that the product of Toyota Yaris RF Edition leads actively in front of the other similar products.

Datum 15: *You'll feel bigger inside*

The active voice of this slogan is marked by the phrase “will feel”. Supported by the use of an active voice form, *Mitsubishi L200* shows directly to the costumers that it features a large interior and they are expected to feel the same way as they purchase the product.

g. Voice (Passive Voice)

This study suggests that there is only one data using passive voice as a lexical stylistic device, which is described below.

Datum 8: *Engineered for a lower impact on the environment*

This advertisement from Fiat has the only slogan which is arranged in a passive voice. The passive form of this slogan is pointed out by the word “Engineered...” in the beginning of the phrase. The purpose of passive voice in this advertisement is to explore the product of being treated specially rather than to actively offer its special quality.

4.1.2.3 Syntactical Aspect

This study reveals that fifteen advertisements use three devices related to syntactical aspect. The stylistic devices related to syntactical aspect found in the advertisements are noun and noun phrase, verb phrase, and sentence. The characteristics of structure and ordering of different slogans or slogans in those fifteen advertisements are presented in the following.

1. Noun and Noun Phrase

This study suggests that there are six data using noun or noun phrase as a syntactical stylistic device. Here are some data which have the slogans arranged in the form of noun or noun phrases. The head noun of the phrase is underlined as what is presented below.

Datum 1: *The first brake that reads the street*

The slogan of this Mercedes-Benz advertisement is arranged in a noun phrase. The use of this noun phrase functions to give a clear and concise highlight of a Mercedes-Benz product. It says “The first brake that reads the street” instead of “This car presents the first brake that can read the street”. This noun phrase is considered memorable than a long complete sentence.

Datum 2: *Navigation and entertainment in one*

Briefly and explicitly, this slogan of Volkswagen advertisement shows the main feature of the product. By publishing this slogan, Volkswagen seems to assert of their navigating system and entertaining device in this product, which is

clearly stated in “Navigation and entertainment in one”. It means that by using a simple noun phrase, the producer considers the combination of good navigation and entertainment as the most important features in automobile, and they want to promote it more.

Datum 5: Jealousy

Many advertisements are not made into long and complete sentences. Simple forms are more common and possible to use in the arranging slogans. The advertisement from New Audi A7 Sportback quattro is likely to support this argument. Not even a phrase, the advertisement relies only on a single noun “Jealousy” to promote the product. It might seem ambiguous, but the role of visual image is very crucial in this advertisement. By taking one look at the visual image of the advertisement, the word “Jealousy” illustrates a beautiful figure of a woman that is not even comparable with the appearance of New Audi A7 Sportback quattro. Moreover, different from many advertisements, this *Audi* advertisement puts a body copy which can give details of the product and provide more information.

Datum 10: Amazing space

In this Volkswagen Golf advertisement slogan, the combination of different part of speech is apparent. Since it occurs when an adjective word “amazing” modifies a noun “space”, then it is categorized as a noun phrase. The use of a simple noun phrase in this advertisement is a little effort to produce a

memorable and understandable slogan. A noun phrase is also a useful tool to highlight the main feature of the product in an easy and brief way. By publishing this slogan, the producer wants to emphasize the large interior of Volkswagen Golf as its special quality.

Datum 11: *A sporty car full of history*

The slogan of this Audi R8 advertisement is composed in a noun phrase.

The main noun “car” has been modified by an adjective “sporty” and a verb phrase “full of history”. The use of noun phrase in this advertisement shows how the producer wants to inform to the readers of what the product is like.

Datum 12: *Tyres that grips to the road*

This Yokohama slogan arrangement is in form of a noun phrase. The head noun “Tyres” explains the main feature of the product. Meanwhile, the following phrase “that grips to the road” which modifies the head noun purposes to describe the excellence of the main feature. In short, the use of noun phrase in this slogan is to give the highlight of the product feature in simple way.

2. Verb Phrase

This study suggests that there are five data using verb phrase as a syntactical stylistic device. The following list shows the slogans in the verb phrase with the head verb is underlined.

Datum 4: Adopt a little racing look

The slogan of this Peugeot 107 GT line advertisement is structured nicely as a verb phrase. The use of the verb phrase refers to the various kinds of actions and states involving the products in an event. The slogan saying “Adopt a little racing look” describes the strength of the product, in which the product exploits some features of a racing-car.

Datum 6: Go beyond

The slogan of this Land Rover advertisement identifies the use of verb phrase. The slogan consists of two words only, and it is categorized as a verb phrase. With a main verb “go”, this slogan actually shows an action of which the product wants to achieve. In other word, this verb phrase presents the expectation of the product promoted.

Datum 8: Engineered for a lower impact on the environment

The identified syntactical aspect of this Fiat advertisement slogan is its formation in verb phrase. The main verb “engineered” which is in passive form is modified by adverb phrase “for a lower impact on the environment”. As like the general function of a phrase, the function of the verb phrase use in this advertisement is to give a concise description of the product features. In this advertisement, the producer tries to tell the readers that *Fiat* car is produced environmentally friendly compared to the other cars.

