

## CHAPTER IV

### DISCUSSION

In this chapter, the writer describes the stylistic features that are used in Sampoerna A-Mild advertisements. The writer divides the discussion into three sub-chapters. The first is the presentation of the data. The second is the analysis of stylistic features used in Sampoerna A-Mild advertisements. The last is the interpretation of the results.

#### 4.1 Data Presentation

In this sub-chapter, the writer presents the data analyzed. There are twelve advertisements of Sampoerna A-Mild, which contains stylistic features. The list of advertisement is shown in the following table:

No	ADVERTISEMENT
1.	Kalo cinta itu buta, buat apa ada bikini
2.	Daripada curang mending ganti peraturannya
3.	Jadi tua itu pasti. Jadi dewasa itu pilihan
4.	Jangan tunda besok apa yang bisa dikerjakan lusa
5.	Setiap gue dapet jawabannya, ada yang ganti pertanyaannya
6.	Kalo ada orang bilang dia kaya karena kerja keras, Tanya dia kerja keras siapa
7.	Ringan sama dijinjing, berat elo yang pikul

8.	Teman sejati selalu berbagi. Emang pacar bisa dibagi?
9.	Gue berpikir. Karena itu gue tambah bingung.
10.	Jenius ada batasnya. Bodoh nggak terbatas
11.	Semuanya mungkin kalo nggak dikerjain sendiri
12.	Waktunya malu sama yang di Atas

## 4.2 Data Analysis

In this second sub-chapter, the writer describes and analyzes twelve Sampoerna A-Mild advertisements by using theory of stylistic features, they are *Sound Pattern, Imagery, and Figure of Speech*.

### 4.2.1 *Kalo cinta itu buta, buat apa ada bikini.*

(If love is blind, what the swimsuit is for)

#### a. *Sound Pattern*

In this advertisement, the writer finds two types of sound patterns. They are *Alliteration* and *Assonance*. *Alliteration* includes the words ‘buta’, ‘buat’, ‘bikini’, which share the same initial consonant /b/. Moreover, some words such as ‘kalo’, ‘cinta’, ‘buta’, ‘buat’, ‘apa’, and ‘ada’ have the same vowel /a/; the words ‘itu’, ‘buta’, and ‘buat’ also have the same vowel /u/; and the words ‘cinta’, ‘itu’, and ‘bikini’ share the same vowel /i/. Therefore, those words are included in *Assonance* since it has the same vowel /a/, /u/, and /i/.

*Alliteration* and *Assonance* make this advertisement sounds interesting as well as easy to read and to understand.

*b. Imagery*

*Visual imagery* is found in this advertisement by noticing the word 'bikini' (swimsuit). This word evokes the imagination in readers' mind. The readers think that it is a costume of two pieces worn by women for swimming and sun bathing, which is obviously able to see. In addition, the word 'buta' (blind) also comes up in the readers' mind about *Visual Imagery*. This word visualizes the readers' mind about a condition of unable to see. Thus, 'buta' is also categorized into *visual imagery*.

Moreover, the word 'cinta' (love), can evoke an *Organic Imagery* in the readers' mind. They have an imagination that love is a strong feeling of deep affection of somebody or something. Here, the readers know that love comes from an internal feeling of somebody. Furthermore, 'cinta' is something that people can only feel in the deep of their heart. Thus, the word 'cinta' is categorized into *organic imagery*.

*c. Figure of Speech*

The writer finds that this advertisement can be included into *Personification*. Personification happens if non-human object is assigned to the human characters. From the phrase "cinta itu buta", (love is blind); the word "buta" is personified as if they were human being since "buta" is

an attribute of human being. Here, 'cinta' (love) as non-human object is assigned the human's character that is '*buta*' (blind). Therefore, it can be categorized into *Personification*.

In this advertisement, the writer finds that the sentence "Kalo Cinta Itu Buta, Buat Apa Ada Bikini" (If love is blind, what the swimsuit is for) seems asking the truth of public opinion about "cinta itu buta" (love is blind). Nowadays, there is an opinion that when someone falls in love, (s)he will ignore about the worst thing of his/her companion. When his/her love is getting deeper, (s)he will do anything to reach it. Thus, someone will act irrational and this couple is not thinking rationally. Here, the writer finds that there is a "blindness" ("ke-buta-an") inside of love feeling. Moreover, the word '*bikini*' (swimsuit) refers to a costume of two pieces worn by women for swimming and sun bathing. With this model, it is obvious to see the shape of women's body.

The statement of this advertisement 'Kalo Cinta Itu Buta, Buat Apa Ada Bikini' (If love is blind, what the swimsuit is for) expresses spontaneously to against public opinion that "Cinta itu buta" (love is blind). In order to against public opinion, the word '*bikini*' (swimsuit) is used, which obviously shows the shape of women's body. Implicitly, this statement reveals that in a reality, people always consider the physical outlook in choosing their companion. In short, the writer concludes that "*love is not blind*".

