

CHAPTER II

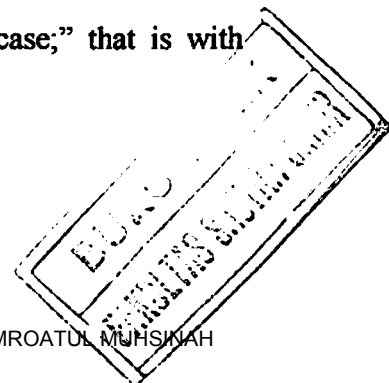
LITERATURE REVIEW

II.1 Rhetoric

II.1.1 The Rhetoric Defined

According to Cockcroft and Cockcroft (1992:3), rhetoric could be very broadly defined as the 'arts of discourse': or, more precisely, the art of persuasive discourse. Later they add, persuasive discourse or rhetoric is one of the oldest surviving systematic disciplines in the world: its original insights and techniques remain largely valid, and it has survived precisely because of its capacity to adapt to ideological and social change (1992:3).

Aristotle, who has been called as the founder of rhetoric, (as cited in Cockcroft and Cockcroft, 1992:3) defined rhetoric as the faculty of discovering the possible means of persuasion in reference to any subject whatever. Then, it appears to be able to discover the means of persuasion in reference to any given subject. Meanwhile, Blankenship (1966:62) tries to explain the definition of rhetoric given by Aristotle. He believes that when Aristotle defined "Rhetoric" as the faculty for observing, in any given case, all the available means of persuasion, he placed rhetoric in class (faculty) which is differentiated from other faculties in that it has a different function: It observes (not necessarily uses) all available means of persuasion. It is still differentiated from all the processes which observe means of persuasion, by adding, "in any given (particular) case;" that is with reference to time, to place, and to audience.



Furthermore, Brooks and Warren in their *Modern Rhetoric* (1972:5) show that rhetoric is the art of using language effectively. In a detail explanation, Edward P. J. (19971:1) defines rhetoric as the art of effective communication. He states rhetoric as an art, means that it is a skill—one that enable us to make wise choice of means to achieve a desired end. He suggests that choice is a key term in rhetoric. Here, the choice of the speaker's word and combination of words are essentially his capacity to persuade.

Professor Michael Billig (cited in Cokroft and Cokroft, 1992:2) demonstrates the value of rhetoric, not as monolog but as dialog. He explains that dialog and interaction between the speaker and the audience are both key terms for understanding the nature of persuasive discourse or rhetoric.

From those definitions we can conclude that rhetoric concerns about what we do with the language, the choices we make with words, phrase, structure, and placement, and the tricks we use to make the language more noticeable and memorable to gain a desired end suited to the audience, context, and time.

II.1. 2 The function of Rhetoric

Hairston (1978: 103) finds rhetoric as the art of speaking or writing effectively and persuasively. Then he explains that the study of rhetoric would help us in many different ways when we need to communicate with someone. Furthermore, he says that a person needs a command of rhetoric and an understanding of rhetorical principles just as much for expository or explanatory writing as for strictly persuasive or argumentative writing. Regarding the

importance of rhetoric, Barry (1995:204) supports Hairston's opinion. He says that rhetoric teaches its student how to structure an argument, how to make effective use of figure of speech, and generally how to pattern and vary a speech or a piece of writing so as to produce the maximum impact.

As we know, choice is a key term in rhetoric. Regarding this, Basuki and Oka (1990:3) find that there are many aspects (involving linguistics and non-linguistics aspects) that mostly automatically done by a speaker before and during delivering a speech to gain his/her purpose. The linguistics aspects cover: (1) the choice of language. Here, the speaker chooses words, terms, sentences that are considered able to represent his/her intended ideas ; (2) the seeking of supporting material to support his/her ideas, for example, a speaker usually uses evident and arguments ; (3) the choice of style in speaking, this includes the variation of sound volume, stress of words or sentences, the rhyme of language, etc. The non-linguistics includes the attitude, mastery of the topic, bravery, friendliness, orderliness, fluency, and facial expression. Basuki and Oka, later on, explain that when a speaker has advantaged the effort related to the arrangement of speech, here the speaker has involved rhetoric.

II. 2 Concept of Persuasion

To define persuasion, McCrimmon (1984:329) says:

Persuasion is verbal communication that attempts to bring about a voluntary change in judgment so that readers or listeners will accept a belief they did not hold before. The purpose of persuasion is to cause a change in thinking. That change may be simply the substitution of one belief for another, or it may result in action, such as voting for A instead of B, giving up smoking, or buying a product. This change of opinion

must be voluntary: the people being persuaded must be free to accept or reject the belief or proposal. If they accept it, they do so because, all things considered, they want to.

Meanwhile, Brooks and Warren (1972:176) states:

Persuasion is the art, primarily verbal, by which we get somebody to do what we want and make him, at the same time, think that this is what he had wanted to do all the time. It may be objected that the person persuaded may not be persuaded actually to "do" anything, but merely to accept an opinion or adopt an attitude. The persuader wants something that can be granted by the persuadee, and if he is successful, it is granted and the persuadee is happy in the granting. Persuasion is the "engineering of consent." It is a way of exercising power without creating resentment.

Supporting those ideas, Keraf (1992: 118) suggests that since the final objective of persuasion is to make other people do something, persuasion can be included into one way of decision-making. Those to whom persuasion is directed must be convinced that the decision made is the right and wise one and they do not do it under coercion.

Brooks and Warren (1972:176) and Rakhmat (1999:97) believe that persuasion is an effort to create an assent through credibility. In persuasion, the persuader earnestly seeks to eliminate conflicts. In other words, the intended end of persuasion is an assent—assent to the will of the speaker (1972:176). Furthermore, Ehninger et al (1982: 233) concluded that persuasive speeches are designed to alter people's believe about or attitude toward phenomena, process, or person.

