

**FIGURE OF RHETORICS IN THE TEXT OF MOVIE
ADVERTISEMENT LANGUAGE**

THESIS

BY

AULIA RAHMAYANTI

04320143



**ENGLISH LETTERS AND LANGUAGE DEPARTMENT
HUMANITIES AND CULTURE FACULTY
THE STATE ISLAMIC UNIVERSITY OF MALANG
2008**

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ADVERTISEMENT LANGUAGE**

THESIS

Presented to

The State Islamic University of Malang
in partial to fulfillment of the requirement
for the degree of *Sarjana Sastra* (*S.S*)

BY

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2008**

APPROVAL SHEET

This is to certify that Aulia Rahmayanti' thesis entitled
**Figure of Rhetoric in the Text of Movie
Advertisement Language**
has been approved by the thesis advisor
for further approval by the Board of Examiners.

Malang, October 27, 2008

Approved by
Advisor

Acknowledged by
The Head of English Letters and
Language Department

Drs. Sakban Rosidi, S.Pd, M.Si

Dra. Hj. Syafiah, M.A
NIP. 150 246 406

The Dean of
Humanity and Culture Faculty

Dr. H. Dimjati Ahmadin, M.Pd
NIP. 150 035 072

LEGITIMATION SHEET

This is to certify that the Sarjana's Thesis of Aulia Rahmayanti entitled *Figure of Rhetoric in the Text of Movie Advertisement Language* has been approved by the Board of Examiners as the requirement for the degree of Sarjana Sastra.

Malang, October 27, 2008

The Board of Examiners

Signatures

1. Galuh Nur Rohmah, M.Pd, M.Ed (Chair) _____
NIP . 150 289 814

2. Dra. Hj. Meinarni Susilowati, M.Ed (MainExaminer) _____
NIP. 150 295 492

3. Drs. Sakban Rosidi, S.Pd, M.Si (Advisor) _____

Approved by
The Dean of Humanity and Culture Faculty

Dr. H. Dimjati Ahmadin, M.Pd

NIP. 150 035 072

MOTTO

*“.....why let someone else do something for us,
when we can do better by ourself.....”*

“.....first impression is not always correct.....”

DEDICATION

This thesis is dedicated to

My beloved father and mother,

my younger sisters,

my sweetheart,

my great family,

and for everyone who loves me very much.

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All praise and gratitude to Allah, the most Gracious and Merciful, who was given me His guidance and bless in finishing this thesis. Sholawat and Salam are also delivered to the Prophet Muhammad SAW who has brought Islam as the Rahmatan lil'alamiin.

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Finally, I truly realize that this thesis still needs constructive criticisms and suggestions from the readers in order to make it perfect and hopefully it can be useful for the readers, especially for the English Letters and Language Department students.

Malang, October 27, 2008

Aulia Rahmayanti

ABSTRACT

Rahmayanti, Aulia. 2008. *Figure of Rhetorics in theText of Movie Advertisement Language*. Thesis. English Letters and Language Department. The Faculty of Humanities and Culture. The State Islamic University of Malang.

The Advisor : Drs.Sakban Rosidi, S.Pd, M.Si.

Key words : Figure of Rhetoric, Movie and Advertisement.

There are many kinds of advertisements in daily life. One of them is movie advertisement in poster forms. Sometimes, all texts used in movie advertisements usually show their literal meanings. Both advertisers and reader can use the concept of rhetorical operations to help them in interpreting the texts used as the way to understand more about the content of movies' story and give the eye-catching sense. Rhetorical concept is the art of speaking and writing which is reference by means of expression which is used deviation in using the words choice. The use of the rhetorical concepts of the movie advertisements are to influence the readers or the listeners perception when they read or listen to the text and finally make decision to watch the movie. Based on that background, the research on rhetorical concepts in the texts of movie advertisements is conducted with the proposed problem; "what are the types of rhetorical operations that are used in the text of movie advertisements?"

This study uses descriptive qualitative method, because the data of this study are in the forms of texts or words of movie advertisements, especially in posters published in Jawa Pos Newspaper from March to August, 2008. The data are explained descriptively.

Data analysis revealed the findings covering the proposed problem. The types of rhetorical operations used in the forms of repetition, reversal, substitution and destabilization, but the most frequently used are the types of substitution and repetition. The rhetorical operations of substitution is the expression which shows the claim extremely and assertive forces their formal element and rhetorical operation of repetition is the expression which contains of sounds, words and phrase structure as their formal element. The use of rhetorical operations' concepts especially substitution and repetition are intended to create the deviations of the expressions used by the advertisers or the copy writer in the advertisements.

Based on those findings, it is suggested to the readers to understand the context and content of advertisements by reading the whole texts to catch the intentions of the advertisers and especially to get the clue about the movies' stories from the movie advertisements. Moreover, this study also recommended for the next researchers to do the research using rhetorical figures in other fields, like in daily conversations or any literary work.

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CHAPTER I

INTRODUCTION

1.1 Background of the Study

Advertising is a form of mass communication closely linked to the world of commerce and marketing. It is a powerful tool for the flow of information from the seller to the buyer. It influences and persuades people to act or believe. It is not only influences any human society but also reflects certain aspects of that society's values and structure. There are many special and specific reasons for using advertising in its several forms. Announcing a new product or service, expanding the market to new buyers, announcing a modification or a price change, educating customers, challenging competition, recruitment of staff and attracting investors are a few such reasons. In the process of creating advertisements for all these reasons, language, i.e., choice of expression is of crucial importance. What kinds of choices make an advertisement highly effective is something worthy to be studied from a linguistic perspective.¹

Even though every person has a need for entertainment, he or she has to decide to go to the movie or not after he or she makes a needed considerations. It is rational, since human, especially the youth also has many wants and needs. The copy writer, therefore, is required to compose their phrases or sentences to attract the attention or interest of the readers or listeners. The more attractive the language of the advertisement especially the text of advertisement, the more possible for the reader or listener makes decision to go to the movie.

¹ Nayak, Sandhya. 2000. *Language of Advertisements in Tamil Mass Media*. University of Mysore. p 5

Here the researcher chooses rhetorical operations as the one of the parts of language advertisements that has the purpose to persuade the receiver, both reader and listener. In addition, the researcher is motivated to study the language of advertisement because the advertising is one of some discipline where the use of language has to employ with care in order to deliver the message effectively and efficiency. Beside that, advertisement is a tool of communication from the advertisers which has many purpose. Thus, this research attempts to answer the question about the type's form of rhetorical operation in movie advertisement.

Many strategies or tactics can be used by the author, both in term of linguistics or non-linguistics. In order to catch attention, movie advertisement language has to employ attractive words that raise big curiosity. It is generally informal colloquial. Sentences or text in movie advertisement was chosen because they are usually simply constructed and short, but memorable. These distinctive characteristics and features make movie advertisement language different from others.

A rhetorical figure has traditionally been defined as an artful deviation. More formally, a rhetorical figure occurs when an expression deviates from expectation, the expression is not rejected as nonsensical or faulty, the deviation occurs at the level of form rather than content, and the deviate on conforms to a template that is invariant across a variety of content and contexts.²

This study develops a framework for classifying rhetorical figures that distinguishes between figurative and non figurative texts, between two types of figures schemes and tropes, and among four types of rhetorical operations that underlie individual figures, they are repetition, reversal, substitution and destabilization.

² Mc.Quarrie F, Edward. 1996. Figures of Rhetoric in Advertising Language. *Journal of consumer research*. p 3

Rhetoricians maintain that any proposition can be expressed in a variety of ways, and that in any given situation one of these ways will be the most effective in swaying an audience. Hence, when persuasion is the overriding goal, the rhetorical perspective suggests that the manner in which a statement is expressed may be more important than its propositional content.³

The use of certain rhetorical operation can be categorized as one of linguistics strategy. Here, the author of the advertisement chooses specific of rhetorical operation to make certain that the messages are received by the readers or listeners, and finally influence the readers' or listeners' behaviour. Thus, whenever a sentence gives the intended effect, we can say that the use of language is effective.

Motivated by the curiosity to know how the authors' movie advertisement to perform his or her function by language tactics, this study focus on *figure of rhetorics in the text of movie advertisement language*.

1. 2 Research Problems

In line with the above description, the problem formulated is ” *what are the types of rhetorical operations that are used in the text of movie advertisements?*”

1. 3 Objective of the Study

The objective of this study in general is to provide descriptive knowledge on figures of rhetoric in the texts of movie advertisement. In a more specific way, the objective of the study is to identify and describe the types of different rhetorical operations among four of individual figures.

³ Mc.Quarrie F, Edward. 1996. Figures of Rhetoric in Advertising Language. *Journal of consumer research*. p 2

1. 4 Significance of the Study

This research is useful to enrich the study of figures of rhetoric and linguistically to recognize tactics on words, sentences and expressions that are used in figures of rhetoric especially in the classification of rhetorical operations.

Practically, this study is expected for the audience to know how posters of movie use the concepts of rhetorical figures especially the rhetorical operations. Secondly, it is also necessary for the copy writer to use the concepts of rhetorical figures to make texts more eye catching in writing their advertisements in order to make the readers and listeners easier in catching the intentions. The use of the rhetorical operations types may function maximally the effects of such advertisements. Finally, this study provides the important thing for the writing class because the concepts of rhetorical figures is frequently used as a writing strategy.

In addition, this study provides contribution and important thing for others who are interested in doing further researches in this area.

1. 5 Scope and Limitation of the Study

This study focuses on analyzing the rhetorical operations of figures of rhetoric that used in the texts of movie advertisement language which used the theory and concepts of classical rhetorics which developed by Edward F. McQuarrie and the concepts of stylistics by Katie Walles. In movie advertisements, there are several words which related with the figures of rhetoric theory especially the words that can be classify into rhetorical operations types.

The problems discussed are the texts used on these and specified into what types of rhetorical operations that are used and the analyses of those words are done using rhetorical operations approach.