#### 4.2.2 *Daripada curang mending ganti peraturannya*

(Changing the rules is better than cheating)

##### a. *Sound Pattern*

The words ‘curang’ (cheating) and ‘mending’ (better than) are categorized into *Consonance* since those words share the same final consonant /ŋ/.

In this advertisement, the writer also finds some words that can be included in *Assonance*. Those words are ‘daripada’, ‘curang’, ‘ganti’, and ‘peraturannya’, which have the same vowel /a/; the words ‘daripada’, ‘mending’ and ‘ganti’, which have the same vowel /i/; the words ‘mending’ and ‘peraturannya’, which have the same vowel /ə/; and the words ‘curang’ and ‘peraturannya’, which have the same vowel /u/.

In this advertisement, *Consonance* and *Assonance* means to attract the readers to read more.

##### b. *Imagery*

The *organic imagery* is found in this advertisement by noticing the word ‘curang’ (cheating). The word ‘curang’ (cheating) means to trick or deceive somebody or something. This action comes from internal mind of people, thus, it is categorized into *Organic Imagery*.

Moreover, the word ‘ganti’ (change) makes the readers to have a sort of imagination *Kinesthetic Imagery*. This word establishes the

imagination of readers about an action of making something to be different-changing the rules.

c. *Figure of Speech*

This advertisement has two key words; the first is ‘*curang*’ (cheating) and the phrase ‘*mending ganti*’. Based on Oxford Advanced Learner's Dictionary, the word ‘*curang*’ (cheating) means an act of dishonest and unfairly. Meanwhile, the word ‘*aturan*’ (rules) means a standard instruction that must be obeyed. Therefore, in this context, “*curang*” (cheating) means an action of violating the rules that have been agreed by community. The statement of this advertisement actually means an *Irony* that teases some people who like to violate the rules that have been agreed. Thus, this advertisement applied figure of speech *Irony*.

The situation described by this advertisement is a condition when there is someone who breaks the rule, and others people know what (s)he has been done, they will say, “it is better to change the rule, so people do not have to cheat in order to get their wants This advertisement can be an effort to justify “a deceit”. When the rules have been changed there is no more “cheating”.

#### 4.2.3 *Jadi tua itu pasti. Jadi dewasa itu pilihan.*

(Becoming old is a must. Becoming mature is an option)

##### a. *Sound Pattern*

The words ‘*jadi*’ and ‘*itu*’ are categorized into *Repetition* since those words are repeated twice in this advertisement. Meanwhile the words ‘*pasti*’ and ‘*pilihan*’ have the same initial consonant /p/. Therefore, they are included into *Alliteration*.

In this advertisement, the writer also finds some words that are categorized into *Assonance*. Those words are ‘*jadi*’, ‘*tua*’, ‘*pasti*’, ‘*dewasa*’, and ‘*pilihan*’ which share the same vowel /a/; ‘*jadi*’, ‘*itu*’, ‘*pasti*’, and ‘*pilihan*’ which have the same vowel /i/; and the words ‘*itu*’ and ‘*tua*’ which have the same vowel /u/.

Here, *Alliteration* and *Assonance* make this advertisement easy to read and to understand. Meanwhile, *Repetition* used to reinforce its meaning.

##### b. *Imagery*

By noticing the word ‘*tua*’ (old), it evokes the readers’ mind that ‘*tua*’ (old) refers to people who have white hair, wrinkled, and; in some way; above fifty or sixty years old. Thus, the word ‘*tua*’ is categorized into *visual imagery*.

In this advertisement, the writer also finds the *organic imagery*, in the word ‘*dewasa*’ (mature). It evokes the readers’ mind that ‘*dewasa*’

(mature) has relationship with the mind. As we know, 'dewasa' (mature) can be considered from how they think and act to their environment. Maturity comes from internal mind of someone.

*c. Figure of Speech*

Here, the writer finds that this advertisement included into *chiasmus* since it represents balance structure but it reverses something, 'tua' and 'dewasa'. Those two words are balanced but different in meaning. Some people think that 'tua' and 'dewasa' have same meaning in some way and different in other ways. The word 'tua' (old) means having lived on a long time or advanced in age, or no longer young. Meanwhile, the word 'dewasa' (mature) means fully-grown or developed in mind or thought, which is careful and thorough.

This advertisement consists of two sentences. The first is "jadi tua itu pasti" (Becoming old is a must) and the second is 'jadi dewasa itu pilihan' (becoming mature is an option). The first sentence means that becoming old is something that cannot be forced. If people can choose, they will choose to be young forever. However, we cannot use any kind of technology to fight the increasing of people's age. Based on public opinion, when people are getting older and older consequently they become a mature person as well. However, older people are not always able to act more mature than younger people are. That is why becoming mature people is an option since each people is getting older every time.



When people get older, they do not always become mature since the maturity does not appearing in every people based on their age.