Indeed, persuasion is today the keynote of public decision making in our society. It is one of the most important means of creating and affecting choice in both public and private life. It marks media communication, workplace

interaction, and family relations. Persuasion is a natural and unavoidable part of our human condition (Little John and Jabusch, 1987:2)

Renkema (1993:129) believes that the most important thing in persuasion is the appeal function of language. All forms of persuasive speech usually use emotional approach, that is, they try to raise and stimulate the reader's emotion. Persuasion starts from the assumption that human's opinion can be changed. Persuasion always aims to change people's opinion.

II. 2. 1 Speech as Persuasive Communication

Blankenship (1966:73) says that when a speaker delivers a speech, generally he may say, "Listen to me because of who I am," "Listen to me because of what I know," Listen to me because I share certain motives, certain values, certain emotions, and certain ambitions with you." All the speaker's materials, his proofs, are his way of establishing the fact that he has a right to speak on his topic; that is, that he knows something about it and that what he says is worthy of being accepted by those who hear him speak (1966:73).

Penfield and Wicker (1985:351) find that speeches and sermons are primarily persuasive that rely on involving listeners, engaging them directly and indirectly, and depend upon the spark of the speaker's presence. Basu (1996) says that most, if not all, public speeches are persuasive in nature - the speaker tries to convince the audience to adopt a particular point of view. In sales speeches, the point of view is "purchase product X", in political speeches, it is "vote for me", and in fundraising speeches, it is "give generously." Even in the standard

corporate presentations, where the explicit purpose may be to inform the audience, the implicit purpose is usually to convince the audience that "the company is healthy."

Supporting the ideas, Blankenship (1966:12) says that whatever end the speaker has in mind, his specific purpose is to speak with persuasive effect toward that end. He has a reason for speaking, and everything the speaker says must be directed to fulfilling that purpose. Thus, he is concerned both with the end and the means of securing that end. He is faced with the necessity for responsible commitment as he seeks to determine the "available means of persuasion."

Martin and Ohmann (1963: 128) say that all communication is persuasive. They write that although a communication may be apparently only explanatory or descriptive in purpose, it is at the same time an attempt to lead others to see or understand something as the writer or speaker sees or understands it.

II. 2. 2 Modes of Persuasion

Since persuasion does not take any compulsion, it needs a certain effort to stimulate people being persuaded to accept an opinion or adopt an attitude, or even take decision as what the speaker's want. Aristotle in his *Rhetoric* (in Brooks and Warren, (1972:176), Cockroft and Cockroft (1992:8), Keraf (1992:119)) remarks on three modes of persuasion, the first dependent on the character and credibility of the persuader (ethos), the second on the persuader's ability to stir the emotions of those whom he aims to persuade (pathos), and the third on the proof of "a truth or an apparent truth " or persuasion through reasoning (logos).

a. The character and credibility of the persuader (ethos)

In human relation, character is one of the factors that should always be considered. That is why, to convince the audience, the speaker has to emerge his credibility towards his audience. Keraf (1992:119) believes that the credibility is the major aspect in persuasion. It means that the credibility of the speaker determines the success of the persuasion. Here, the audiences will agree with the speaker if the audiences know that the speaker is a kind or honest person. In other words, persuasion will be running well, if audience recognizes that speaker has good character. However, persuader's character and personality can be seen from his speech. So that, if they do not know who their speaker is, they will finally know his credibility through his speeches, including his style, choice of words, idea, attitude, etc.

Cockroft and Cockroft (1992:9) say that *ethos* involves the personality and stance of the speaker. Since a speech involves interaction, the ability to identify with audience can be achieved through a response to the psychology and values of the audience, and a choice of language which reflects this.

b. Ability to stir the emotion (pathos)

b.1. Determining the basic (motive) appeal

Rakhmat (1999: 102) says that in persuasive speeches we can alter people's idea, believe about or attitude toward phenomena, process, or person by using psychological manipulation, so that the people will act as if they act as they want. The idea, believe, and attitude is an individual phenomena, therefore a speaker needs to know the factors that determine the human's basic needs. It is

expected that by knowing the cause of people's attitude or the human's basic need, a speaker can control, move, or stir the audiences' attitude. In psychology, the cause is called as motive (Rakhmt, 1999: 102). Then, Ehninger (1982 : 101) define motive need as a tendency to move or act in a certain direction, an impulse to satisfy a psychological-social want or a biological urge.

Ehninger, et al (1982: 101) agree that the classification of fundamental human needs most often cited today is, probably, the one developed by psychologist Abraham H. Maslow. Maslow (cited in Ehninger et al, (1982: 101) presents categories of needs and wants which impel human beings to think, act, and respond as they do:

1. Psychological Needs: for food, drink, air, sleep, sex—the basic bodily “tissue” requirements.
2. Safety Needs: for security, stability, protection from harm or injury; need for structure, orderliness, law, predictability; freedom for fear and chaos.
3. Belongingness and Love Needs: for abiding devotion and warm affection with spouse, children, parents, and close friends; need to feel a part of social group; need for acceptance and approval.
4. Esteem Needs: for self-esteem based on achievement, mastery, competence, confidence, freedom, independence; desire for esteem of others (reputation, prestige, recognition, status)

5. **Self-Actualization Needs:** for self-fulfillment, actually to become what we potentially can be; desire to actualize our capabilities; being true to our essential nature; what we can be we must be

These “needs”, according to Maslow (cited in Ehninger, 1982: 102), function as a *prepotent hierarchy*; that is lower-level needs must be largely fulfilled before higher-level needs become operative.