Datum 9: Conquer the ice

This slogan from Ford advertisement belongs to verb phrase. The main verb of this text is “conquer” which is then modified by a noun phrase “the ice”.

The verb phrase of this slogan describes an action the product offers. The action that *Ford* offers here is to “conquer the ice”.

Datum 14: Lead the way

This Toyota Yaris RF Edition advertisement slogan is composed orderly in the form of a verb phrase. The head verb “lead” is modified by a noun phrase “the way”. The purpose of verb phrase in this advertisement is to highlight the product superiority in a simple and concise way, in this case is the desirability of leading the way.

3. Sentence

This study suggests that there are four data using sentence as a syntactical stylistic device. The separable underlined phrase below divides the subject and the predicate, and they are presented as follows:

Datum 3: Getting there is just as fun

This Volkswagen Jetta advertisement is identified as one of few advertisements of which its slogan is arranged in a complete sentence. Different from many slogans composed in phrases, this sentence contains a gerund, which stands for subject, “Getting there...” and a predicate “...is just as fun”.

Nevertheless, the conciseness of the slogan is well maintained by keeping the sentence short. This basic rule of sentence is called simple sentence. The use of simple sentence in the slogan is to limit the details and to provide the needed information as least as possible.

Datum 7: *Great grip come rain come shine*

This slogan of Ford advertisement uses a sentence to make the text arrangement. It contains a subject “great grip”, which comes from a noun “grip” modified by an adjective “great”, and a predicate which is featured with two same verbs “come”. The occurrence of two verbs, called a compound verb, in this slogan indicates that simple sentence does not only contain a subject and a verb but also contain a compound verb to express a complete thought. The purpose of simple sentence use in this slogan is to explicitly provide the excellence of the product clearly. The producer tries to say that *Ford* features the tires which are firmly in every condition of all weather.

Datum 13: *Half protection is not protection*

This slogan of New Mitsubishi ASX advertisement is arranged in the form of a simple sentence. It consists of only a subject “Half protection” and a predicate “is not protection”. The simple sentence in this advertisement is used to express a complete thought of the producer. *New Mitsubishi ASX* wants to give the clear highlight of the product promoted, in which the driver safety is given the most priority.

Datum 15: *You'll feel bigger inside*

In the purpose of keeping the text short and memorable, the slogan of this Mitsubishi L200 Triton advertisement is constructed in a simple sentence. It contains a subject "You" and is followed by a predicate "will feel bigger inside".

It concisely depicts an imaginative situation where the outside look of the product may not be as large as the inside space.

4.1.2.4 Semantic Aspect

This study reveals that seven advertisements use three devices related to semantic aspect. The use of various expressions is able to create sense of exaggeration and imagination, and it may affect differently for each person. Here are seven slogans or slogans which show several kinds of figure of speech.

1. Hyperbole

This study suggests that there is only one data using hyperbole as a semantic stylistic device. The following shows one slogan of the selected advertisement to have a hyperbole expression in the slogan. It may indicate that the use of exaggeration in the advertisement is not frequent.

Datum 6: *Go beyond*

The expression of hyperbole is found in this Land Rover advertisement slogan. Hyperbole is an exaggeration expression. The feeling of exaggeration of this slogan is apparent in "GO BEYOND" slogan. The meaning of word "beyond" itself is already close to exaggeration. This slogan characterizes the ability to go

further, to have more, and to pass over other competitors of the product.

Moreover, the word “beyond” contains an idiomatic expression of being impossible to imagine, understand, or do.

2. Simile

This study suggests that there is only one data using simile as a semantic stylistic device. The expression of explicit comparison using “as” or “like” among the advertisements slogans may not be popular, and it is shown by the only slogan found below.

Datum 3: *Getting there is just as fun*

Semantically, this Volkswagen Jetta advertisement slogan is focused on the use of simile expression. Simile is an explicit comparison which features the word “as” or “like”. It is used to attract readers’ attention by describing something in descriptive terms. In this advertisement, the choice of phrase “Getting there is just as fun” illustrates that going everywhere by *Volkswagen Jetta* is defined as fun.

3. Personification

This study suggests that there are six data using personification as a semantic stylistic device. The action of treating certain product as human beings seems obvious in the advertisement. It is as the product possesses the ability of human beings to do something as an imaginative feature of the product. Six slogans to use personification expressions are presented as follows:

Datum 1: *The first brake that reads the street*

This Mercedes-Benz BAS PLUS advertisement slogan consists of a personification expression. Originally, the phrase “The first brake that reads the street” is syntactically correct but semantically odd. This phrase has two words which are combined improperly. They are “brake” and “reads”. The composition of these words becomes odd because conceptually, brake does not read. The word “brake” here refers to a car device, and it can not look at and understand the street. It is treated as a human being to give an abstract image that the brake system of the car is well-produced and in good shape to use.