#### **4.2.4 *Jangan tunda besok apa yang bisa dikerjakan lusa***

(Do not postpone until tomorrow something that can be done the day after tomorrow)

##### *a. Sound Pattern*

This advertisement contains three types of sound pattern that are *Alliteration*, *Consonance*, and *Assonance*. *Alliteration* is applied by noticing the words 'besok' (tomorrow) and 'bisa' (can) which share the same initial consonant /b/. The words 'jangan' (do not) and 'dikerjakan' have the same final consonant /n/. Therefore, they are considered into *Consonance*

Moreover, the words 'jangan', 'tunda', 'apa', 'yang', 'bisa', 'dikerjakan', and 'lusa' are included in *Assonance* since they have the same vowel /a/. Furthermore, the words 'tunda' and 'lusa' also have the same vowel /u/, and the words 'bisa' and 'dikerjakan' have the same vowel /i/. Therefore, those words are categorized into *Assonance*.

The writer finds that *Alliteration*, *Assonance*, and *Consonance* used to attract the readers to read more.

b. *Imagery*

By reading the word ‘*tunda*’ (postpone), it can raise the *Kinesthetic Imagery* in the readers’ mind. In this advertisement, the readers can feel that “*tunda*” is to delay the schedule planned. The word ‘*tunda*’ (postpone) is an activity which comes from the internal mind of the readers in order to postpone something. Thus, this word is included into *kinesthetic imagery*.

Moreover, the word ‘*dikerjakan*’ (done) gives the readers an imagination of an act, which is completely finished or something that has been done previously. Thus, the word ‘*dikerjakan*’ evokes *Kinesthetic Imagery* in the readers’ mind.

c. *Figure of Speech*

Based on figure of speech, this advertisement is included into *Periphrasis*. It can be seen that there are the uses of excessive words. Actually, those words can be replaced or substituted into a simpler phrase. When this advertisement is examined carefully, the sentence “*Jangan tunda besok apa yang bisa dikerjakan lusa*” (do not postpone until tomorrow something that can be done the day after tomorrow) can be made simpler. Then, the he point of this advertisement is the phrase that “*Jangan tunda pekerjaan*” (do not postpone your work). Since this sentence can be substituted into a simpler phrase, therefore, it can be categorized into *periphrasis*.

It can be seen that this advertisement is a “*plesetan*” of original proverb “*Jangan tunda besok apa yang bisa dikerjakan sekarang*” (do not postpone until tomorrow something that can be done now). This advertisement is twisted in such way, thus, produced phrases in such a humorous way.

All the time, proverbs are often used as moral guidance. Proverbs contain certain meaning, for example a warning, a principle and a way of life, a punishment, a value, and even an ethic. Its meaning and value have become society’s convention, so have the proverb “*jangan tunda besok apa yang bisa dikerjakan sekarang*” (do not postpone until tomorrow something that can be done now). This proverb gives lessons to us how important the time is. The postponing of some works can make us lose in the future. However, some people think that doing such work in a mean time burdens them, especially when they are lazy to do it. As the result, many people choose to postpone their works for fun and even just for going around. As if countering the original proverb, this joke advertisement precisely suggests people to postpone their work for the day after tomorrow, not for tomorrow. According to the original proverb ‘*menunda besok*’ (postponing until tomorrow) postpone a work until tomorrow is categorized as a bad habit, even less postpone it until the day after tomorrow. It definitely wastes time.

#### 4.2.5 *Setiap gue dapet jawabannya. Ada yang ganti pertanyaannya.*

(Each time I got the answers, somebody changed the questions)

##### a. *Sound Pattern*

In this advertisement, the words ‘gue’ (I) and ‘ganti’ (changed) are included into *Alliteration* because they are preceded by the same initial sound /g/. The *Rhyme* is also found by looking at the words ‘jawabannya’ and ‘pertanyaannya’, which share the same consonant and end vowel /ña/. They are also included into *Internal Rhyme* because they occur in the same line.

Moreover, some words such as ‘setiap’, ‘dapet’, ‘jawabannya’, ‘ada’, ‘yang’, ‘ganti’, and ‘pertanyaannya’ have the same vowel /a/; the words ‘setiap’ and ‘ganti’ also share the same vowel /i/, and the words ‘setiap’, ‘dapet’, and ‘pertanyaannya’ have the same vowel /ə/. Therefore, those words are included in *Assonance* since it has the same vowel /a/, /i/, and /ə/.

The writer finds that *Alliteration* and *Assonance* make this advertisement sounds interesting as well as easy to read, and to understand. Moreover, *Rhyme* used to reinforce its meaning and also to attract the readers to read more.

##### b. *Imagery*

In this advertisement, the *visual imagery* is found by noticing the word ‘gue’ (I). This word evokes the readers’ mind that ‘gue’ (I) is

represent themselves. Thus, they visualized it as persons or people. Furthermore, persons or people are known as human being who obviously can be seen. Therefore, the word 'gue' is included in *visual imagery*, which represents human being.