b. 2. The Relationship of Motive needs and emotion

Rakhmat (1999: 102) says that when motive appeal is treated as a bullet, emotion is the power to pull the bullet. The power of motive appeal is determined by the power of emotion which colors it. Concerning emotion, J. B. Watson (cited in Rakhmat, 1999:106) says that emotions constitute the result of studying process. Therefore, emotions can be made, emerged, and used. Most of people’s behaviors are based on emotion rather than thinking (1999: 106). In this case, the speaker must have capability either to stir up the audiences’ emotion or to extinguish the audiences’ emotion. Here, emotion has to be made as a means to gain the assent.

b.3. The ability to stir emotion

The second mode of persuasion according to Aristotle’s analysis is through the emotions. Cicero, the master advocate, cited in Brooks and Warren (1972, 182) declared that all emotions must be intimately known by the orator, for all the force and art of speaking as a persuader must be employed in allaying or exciting the feelings of those who listen. Then, Brooks and Warren (1972, 182)

explain that persuader may also work, and sometimes most effectively, with long-term emotional attitudes that may represent desires and needs of which the persuadee may be scarcely conscious—or which he may even deny (1972: 183). They suggest that the appeal to emotion, in persuasion, may be very important as the strategy of presenting an argument (1972: 206).

However, Cockroft and Cockroft (1992: 40) say that emotion is the ‘raw material’ of rhetoric, because without real (or simulated) emotion, effective persuasion is unlikely to take place, whatever the issued involved. The speaker, in order to be able to stir the emotion of persuasion has to know his audience, his occasion or subject of the speech, and context of his speech (Cockroft and Cockroft, 1992: 19).

Regarding audience, Ehninger, et al. (1982:101) emphasize the importance of analyzing the audience in order to discover its social characteristics and its cognitive structures. Who people are, what experiences they have had, and what they believe in all determine how will they respond to the speaker. Meanwhile, Aristotle (cited in Brooks and Warren, 1972:179) made a basic and very shrewd classification by age. The young, he said, are optimistic, energetic, brave, loyal, idealistic, quick to love or anger, but they lack calculation, are prey to fads, have no steady goals, and overestimate their own knowledge. The old are sceptical, suspicious, avaricious, dispassionate, comfort loving, and doubtful of aspiration. But men in prime may combine the best qualities of youth and age. Furthermore, Brooks and Warren (1972: 181) say that when the target of the persuader is not individual but a group, another psychological dimension develops. Merging with a

group, the individual tends to slough off something of his identity—and often he does so with relief. The persuader fosters this process, in the expectation that insofar as the individual sheds the qualities that make him an individual, his willing submission to the persuader becomes more and more likely.

Concerning the ability to stir the audiences' emotion, Quintilian (cited in Cockroft and Cockroft, 1992:45) says that this desirable effect is achieved by using the imagination to picture circumstances or occasions in which emotion is inherent. With words, therefore, we form an image to control and finally persuade others.

In using words to control, Hayakawa (1949:101) says:

If language is used to influence our conduct, it must make use of every affective element in language; dramatic variations in tone of voice, rhyme and rhythm, purring and snarling, words with strong affective connotations, endless repetition. If we are trying to direct people to be more kindly toward each other, we obviously do not want to arouse feeling of cruelty or hate. If we are trying to direct people to think and act more intelligently, we obviously should not use sub rational appeals. If we are trying to direct people to lead better lives, we use effective appeals that arouse their finest feelings.

c. Reasoning and the proof of the truth (*logos*)

Cockroft and Cockroft (1992; 10) say that as a structuring principle in rhetoric, *logos* includes: the range of diverse arguments in the discourse; the structure of thought, whether simple or complex, which these arguments compose; and the sequence, coherence and logical value of these arguments. In this case, the speaker must be able to present the truth-value of the material he is speaking. Keraf (1992:125) says that when *logos* is related to the second means of

persuasion (pathos), we can see that emotion is the most important aspect in persuasion. Nevertheless, proofs constitute factor that can create credibility to persuade.

From the statement above, we can say that even though emotion is the most important thing in persuasion, it still needs proof to implant the credibility to persuade. However, he doesn't need to give many proofs that may cause disagreement between them. What speaker needs to consider is how a given proof can be presented by emotional appeal of language.

II. 3. Persuasive Devices

Penfield and Wicker (1985:351) say that a speech must set out its major points so clearly. Here, crucial sentences in a speech should be memorable, and therefore they depend heavily on rhetorical devices such as repetition, alliteration, parallelism and contrast. Diction must be vivid yet accessible, carrying sound, sense, and imagery (1985:352).

From the statement, we can say that rhetorical devices are very important in delivering a speech. It means that a speaker is suggested to use rhetorical devices to gain his purpose.

Cockroft and Cockroft (1992: 115) suggest that a speaker or a writer will adopt whatever 'style' seems appropriate to situation, audience, and message. Just as language has infinite communicative potential, it also has infinitely varied stylistic potential. And when language is used for persuasive purposes, close attention to style is even more crucial. Finally, they conclude that the resources of

the actual words of persuasion or persuasive repertoire cover lexical choice, sound patterning, figures of rhetoric (including figurative language and schematic devices).

Supporting those ideas, the use of metaphorical language, in this case metaphor and similar figures has been subjected to some researches. Bower and Osborn (1966) (in Sandell, 1977: 77) varied the final parts of two different versions of speeches: one literal and one metaphorically intense. On both speeches, the effective difference between the versions was significant, the metaphorical ending increasing attitude change in the advocated direction. Perception of competence, trustworthiness, and ingenuity was affected in a very complex way by interactions between alleged speaker, topic, and type of metaphor. Moreover, in a recent study, Reinsch (1977) (as cited in Sandell, 1977: 77) investigated the effects of the metaphor and still another related figure, the simile, in persuasive discourse. Supporting Bower and Osborn, he found metaphors aiding persuasion to a significant degree, compared to literal version.