Movie advertisement is the one of advertisement that has especially pattern due to its intention that is used to persuade the reader and the listener. Movie advertisement has their characteristics of the texts style with appropriated with the theme of the movie's story. Because, there are several ways to show movie advertisements, so the scope of this study only focuses on the texts of movie advertisements which usually show as the summary of the whole story's content. The data in this study are taken from the newspaper and internet. All of the texts of movie advertisements are available. In term of practicality, this study is limited only to analyze the texts of movie advertisement of Jawa Pos newspaper and no further analysis are made on the other advertisement. Hopefully, by scope and limitation, the researcher gets more validity data as long as we can check them in its website.

1. 6 Definition of the Key Terms

a. Figures of rhetoric

Figures of rhetoric or rhetorical figures is an artful or expression of deviation in the form taken by statement. Figures of rhetoric is also can be defined with the abnormalities statement form that usually can be found in the advertisement language as an expression of the advertisers.

b. Rhetorical operation

Rhetorical operation is the part of rhetorical figures which can be defined as an artful deviation, irregularity, and complexity that explained the effect of a headline and also become the intermediate source of the excessive order or disorder that produce the deviation that constitute a rhetorical figures.

c. Advertisement

It is a public notice especially a paid notice or announcement published in some public print (as a newspaper, periodical, poster, or handbill) or a tool for selling the advertiser's ideas in due to catch the consumer responses.

d. Movie

Movie is motion picture or image of space that is arranged in time that has a plot and recorded by camera.

CHAPTER II

REVIEW OF RELATED LITERATURE

To support the study, this chapter contains of several experts' theories dealing with this study. Those are rhetorical figures, modes of figuration, rhetorical operations, language in advertising and previous study.

2.1 Rhetorical Figures

A rhetorical figure can be defined as an artful deviation. Since antiquity dozens of figures have been catalogued, ranging from the familiar (rhyme, pun) to be obscure (antimetabole). Deviation is used here in the neutral sense of a swerve or departure a way of marking the text.⁴ A rhetorical figure provides a means for making the familiar strange. Deviation, then is a matter of creating what consumer researchers might call incongruity.⁵

Rhetorical figures depart from the norms of language either; the application of words or the manner which ideas the expressed.⁶ This study develops a framework for classifying rhetorical figures that distinguishes between figurative and non figurative text, between two types of figures schemes and tropes, and among four rhetorical operations that underlie individual figures, they are repetition, reversal, substitution and destabilization.⁷ Scheme type occurs when a text contains excessive order or regularity, while tropic type occurs when a text contains a deficiency of order or irregularities.⁸

⁴Mukarovsky (1964) in McQuarrie, F Edward. 1996. Figures of Rhetoric in Advertising Language. *Journal of consumer research* Deviation is used.p 5

⁵McQuarrie, F. Edward. 1996. Figures of Rhetoric in Advertising Language. *Journal of consumer research*. p 3

⁶ Stanley, Jeff. 1994. *A Guide to Figures of Speech. Used in Scripture*. San Antonio. Texas. p 12

⁷ McQuarrie, F. Edward. 1996. Figures of Rhetoric in Advertising Language. *Journal of consumer research*. p 1

⁸ McQuarrie, F. Edward. 1996. Figures of Rhetoric in Advertising Language. p 6

2.1.1 Rhetoric

From Gk *techne rhetorika* ‘art of speech’, originally a discipline concerned with the skills of public speaking as a means of persuasion. In one sense modern stylistics can be seen as a developmental of the main branch of rhetorical study.⁹

Rhetoric is the art of speaking or writing effectively: as the study of principles and rules of composition formulated by critics of ancient times, and the study of writing or speaking as a means of communication or persuasion. Contemporary studies of rhetoric have a more diverse range of practices and meanings than was the case in ancient times. Rhetoricians have recently argued that classical understanding of rhetoric is limited because persuasion depends on communication, which in turn depends on meaning. Thus, the scope of rhetoric is understood to include much more than simply public legal and political discourse. So, while rhetoric has traditionally been thought of as being involved in such arenas as politics, law, public relations, lobbying, marketing and advertising, the study of rhetoric has recently entered into diverse fields such as humanities, religion, social sciences, law, science, journalism, history, literature and even cartography and architecture.¹⁰

Rhetoric is not only a method for training effective communicators (rhetors); as a discipline for advance study, it is a method for understanding on a theoretical as well as a practical level how human use language (“discourse”) to alter or shape our understanding of reality.¹¹

2.1.2 Rhetorical Figures in Advertising

⁹Wales, Katie.2001. *A Dictionary of Stylistic*. England: Pearson Educational Limited. p 346

¹⁰ Rhetoric. (online). accessed. 15 July 2008. <http://www.faqs.org/ologies-isms/Rep-Son/Rhetoric-and-Rhetorical-Devices.html>

¹¹ Rhetoric. (online). accessed. 15 July 2008. <http://www.faqs.org/ologies-isms/Rep-Son/Rhetoric-and-Rhetorical-Devices.html>

A key contribution of rhetoric is to explain how certain kinds of text structure like rhetorical figures, can produce incongruity in advertisement text.

Rhetoricians maintain that any proposition can be expressed in a variety of ways, and that in any given situation one of these ways will be the most effective in swaying an audience. Hence, when persuasion is become the overriding goal, the rhetorical perspective suggests that the manner in which a statement is expressed may be more important than its propositional content. The promise of rhetoric is that there exists a system for identifying the most effective form of expression in any given case.¹²

The central concern of rhetoric has always been method and manner: how to discover the most effective way to express a thought in a given situation, and then how to alter its expression to suit different situations. Unfortunately, the many techniques catalogued by rhetoricians since antiquity (e.g., rhyme, antimetabole, pun, hyperbole) have remained largely unacknowledged, undifferentiated, and uninfluential in advertising theory.¹³

2.2 Modes of Figuration

These modes correspond to the classical distinction between schemes and tropes.¹⁴ A figure in the schematic mode occurs when a text contains excessive order or regularity, while a figure in the tropic mode occurs when a text contains a deficiency of order or irregularities. Schemes and tropes thus encompass two distinct modes of formal deviation. Scheme can be understood as deviant combinations while tropes can be understood as deviant selections. A combination constraint limits how

¹² McQuarrie, F Edward. 1996. Figures of Rhetoric in Advertising Language. *Journal of consumer research*. p 2

¹³ McQuarrie, F Edward. 1996. The central concern.....p 1

¹⁴ Leech. (1969) in ,McQuarrie, F Edward. 1996. Figures of Rhetoric in Advertising Language. *Journal of Consumer Research*. These modes.....p 6

signs can be combined into sentences, while a selection constraint limits which signs can fill certain positions (subject, object, verb, etc) in a sentence.¹⁵

Table of Modes of Figuration

Modes of Figuration	Schemes
	Tropes

2.2.1 Scheme

A scheme involves a deviation from the ordinary pattern or arrangement of words.¹⁶

Scheme from Gk is ‘form’. Schemes comprise those figures which arrange words into schematized patterns of fore grounded regularity of form. Common are those which depend on parallelism or repetition between clauses, e.g anaphora, epistrophe or some sort of contrast or inversion. Schemes of sound include assonance and alliteration.¹⁷

2.2.1.1 Rhyme

In English end rhyme is the most frequent type: two units (commonly monosyllabic words) matched by identical sequences of sounds stretching from the vowel (usually stressed) to the end of the word, with the initial sound varied. Some apparently imperfect rhymes may be due to sound changes that have taken place since the verse was written.¹⁸

Rhyme can be defined as repetition of syllables at end of words.¹⁹

¹⁵ McQuarrie, F Edward. 1996. Figures of Rhetoric in Advertising Language. A figure in the ... p 6

¹⁶ P. J. Corbett. 1971. *Classical Rhetoric for the Modern Student*. New York: Oxford Press. p. 461

¹⁷ Wales, Katie. 2001. *A Dictionary of Stylistics*. England: Pearson Educational Limited. p 352

¹⁸ Wales, Katie. 2001. *A Dictionary of Stylistics*. In English..... p 346

¹⁹ McQuarrie, F Edward. 1996. Figures of Rhetoric in Advertising Language. *Journal of Consumer Research*. p 19

Rhyme is related to the use of an identical sound, letter or syllable at the end of adjacent words or lines.²⁰

For examples: *Don't mess the dress* (brand and product from Ban deodorant)

Performax protects to the max (brand and product from Penzoil motor oil)

2.2.1.2 Alliteration

Alliteration is related to the recurrence of the same initial sound or letter in succeeding words as well as lines.²¹

Alliteration is the repetition of the initial consonant in two or more words.²²

For example: *The power color is yours* (brand and product from Canon copiers)

2.2.2 Tropes

A trope involves a deviation from the ordinary and principal signification of a word.²³

From Gk 'turn', a trope twist words away from their usual meanings or collocations. Common traditional kinds of tropes are metaphor; also figures like hyperbole, litotes and irony which play with literal meaning.²⁴

2.2.2.1 Metaphor

²⁰ Sandhya Nayak. 2000. *Language of Advertisements in Tamil Mass Media*. University of Mysore. p. 89

²¹ Sandhya Nayak. 2000. *Language of Advertisements in Tamil Mass Media*. Alliteration is... p 84

²² Wales, Katie. 2001. *A Dictionary of Stylistics*. England: Pearson Educational Limited. p 14

²³ P. J. Corbett. 1971. *Classical Rhetoric for the Modern Student*. New York: Oxford Press. p 461

²⁴ Wales, Katie. 2001. *A Dictionary of Stylistics*. England: Pearson Educational Limited. p 398

Metaphor involves a comparison of two things x and y, where x is totally identified with y as if x is y itself.²⁵

Metaphor is also can be brief description with substitution based on underlying resemblance.²⁶

For example: *Science you can touch* (brand and product from Jergens skin care)

Say hello to your child's new bodyguard (brand and product from Johnson & Johnsons baby's care)

2.2.2.2 Pun

A pun consists in the use of a word in two different meanings leading to two different interpretations of a statement.²⁷

A pun is an ambiguity; specially, a fore grounded lexical ambiguity.²⁸

A pun is substitution based on accidental similarities.²⁹

Pun can be divided into four term, they are:

1. Pun (Homonym)

One word can be taken in two senses.³⁰

For examples : *Make fun of the road, The right contacts, How to make a home*

run

2. Pun (Antanaclasis)

Repeating a word in two different senses or repetition of the same word or form or sound but in different senses.³¹

²⁵ Nayak, Sandhya. 2000. *Language of Advertisements in Tamil Mass Media*. University of Mysore. p 94

²⁶ McQuarrie, F. Edward. 1996. Figures of Rhetoric in Advertising Language. *Journal of Consumer Research*. p 21

²⁷ Nayak, Sandhya. 2000. *Language of Advertisement in Tamil Mass Media*. A pun consist... p 96

²⁸ Leech (1969) in Wales, Katie. 2001. *A Dictionary of Stylistics*. England: Pearson Educational Limited. p 326

²⁹ McQuarrie, F Edward. 1996. Figures of rhetoric in Advertising Language. *Journal of Consumer research*. p 22

³⁰ McQuarrie, F Edward. 1996. Figures of rhetoric in Advertising Language. p 22

For examples: *Today's Slims at a very slim price*, and *Skin things that do*

3. Pun (syllepsis), and

A verb takes on a different sense as clauses it modifies unfold.