Moreover, the word "ganti" (change) makes the reader have sort of imagination *Kinesthetic Imagery*. This word establishes the imagination of readers about an action of making something to be different-changed the questions.

c. *Figure of Speech*

In the figure of speech, this advertisement is included in *Paradox*. This advertisement contains statement that is contradicted. From the phrase 'dapet jawabannya' (got the answers) and 'ganti pertanyaannya' (changed the questions), it can be seen that there is a contradiction between 'jawabannya' (the answers) and 'pertanyaannya' (the questions). Moreover, this contradiction means to search for a deeper level of meaning, which will give effects in the readers' mind.

In addition, the use of *Synecdoche* is also found in this advertisement. The word "gue" (I) is a part stand for the whole, which is represent the readers. Since the word "gue" is stand for the readers, therefore, this advertisement is included into *Synecdoche*.

This advertisement contains two sentences: "setiap gue dapet jawabannya" (each time I got the answers) and "selalu ada yang ganti

*pertanyaannya*” (somebody changed the questions). Here, “jawaban” (an answer) means thing said or written in response to somebody’s question. Meanwhile “*pertanyaan*” (a question) means sentence that asks for information or an answer. This advertisement means when ‘gue’ (I) got the answers of a question, there is always somebody who change the question. Thus, it happens many times as if that person does not allow me to answer the question. Therefore, by always changing the question, ‘gue’ (I) is expected to find the answer for never ending question.

**4.2.6 *Kalo ada orang yang bilang dia kaya karena kerja keras. Tanya dia kerja keras siapa.***

(If someone says that, he/she is getting rich because of hard work. Ask him/her who did it)

*a. Sound Pattern*

The writer finds that the word ‘*dia*’ (he/she) is considered as *Repetition* in this advertisement because it is repeated twice. Moreover, the phrase ‘*kerja keras*’ (work hard) is also considered as *Repetition* since it is repeated twice as well.

Some words are also considered *Alliteration* since those words ‘*kalo*’, ‘*kaya*’, ‘*kerja*’, and ‘*keras*’ have the same initial consonant /k/. Meanwhile, the words ‘*kalo*’, ‘*ada*’, ‘*orang*’, ‘*yang*’, ‘*bilang*’, ‘*dia*’, ‘*kaya*’, ‘*karena*’, ‘*kerja*’, ‘*keras*’, ‘*tanya*’, and ‘*siapa*’ have the same vowel /a/; the words ‘*orang*’ and ‘*kalo*’ have the same vowel /o/; the words

'karena', 'kerja' and 'keras' have the same vowel /ə/; and the words 'bilang', 'dia', and 'siapa' have the same vowel /i/. Therefore, those words are said to be *Assonance*.

Finally, *Consonance* is also applied in this advertisement by noting the words 'orang', 'yang', and 'bilang' that share the same vowel and end consonant /aŋ/.

Here, *Repetition* used to reinforce its meaning and attract the readers to read more. While, *Alliteration*, *Assonance*, and *Consonance* make this advertisement sounds interesting.

#### b. *Imagery*

In this advertisement, the *visual imagery* can be evoked in the readers' mind by noticing the words 'orang' (people) and 'dia' (she/he). It is obvious that when the first time the readers read the words, they imagine as if they see human. Those words, 'orang' and 'dia', refer to human being, which can obviously be seen.

Furthermore, the word "kaya" (rich) also can be evoked the readers mind about *Visual Imagery*. Based on Oxford Advanced Learner's Dictionary, the word "kaya" (rich) means having much money or property. According to some people, the wealth of someone can be seen. Thus, when the readers read the word "kaya", they imagine in their mind as if they see the wealth of someone.

In addition, this advertisement uses the word that can evoke the *Kinesthetic Imagery*. The compound words '*kerja keras*' (hard work) gives the readers an imagination of do work; engaged in physical or mental activity. The readers will feel of do work. Meanwhile, the word '*tanya*' (ask) gives the readers an imagination of asking something that has already known, or unknown at all. The readers will feel that they are the one who asking questions to other people. Furthermore, the word '*bilang*' (says) also gives the readers an imagination of saying or telling something to other people, therefore, they will feel that they are the one who saying something to other people.

c. *Figure of Speech*

This advertisement uses figure of speech *PUN*, since there is the repetition of phrase, "kerja keras" (work hard). In this advertisement, "kerja keras" has different sense. Explicitly, these words have the same meaning but it is used in a different sense. In the first sentence, the readers think that people are rich because of hard work. Whereas in the second sentence, the readers feel like asking who have done those kind of hard work. In this case, "*kerja keras*" seems to tease the rich man. At the same time, the writer found that there is another figure of speech, *Irony*. This advertisement intends to tease rich people or to convey meaning just its opposite.



In addition, the use of *Synecdoche* is also found in this advertisement. The word “dia” (he/she) is a part stand for the whole, which is represent the readers, especially rich people. Since the word “dia” is stand for the readers, therefore, this advertisement is included into *Synecdoche*.

The writer finds that this advertisement has Sinicism intonation. It can be seen from the use of “*kalo ada*” in the first sentence, which means assumption. The use of the word ‘*dia*’ is not said clearly to whom this advertisement for. However, the word that follows it “*kaya*” shows us that “*dia*” (he/she) is a rich person. The word “*kaya*” (rich) means having much property or money than other people, or people whom lives wealthy financially. As we all know, the wealthy can be reached by work hard. The second sentence, “*Tanya dia kerja keras siapa*” (ask him/her who did it) seems like doubting the wealth of people is get because of their work hard, indeed, the wealth is the result of a hard work of other people, for example their employees.