II.3. 1. Figurative Imagery

II.3. 1. 2. Imagery

Beardsley (1950:95) says that an important characteristic of language covers its power to evoke in our minds the vivid recollection of our sensory experience, the pictures, smells, tastes, sounds, and touch sensation of our waking life. Language does this when it is concrete, that is, when it is rich in images.

Furthermore, he says that an *image* is a term that designates characteristics that we can experience by our sense (Beardsley, 1950:95).

Regarding image, Ehninger, et al. (1982:219) state:

We receive our impression of the world around us through the sensation of sight, smell, hearing, taste, and touch. One effective way to elicit reaction is to cloth them in language which appeal to the sense. We can stimulate all of the sense of our listeners by using language that has the power to produce imagined sensations, or which causes them to recall images they have previously experienced. Through image-evoking language, we can help our hearers create many of the sensory "pictures" and "events" that we our self have experienced or encountered. Through vivid words, we can project the desired image swiftly into the "mind's eye" of our listeners.

Hall and Birkerts (1998:115) state that comparison in simile and metaphor mostly use images; they become ways for us to show emotions and illustrate ideas (1998:115). Regarding images, Mc Crimmon (1978: 282) concludes that imagery, the part of lexical choice, has two general meaning: the images or pictures that concrete words sometimes suggest, and figures of speech such as similes and metaphors. The first meaning includes the pictorial quality, and the second meaning includes the figurative use of language.

II. 3. 1. 2. Figurative Language

Images become involved in our thinking when they enter into what are commonly called "figures of speech" (Beardsley, 1950:96). Supporting the idea, Mc Crimmon (1978: 282) says that figurative language can be called as figurative imagery. Beardsley (1950:96), later on, says that though it takes practice to use figures of speech accurately, we can hardly get along without them when we

speak or write. They are an indispensable way of extending our vocabulary to meet new situations. They make a little stock of words do a large number of jobs (1950: 96). Understanding the way figurative language works is essential for a true appreciation of art and literature, but figurative language is used not only in art and literature. Politicians, advertisers, speakers, sportscasters, everybody uses figurative language, and many use it badly. Later, it is said that by understanding how it works, it helps us interpret what other people are saying, what they really are saying, and what they are trying to say. Indeed, we often use language figuratively, but most of us do not think much about language we use, and even we do, we don't realize that much of it consist of figures of speech (1950: 96).

II.3.1.3 The Definition of Figure of Speech

Laurence Perrine (1969: 65) defines figure of speech as another way of adding extra dimension to language. It is any way of saying something other than the ordinary way. Supporting the definition, Gage (1987:147) says that a figure of speech is simply a means by which words are able to say one thing while communicating something else. From this fact comes the power of figurative language—its novelty and ability to suggest unique connection (147).

Katie Wales in *Dictionary of Stylistics* states that figurative language is sometimes used to mean simply metaphorical language or else; metaphor is seen as a very important basic aspect of figurative language. It sometimes embraces all kinds of devices or features, which are semantically or grammatically marked or unusual in some ways. In addition, McCrimmon (1978:282) states that the chief

element of all figures of speech is an imaginative comparison in which two dissimilar things are described as being alike in some significant way.

II. 3.1.4 The Function of Figures of Speech

Indeed, figures of speech have many functions. Perrine (1969:79) shows that figure of speech often provides a more effective means of saying what something mean than direct statement. It is because a figure of speech affords the readers' imaginative pleasure, so a figure of speech provides them sources of pleasure in the exercise of the imagination. He adds that figurative language adds emotional intensity to informative statements and conveys attitudes along information. Furthermore, Keraf (1998: 129) says that figure of speech has function to explain, strengthen, stimulate association, humour sense, active death thing, or for symbol.

Concerning figurative language as one of rhetorical devices, Rieke and Sillars (1984: 206) state that figure of speech serve to enrich the argumentative process because they provide a means to compact and dramatize an argument. They are not merely ornaments that are attached to arguments. In their modification of arguments they give the argument a new meaning, and a well-chosen figure of speech gives the argument an increased force.

Supporting the idea, Cockroft and Cockroft (1992: 118) said that skilfully used, trope or figure of speech gives language greater precision and emphasis, whether in a broader or narrower context, and this obviously valuable in persuasion.

Rieke and Sillars (1984: 206) conclude that the most commonly used in argumentation are metaphor, simile, personification, antithesis, irony, and anaphora (1984: 206). However, Minot (1981) suggests that figurative language is especially effective when it is new, fresh, and based on material familiar to the audience.

1. Metaphor

Metaphor is considered as the basic of all figures of speech. In its simplest form, metaphor replaces one word with another, resulting in one concept representing another. In other words, it involves an implied comparison between two relatively unlike things using a form of be. The comparison is not announced by 'like' or 'as' (Cockroft and Cockroft, 1992:118). The orientation of persuasive metaphor will be significant, whether it communicates the strength of the persuader's *ethos, pathos, and logos*.

Beardsley (1950:98) concludes that metaphor does not state a comparison, but suggests a comparison. In metaphor, (Brooks and Warren, 1972:404) there is a transfer of meaning. Then they say:

We apply an old word to a new situation. In metaphor, force and freshness tend to go together. Indeed we are usually attracted to metaphor in the first place because ordinary language seems trite. Besides that, metaphor tends to accompany the expression of emotion and attitudes. Metaphor is not subsidiary and external but a primary device by which we "say" what we want to say. Metaphor then is not to be thought of as a roundabout way—an alternative way—of communicating an experience. Often it constitutes the only possible way by which we can convey the special quality of an experience (1972:404).