Pun syllepsis can also be used as a term to describe the more colloquial construction which a word conjures up two meanings, largely because of the presence of a related word in the context.³²

For examples: *He drivers a car fast, a bargain hard, and mowen to*

distraction

Built to handle the years as well as the groceries

4. Pun (resonant)

A phrase is given a different meaning by its juxtaposition with a picture

For example: *Will bite when cornered* [picture of car splashing up water as

it makes a turn]

2.3 Rhetorical Operations

This level of the framework distinguishes simple and complex scheme and tropes to yield four rhetorical operations: repetition, reversal, substitution, and destabilization. These operations are immediate sources of the excessive order or disorder that produces the deviation that constitutes a rhetorical figure. An important implication of the framework is that particular named rhetorical figures handed down

³¹ Wales, Katie. 2001. *A Dictionary of Stylistics*. England: Pearson Educational Limited. p 326

³² Wales, Katie. 2001. *A Dictionary of Stylistics*. England: Pearson Educational Limited.p 379

by the classical tradition ought not to be considered as entities sui generis that have distinctive impacts on advertising processing.³³

2.3.1 Repetition

The rhetorical operations of repetition combines multiple instances of some element of the expression without changing the meaning of that element. In advertising can be find repetition applied to sounds so as to create the figures of rhyme, chime, and alliteration or assonance. Repetition applied to words creates the figures known as anaphora (beginning words), epistrophe (ending words), epanalepsis (beginning and ending) and anadiplosis (ending and beginning). Repetition applied to phrase structure yields the figure of parison, as in K Mart's tagline: "The price you want. The quality you need." A limiting condition is that repeated words not shift their meaning with each repetition.³⁴

2.3.2 Reversal

The idea of excess regularity that is intrinsic to any scheme can be manifest in relatively simple or complex ways. Thinking in more general terms of parallelism rather than iteration alone indicates the possibility for a second kind of schematic figure, which would be produced via an operation that have named by reversal. The rhetorical operations of reversal combines within an expression elements that are mirror images of one to another. A characteristic of a mirror image, of course, is that it repeats the original but in reverse. Consider this tagline for Bounce Fabric Softener: "Stop static before static stops you." In the first part, the noun "static" is the object of the verb "stops," while in the second part the noun "static" functions as a subject for

³³ McQuarrie, F. Edward. 1996. Figures of Rhetoric in Advertising Language. *Journal of Consumer research*. p 8

³⁴ McQuarrie, F. Edward. 1996. Figures of Rhetoric in Advertising Language. *Journal of Consumer Research*. p 8

the verb “stops.” The classical literature applied the term antimetabole to figures of this type.³⁵

2.3.3. Substitution

The rhetorical operations of substitution selects an expression that requires an adjustment by the message recipient in order to grasp the intended content. Both of the tropic operations involve a turn such that an expression takes on an unexpected or unconventional meaning. Simple tropes produced by substitution have a tightly constrained resolution, while complex tropes produced by destabilization have a loosely constrained resolution. Because the tropes of substitution have a single resolution, we can speak of the recipient applying a correction to what the communicator offers. The adjustment required by tropes of substitution always take place along a dimension, or more generally within some kind of preestablished relationship. Four dimensions were pertinent to the analysis of our sample of advertisement: exaggerated/understated claims (e.g., hyperbole), absence/plenitude of expression elements (e.g., ellipsis), strong/weak assertive force (e.g., rhetorical question) and part/whole relations (e.g., metonym).³⁶

2.3.4 Destabilization

The rhetorical operations of destabilization selects an expression such that the initial context renders its meaning indeterminate. By “indeterminate” it means that multiple co-existing meanings are made available, no one of which is the final word. Whereas in a trope of substitution, one says something other than what is meant, and relies on the recipient to make the necessary correction, in a trope of destabilization

³⁵ McQuarrie, F. Edward. 1996. Figures of Rhetoric in Advertising Language. The Idea of....p 8

³⁶ McQuarrie, F. Edward. 1996. Figures of Rhetoric in Advertising Language. *Journal of Consumer Research*. p 9

one means more than is said, and relies on the recipient to develop the implications.

Tropes in substitution make a switch while tropes of destabilization unsettle.³⁷

Table of rhetorical operation on classification³⁸

No	Rhetorical Operation	Classification		
		Formal Element	Classical Term	Brief Description
1.	Repetition	1. Sound	a. Rhyme	Repetition of syllables at the end of words.
			b. Chime	Keywords in a phrase begin with identical consonant.
			c. Assonance & Alliteration	Three or more repetitions of a vowel or consonant.
		2. Words	a. Anaphora	Repetition of words at the beginning of phrases.
			b. Epistrophe	Repetition of words at the end of phrases.
			d. Epanalepsis	Repetition of word toward the beginning and end of phrases.
			e. Anadiplosis	Repetition of word toward the end of one phrases and the beginning of the next.
			3. Phrase structure	Parison

³⁷ McQuarrie, F. Edward. 1996. Figures of Rhetoric in Advertising Language. *Journal of Consumer Research*. p 15

³⁸ McQuarrie, F. Edward. 1996. Figures of Rhetoric in Advertising Language. p 19

				or more embedded repeated words.
2.	Reversal	1. Syntax 2. Semantic	Antimetabole Antithesis	A pair of words in a phrase is repeated in reverse order. Binary opposites are incorporated into a phrase.
3.	Substitution	1. Claim Extremely 2. Assertive Force 3. Center periphery 4. Absence/plenitude of expression element	a. Hyperbole b. Litotes a. Rhetorical question b. Epanorthosis Metonym	Exaggerated or extreme claim. Minimized or understated claim. Asking a question so as to make an assertion. Making an assertion so as to call it into question. Use of a portion, or any associated element, to represent the whole.
4.	Destabilization	1. Similarity	a. Metaphor b. Pun (general) b.1 Pun (homonym) b.2 Pun (antanaclasis)	Substitution based on underlying resemblance. Substitution based on accidental similarity. One word can be taken in two senses. Repeating a word in two different senses.

			b.3 Pun (syllepsis)	A verb takes on a different as clauses it modifies unfold.
			b.4 Pun (resonant)	A phrase is given a different meaning by its juxtaposition with a picture.
		2. Opposition	a. Paradox	A self-contradictory, false or impossible statement.
			b. Irony	A statement that means the opposite of what is said.

2.4 Advertisement

Advertisement also called ads or advert. Advertisement presents communication between the adviser and the audience indirectly. Advertisement is fundamentally one form of communication, which is used to persuade people to consume certain product and services and to accept certain ideas by using some media. Communication here has been variously defined as of passing information, the exchange of ideas, or the process of oneness of thought between a sender and receiver. The communication process is often very complex. Success depends on such factors as the nature of the message, the audience's interpretation of it, and the environment in which it is received. The receiver's perception of the source and the medium used to transmit the message may also affect the ability to communicate, as do many factors. Words, picture, sounds, and colors may have different meanings to different audiences, and people's perceptions and interpretations of them vary.³⁹

³⁹ George E. Belch & Michael A. Belch. 2004. *Advertising and Promotion: An Integrated Marketing Communications Perspective* _sixth edition. The McGraw-Hill Companies. Inc. p139

Advertising is a form of mass communication closely linked to the world of commerce and marketing. It is a powerful tool for the flow of information from the seller to the buyer. It influences and persuades people to act or believe.⁴⁰

Advertising is a tool for selling ideas, goods, or services to a group. It employs paid space or time or uses a vehicle to carry its message which does not disguise or hide the identity of the advertiser or his relationship to the sales efforts.⁴¹

A successful advertisement is expected to accomplish five functions namely; (1) attracting attention (2) commanding interest (3) creating desire (4) inspiring convicting and (5) provoking action. All these five functions are inter related and in concert serve to promote the selling power of the product advertised.⁴²

Next, Rowse and Nolan states that the purpose of advertising are (a) to sell goods; (b) to get nearer the consumer; (c) to create demand; (d) to familiarize consumers with product uses; (e) to stress the exclusive features of a commodity; (f) to introduce styles and customs; (g) to get costumers to enter a store; (h) to create goodwill; (i) to get a list of prospects; (j) to emphasize a name, a trade-mark, a slogan, or the appearance of an article; (k) to accentuate the relationship of the goods of a producer; and (l) to present selling points, and others additional purpose of advertising.⁴³

2.4.1 Language in Advertising

Language has a powerful influence over people and their behaviour. This is especially true in the fields of marketing and advertising. The choice of language to