#### **4.2.7 Ringan Sama Dijinjing. Berat Elo Yang Pikul**

(Share equally in light burdens, but it is you who should carry the heavy burdens)

##### *a. Sound Pattern*

There are two types of sound pattern applied in this advertisement. First is *Consonance*. It includes the word ‘*yang*’ and ‘*dijinjing*’, which

have the same final consonant /ŋ/. Second is *Assonance*. This type can be found in the words ‘*ringan*’, ‘*sama*’, ‘*berat*’, and ‘*yang*’ have the same vowel /a/; the words ‘*ringan*’, ‘*dijinjing*’, and ‘*pikul*’ have the same vowel /i/; and the words ‘*berat*’, and ‘*elo*’ have the same vowel /ə/. Therefore, those words are considered as *Assonance*.

The writer finds that *Consonance* and *Assonance* make this advertisement sounds interesting as well as easy to read and to understand.

#### b. *Imagery*

In this advertisement, the *organic imagery* can be derived from the words ‘*ringan*’ (light) and ‘*berat*’ (heavy). It is obvious that the word ‘*ringan*’ (light) can represent the feeling of easy to lift or move something, while the word ‘*berat*’ (heavy) represent the feeling of difficult to lift or move something. Therefore, when the readers read or hear those words, ‘*ringan*’ and ‘*berat*’, they can feel their experience of easy and difficulty in lifting or moving something.

In addition, the words ‘*dijinjing*’ and ‘*pikul*’ (carry) can evoke the *Kinesthetic imagery* in the readers’ mind. As we know that ‘*dijinjing*’ and ‘*pikul*’ have the same meaning, carrying something. The difference is on how the things are brought. If ‘*dijinjing*’ means carrying things by hands, while ‘*pikul*’ means carrying things in shoulders. Thus, when the readers read or hear those words, they will remember their experience of carrying things, with either their hands or their shoulders.

Next, type imagery can be found in the word 'elo' (you). It evokes the *visual imagery* in the readers' mind. In this advertisement, the readers imagine and refer the word 'elo' (you) to another people. When they read this word, they will imagine as if they talk to another people.

c. *Figure of Speech*

Figure of speech of this advertisement can be seen in the words 'ringan' and 'dijinjing', the writer finds a comparison between those words. Even though it does not compare two activities explicitly; however, it is a kind of parable. Since this advertisement use the word "sama" to compare the words 'ringan' and 'dijinjing'; they are included into *Simile*.

In additon, this advertisement is also included in *Paradox*. This advertisement contains statement that is contradicted. The words "ringan" (light) and "berat" (heavy) are contradict some acts of bringing the heavy and the light burdens. Moreover, this contradiction means to search for a deeper level of meaning, which will give effects in the readers' mind. Thus, *Paradox* applied in this advertisement.

It can be seen that this advertisement is a "*plesetan*" of the original proverb "*Ringan sama dijinjing berat Sama dipikul*" (share equally in light and heavy burdens), which teaches about principle of togetherness and equality. This proverb contains moral value about the importance of mutual corporation in society. If people work together, they can carry the

light burdens. However, this advertisement seems laughing at the origin proverb.

The first part of proverb '*Ringan sama dijinjing*' (share equally in light burdens) is adopted as the origin proverb, which means the works become light if it is worked together. Meanwhile, the second part, "*berat sama pikul*" (share equally in heavy burdens) is changed into "*berat elo yang pikul*" (but It is you who should carry the heavy burdens), which means that there is a transfer of responsibility. It can be concluded that if the works are hard and exhausted, it is better if another people done it. Clearly, it describes about human character of being selfish when they have to do a hard or difficult work.

#### **4.2.8 Teman Sejati Selalu Berbagi. Emang Pacar Bisa Dibagi**

(True friend always share. Could you share your girl/boyfriend?)

##### *a. Sound Pattern*

There are three types of sound pattern applied in this advertisement. They are *Rhyme*, *Alliteration*, and *Assonance*. The writer found that *Rhyme* can be found from the words '*berbagi*' and '*dibagi*'. Each of the words is placed at the end of the sentences. They have the same final vowel /i/.

*Alliteration* can be found in the word '*sejati*' and '*selalu*'. These words have the same initial consonant /s/. Next, the application of *Assonance* can be seen in the words '*teman*', '*sejati*', '*selalu*', '*berbagi*',

'emang', 'pacar', 'bisa', and 'dibagi' which share the same vowel /a/; and the words 'teman', 'sejati', 'selalu', and 'berbagi' which share the same vowel /ə/.

*Alliteration* and *Assonance* make this advertisement easy to read and to understand. Furthermore, *Rhyme* used to reinforce its meaning and attract the readers to read more.