In conclusion of the discussion on metaphor, Brooks and Warren conclude that metaphors are essentially discoveries of new meanings by means of old names. It is seen that metaphor is not something external to thinking: it is central. Metaphor is, then, an indispensable instrument for interpreting experience (1972: 419). It is perfectly true that an extended metaphor can sometimes be used for very powerful effect (1972:427).

Regarding metaphor in psychological field, Soyland (1994:91) says that metaphors for the realm of emotion are frequent in the psychological literature, no less than everyday discourse. Emotion is perhaps inconceivable without metaphor. Even, metaphors are basic to the understanding of emotion (1994:91).

Regarding metaphor and emotion, Paivio (1988: 150-3) says that perhaps through imagery, metaphor provides a vivid and, therefore, memorable and emotion-arousing representation of perceived experience. Then in analyzing metaphor, he states that contemporary memory theorists would analyze comprehension of metaphor primarily as a problem of long-term, or semantic, memory. This is implicit in the idea that metaphor is a problem of meaning, which is based on long-term memory information associated with the terms of the metaphor.

Furthermore, Aristotle as (cited in Gardner, 1995) considered metaphor a sign of genius, believing that the individual who could make unusual connections was a person of special gifts. MacCormac (in Gardner 1995) describes metaphor as an evolutionary knowledge process that combines brain, mind, and culture in the creative formation of language.

Rieke and Sillars (1984: 206) say that the most important argumentative figure of speech is surely the metaphor. Richards (cited in Rieke and Sillars, 1984: 206) has argued:

Metaphor is not an ornament to language but the omnipresent principle of all its free actions. Such a conclusion makes a good deal of sense, as metaphor involved, in Aristotle's words, "an eye for resemblance" and much of argument is a matter of seeing how one idea resembles another. Most specifically a metaphor is a condensed argument by analogy. It gains its force by imparting to one relationship the adherence that people would give to another relationship.

Again, Rieke and Sillars (1984: 210) and Spurgin (1989:190) emphasize that the metaphor (including its variant-simile) is, by far, the most important and the most effective figure of speech and the only one on which available research has been done. The research approved that metaphorical conclusion brought about more change in audiences than more literal but intense conclusion.

Furthermore, Hairston (1978:183) denotes that by drawing comparisons, not only can writers make us see things more clearly but also very often they can influence us to see them their way. Some persuasive metaphors are obvious, others, however, are so subtle that readers may not realize they are being influenced. Supporting the idea, Minot (1981) considers that metaphor have the advantage of often carrying strong emotional overtones, which can be powerful means of persuasion. In addition, regarding metaphor as one of powerful persuasive devices, Martin and Ohmann (1963:130-132), explain:

Metaphor is the most fundamental of linguistic activities; some have even suggested that most language is, at bottom, metaphorical. Submerged metaphors are likely to conceal their very real persuasive effect under the bland facade of ordinariness. The overt metaphors strike eye and ear at

once and, if they are fresh and apt, persuade us to consider their subject in a particular light. The submerged metaphor, though they make less noticeable impression, affect our consideration fully as much for the reason that the reader assents to them without thought or examination. An overt metaphor may induce us to accept a new way of looking at a matter, but it does so over a certain amount of resistance simply because the new way runs counter to habit. A good writer is likely, therefore to be sparing in his use of strong figures of speech. And, because he knows that submerged metaphors have a persuasive effect out of proportion to their quite presence, he will treat them with a great deal of respect. Metaphor is, then, a very important instrument for directing the persuasive energy of language, probably the most effective single instrument when it comes to controlling the connotation of a particular word.

From those ideas we can conclude that metaphor can be used as means to persuade. It means that it is not merely an ornament of discourse. Moreover researches about the effect of metaphor toward the change of audience's attitude have been done by several experts. It was proved that metaphorical conclusion generated more change in audience than literal conclusion.

Example:

- o You are the salt of the earth. But if the salt loses its saltiness, how can it be made salty again? (Furman, 1995, 27-03-2004)
- o Sons are the anchors of mother's life (McCrimmon, 1978:283)
- o Police brutality is only one facet of the crystal of terror and oppression (Eldredge Clever, cited in (Rieke and Sillars, 1984: 191)
- o A house divided against itself cannot stand. I believe this government cannot endure, permanently half slave and half free (Abraham Lincoln cited in Spurgin, 1989: 206)

2. Simile

The simile is metaphorical. It is not as strong as a true metaphor, but it has more force than the sedimented metaphor. The simile explicitly expresses a comparison between two things. It uses terms as *like* and *as* to show relationship (Rieké and Sillars, 1984: 207). The definition is supported by Hall (1998:115). Hall states that similes are comparison that use *like* or *as*, little words that announce a comparison. The difference between similes and metaphors is small—a signal is there or not there—but it is real; the simile, because it announces itself, is more reasonable, more conscious of what is doing (1998:115). According to Hayakawa (1949:122) simile is something of a compromise stage between the direct, unreflective expression of feeling and the report, but of course closer to the former than the latter.

The effectiveness of metaphors and similes lies in their power to evoke images, emotions, even the very flavors of experience, which are difficult if not impossible to communicate in literal terms. They picture vividly in a few words what would be less effectively described in many (McCrimmon, 1967:183).

Example: ..

- For a thousand years in your sight are like a day that has gone by, or like a watch in the night. (Furman, 1995. 27-03-2004)
- This heat! It's like the Fourth of July! (Hatch and Brown, 1995:88)
- Laws are like a cobwebs, which may catch small flies, but let wasp and hornets break through (Rieke and Sillars, 1984: 207).