Datum 4: *Adopt a little racing look*

This Peugeot 107 GT line advertisement slogan consists of a personification expression which treats a car as a living thing that can adopt something. In fact, a car does not really do adopting. It is as if this product gives sense of a racing-car by featuring a racing-car appearance.

Datum 6: *Go beyond*

The expression identified in the slogan from Land Rover advertisement is personification. The abstract representation of this slogan happens when the product, a *Land Rover* car, is described to go beyond. It is syntactically correct but semantically odd since a car cannot go anywhere, it is driven by human to reach destination.

Datum 9: *Conquer the ice*

The slogan of this Ford advertisement says “conquer the ice”. This phrase contains a semantic expression which is called personification. The product is treated as a human being and making it as it really conquer the ice, but in fact, car does not conquer anything. In this case, Ford car is assumed to have outstanding tires and be able to run on the road which is as slippery as the ice.

Datum 12: *Tyres that grips to the road*

This Yokohama advertisement slogan uses an expression of personification. The action of treating something as a human being in this slogan is applicable for the word “tyres”. In this advertisement, the tyres is described to grip to the road. However, no matter how excellent the tyres is, it can never grip. It is just represented in that way to explain implicitly that Yokohama tyres stands firmly on the road.

Datum 14: *Lead the way*

Personification expression is found in this Toyota Yaris RF Edition advertisement slogan. In “Lead the way” slogan, the product represents the ability to stand at the top of the car market. The product or Toyota car is treated as it is a human being who leads the way, but actually in real meaning, none of Toyota product is able to walk or run in front of the others.

4.2 Discussion

After analyzing the data, the researcher found at least one device of stylistics used in each advertisement. Among all of the linguistic means used as stylistic devices, the use of syntactical aspect is the most identifiable device in the car printed advertisements since all of the fifteen data has this aspect. It is the fact that every text of the slogans in the advertisements is syntactically arranged in the form of either phrase or sentence.

From the phonological view, there are four devices found in the advertisements. They are alliteration, assonance, consonance, and repetition. The details are described in the following table.

Table 4.2 The Identification of Phonological Stylistic Devices

Datum	Slogan	Phonological Aspect			
		Alliteration	Assonance	Consonance	Repetition
1	<i>The first brake that reads the street</i>	/ð/	/i:/		
2	<i>Navigation and entertainment in one</i>			/n/	
3	<i>Getting there is just as fun</i>		/ɪ/	/s/	
7	<i>Great grip come rain come shine</i>	/gr/		/n/	<i>come</i>
12	<i>Tyres that grips to the road</i>	/t/		/s/	
13	<i>Half protection is not protection</i>				<i>protection</i>

The significance of this finding is that these four phonological stylistic devices are all related to sound repetition patterning. Most of the advertisements tend to present sound repetition, whether it is consonants repeated, like in “Navigation and entertainment in one”, or vowel repeated, like in “The first brake

that reads read the street". It shows that those advertisements are eager to create emphasis on certain element or simply to give a beautiful harmony for the reading.

In the lexical aspect, Li (2009, p.65) had clarified that "frequent use of adjectives is also one of the lexical features of the advertisements". In this analysis, the use of adjectives is also noticeable. The complete identification of lexical and aspect is presented in the table below.

Table 4.3 The Identification of Lexical Stylistic Devices

Datum	Slogan	Lexical and Aspect				
		Adjectives	Number	Person	Tenses	Voice
1	<i>The first brake that reads the street</i>		singular		present	active
3	<i>Getting there is just as fun</i>	<i>fun</i>			present	
4	<i>Adopt a little racing look</i>	<i>little</i>			present	active
6	<i>Go beyond</i>				present	active
7	<i>Great grip come rain come shine</i>	<i>great</i>	plural			
8	<i>Engineered for a lower impact on the environment</i>	<i>lower</i>				passive
9	<i>Conquer the ice</i>				present	active
10	<i>Amazing space</i>	<i>amazing</i>				
11	<i>A sporty car full of history</i>	<i>sporty</i>	singular			
12	<i>Tyres that grips to the road</i>				present	active
13	<i>Half protection is not protection</i>	<i>half</i>			present	
14	<i>Lead the way</i>				present	active
15	<i>You'll feel bigger inside</i>	<i>bigger</i>		second	future	active

From fifteen advertisements analyzed, eight of them contain eight different adjectives. The presentable adjectives of the data are *fun*, *little*, *great*, *lower*, *amazing*, *sporty*, *half*, and *bigger*. At first glance, these adjectives are close related

to figure of car. It indicates that representing adjectives refers to abstract quality of the products. It is considered important to give positive image about the feature of the products and how they are superior from the other similar products.

On the other hand, seven data were found without any adjectives. No adjectives found in those slogans indicate that the distinctive points of the products are not shown imaginatively. The use of a concise phrase, which points out the features of the product, is felt enough to differ the promoted product from another similar product.