*b. Imagery*

The use of imagery can be found in the words '*teman*' (friend) and '*pacar*' (girl/boyfriend). In this advertisement, the words '*teman*' (friend) and '*pacar*' (girl/boyfriend) cause the readers to have what it Visual Imagery calls. As we know, '*teman*' and '*pacar*' is a person one knows and likes, usually not a member of one's family. The difference is only on the feeling that '*teman*' is just knows and likes, but '*pacar*' has deeper feeling of affection of love. Thus, the readers are brought to have an imagination of having friend and girl/boyfriend, who is a person or human that always around them.

Imagery is also found in the word '*sejati*' (true). It comes up with a kind of *Organic imagery*. '*Sejati*' (true) refers to feeling loyal or faithful to somebody or something. Here, the readers are brought to feel an internal feeling or sensation of being loyal and faithful to somebody or something.

Moreover, the word 'berbagi' (share) can evoke the Kinesthetic imagey in the readers' mind. The word 'berbagi' means an activity of sharing something with others. Here, the readers are brought to remember in their mind about their experience of sharing something with others.

c. *Figure of Speech*

In this advertisement, the writer finds the use of figure of speech *Pun*. The writer finds the repetition of basic word "bagi" on "berbagi" and "dibagi". "bagi" in the first word "berbagi", refers to an act of sharing together with friends. Whereas in the second word "dibagi", it means that everything can not always be shared with friends, as in case of girl/boyfriend. Therefore, the writer finds that there is a different in the use of words "berbagi" and "dibagi". Those words differ in meaning and sense.

This advertisement has two key phrase words, they are "teman sejati" (true friends) and "pacar" (girl/boyfriend) as well. "Teman sejati" (true friend) is a friend of mind, while "pacar" (girl/boyfriend) is someone to be loved. As stated in the first sentence "Teman sejati selalu berbagi" (true friend always share), friendship is an unconditional relationship with sincere and without any requirement. However, there is one thing that cannot be shared-girl/boyfriend. Everybody does not want if their girl/boyfriend owned by other people, even by their own friend. Here, togetherness and shared out between friends are not obtained if it relates to girl/boyfriend. It was cleared out by rhetoric question "emang pacar bisa

dibagi” (could you share your girl/boyfriend/), which the answer is always “NO”.

#### **4.2.9 *Gue Berpikir, Karena itu Gue Tambah Bingung.***

(I think, that is why I get more confused)

##### *a. Sound Pattern*

In this advertisement, the writer finds *Repetition*, *Alliteration*, and *Assonance*. The word ‘*gue*’ (I) occurs twice, thus, included into *Repetition*. *Alliteration* appears in the words ‘*berpikir*’ and ‘*bingung*’ because they have the same initial consonant /b/.

Next, some words are included in *Assonance*. That is by seeing the words ‘*karena*’ and ‘*tambah*’, which share the same vowel /a/; ‘*berpikir*’, ‘*itu*’, and ‘*bingung*’, which share the same vowel /i/; ‘*gue*’, ‘*itu*’, and ‘*bingung*’, which share the same vowel /u/; and the words ‘*berpikir*’ and ‘*karena*’, which share the same vowel /ə/.

In this advertisement, *Repetition* used to reinforce its meaning. In addition, *Alliteration* and *Assonance* used to attract the readers to read more.

##### *b. Imagery*

Imagery in this advertisement can be found in the words ‘*gue*’ (I), ‘*berpikir*’ (think), and ‘*bingung*’ (confused). The word ‘*gue*’ (I) can be evoked the *Visual imagery* in the readers’ mind. The readers can imagine

'*gue*' as themselves. Moreover, the word '*gue*' refers to the readers itself, which obviously refers to human being. Thus, the readers are expected to feel as if they are '*gue*' while reading the advertisement.

Meanwhile, the words '*berpikir*' (think) and '*bingung*' (confused) could evoke *Organic imagery* in the readers' mind. '*berpikir*' (think) means the use of mind in an active way to form ideas, while '*bingung*' (confused) means cannot think clearly. When, the readers hear or read those words, therefore, they feel to use their mind to perform ideas and when they think too much, they cannot think clearly. Those internal feeling are what the *organic imagery* refers to.

### c. *Figure of Speech*

In figure of speech, the writer finds that *Hyperbole* is applied in this advertisement. According to Corbett (1977; 109), *Hyperbole* is exaggerates for the purpose of emphasized or heightened effect. The key word to find *Hyperbole* is "*Tambah bingung*" (getting more confuse). The phrase "*tambah bingung*" (get more confused) is a result of thinking activity ("*berpikir*"). The phrase "*tambah bingung*" (get more confused) is *Hyperbole* because it exaggerates confusion ("*bingung*") because of thinking activity. When people are thinking of something, of course, they will find the answers, as the result of it. However, this advertisement shows that the harder thinking, the harder finding the answer. Hence, people are getting more confused since they cannot find the answer yet.



In addition, the use of *Synecdoche* is also found in this advertisement. The word “*gue*” (I) is a part stand for the whole, which is represent the readers. Since the word “*gue*” is stand for the readers, therefore, this advertisement is included into *Synecdoche*.