3. Analogy

Analogy is a metaphor or simile extended through one or more paragraphs to explain a difficult idea or to persuade a reader or a hearer that because of two things are alike, a conclusion drawn from one suggests a similar conclusion from the other (McCrimmon, 1984:285). The idea is supported by Aaron (1984:193). He says that analogy can be used to help convince an audience to accept a conclusion by showing similarities to a conclusion the audience already does accept. It also can cause the audience to view an issue from a new angle, make that view memorable, and perhaps open minds to subsequent conclusions supported by evidence.

Concerning analogy Blankenship (1996:59) gives example, whenever we draw a diagram, such as the map of a given area, we are drawing a "logical picture" of something. This relationship of the map to the actual location is one of analogy. However, Beardsley (1950: 107) believes that an analogy doesn't prove anything; it merely calls to mind a possibility that might not have been thought of without the analogy.

Example:

....The Negro has a callus growing on his soul and it's getting harder and harder to hurt him there. That's simple law of nature. Like a callus on the foot in a shoe that's too tight. The foot is nature's and that shoe was put on by man. The tight shoe will pinch your foot and make you holler and scream. But sooner or later, if you don't take the shoe off, a callus will form on the foot and begin to wear out the shoe. It's the same with the Negro in America. That shoe—the white man's system—has pinched and rubbed and squeezed his soul, and unless that system is adjusted to fit him, too, that callus is going to wear out that system. (Dick Gregory, cited in McCrimmon, 19984:285-6)

4. Personification

According to Rieke and Sillars (1984: 209) personification is closely related to metaphor and simile and like them is a form of argument by analogy. It too establishes a relationship between two things, in this case, between something human and something non-human. We personify nonhuman things; we make them person. Supporting the definition, Cockcroft and Cockcroft (1992:151) define personification as a type of metaphor in which distinct human qualities, e.g., honesty, emotion, volition, etc., are attributed to an animal, object, or idea. In other words, it is the representation of an object or concept as if it were a person.

Examples:

- Wisdom calls aloud in the street (Furman, 1995. 27-03-2004)
- Justice is blind (McCrimmon, 1978:286)
- I have a dream that one day every valley shall be exalted, every hill and mountain made low, and rough places will be made smooth and crooked places will be made straight, and the glory of the lord shall be revealed, and all flesh shall see it together (Martin Luther King, Jr in Spurgin, 1989: 207)

5. Allusion

Allusion is a reference to events or characters from an outside source, usually literary or historically. The device acts as a rhetorical shorthand, which enables speakers to compress extra meaning into a few words when they use short

phrase that bring association to mind. Hairston (1978:181) explains that to refer to, or even quote, a powerful phrase that the audience may already know can be as powerful technique. Sports, television, movies, popular songs, books, current events, magazines, almost everything around us can furnish material for allusions that will help us to communicate. Such references not only add vigour and concreteness to our writing but also increase our rapport with our audience by drawing on a stock of shared experiences and common knowledge (1978:181). Hayakawa (1949: 124) says that by the kind of implied simile, we can give expression to our feeling. Allusion, then, is an extremely quick way of expressing and also creating in our hearers' shades of feeling. With a biblical allusion, for example, we can often arouse reverent or pious attitudes; with a historical allusion such as saying that New York is "the modern Babylon," we can say quickly and effectively that we feel New York to be an extremely wicked and luxurious city, doomed to destruction because of its sinful. However, Hayakawa (1949: 124) sees allusions work as an affective device only when the hearer is familiar with the history, literature, people, or events alluded to.

Example:

- He is a Nixon if I ever saw one (Furman, 1995. 27-03-04)
- New York is the modern Babylon (Hayakawa, 1949: 124)

6. Irony

According to Perrin (1942:238), irony is implying something markedly different, sometimes even the opposite, from what is actually said. Light irony is a

form of humor, severe irony is usually a form of sarcasm or satire—though exact definition in such matters is impossible and unfruitful. Supporting Perrin's definition, Cockroft and Cockroft (1992:123) defines Irony as a word, phrase or paragraph which is turned from its usual meaning to a sense which is either directly or indirectly opposed to this meaning. Although irony can be used in many ways, its oppositional nature makes it especially used in dialectic, both emotional and logical. In speech, irony can be conveyed by intonation, and by tone in writing, thereby communicating the persuader's *ethos, pathos, and logos*. Furthermore, Grant Williams says that irony expresses a meaning directly contrary to that suggested by the words (27-03-2004). In addition, Hairston (1978:194) denotes that through irony one can emphasize the inconsistencies between word and deed, between the ideal and the real, and between myth and fact.

Example:

- He was no notorious malefactor, but he had been twice on the pillory, and once burnt in the hand for trifling oversights.—*Direccions for Speech and Style* (in Grant Williams, 1993, 27-03-2004)
- Yet Brutus says he was ambitious; And Brutus is an honourable man. Shakespeare, Julius Caesar (in Grant Williams, 1993, 27-03-2004)
- o Although students in pass years have received generous help from their instructors in maintaining and developing poor writing habits, the clamor for “writing across the curriculum” threatens to make poor writing passé. (John Kennan, cited in Rieke and Sillars, 1984: 185)

7. Synecdoche

According to Cockroft and Cockroft (1992:122) synecdoche is combinative device involving a relationship between an expressed idea and an unexpressed one. It works on the mathematical principle of dividing a whole into its parts. Thus in synecdoche the part represents the whole. Just as the part represents the whole, so the species represents the genus, singular represents plural, vive versa. Synecdoche can be an important ideological weapon, through which people, issues or ideas can be effectively marginalized by omitting to mention them.