⁴⁰ Sandhya Nayak.2000.*Language of Advertisements in Tamil Mass Media*.University of Mysore. p 4

⁴¹ Walter A.Gaw.1961.*Advertising:method and media*.San Fransisco: Wadsworth publishing company, Inc.p9

⁴² Jefkins (1973) in Nayak Sandhya. 2000. *Language of Advertisement in Tamil Mass Media*.University of Mysore. p 7

⁴³ Rowse, Edward J., and Carol A. Nolan. 1957. *Fundamentals of Advertising*. 6th ed. Ohio: South-Western Publishing Company. p 37

convey specific messages with the intention of influencing people is vitally important.⁴⁴

In achieving the function of advertisement in the product of advertising copy, an effective use of language becomes all the more important. Commenting on the extreme care that one should take with regard to the use of language in advertisement, Ranade states: 'Incredible, the amount of damage one way cause with a slight play on words here and there, or a twins in the title, or even by the wilful omission of a single comma'.⁴⁵

2.4.2 Function of Advertisement

The functions of advertising are: (a) *As a tool of selling*, it is primary functions is that salesman; (b) *As education*, advertising as educator, speeds the adoption of the new and untried, accelerates technological advances in industry and hastens the realization of a fuller life for all; and (c) *As a molder of opinion and goodwill duilder*, advertising as a molder of opinion and an instrument of public relation, it sells goods but it helps win election, builds faith in a democratic way of life and becomes the keystone of a free competitive economy. It also assists in maintaining goodwill among the various group interests that must function in harmony in a democracy.⁴⁶

Furthermore, according to Nayak, the function of advertisement is divided into five functions. They are; attraction attention, arousing interest, stimulating desire, creating conviction and getting action.⁴⁷

⁴⁴ Nayak, Sandhya. 2000. *Language of Advertisement in Tamil Mass Media*. University of Mysore. p 7

⁴⁵ Ranade (1998) in Nayak, Sandhya. 2000. *Language of Advertisement in Tamil Mass media*. University of Mysore. p 7

⁴⁶ Walter A.Gaw.1961.*Advertising:method and media*.San Fransisco: Wadsworth publishing company, Inc. p21

⁴⁷ Nayak, Sandhya. 2000. *Language of Advertising in Tamil Mass Media*. University of Mysore. p 7

2.5 Previous Study

The following is the results of previous study, which is relevant to rhetorical figures study. Edward F. McQuarrie⁴⁸ investigated Journal of Consumer response. In his study, he found the classification and the central concern of rhetoric which has been method and manner: how to discover the most effective way to express a thought in a given situation, and then how to alter its expression to suit different situations especially in advertising language.

Moreover, Sandya Nayak⁴⁹ investigated the classification of advertising language. In her study, she analyzed the grammatical aspects, prosody and figures of rhetoric/figures of speech, and the discourse aspects of advertisements in mass media. She conclude that the choices in respect of grammar include topicalized versions of nominal and verbal sentences, imperatives and interrogatives, hypotaxis and parataxis, disjunctive mode of expressions involving clauses, phrases and compounds, nominal and verbal attributes of different kinds, intensifiers of different degrees, words and morphemes of conversational significance and morphemes related to euphony, emphasis and contrast. Alliteration, assonance, rhyme, and jingle from the choices in prosody and the choices related to figures of speech or figures of rhetoric include simile, metaphor, personification, pun, hyperbole, pun, litotes, antithesis, oxymoron, metonymy, rhetorical question, exclamation, climax reduplication, repetition, onomatopoeia, and idiom. And at the level of discourse, the choices are related to form of address (direct vs indirect address) and style of discourse (formal and colloquial style).

⁴⁸ McQuarrie, F. Edward. 1996. Figures of Rhetoric in Advertising Language. *Journal of Consumer Research*

⁴⁹ Nayak, Sandhya. 2000. *Language of Advertising in Tamil Mass Media*. University of Mysore

CHAPTER III

RESEARCH METHODS

This chapter deals with the method used in this study. It consists of some section involving research design, data source, reading processes, data analysis and interpretation. They are explained as follow:

3.1 Research Design

A research design is a general plan that helps the researcher to conduct the study in reference to the objectives, the method of data gathering and analysis and the strategy to present the findings and conclusion.

This study is classified as a descriptive qualitative research, because the data are the forms of texts or words of movie advertisements which contains four types of rhetorical operations namely repetition, reversal, substitution and destabilization in their individual figure explained descriptively. In addition, the data are not statistically analyzed. Donald states that descriptive research studies are design to obtain information concerning the current status of phenomena.⁵⁰ They are directed toward determining the nature of a situation as it exists at the time of the study.

3.2 Data Sources

This research focuses on the analysis of texts in the movie advertisement used rhetorical figures theory especially the concepts of rhetorical operations. The researcher takes these texts as the data source that is taken from Jawa Pos newspaper especially in the movie advertisement page that is found in Sportivo part. It was taken

⁵⁰ Donal, A., Lucy C. Jacobs, and A. Razavieh. 1979. Introduction to Research in Education. 2nd ed. Holt, Rinehart and Winston. Inc

in March until August 2008. These are taken to get the most up to date story of the movie shows in their advertisements. Beside that, to get the clearer texts, the researcher also tries to taken from the cover of movie VCD. In addition, researcher also visited the website of moviemakers of movie title which have been selected in order to get sufficient data. Those are *Something has Found us, Sometimes Love Blows, How Do You Keep A Secret This Big, They Lost A Fortune But Got A Life, They Can't Get There Fast Enough, Small Town Girl_Big Time Adventure, You Are Who You Meet, Set Your Dreams In Motion, It Takes A Hero To Change The World, First Came Love_Then Came Frank, She's Stealing His heart_He's Paying Fot It, Get Carried Away, Get Lucky, Good Luck Charm_Bad Luck Magnet, Welcome To The World Without Rules, Uproarious...Explosively Funny, Love Hurts, The Adventure Od A Thousand Lifetimes, We Kwow It's Big_We Measured, and It's A Body_Swapping Brilliant.*

3.3 Reading Process and Data Collection

The data sources of this research are already available in the texts file. The researcher, therefore, defined the process of data collection of reading process. In other word, the researcher collected the data, rhetorical operations, by applying a relevant technique of reading process.

Furthermore, in collecting the data, the researcher applies some ways beside using the technique of reading process. First, selecting one by one the movie posters advertisement which contains the interesting texts . This is then selected from the pattern of that texts. Second, the researcher writes the texts of the movie advertisements. Third, classifying the texts according to their pattern of texts into the types of rhetorical operations proposed by Edward F. McQuarrie.

3.4 Research Instrument

In qualitative research, the human investigator is the primary instrument for the gathering and analyzing data.⁵¹ This research therefore, uses human instruments in conducting the research. The researcher herself is the main instrument to collect and analyze the data as it is not possible to use other research instruments.

In obtaining data, the researcher directly observed the source of data to see all words in the texts of movie advertisement posters which are shown in Jawa Pos Newspaper. In addition, researcher also visited the website of moviemakers of movie titles which have been selected.

3.5 Data Analysis

After reading process, the researcher comes to the analysis steps, as follows: classifying rhetorical figures in the texts of movie advertisement poster based on four rhetorical operations that underlie individual figures (repetition, reversal, substitution, and destabilization). Secondly, discussing and interpreting the data from each category based on rhetorical operation theory then doing the typologizing process. The last step is drawing conclusion based on the analysis.

⁵¹ Robert C. Bogdan & Knopp Biklen.1998. *Qualitative research for education : an introduction to theory and methods 3rd ed.* USA: Allyn & Bacon A Viacom Company.

CHAPTER IV
RESEARCH FINDING AND DISCUSSION

This part presents the data obtained from the data sources. Through this analysis the classification of rhetorical operations that distinguishes among four types that underlie individual figures (repetition, reversal, substitution and destabilization). This chapter is divided into two parts, they are, research finding and discussion.

4.1 Research Finding

This section presents the analysis of 20 texts of movie advertisement posters found in Jawa Pos Newspaper published from March until August 2008. The data were analyzed descriptively based on rhetorical operations theory.

4.1.1 Data Analysis and Interpretation

No	Texts of Movie Advertisements	Types of Rhetorical Operations			
		Rep	Rev	Sub	Des
1.	<i>Something has Found Us</i>			x	
2.	<i>Sometimes Love Blows</i>	x			
3.	<i>How do you keep a secret this big?</i>			x	
4.	<i>They lost a fortune but got a life</i>		x		
5.	<i>They can't get there fast enough</i>				x
6.	<i>Small town girl. Big time adventure</i>		x		
7.	<i>You are who you meet</i>	x			
8.	<i>Set your dreams in motion</i>				x
9.	<i>It takes a hero to change the world</i>			x	

10.	<i>First came love....then came reverend Frank</i>	x			
11.	<i>She's stealing his heart. He's paying for it</i>	x			
12.	<i>Get carried away</i>	x			
13.	<i>Get lucky</i>			x	
14.	<i>Good luck charm. Bad luck magnet</i>		x		
15.	<i>Welcome to the world without rules</i>			x	
16.	<i>"Uproarious....explosively funny"</i>			x	
17.	<i>Love hurts</i>				x
18.	<i>The adventure of a thousand lifetimes</i>			x	
19.	<i>We know It's big We measured</i>	x			
20.	<i>It's a body. Swapping brilliant</i>				x

Notes:

Rep : Repetition of rhetorical operation

Rev : Reversal of rhetorical operation

Sub : Substitution of rhetorical operation

Des : Destabilization of rhetorical operation

Data 1. CLOVERFIELD

Something has Found Us

Data Interpretation

The kind of figuration in this data is figurative text. The figurative text is very common type of extension of meaning for a word. The text “*something has found us*” accompanied by a picture of the Statue of Liberty was get broken of his body and also shown the broken of the city around it. The word “*something*” was chosen by the advertiser to make big curiosity sense of the reader. The reader will built their knowledge to guess what the meaning of the word “*something*” according to the picture shown. *Something* refers to the secret of the source which may be comes from bad or the dark side and *has found us* means that the something scared has found what they are looking for. The words were chosen by the advertiser will conduct the consumers attention, then the consumer will achieve an understanding of the advertiser’s statement.