#### **4.2.10 *Jenius Ada Batasnya. Bodoh Nggak Terbatas***

(Genius is limited. Stupidity is unlimited)

##### *a. Sound Pattern*

There are three types of Sound Pattern applied in this advertisement: *Alliteration*, *Consonance*, and *Assonance*. *Alliteration* occurs in the words ‘*batasnya*’ and ‘*bodoh*’ because they have the same initial consonant /b/.

*Consonance* is also applied by noting the word ‘*jenius*’ and ‘*terbatas*’ which have the same final consonant /s/. Whereas, *Assonance* is applied by seeing the words ‘*ada*’, ‘*batasnya*’, ‘*nggak*’ and ‘*terbatas*’, which have the same vowel /a/.

Here, the writer finds that *Alliteration*, *Consonance*, and *Assonance* make this advertisement sounds interesting as well as easy to read and to understand.

##### *b. Imagery*

In this advertisement, the writer only finds one type of imagery. It is *Organic Imagery*. The words that apparent to carry sort of *organic*

*imagery* are the words ‘*jenius*’ and ‘*bodoh*’. ‘*Jenius*’ (genius) is an exceptional natural ability for doing something more than other people or a special talent, while ‘*bodoh*’ (stupidity) is slow to learn or understand things or not intelligent or clever. Herewith, the readers are brought to an imagination or feeling of being genius or stupid person.

*c. Figure of Speech*

In this advertisement, the writer finds a contradictory term, “*jenius*” and “*bodoh*”. “*jenius*” (genius) means have an exceptional natural ability more than others do, while “*bodoh*” (stupidity) means slowly to learn something. Those words contradict each other in order to compare about the limitation of “*jenius*” and “*bodoh*”. People commonly think that genius is limited contradict stupidity is unlimited. This advertisement remains about the limitation of human, however genius they are, and they have a limitation. In addition, the use of these contradictory terms, “*jenius*” and “*bodoh*” are meant to give a deeper level of sense and meaning. The contradiction of “*jenius*” and “*bodoh*”, therefore, is known as *Paradox*.

#### **4.2.11 *Semuanya Mungkin Kalo Nggak Dikerjain Sendiri***

(Everything is possible if you do not do it)

*a. Sound Pattern*

The sound pattern found if *Alliteration*, *Consonance*, and *Assonance*. In this advertisement, *Alliteration* is found from the words

'semuanya' and 'sendiri', which share the same initial consonant /s/. *Consonance* also applied in the words 'mungkin' and 'dikerjain', which ended with the same final vowel and consonant /in/.

*Assonance* can be found in some other words. Those words are 'semuanya', 'kalo', 'nggak', and 'dikerjain', which share the same vowel /a/; the words 'mungkin', 'dikerjain', and 'sendiri', which share the same vowel /i/; the words 'semuanya' and 'mungkin', which share the same vowel /u/; and the words 'semuanya', 'dikerjain' and 'sendiri', which share the same vowel /ə/.

*Alliteration*, *Consonance*, and *Assonance* make this advertisement sounds interesting. Furthermore, it also means to attract the readers to read more.

#### b. *Imagery*

By noticing the word "dikerjain", it could evoke in the readers' mind about the *Kinesthetic Imagery*. "dikerjain" (worked) means to doing something. The readers are brought to remember about doing something by themselves. Moreover, this work is resulted from the movement or tension of body, thus, it included into *Kinesthetic Imagery*.

#### c. *Figure of Speech*

The writer finds that *Irony* is applied in this advertisement. This advertisement teases people who are unable to do something by

themselves. Moreover, it teaches the readers that people are live together, and they cannot live alone. It also reveals that people could not do without others people's helps. The statement “*Semuanya mungkin kalo nggak dikerjain sendiri*” (Everything is possible if it is not done by yourself) clearly shows that people are only ordinary human who always need help from others in order to get their desire.

#### **4.2.12 *Waktunya Malu Sama Yang Di Atas***

(It is the time to be embarrassed to the God)

##### *a. Sound Pattern*

There is only one type of sound pattern found in this advertisement, *Assonance*. It is known by noting the words ‘*waktunya*’, ‘*malu*’, ‘*sama*’, ‘*yang*’, and ‘*atas*’, which share the same vowel /a/ and the words ‘*waktunya*’ and ‘*malu*’, which share the same vowel /u/.

In this advertisement, *Assonance* means to reinforce its meaning as well as make it sounds interesting.

##### *b. Imagery*

In this advertisement, the word ‘*malu*’ could evoke a sort of *organic imagery* in the readers’ mind. ‘*Malu*’ (embarrassed) is feeling awkward or shame or embarrassed about something or somebody because of one’s own action. Here, the readers are brought to feel shame or embarrassed of something or somebody because of their action.

c. *Figure of Speech*

This advertisement uses figure of speech *Apostrophe*. By noting the phrase “*Yang Di Atas*” (to the God), the readers obviously finds an absent of an object. Through the phrase "yang di Atas" (to the God), people are directly addressed to an absent object, “*Yang Di Atas*”, the God.