Example:

- He who has clean hands and a pure heart, who does not lift up his soul to an idol (Furman, 1995. 27-03-2004)
- A married ear means a married man (Perrine, 1969:69)

II. 3. Schematic Language

In defining schematic language, Cockroft and Cockroft (1992:125) first, distinguish the term 'figurative language' and the phrase 'figures of rhetoric'. The latter traditionally embraced both trope and schemes. However, the narrower term 'figurative language' is predominantly applicable only in trope. The remaining 'figures of rhetoric' fall within the category of schematic language, though it remains possible for schemes to develop a figurative meaning.

Supporting the idea, Crystal (1987: 108), says that figure of speech are divided into two groups that cover scheme and trope. In distinguishing trope and scheme, Spurgin (1989:184) define scheme as the figures that alter the usual arrangements of words in sentences; trope as the figures that play on the meanings of words. The function of scheme is to alter the formal structure of language to create stylistic effects without altering the meaning. The function of trope is to alter the meaning of the language in some way (Crystal, 1987: 108).

1. Repetition

This is probably the major resource of schematic rhetoric and the one with closest affinity to the spontaneous expression of emotion. The pattern created by a repeated word, or the rhythm created by a repeated phrase (Cockroft and Cockroft 1992:131). Regarding repetition to emphasize, Hayakawa (1949:119) believes that endless repetition either repetition of similar sounds or repetition of grammatical structure has affective power. One of good example of repetition can be seen from Lincoln's speech delivered at the dedication of the Civil War cemetery "...the government of the people, by the people, for the people..." Regarding this, Hayakawa (1949:119) comments that element of discourse such as these are, from the point of view of scientific reporting, extraneous; but without them, these phrase would not have impressed people. Lincoln could have signified just as much for informative purposes had said "government of, by and for the people" or even more simply, "a people's government." But he was not writing a scientific monograph (1949:119).

Supporting the idea, Blankenship (1966:136) says that if the speaker wants to emphasize a word, he often places it either toward the beginning of a sentence or at the end. He may construct a sentence involving hierarchy of clauses, or he may invert the usual order of construction. Not only *position* helps determine emphasis-parallel structure is also a key means for emphasizing, especially through repetition (1966:136). Furman (1995) says that a useful rhetorical device is to repeat a key idea or phrase. This may seem crude but it may lodge in the minds of the audience.

a. Anaphora (initial repetition)

According to Rieke and Sillars (1984: 209), anaphora is the name given to the figure of speech in which one repeats the same word or group of words at the beginning of clauses. Unlike the metaphor, it is not related to any particular argument form. However, through repetition it gives force to any argument (1984: 209). In short, Cockcroft and Cockcroft (1992:131) define anaphora as a word or phrase repeated at the beginning of each one of a series of sentences or clauses.

Example:

We shall not flag or fail. We shall go on to the end. We shall fight in France, we shall fight on the seas and oceans—(William, 1993)

b. Antistrophe (terminal repetition)

Word or phrase repeated at the end of each one of a series of sentences or clauses.

Example:

I'll have my bond! Speak not against my bond! I have sworn an oath that I will have my bond.---*The Merchant of Venice*, 3.3.4 (Grant Williams, 1993, 27-23-2004)

c. Ploche (random repetition)

Ploche is piecemeal repetition of important word or phrase at points of emphasis in a sentence or paragraph.

d. Epizeuxis (instant repetition)

A word or phrase immediately repeated one or more times.

Example:

Reputation, reputation, reputation! O! I have lost my reputation.---*Othello*, 2.3.264 (in Grant Williams, 27-03-2004)---

e. Symploche (two-track repetition)

A series of sentence, each beginning with an identical or slightly varied word or phrase, and ending with another word or phrase, likewise repeated at the end of each sentence of series.

Example: 'For the want of a nail the shoe was lost; for the want of a shoe the horse was lost'

2. Antithesis

Blankenship (1966: 137) says that to stress the contrast between two ideas, objects, the speaker might place them closely together by means of antithesis. Technically speaking, antithesis may be defined as an opposition of ideas which is brought out by means of parallelism in expression. According to Cockcroft and Cockcroft (1992:155) this important schematic device occurs in its simplest form when two words are opposed in a contrary relationship. This may be deliberate or accidental; in either case the lexical opposition of contrary meanings will be of prime importance. In other words, antithesis is a direct contrast in which two sets of figures are set in opposition to one another. Hayakawa (1949:120) says that in this device, in which strongly opposed notions are placed together even laid side by side in parallel phonetic or grammatical construction, so that the reader feels the contrast and stirred by it. Concerning the example of John F. Kennedy's statement below, Rieke and Sillars, 1984: 209 say that Kennedy can better point up the answer one expected to make. In a way it compacts into a short dramatic statement an argument of not only what must be done but what must be avoided.

Example:

- Ask not what your country can do for you. Ask what you can do for your country. (John F Kennedy, cited in Rieke and Sillars, 1984: 209)

- Born a serf, he died a king (Hayakawa, 1949:120)
- The sweetest songs are those that tell of saddest thought. (Hayakawa, 1949:120)
- How much the world asks of them (clergy and teachers), and how little they can actually deliver (H. L. Mendenhall "Education" in Spurgeon, 1989:187)

3. Litotes (understatement)

Spurgeon (1989:184) says that litotes is a form of irony, for it describes something as minor or unimportant that the writer or speaker evidently considers significant. In addition, Cockcroft and Cockcroft (1992:133) suggest that in this device the audience is left to deduce that the speaker could put the point infinitely more strongly. This amplifies the persuasive effect by conveying powerfully understated confidence.