The rhetorical operations in this data can be classified into the substitution of rhetorical operations. The rhetorical operations of substitution selects an expression that requires an adjustment by the message recipient in order to grasp the intendend content. The formal element of the text is center periphery which used the metonymy as the classical term. Metonym here means the used of portion, or any associated element, to represent the whole. *Something* means an unknown or unnamed thing. The advertiser does not convey the real meaning of the word *something* that he used, but it can be understand by the reader that *something* is an unknown thing that will make destroy. So, the used and the chosen of the word *something* is made an expectation of the advertiser in order to catch the reader attention.

Data 2. GOOD LUCK CHUCK

Sometimes Love Blows

Data Interpretation

The rhetorical operations used in the statement above is repetition. The rhetorical operations of repetition combines multiple instances of some elements of the expression without changing the meaning of that element. The formal element that applied in the statement above is sound of the words; *sometimes*, *loves* and *blows*. The type of schemes in this statement is rhyme. Rhyme become the one of classical terms of sound which can be defined as repetition of syllables at end of words. The text *Sometimes Love Blows* is actually short, but it has a deeper meaning according to the advertiser's intention. It can be shown on the picture that used to create an understanding the statement. By the words was chosen, the advertiser need to show that the word *blows* can create more understanding for the reader to substitute the other word which may have similar meaning. Beside *blows*, the word *loves* also chosen by the advertiser to create a deeper meaning. *Loves* according to the dictionary means strong liking or affection.

Data 3. THE WATER HORSE

How do you keep this secret this big?

Data Interpretation

Substitution is become the classification of rhetorical operations in this data. The researcher found the used of interrogative mark as the characteristic of rhetorical question. Classical term of rhetorical question can be described as a word which asking a question as to make an assertion. Furthermore, in classical oratory, as in public speaking still rhetorical questions were useful as persuasive devices to appeal

to the listeners' reason or as emotive devices to suggest the speaker's outburst of natural feeling. The used of the interrogative mark at the text shows that the advertisers conveys, there is still a big question in the story's content which need the receiver's interpretation to interpreting the answer of the question after wacthing the whole of story's content. The formal element that built the text is assertive force. Assertive force here explained that the chosen words or the diction of the text is has confident and forceful meaning.

Data 4. MATERIAL GIRLS

They lost a fortune but got a life

Data Interpretation

The chosen words of *lost* and *got* in the text above are shown the binary of opposites which are incorporated into a phrase or can be called with antithesis. In antithesis, there is usually grammatical balance as well as contrast in meaning. The rhetorical operations used in this data is reversal. The rhetorical operations of reversal combines within an expression elements that are mirror images of one another. The advertiser needs to show the power of the intent of the text by contrasting two words which has opposite meaning. By using the words which has opposite meaning, the advertiser expect to the receiver to catch the whole content of the story.

Data 5. COLLEGE ROAD TRIP

They can't get there fast enough

Data Interpretation

The rhetorical operations that used in this data is irony. Irony is become the classical term of the opposition as the formal element. Irony itself can be described as

a statement that means the opposite of what it said or the contrast between the actual meaning of a word statement and the suggestion of another meaning. Furthermore, irony is found when the words actually appears to contradict the sense actually required in the context and presumably intended by the speaker like the text above. The opposition is the one of classical term of destabilization. Rhetorical operations of destabilization selects an expression such that the initial context renders its meaning indeterminate.

Data 6. NANCY DREW

Small town girl. Big time adventure

Data Interpretation

The type of rhetorical operations found in the text above is reversal. The classical term of that rhetorical operations of reversal is antithesis. Antithesis term found in the word *small* and *big* which can be defined as the binary opposite which are incorporated into a phrase. The advertiser here expects to the reader in order to have the curiosity about the words used. By reading the word *small* the reader will imagined the small thing and continued by reading the word *big* which become the opposite binary. The reader will conduct their understanding of the advertiser's intention which conveyed in the text above.

Data 7. 10 ITEMS OR LESS

You are who you meet

Data Interpretation

The repetition of the word *you* in the text above is shown that the type of rhetorical operations used in that text is repetition. The use of the word *you* twice is to

emphasis the meaning of the word *you* itself, because the copy writer or the advertiser needs to show that the important thing which applied of that text is the word of *you*. The formal element of repetition of rhetorical operations include to the phrase structure, while the classical term that appeared is parison. Parison as the classical term can be defined as a marked parallelism between successive phrases; often involves of one or more embedded repeated words.

Data 8. HOW SHE MOVE

Set your dreams in motion

Data Interpretation

Here the researcher has classified that the text above is include to the personification as the classical terms on the rhetorical operations. Personification is also become the one of rhetorical opearitions that usually used to create the imaginative sense and defined as an abstract quality is given human attributes. The type of rhetorical operations used is substitution. The word *dream* is personified something which can be move. Actually the word *dream* means something that one thinks about a lot but is unlike to happen. While the word *motion* means manner of moving or particularly movement. By the used that words, the advertiser need to make the imagination of words overly.

Data 9. 10.000 BC

It takes a hero to change the world

Data Interpretation

The word *hero* in the text above is shown the person admired for bravery or other qualities. It is created the understanding for the reader that to change the world

is not easy. The researcher was chosen the word *hero* as the symbol of a powerful person who can change the world. But it shows the exaggerated or extreme claim. The extreme claim is the formal element that used in substitution as the one type of rhetorical operations classification. Between *hero* and *change the world* can be clarified as hyperbole. That words shows the exaggerated that appeared from the words chosen.

Data 10. LICENSE TO WED

First came love....then came reverend Frank

Data Interpretation

Rhetorical operations used in this data is parallelism or parison. It can be seen from the words *came* which appeared in the text. Furthermore, Parallelism is an expression, which contains supporting and balancing ideas in parallel form, so that he phrase as the forming element of the text each other in establishing certain situation or condition. The word *came* show the emphasis to the phrases and also gives an emphasis to the meaning behind the phrases. The phrases occupying the same function in same grammatical form of this text create orderliness and describe a little about the disposition of the main character in the film.

Data 11. PRICELESS

She's stealing his heart. He's paying for it

Data Interpretation

The classical term used in the text above is parallelism. In rhetorical operations, type of parallelism is also known as parison. Parallelism or parison can be defined as the marked parallelism between successive phrases; often involves use of

one or more embedded repeated word. Parallelism is a device common in rhetoric which discusses the phrase structure as the format element in the rhetorical operations of repetition. Parallelism is also defined as rhetorical figures that tries to reach parallel connection meaning in using words or phrases that is to sit on in the same function on grammar. By using parallelism style each phrase and diction has the same emphasis to supports each other in establishing certain situation or setting. *Stealing* refers to the heart while the *paying* refers to the stealing. Each of the diction is the keyword to giving explanation to the viewers. This means that the parallelism style contains acceptable element to the viewers. Related to the advertiser purpose the use of parallelism expected could represent a brief story of the film. Through the parallel phrase, the viewers know little about the story and it is able to attract their curiosity.

Data 12. SEX AND THE CITY

Get carried away

Data Interpretation

The type of rhetorical operations used in the text above is repetition especially in the sound as the formal element. The classical term that appeared is rhyme. We can found the sound repetition in the words *get* and *carried* which shown in the suffix of the consonant character of the word. Even, rhyme can be defined as a repetition of syllables at the end of words. The repetition is used because a repetition style may enable to give an emphasis of important element and to repeat word of the text in an appropriate context.

Data 13. WHAT HAPPENS IN VEGAS

Get lucky

Data Interpretation

Get lucky is become the classical term which shown the minimized or understated claim. The minimized or understated claim is also known with litotes. Litotes often takes the form as a negative phrase or statement used to express the opposite. The text of the data used claim extremely as the formal element of substitution as the one of type of rhetorical operations. Using the words *get lucky* gave the expectation to the advertiser in order to the reader will catch the intention by the meaning of *get lucky*. *Get lucky* shown something pleasure that will conduct the good imagination.

Data 14. JUST MY LUCK

Good luck charm. Bad luck magnet

Data Interpretation

The kind of rhetorical operations used in the text is antithesis. Antithesis became the classical term which can defined as a binary opposite that incorporated into a phrase. The word *good* and *bad* is become the opposite words or has contrast meaning. The antithesis expression is able to emphasize the situation of the movie. Antithesis effectively contrasts ideas by contrasting lexical items in a format structure of parallelism. Through the contradictory expression, the advertiser attracts the viewers' mind and raises their curiosity about the whole story of the film. The short phrase help make the text memorable by the viewers. Moreover, the diction or the words chosen of this text supporting to each other. The classical term antithesis is the

reversal of the rhetorical operations. By using the words which has opposite meaning, the advertiser expect to the receiver to catch the whole content of the story.

Data 15. BATMAN _ THE DARK KNIGHT

Welcome to the world without rules

Data Interpretation

After read the text above, the researcher found that the type of rhetorical operations used in that text is hyperbole. Hyperbole is common happened in the emphasis meaning by exaggerated or extreme claim. Hyperbole has popularly known as an over statement. It also often used to emphasis as a sign of great emotion or passion especially in the movie story. The extreme claim can be found in the phrase *the world without rules*. It shows that there are no rules in the world, but the fact there are so many rules that appears in human being life. Thus, the advertiser made an extremely pattern in order to give the little explanation about the story content of that movie. It would be good, because the advertiser expressed their words to attract the reader to understand it.