Moreover, this advertisement remained people always remember of the God. Whatever they did, people always have to remember of their God. It can be seen that people are remained to keep themselves since there is a God who always watches over their behavior.

### **4.3 Interpretation of the Results.**

After analyzing the data, the writer finds out that all stylistic features based on Simmons and Cumming’s theory, Perrine’s theory, and Corbett’s theory are used in this advertisements. Stylistic features are divided into three groups. They are sound pattern, imagery and figure of speech.

Based on Sound Pattern, it can be seen that Assonance is applied in all Sampoerna A-Mild advertisement. Assonance, for the repetition of vowel /a/, is found in twelve advertisements. The repetition of vowel /i/ is found in ten advertisements. It can be found in advertisement (4.2.1), (4.2.2), (4.2.3), (4.2.4), (4.2.5), (4.2.6), (4.2.7), (4.2.8), (4.2.9), and (4.2.11). The repetition of vowel /ə/ is found in seven advertisements. They are in advertisement (4.2.2), (4.2.5), (4.2.6), (4.2.7), (4.2.8), (4.2.9), and (4.2.11). The repetition of vowel /u/ is found in six

advertisements, which are in the advertisement (4.2.1), (4.2.2), (4.2.3), (4.2.4), (4.2.9), and (4.2.11). There is only one advertisement applied vowel /o/ that is in advertisement (4.2.6). From the Alliteration, it can be found that there are nine advertisements apply the repetition of initial consonant sound. They are in advertisement (4.2.1), (4.2.3), (4.2.4), (4.2.5), (4.2.6), (4.2.8), (4.2.9), (4.2.10), and (4.2.11). Those sounds are /k/, /s/, /b/, /p/, and /g/. There are six advertisements that applied Consonance, which are in the advertisement (4.2.2), (4.2.4), (4.2.6), (4.2.7), (4.2.10), and (4.2.11). It can be found in the repetition of final consonant /ŋ/, /s/, and /n/. From the analysis, the writer finds that there are three advertisements apply Repetition. It is found in advertisement (4.2.3), (4.2.6), and (4.2.9). Meanwhile, there are two advertisements apply Rhyme, advertisement (4.2.5) and (4.2.8). It can be concluded that Assonance is the most sound pattern used in Sampoerna A-Mild advertisement, while Rhyme is least dominant used.

In the Imagery level, there are only three of seven imageries applied by advertisement of Sampoerna A-Mild. They are Organic Imagery, Visual Imagery, and Kinesthetic Imagery. From the data analysis, it can be seen that there are eight Organic Imageries applied in this advertisement. It can be found in advertisement (4.2.1), (4.2.2), (4.2.3), (4.2.7), (4.2.8), (4.2.9), (4.2.10), and (4.2.11). Next, there are seven Visual Imageries found in this advertisement. They are in advertisement (4.2.1), (4.2.3), (4.2.5), (4.2.6), (4.2.7), (4.2.8), and (4.2.9). Seven Kinesthetic Imageries also applied in Sampoerna A-Mild advertisement, they are in the advertisement (4.2.2), (4.2.4), (4.2.5), (4.2.6), (4.2.7), (4.2.8), and (4.2.11). As a result, it is obvious that organic imagery is the most imagery used in Sampoerna

A-Mild advertisement, while Visual imagery and Kinesthetic imagery are used in the same number. Furthermore, the writer cannot find the application of Auditory Imagery, Olfactory Imagery, Gustatory Imagery, and Tactile Imagery in Sampoerna A-Mild advertisement. The writer finds that three imageries, such as organic imagery, visual imagery, and kinesthetic imagery, are more represent about the feelings or conditions of the consumers than auditory imagery, olfactory imagery, gustatory imagery, and tactile imagery.

Based on Figure of Speech, there is no dominant figure of speech used in Sampoerna A-Mild advertisement. However, the writer finds that there are two advertisements apply the same figure of speech, Pun and Paradox. Furthermore, it can be seen that one advertisement may consist of one or two figures of speech. For example, in advertisement "*Setiap gue dapet jawabannya. Ada yang ganti pertanyannya*" (each time I got the answers, somebody changed the question), the writer finds that there are two figure of speech applied in it. They are *Paradox* and *Synecdoche*. Another examples, advertisements "*Kalo ada orang yang bilang dia kaya karena kerja keras. Tanya dia kerja keras siapa*" (If someone says that he/she is getting rich because of hard work. Ask him/her who did it) and "*Temannya sejati selalu berbagi. Emang pacar bisa dibagi?*" (True friend always share. Could you share girl/boyfriend?) shows that they have the same figure of speech, *PUN*. Thus, Sampoerna A Mild does not only use one or particular figure of speech. In addition, Sampoerna A-Mild advertisement from 2001 to 2002 uses figure of speech Personification, Irony, Chiasmus, Periphrasis, Paradox, Pun, Simile, Hyperbole, Apostrophe, and Synecdoche.