Meanwhile, in regard to the traditional categories proposed by Yule (1996, p.89), the researcher found some visible patterns of the data, especially in the category of tenses and voice. In category of tenses, the use of simple present tense is very dominant as eight advertisements are described using this tense. On the other hand, only one advertisement was described in simple future tense. The use of present time in the advertisements functions as a tool to show sense of timelessness and everlasting quality of the products. Meanwhile, the use of future time in the advertisements may create sense of promise from producers to the consumers.

In category of voice, active voice is commonly used in the data. It constructs the slogans of seven advertisements. The purpose of using active voice in many advertisements is to illustrate how the products are able to do something actively. On the contrary, passive voice was found in one advertisement only. The use of this passive voice purposes to show how the products are treated specially compared to the other similar products.

Meanwhile, the researcher found the only advertisement of the data to contain the category of person, and it belongs to second person singular and/or plural. This category is well-marked by the employing word *you* in the slogan to refer to readers or consumers. The personal pronoun use in the advertisements indicates an effort to involve the readers as the interlocutors and creates face-to-face talk atmosphere in order to be friendly to the future consumers. However, the use of personal pronoun is not considered important since only one slogan contains this category.

As for the syntactical aspect, the use of noun phrase is very prominent out of the other forms. The details are shown in the following table.

Table 4.4 The Identification of Syntactical Stylistic Devices

Datum	Slogan	Syntactical Aspect		
		Noun and Noun Phrase	Verb Phrase	Sentence
1	<i>The first brake that reads the street</i>	✓		
2	<i>Navigation and entertainment in one</i>	✓		
3	<i>Getting there is just as fun</i>			✓
4	<i>Adopt a little racing look</i>		✓	
5	<i>Jealousy</i>	✓		
6	<i>Go beyond</i>		✓	
7	<i>Great grip come rain come shine</i>			✓
8	<i>Engineered for a lower impact on the environment</i>		✓	
9	<i>Conquer the ice</i>		✓	
10	<i>Amazing space</i>	✓		
11	<i>A sporty car full of history</i>	✓		
12	<i>Tyres that grips to the road</i>	✓		
13	<i>Half protection is not protection</i>			✓
14	<i>Lead the way</i>		✓	
15	<i>You'll feel bigger inside</i>			✓

From fifteen data presented, six advertisements were structured in the form of noun or noun phrases, and four of them did not contain any verbs. Lapšanská (2006, p.31) has emphasized that “in many cases, whole advertising text does not contain any verb; it consists only of noun phrases”. The head nouns found in the advertisements are *navigation and entertainment, jealousy, grip, space, car, and tyres*. From the choice of the head nouns, all of them represent car devices or car features. It shows that the noun phrase in the advertisements is used to give the highlight of products features in brief.

Other than noun phrase, the use of verb phrase is frequent enough. As many as five advertisements were arranged in this form. Five different head verbs were also found on these advertisements. They were *adopt, go, engineered, conquer, and lead*. These words referred to various kinds of actions and states involving the car in an event. The purpose of using verb phrase in advertisements is usually to describe the excellence of the products.

In addition to noun phrase and verb phrase, complete sentence turns out to be also used to arrange the slogans of few advertisements. Out of fifteen data, eleven of them were structured in phrases, and four of them were in complete sentences. Nonetheless, those four advertisements were arranged in simple sentence form which consists only a verb and a predicate, just to keep the slogan short and memorable. Besides, simple sentence was used to provide the needed information of the products as least as possible.

Based on the semantic aspect, personification is the most commonly used in the advertisements than the other expressions. The identification of the semantic aspect is described in the table as follows:

Table 4.5 The Identification of Semantic Stylistic Devices

Datum	Slogan	Semantic Aspect		
		Hyperbole	Simile	Personification
1	<i>The first brake that reads the street</i>			✓
3	<i>Getting there is just as fun</i>		✓	
4	<i>Adopt a little racing look</i>			✓
6	<i>Go beyond</i>	✓		✓
9	<i>Conquer the ice</i>			✓
12	<i>Tyres that grips to the road</i>			✓
14	<i>Lead the way</i>			✓

As shown in the table, six data were identified to contain personification expression. It implied that the action of treating cars as human beings is very popular. These cars were assumed to posses certain abilities of human beings to do something. They were illustrated to be able to *read, adopt, go, conquer, grips, and lead*. These words found in the data functioned as imaginative actions of the products. Moreover, hyperbole and simile expression were found in two different advertisements. A hyperbole expression in the advertisements was used to exaggerate the product, and a simile was to compare two different things related to products. This finding concluded that another semantic expression aside from personification was not really popular.

Aside from the identification of hyperbole, simile, and personification, the other eight data did not contain any semantic expression. The non-existence of

expressive words in the slogans emphasizes the fact that the producers want to promote the products by employing understandable slogan without any platitude.

In addition, the researcher found few advertisements which lack of some important devices or have only devices related to one aspect out of four linguistic aspects, one of which comes from New Audi A7 Sportback quattro advertisement slogan. This advertisement shows a single noun “Jealousy”. The identifiable aspect of this advertisement is only the syntactical aspect. It does not contain any other devices from another aspect which actually can increase the attractiveness.