Data 16. KNOCKED UP

“Uproarious....explosively funny”

Data Interpretation

The expression above is shown the hyperbole as the classical term of rhetorical operations. Hyperbole results when a statement makes a claim that strictly speaking is impossible. In the movie story, hyperbole is often used for emphasis as a sign of great emotion or passion. The type of rhetorical operations found in this text is substitution which substitution selects an expression that requires an adjustment by

the message recipient in order to grasp the intended context. The word *uproarious* has very claim extremely meaning and continued by the chosen word of *explosively* which has same pattern of extremely sense. Moreover, the word *funny*, used to make an explanation about the adjective of the words before. The advertiser expects by the words chosen, it will create the readers' curiosity and finally influence them to make a decision to watch the movie.

Data 17. THE HEART BREAK KIDS

Love hurts

Data Interpretation

Destabilization is become the type of rhetorical operations found in the text above. *Love hurts* can be analyze as a metaphor in the rhetorical operations which can be defined as a substitution based on underlying resemblance. Moreover, the researcher find out that the word *love* symbolize something pleasure and full of happy feeling. While the word *hurts* symbolize something made sadness feeling or something plain. The word *hurt* is explained the word *love*. Here, the advertiser used that words by the viewed of their deeper meaning by contrasting between the words *love* and *hurts* due to its intention.

Data 18. THE MUMMY _THE TOMB OF THE DRAGOM EMPEROR

The adventure of a thousand lifetimes

Data Interpretation

The type of rhetorical operations used in this data is substitution which shows the claim extremely as the formal element. The used of rhetorical figures is also known by the classical term that appear based on the intention of the text as a data.

The researcher found that the types of rhetorical operations used in the text *the adventure of a thousand lifetimes* is hyperbole. That text used the exaggerated expression in order to convey the advertiser desire in describing something. The researcher found that the word *thousand lifetime* is an exaggerated refers to their literal meaning. The advertiser used that word to imagine the greatest of the adventure which happened in a lifetime. The extreme statement may give the different sense due to its sense.

Data 19. EPIC MOVIE

We know It's big

We measured

Data Interpretation

The statement above can be classified as a repetition type of rhetorical operations. It is because the advertiser or the copy writer repeat the use of word *we* twice in the one phrase. The word *we* repeated for emphasizing of the word *know* and *measured*. This text, shows that by using the same words in order to give continuous line in meaning, the receiver both reader and listener will catch what the advertiser intent. The formal element found in that text is words and the classical term is anaphora. Anaphora is also can be found in the discourse analysis theory which can be defined as repetition of words at the beginning of phrases. The repetition is used because a repetition style may enable to give an emphasis of important element and to repeat word of the text in an appropriate context, in this case is terrible situation.

Data 20. IT'S A BOYGIRL THING

It's a body. Swapping brilliant

Data Interpretation

The type of rhetorical operations used in this data is destabilization. Destabilization may make use of relationships involving either opposition or similarity. The formal element created that text is similarity and the classical rhetorical figure appeared is pun (syllepsis). Pun (syllepsis) has defined as a verb takes on a different sense as clauses if modifies unfold. The word *swapping* used at that text show that everything can be swapped, and by using the word *swapping* which represent the word *body* will create the imaginative sense to be analyzing. So, the advertiser will convey his or her intention with their words. And when the chosen words are given good responses it can be called that the advertisement language used by the advertiser or the copy writer are effective.

4.2 Discussion

The interpretation of the findings is needed to elaborate the phenomena found in the analysis. There are the details of the discussion:

Based on the problem “what are the types of rhetorical operations that are used in the texts of movie advertisements (repetition, reversal, substitution, and destabilization)?” the researcher obtains the information from the data that the classification of rhetorical operations that appears are all of them, but the classification of rhetorical operation that often appear is substitution. It has been explained in the previous chapter that rhetorical operations are immediate sources of the excessive order or disorder that produces the deviation that constitutes a rhetorical figures. The rhetorical operations which distinguishes simple and complex scheme and tropes to yield four rhetorical operations: repetition, reversal, substitution, and destabilization. In this research, however, the researcher found all of four types of

rhetorical operations that are used in the text of movie advertisements; they are repetition, reversal, substitution, and destabilization. And the result of analysis found that the type of rhetorical operations of substitution is the type which contain claim extremely, assertive force and center periphery as the formal element and the type of rhetorical operations of repetition which are contain sound, phrase structure and words as the formal element become the most frequent types that are used in the texts of movie advertisements. Meanwhile, the two others types of rhetorical operations, reversal and destabilization, are also used and applied in the data.

Rhetorical operations of substitution used in data 1 (*Something has Found Us*) as metonymy, data 3 (*How do you keep a secret this big?*) as rhetorical operations, data 9 (*It takes a hero to change the world*) as hyperbole, data13 (*Get lucky*) as litotes, data 15 (*Welcome to the world without rules*) as hyperbole, and data 18 (*The adventure of a thousand lifetimes*) as hyperbole. In the other hand, repetition is also found in the texts of movie advertisements in data 2 (*Sometimes Love Blows*) as rhyme, data 7 (*You are who you meet*) as parison or parallelism, data 10 (*First came love....then came reverend Frank*) as parison or parallelism, data 11 (*She's stealing his heart. He's paying for it*) as parison or parallelism, data 12 (*Get carried away*) as rhyme and data 19 (*We know It's big We measured*) as anaphora.

As types of rhetorical operations, substitution and repetition are become the most frequently used in the texta of movie advertisements. Rhetorical operations of substitutions selects an expression that requires an adjustment by the message recipient in order to grasp the intended content. Substitution have a single resolution, we can speak of the recipient applying a correction to what are the communicator offers. It is described that the rhetorical operations of substitution were used to

express the selected words in order to get the understanding the advertisement intention or expectation of the content. While the rhetorical operations of repetition is combines multiple instances of some element of the expression without changing the meaning of that element. The using of repetition as the rhetorical operations in creating the texts of movie advertisements which expected to give a positive connotative meaning which repeated words trough out in several sense, by applying the classical term of sound, words and phrase structure.

Rhetoricians maintain that any proposition can be expressed in a variety of ways, and that in any given situation one of these ways will be the most effective in swaying an audience. Hence, when persuasion is become the overriding goal, the rhetorical perspective suggests that the manner in which a statement is expressed may be more important than its propositional content. Moreover, in fact the consumers, readers and listeners are not interested in reading or listening the utterances and statement which are only use the ordinary pattern and sometimes they will refuse to give the attention of the advertisement. In avoiding this problem, the advertisers, makes utterances or sentences of their advertisements by using rhetorical pattern which is included some of classical term of rhetorical figures strategy (such hyperbole, rhyme, antithesis, etc) and connotative words or sentences. Figures of rhetoric itself have defined as an artful deviation in the form taken by statement. That is why when people read a language of advertisements especially the texts the most emphasize is the sense of the text meaning which are produced. Most of the people interpret the language used in advertisements by more using his/her feelings than using the originally of texts meanings in order to get the understanding of the utterance in the receivers, both readers and listeners' point of view.

CHAPTER V

CONCLUSION AND SUGGESTION

Having presented the finding and discussion in the chapter before, the researcher makes conclusion and provides some suggestion in this chapter. The presentations of both conclusion and suggestion of the research are as follows:

5.1 Conclusion

In line with the previous chapter, the conclusion of this study can be formulated based on research question; what are the types of rhetorical operations that are used in the texts of movie advertisements?

There are two types of rhetorical operations that are used in the texts of movie advertisement, they are substitution and the repetition. Meanwhile, the two others types rhetorical operations, reversal and destabilization of rhetorical operations, are also used. Thus, not all the texts of advertisements language can cover the extrinsic aspect of language.

As the types of rhetorical operations, substitution and repetition are used to give more interpretative meanings and attract most attention of the consumers, readers and listeners. This conclusion is in line with the principle of Discourse Analysis or Content Analysis. According to that principle, the important aspects of discursive components are reflected in the frequency of appearance. That is why the advertisers using a positive connotative words or sentences which sometimes also applied with some deviation to make their advertisements clearer to be understand and make the consumers, reader or listener makes decision to go to the movie.

It can be concluded that, from the perspective of rhetorical operations, advertisements will be more interesting and give some unusual sense, because sometimes when the texts of advertisement use the words which has common meaning in contextual meaning, it will decrease the sense of advertising in some parts and can be called with monotone. Although the advertisements use the rhetorical perspective, the texts of film poster is still persuasive. The used of rhetorical approach in the text of movie advertisements by applied the concept and the theory of that still need revision both of them. It will be better, if some concepts and theories applied to analyze the texts of movie advertisements, because some of them just can be used for analyze products of daily people needs.

The receiver, both readers and listeners tends to assume by their self about the texts product advertised. From those 20 advertisements, some people may assume that the texts of movie posters advertisements is better to use some deviations or some patterns of rhetorical like hyperbole, rhyme, litotes, antithesis, irony, etc or other eye catching texts, because by using the patterns or the cocepts of rhetorical perspective, the language of advertisement especially the texts of movie advertisement will be more interesting with their characters and more eye catching and finally will attract the readers and the listeners. Those positive impressions will persuade the consumers to like it, love it, pay attention of it and even makes a decision to go the movie theatre.

5.2 Suggestion

The researcher realizes that there are some of weaknesses, either about its methods of the way of giving analysis the data. Furthermore, this research also still needs to be criticalized. Beside, the researcher also will give suggestion for getting better understanding of this study.

There are three suggestions related to the focus of study. First, it is recommended to the readers to understand the context and content of advertisement by reading the whole text. If the readers or listeners understand enough about the advertisement, the reader can match the intent and the meaning of the text of the advertisers based on the reader's different needs and the possibility of watch the movie will be more increase by interpretation the text of movie advertisement.

Secondly, it is suggested for the advertisers to add more information and use more eye catching words in writing their advertisements in order to make the readers and the listeners easier and faster in catching the intentions and use the rhetorical operations types to function maximally the advertisements.

Finally, it is suggested to be a useful reference for people or future researchers who are studied and interested in doing the academic courses in the related topic. In detail, here the researcher recommends some suggestion related to the research for future researchers which interested in doing further research in this area to use these findings as a starting point in searching others area or other aspect of linguistics study, such as Semantics, Morphology, Pragmatics or Syntax view.