Example:

- The Abrahams spoke up again: "Now that I have been so bold as to speak to the Lord, though I am nothing but dust and ashes." (Grant Williams, 27-03-2004)
- It's not very serious. I have this tiny tumor on the brain (Furman, 1995. 27-03-2004)

4. Questioning (Rhetorical Question)

Cockroft and Cockroft (1992:136) say that erotema is a question to which the answer is by implication obvious. There are various ways in which the questions can be used for particular persuasive effect. We may use one question, or series of questions, which may be authentic or inauthentic (i.e. the questioner may really want to know the answer, or he or she may only be using the form of question for dramatic effect, or to reinforce an opinion already formed or forming). In addition, Cockroft and Cokroft (1992:157) suggest that it can also be presented by asking questions and answering them ourselves. This might, for instance, show a very superior stance in relation to audience and topic—or signal a mutual effort to shed light on a murky situation by working steadily through ascertainable facts. Wales (2001:346) believes that it is useful as persuasive devices to appeal to the listeners' reason or as emotive devices to suggest the speaker's out burst of natural feeling.

Example:

- How can we understand our racial problems when we can't even understand each other? (Furman, 1995, 27-03-2004)
- Can we hope to learn if we dare not question? (Spurgin, 1989:186)
- Have I not as good a right to be free as you have? (Frederick Douglas in Spurgin, 1989:186)

II. 4. General Description of Gymnastiar and 'Indahnya Kebersamaan'

II. 4. 1. KH Abdullah Gymnastiar in Brief

KH Abdullah Gymnastiar was born in Bandung, January 29, 1962. Aa' Gym is the oldest son of Engkus Kuswara and Yetty Rohayati. He has not only accustomed to live in a religious environment but he also accustomed to live in military environment—since his father was an army.

He started his activity by building a congregation which is called guided *Majelis Dzikir*. He had succeeded in running this session smoothly and the member of his disciples are getting larger and larger. Finally, it is marked up to be *DT (Daarut Tauhid)*—a Moslem Boarding House at Gegerkalong Girang 38 Bandung. From his concept of *Manajemen Qolbu (MQ)*, Aa' Gym has succeeded in enlarging *DT*. Beyond his leadership, as the time goes by, the *DT* popularity rises higher and higher.

Aa' Gym never gets religious knowledge by living in a traditional Moslem boarding house like most of other Moslem leaders. Gymnastiar (2003:32) and Isya (2002: ii) say that Aa' Gym got the knowledge of Islam as a gift from Allah, and he got the *syariat* Islam knowledge from several religious figures like KH Choer Affandi, a leader of Miftahul Huda (a Moslem boarding house in Tasikmalaya) and KH Junaidi, a senior religious figure from Garut. However, the figure who inspired him most was his late little brother—Agung Gun Martin. Gun was a physically defected boy. The patient of Gun in facing the temptation and his effort to continue his study—even though he was sick—has inspired most to the success

of Aa' Gym. His religious knowledge is getting better since he has married a daughter of religious figure in Bandung, Ninih Muthmainnah.

Like other people in general, the founder of the *DT* also got his education from formal school. The list of his education are: SDN in Bandung, SMPN 5, and SMAN 5 Bandung. He ever studied in PAAD Unpad, and also in Unjani. In Unjani he got Bachelor of Electrical Engineering degree.

During his live time—from child until now—Aa' gym has liked to run in business. Since elementary up to university, he used to sell something in his school. Besides that, he was also active in organizations. Being accustomed by his likeness to be a merchant, his struggle and creativity reflect in his business now. It can be seen from the development of *DT*. Today, this Moslem boarding house is able to develop several units of business, among other things: mini market, bank, café, cottage, publishing house, broadcasting, production house etc.

II. 4. 2. 'Indahnya Kebersamaan'

'Indahnya kebersamaan' is a program in a private television, SCTV, shown once per two weeks on Sunday. It is held in two places *Istiqlal* Mosque and Bandung respectively. In Bandung, the gathering is especially held for teenagers, but people from various segments also attend the gathering. Meanwhile, in *Istiqlal*, the gathering is held for people in general, therefore it is attended by people from various segments. Beginning from 12.30 up to 14.30, the program is guided by a presenter, Agus Idwar Jumhadi. It is divided into four segments, they are: first, the reciting of holy Koran and the translation of it, then it is continued

by the speech of Aa' Gym, furthermore, the program is continued by question and answer between Aa' Gym and his audience directly or via SMS, finally, it is ended by the reading of pray by Aa' Gym.

II. 5. Related Studies

The study about rhetorical devices that cover figurative and schematic language has been done before by a student of Airlangga University—R. A Diah Kusuma Indah Handayani. The title of the thesis is *An Analysis Of Figures Of Speech Found In Advertisements In Cosmopolitan And Men's Health*. The objective of the study is to find out the types of figures of speech used in advertisements in *Cosmopolitan* and *Men's Health* and the differences and the similarities of the use of figures of speech in advertisement in those magazines. The thesis is ended with a conclusion that the language of advertisement in both *Cosmopolitan* and *Men's Health* tends to use personification. However, the language of advertisement in *Cosmopolitan* tends to use figures of comparison (simile and metaphor), hyperbole, and synecdoche because women like to see something in detail. So that they often compare, verbose, and state whole for part. On the other hand, the language of advertisements in *Men's Health* tends to use rhetorical question because men like something get across to the point without any detail. So, the language of used in advertisements in *Men's Health* are firm, direct, and have many big picture.

The use of figures of speech is also studied by another student of Airlangga University—Anugerah Sejati. The title of her thesis is *An Analysis on*

Metaphor Used By Iago in Shakespeare's drama *Othello*. This thesis focuses on the use of metaphor. By conducting the study, she would like to find out how the use of metaphor reflects the character of Iago in Shakespeare's drama *Othello*. This thesis is analyzed by using pragmatic approach.

CHAPTER III
PRESENTATION AND
ANALYSIS OF THE DATA