The good thing of such advertisement is its memorable slogan. However, this kind of slogan may arouse ambiguity in readers’ perspectives. This slogan will not be understandable without a help of the visual image. Nonetheless, it shapes a special uniqueness of an advertisement, and it can be taken as a note that advertising language is really diverse.

In summary, the researcher found six advertisements containing four phonological stylistic devices namely alliteration, assonance, consonance, and repetition. In regard to lexical aspect, the researcher suggests that there were thirteen advertisements containing five identified stylistic devices. Five lexical stylistic devices are adjectives, number, person, tenses, and voice. Next, the researcher figured out all fifteen data containing at least one of three syntactical stylistic devices. The devices related to syntactical aspect are noun and noun phrase, verb phrase, and sentence. As for the semantic stylistic devices, the researcher proposed that there were seven advertisements containing hyperbole, simile, and/or personification.

The additional note that can be inferred from the whole analysis is that there is only one data which puts the word “car” in the slogan. Although all the data are clearly visualized as car advertisements, the advertisers are hardly to mention “car” in their advertisements’ slogans. It concludes that though they are car advertisements, it does not mean that there will always be the word “car” in the slogans, since the figures of cars themselves are frequently visualized through the drawing in the advertisements. Therefore, the readers still get the understanding by interpreting the visualization and correlating it with the slogan.

At this rate, the slogan and picture of advertisement may have different functions.

Based on the analysis, the slogans of advertisement provide the car’s feature and excellence in verbal. Meanwhile, some other promotional tools such as the brand name of the products, the symbol of the brand, and the car figure can be seen through the whole visualization of the advertisement.

CHAPTER V

CONCLUSION

This chapter presents a brief outline of the findings in the previous chapter and recommendation for future researches to develop the analysis.

5.1 Conclusion

In this study, the researcher analyzed the language style used in selected 25 (twenty-five) printed car advertisements displayed in a design web. The analysis focused on the use of linguistic means as the stylistic devices. To conduct the research, the identification and analysis of stylistics were based on the phonological aspect, lexical aspect, syntactical aspect, and semantic aspect using theories proposed by Arp and Johnson (2009), Lüders (2010), and Yule (1996). In analyzing the language style, the researcher concerned with the availability of slogan of each advertisement. It was as the slogans as the verbal text are assumed to create self-image of products and may construct certain patterns of the advertising language.

After collecting and analyzing fifteen data, the researcher found several stylistic devices in printed car advertisements. First, the researcher found four devices related to phonological aspect. They are alliteration, assonance, consonance, and repetition. Then, in lexical aspect, the researcher found five devices which are called adjectives, number, person, tenses, and voice. Next, the researcher found three devices related to syntactical aspect, and they are noun and

noun phrase, verb phrase, and sentence. The researcher also found three devices in semantic aspect, namely hyperbole, simile, and personification.

The researcher also identified some features of the linguistics which indicate the occurrence of style in language of the intended advertisements. The styles found in the slogans of those advertisements were the frequent use of sound repetition patterning, adjectives, simple present form, active voice form, noun phrase arrangement, and personification expression.

Furthermore, the researcher also found out the use of those stylistic devices and how they constructed the pattern of the slogans. First of all, those slogans were commonly made to create emphasis on a certain element and to give a beautiful harmony for the reading. Second, the slogans of the printed car advertisements would definitely give a positive image about the feature of the products and how they are superior from the other similar products. Third, the advertisements' slogans tent to show a sense of timelessness and everlasting quality of the products promoted. Next, they must illustrate how the products are able to do something actively to attract the consumers. Then, the text in the slogans had to be able to give the highlight of products features as brief as possible to keep them memorable for the readers. Last, in the slogans, the products were oftentimes described to posses certain abilities of human beings to do something.

On the other hand, some elements of linguistics which were not obviously seen in the printed car advertisements were the use of plural or singular form, simple future form, passive voice form, verb phrase arrangement, complete

sentence arrangement, and hyperbole and simile expressions. However, these features were still there on few advertisements. It did not mean that these elements were not applicable in printed car advertisements; they were just not as popular as the other features.

5.2 Suggestion

This study had revealed some stylistic devices and their uses in the printed car advertisements. Due to the limitations of the study, the results were not quite able to represent the generalized style for all printed car advertisements. This study focused on 25 (twenty-five) printed car advertisements displayed in a design web. Therefore, for students of English Study Program who are willing to conduct the similar research, they need to include a larger amount of data so that generalization can be made more reliable.

Besides, since the main interest of this study was the slogans of printed advertisements, it is suggested for further studies to investigate the visualization as well as the pictorial discourse of the printed advertisements. Furthermore, this study only concerned with one type of advertisement, so it is also expected for further studies to compare two different advertisements to figure out how actually certain types of advertisement are different from another type in terms of its language style. Thereby, the findings can provide the readers a lot of useful knowledge in understanding stylistic analysis.