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APPENDIX

LOVE **HURTS**



B E N S T I L L E R
THE **HEARTBREAK**
KID

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YOU ARE WHO YOU MEET



MORGAN FREEMAN PAZ VEGA
A FILM WRITTEN FOR
AND DIRECTED BY BRAD SILBERLING

10 ITEMS OR LESS

REVEAL ENTERTAINMENT and REVELATIONS ENTERTAINMENT TM & [©] MOCKINGBIRD PICTURES present MORGAN FREEMAN PAZ VEGA
10 ITEMS OR LESS BOBBY CANNAVALI ANNE DUXEK JONAH HILL Casting By AVY KAUFMAN, CSA Music Supervisor DAWN SOLER
Original Music By ANTONIO PINTO Costume Designer ISIS MUSSENDEN Edited By MICHAEL KAHN, A.C.E. Production Designer DENISE PIZZINI
Director of Photography PHEDON PAPAMICHAEL, ASC Co-Producer KELLY THOMAS Executive Producer MORGAN FREEMAN
Produced By LORI MCCREARY JULIE LYNN BRAD SILBERLING Written and Directed By BRAD SILBERLING



THINKFISH

MOCKINGBIRD PICTURES

ELI LASH STAR | CATER.COM

REVEAL



"FUNNY, SEXY, ROMANTIC AND GLAMOROUS... JUST PERFECT!"
GRAZIA

AUDREY GAD
TAUTOU ELMALEH

Priceless

12A

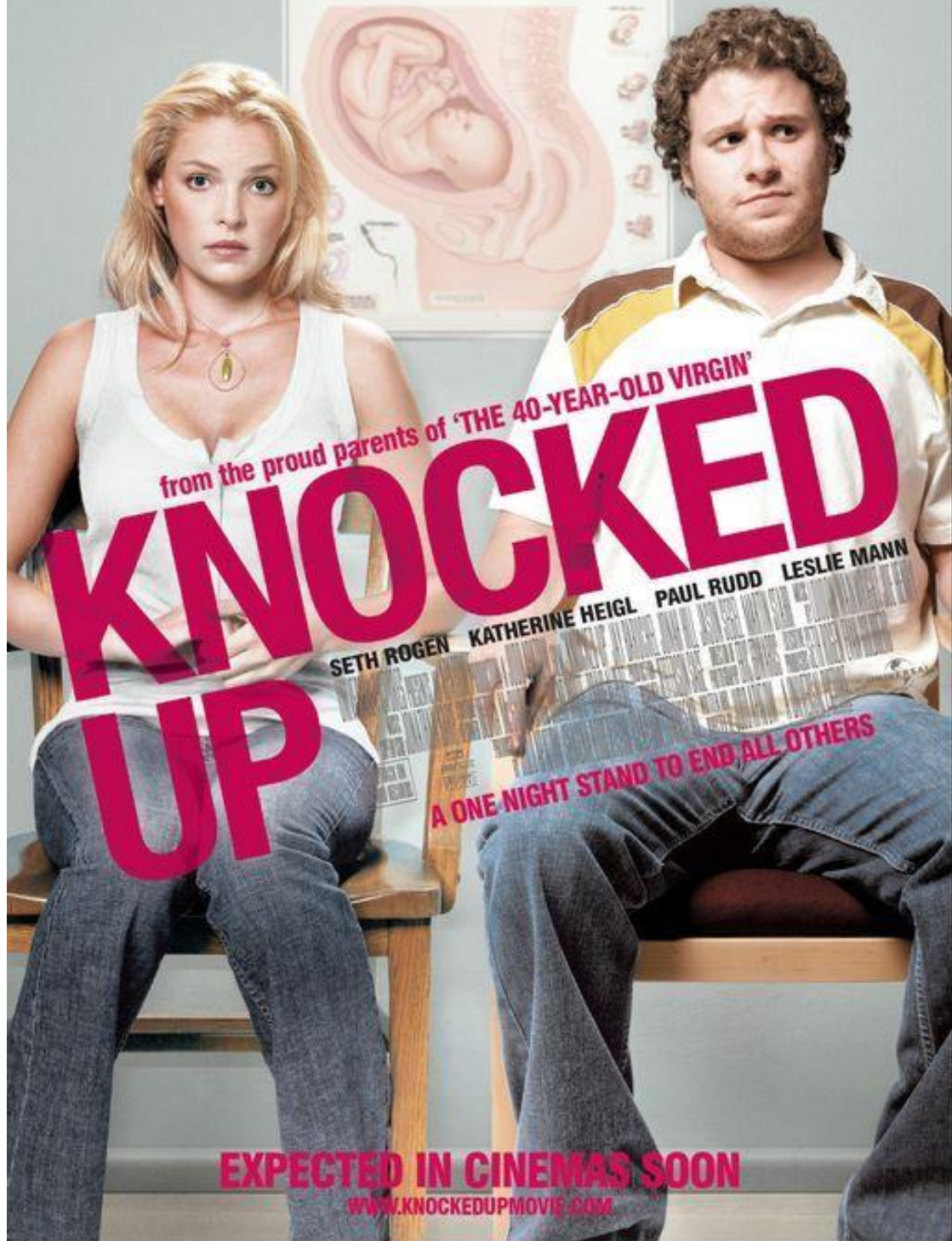
She's stealing his heart. He's paying for it.



IN CINEMAS 13 JUNE

“uproarious...explosively funny”

VARIETY - Joe Leydon



from the proud parents of **'THE 40-YEAR-OLD VIRGIN'**

KNOCKED UP

SETH ROGEN KATHERINE HEIGL PAUL RUDD LESLIE MANN

A ONE NIGHT STAND TO END ALL OTHERS

EXPECTED IN CINEMAS SOON

WWW.KNOCKEDUPMOVIE.COM

SMALL TOWN GIRL. BIG TIME ADVENTURE.



EMMA ROBERTS
NANCY

DREW
GET A CLUE.

WARNER BROS. PICTURES PRESENTS
A WARNER BROS. PICTURES PRODUCTION
EMMA ROBERTS
NANCY DREW
CASTING BY JENNIFER LEE
COSTUME DESIGNER
HAIR BY
MAKEUP BY
PRODUCTION DESIGNER
EXECUTIVE PRODUCERS
PRODUCED BY
WRITTEN BY
DIRECTED BY

WARNER BROS. PICTURES PRESENTS
A WARNER BROS. PICTURES PRODUCTION
EMMA ROBERTS
NANCY DREW
CASTING BY JENNIFER LEE
COSTUME DESIGNER
HAIR BY
MAKEUP BY
PRODUCTION DESIGNER
EXECUTIVE PRODUCERS
PRODUCED BY
WRITTEN BY
DIRECTED BY
COMING SOON

BRENDAN FRASER

JET LI

THE ADVENTURE OF
A THOUSAND LIFETIMES

THE MUMMY

TOMB OF THE DRAGON EMPEROR

UNIVERSAL PICTURES PRESENTS A MUMMIFICATION WITH REALITY CHECK & SONENET'S COMPANY / ALPHAVILLE PRODUCTION A BOB COHEN FILM BRENDAN FRASER, JET LI "THE MUMMY: TOMB OF THE DRAGON EMPEROR" WAZAH BEELD, JOHN HANLEY, LAM CONNINGHAM, LAM PING, BARBILA TENG and MICHELLE YEOH. *P RAKET FULLMAN JOHN SANJAN MILKOVIC RAYE *P JULE MCGRAW ASLEY MACTHOMILLO *PUGAR WILLY PHILIPS *JACQUES SIMON DUCALAN *P SHAN SHANEI JAMES JACKS STEPHEN SOMMERER BOB DUCSAY 31 JULI *P RUTHER GURGH & MILET MALLAN *P BOB COHEN *PUGAR WILLY PHILIPS *JACQUES SIMON DUCALAN *P SHAN SHANEI JAMES JACKS STEPHEN SOMMERER BOB DUCSAY www.themummy.com

HOW DO YOU KEEP A SECRET THIS BIG?



FROM WALDEN MEDIA WHO BROUGHT YOU
THE CHRONICLES OF NARNIA
THE WATER HORSE
LEGEND OF THE DEEP

REVOLUTION STUDIOS, WALDEN MEDIA and REAGAN PICTURES present a FOCUS FEATURES production a film by JOY ROSSKILL "THE WATER HORSE: LEGEND OF THE DEEP" EMILY WATSON, ALEX CREE, BEN CHAPLIN, ENVOI MURPHY and THOMAS COLE
WRITTEN BY JAMES NEWTON HOWARD COSTUME DESIGNER JOHN BLOOMFIELD EXECUTIVE PRODUCERS MARK WAINMAN PRODUCED BY TONY BURROUGHS DIRECTOR OF PHOTOGRAPHY OLIVER STAPLETON MUSIC BY CHARLES HE WORTH EDITOR JACK KING SMITH EXECUTIVE PRODUCERS ROBERT NELSON JONES
THIS FILM IS RATED PG PARENTS STRONGLY CAUTIONED
REVOLUTION STUDIOS WALDEN MEDIA FOCUS FEATURES
COLUMBIA PICTURES

THIS CHRISTMAS
TheWaterHorse.com

First came love... then came Reverend Frank.