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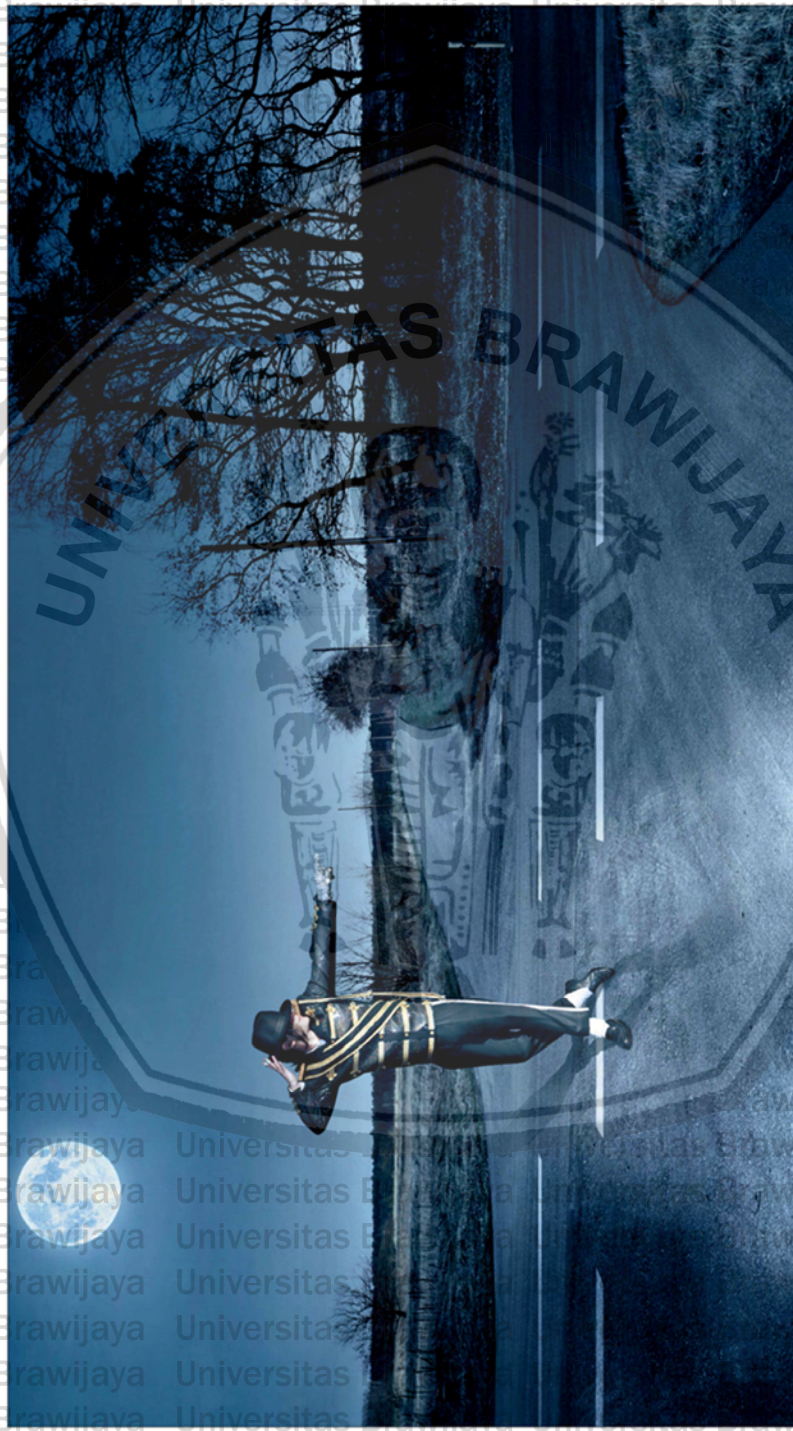
APPENDICES



Appendix 1: Mercedes-Benz BAS PLUS Advertisement



Appendix 2: Volkswagen Advertisement



Navigation and entertainment in one.
The RNS 510 navigation system.

Appendix 3: Volkswagen Jetta Advertisement



Appendix 4: *Peugeot 107 GT line* Advertisement

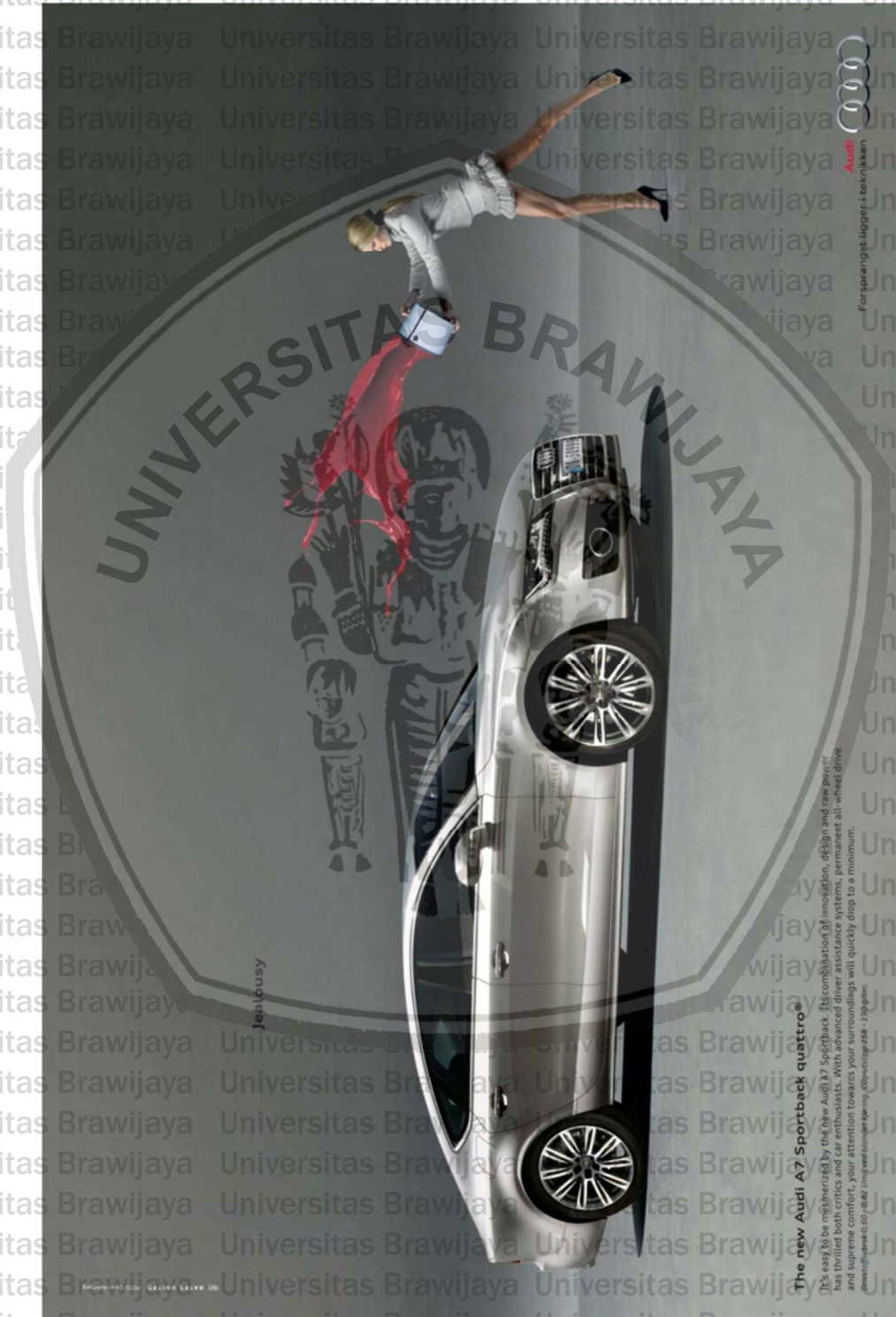


Adopt a little racing look.



107 GT line





Appendix 6: *Land Rover Defender* Advertisement

75



Appendix 7: Ford Advertisement



We have the tires and the know-how to keep your Ford firmly on the road. www.ford.se

Appendix 8: *Fiat* Advertisement



Appendix 9: *Ford Advertisement*



Appendix 10: Volkswagen Golf Advertisement



Golf Variant. Amazing space.



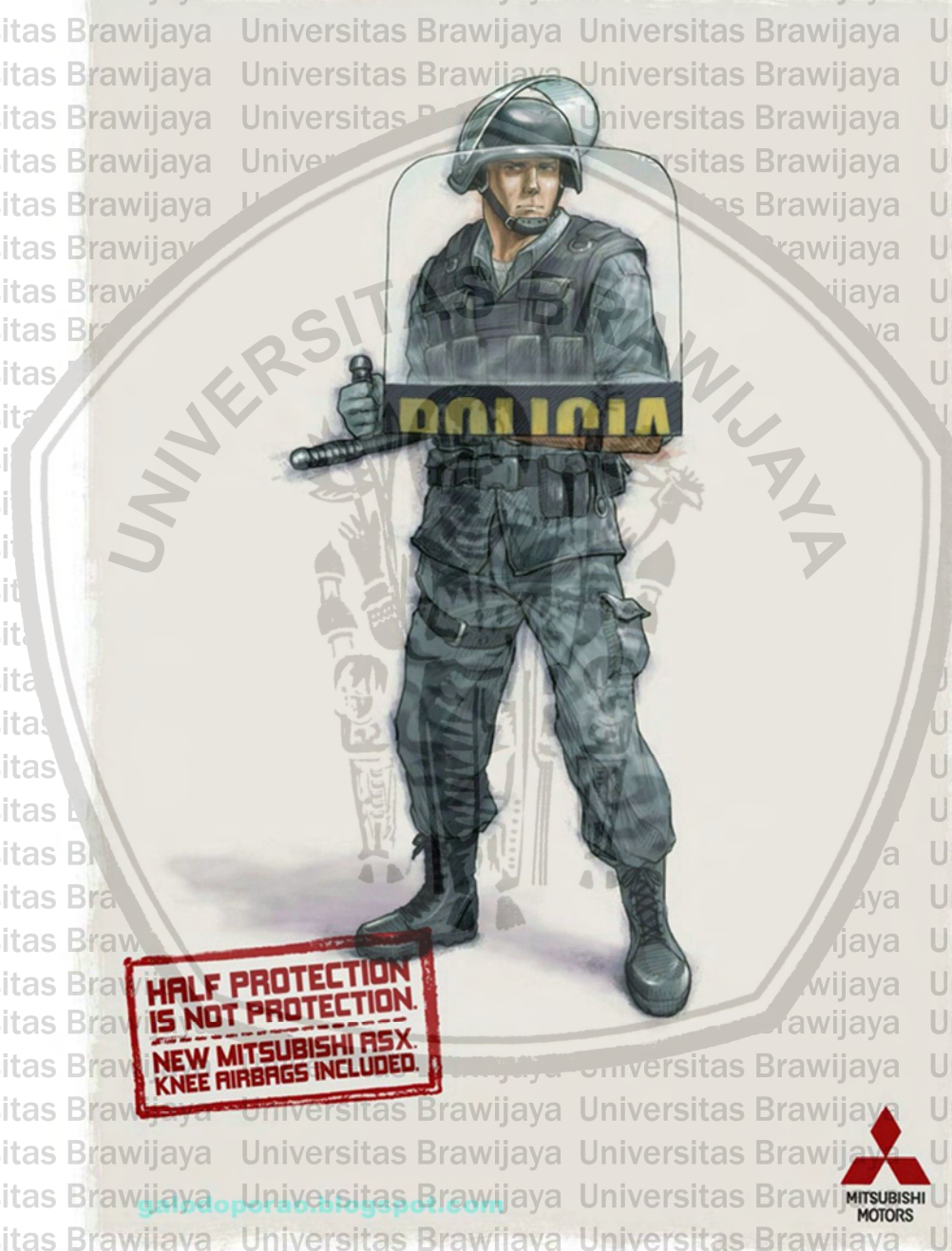
Appendix 11: Audi R8 Advertisement

Audi
Vorsprung durch Technik

Audi R8. A sporty car full of history.

Appendix 12: Yokohama Advertisement



Appendix 13: *New Mitsubishi ASX* Advertisement

Appendix 14: *Toyota Yaris RF Edition* Advertisement

Appendix 15: Mitsubishi L200 Triton Advertisement



Appendix 16: Berita Acara Bimbingan Skripsi



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No.	Tanggal	Materi	Pembimbing	Paraf
1	27 Februari 2012	Judul Skripsi	Pembimbing I	
2	5 Maret 2012	Draft Bab 1	Pembimbing I	
3	29 Maret 2012	Bab 1	Pembimbing I	
4	12 April 2012	Revisi Bab 1	Pembimbing I	
5	26 April 2012	ACC Bab 1	Pembimbing I	
6	8 Mei 2012	Draft Bab 2	Pembimbing I	
7	19 Oktober 2012	Bab 1, 2	Pembimbing I	
8	25 Otober 2012	Bab 1, 2	Pembimbing II	
9	1 November 2012	Revisi Bab 1, 2 Draft Bab 3	Pembimbing II	
10	2 November 2012	Revisi Bab 1, 2 Draft Bab 3	Pembimbing I	
11	8 November 2012	ACC Bab 1,2 Bab 3	Pembimbing II	
12	9 November 2012	ACC Bab 1,2 Bab 3	Pembimbing I	
13	15 November 2012	Revisi Bab 3	Pembimbing II	

14	16 November 2012	ACC Seminar Proposal	Pembimbing I	
15	29 November 2012	Seminar Proposal	Pembimbing I	
			Pembimbing II	
16	6 Desember 2012	Draft Bab 4, 5	Pembimbing II	
17	7 Desember 2012	Bab 4, 5	Pembimbing I	
18	20 Desember 2012	Bab 4, 5	Pembimbing II	
19	21 Desember 2012	Revisi Bab 4, 5	Pembimbing I	
20	27 Desember 2012	Revisi Bab 4, 5	Pembimbing II	
21	28 Desember 2012	ACC Seminar Hasil	Pembimbing I	
22	15 Januari 2013	Seminar Hasil	Pembimbing I	
			Pembimbing II	
23	17 Januari 2013	Revisi Hasil	Pembimbing II	
24	18 Januari 2013	Revisi Hasil ACC Ujian Skripsi	Pembimbing I	
25	23 Januari 2013	Ujian Skripsi	Pembimbing I	
			Pembimbing II	
26	25 Januari 2013	Revisi Akhir	Pembimbing II	
27	29 Januari 2013	Revisi Akhir	Pembimbing I	

10. Telah dievaluasi dan diuji dengan nilai:



Malang, 29 Januari 2013

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