ROBIN
WILLIAMS

MANDY
MOORE

JOHN
KRASINSKI

LICENSE TO WED

WARNER BROS. PICTURES PRESENTS

AN AMBLIN ENTERTAINMENT PRODUCTION A ROB MARSHALL FILM A KEN KRYWATZ PRODUCTION A ROBIN WILLIAMS "LICENSE TO WED" MANDY MOORE
JOHN KRASINSKI CHRISTINE TAYLOR ERIC CHRISTOPHER OLSEN JOSH FLITTER "BY CHRISTOPHER BECK" COSTUME DESIGNER CHRISTINE SAGAN LOUIS PHILLIPS THE WARNER BROS. LEGAL
DEPARTMENT ANDREW HARRIS EXECUTIVE PRODUCERS "BY GREGG GUCKLEY" PRODUCED BY JONATHAN JOHN BAILEY EXECUTIVE PRODUCERS ANDREW BRADLEY & TONY SCHER PRODUCED BY DAVID TRIVAPOTOS KIM ZUBICK DANIEL COHENBERG AND DAVID BERMAN
WRITTEN BY KIM BARKER & WAYNE LLOYD DIRECTED BY KIM BARKLEY AND TONY SCHER PRODUCED BY VINCE DI NERSI CO-PRODUCED BY WENDY ANDREW L. WESSLER AND GUY CARBONE PRODUCED BY ROB MARSHALL
www.licensetowed.com

SUMMER

Lindsay Lohan

Chris Pine

Good luck charm. Bad luck magnet.

Just My Luck

REGENCY ENTERPRISES PRESENTS A NEW REGENCY/CHEYENNE ENTERPRISES PRODUCTION A DONALD PETRE FILM
LINDSAY LOHAN CHRIS PINE "JUST MY LUCK" FAZZON LOVE MISSI PYLE AND MCFLY STARRING LISA BROWN AND TEDDY CASTELLUCCI WITH GARY JONES
AND DEBRA NEIL FISHER A.K.A. PRODUCED BY HAY KLUGA DIRECTED BY DEAN SEMLER AKA 2005 DIRECTOR OF JOE CARACCILO, JR.
WITH JONATHAN BEHNSTEIN & MARK BLACKWELL & JAMES GREER AND I. MARLENE KING PRODUCED BY I. MARLENE KING AND ANTHONY MAGRIS
WRITTEN BY GABRIEL MILCHAN AND DONALD PETRE DIRECTED BY DONALD PETRE
THE NEW MCFLY ALBUM "JUST MY LUCK" AVAILABLE NOW

www.foxfilm.no wap.foxfilm.no

"It's body-swapping brilliant" USA

kevin zegers samaire armstrong

it's a
boygirl
thing

They've turned into the things
they hated most...
each other.



ROUNDUP ALBUM
FEATURES
IT'S A BOY-GIRL THING
+ THE NEW DVD AND
BLU-RAY PACKS BY
MCA HOME ENTERTAINMENT
AND ORION

© 2009 Twentieth Century Fox Film Corporation. All rights reserved. TWENTIETH CENTURY FOX FILM CORPORATION PRESENTS A TWENTIETH CENTURY FOX FILM "IT'S A BOY-GIRL THING" KEVIN ZEGERS AND SAMAIRE ARMSTRONG. CASTING BY JENNIFER COOPER. COSTUME DESIGNER: JENNIFER COOPER. HAIR BY JENNIFER COOPER. MAKEUP BY JENNIFER COOPER. PRODUCTION DESIGNER: JENNIFER COOPER. EXECUTIVE PRODUCERS: JENNIFER COOPER, JENNIFER COOPER. PRODUCED BY JENNIFER COOPER. WRITTEN BY JENNIFER COOPER. DIRECTED BY JENNIFER COOPER.

IN CINEMAS **DECEMBER 26**

www.foxsearchlight.com

WELCOME TO A WORLD WITHOUT RULES.

CHRISTIAN MICHAEL HEATH GARY AARON MAGGIE AND MORGAN
BALE CAINE LEDGER OLDMAN ECKHART GYLLENHAAL FREEMAN

a film by CHRISTOPHER NOLAN

THE DARK KNIGHT

WARNER BROS. PICTURES PRESENTS

IN ASSOCIATION WITH LEGENDARY PICTURES A SYNCOPY PRODUCTION A FILM BY CHRISTOPHER NOLAN CHRISTIAN BALE "THE DARK KNIGHT" MICHAEL CAINE HEATH LEDGER GARY OLDMAN AARON ECKHART MAGGIE GYLLENHAAL AND MORGAN FREEMAN
MUSIC BY JAMES NEWTON HOWARD COSTUME DESIGNER LINDY HERMANING EDITOR LEE SMITH A.C.E. EXECUTIVE PRODUCERS NATHAN CROWLEY PRODUCED BY WALLY PFISTER A.S.C. EXECUTIVE PRODUCERS BENJAMIN MELNIKER MICHAEL E. USLAN KEVIN DE LA NOY THOMAS TULL
BASED UPON CHARACTERS CREATED BY BOB KANE AND PUBLISHED BY DC COMICS STORY BY CHRISTOPHER NOLAN & DAVID S. Goyer SCREENPLAY BY JONATHAN NOLAN AND CHRISTOPHER NOLAN PRODUCED BY CHARLES GOVEN EMMA THOMAS CHRISTOPHER NOLAN DIRECTED BY CHRISTOPHER NOLAN

LEGENDARY PICTURES

WB

SYNCOPY

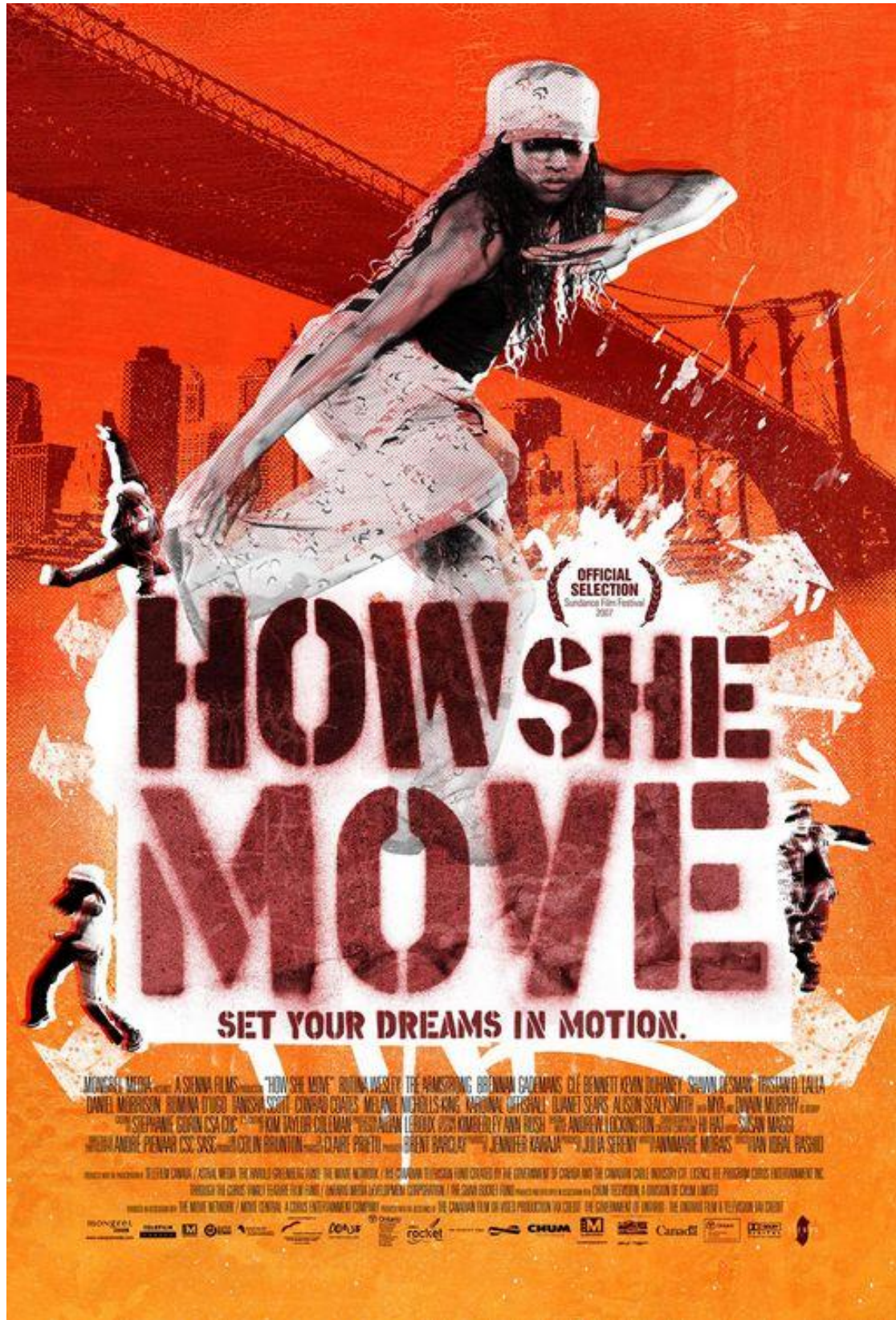
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JULY 18

WWW.THEDARKKNIGHT.COM

TM & © DC Comics

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OFFICIAL SELECTION
Sundance Film Festival
2007

HOW SHE MOVE

SET YOUR DREAMS IN MOTION.

MENORAH MEDIA PRESENTS A SIENNA FILMS PRODUCTION "HOW SHE MOVE" RUTINA WESLEY THE ARMSSTRONG BRENNAN CADEMANIS ELE BENNETT KEVIN DUHANYI SHAWN DESMAY TRISTANO TALLA DANIEL MORRISON ROMANA OTUO DANISHA SCOTT CONRAD COATES MELANIE NICHOLES-KING NATHANAL OFFISWALL OJANET SEARS ALISON SEALY SMITH AND MYA AND DANN MURPHY
WITH STEPHANIE GURIN CSA COC ***KIM TAYLOR-COLEMAN ***VIGOR ANTON LEBOUX BUSH KIMBLELEY ANN RUSH ***ANDREW LOCKINGTON ***JEFFREY H. HAIT *** SUSAN MARGO
JUDITH ANDRE PERNAR CSC SASC AND COLIN BRUNTON AND CLARE PRIBU AND GREGG BARCLAY AND JENNIFER KAPLAN AND JULIA SERENY AND ANNMARIE MORGAN AND IVAN TIGAL PRASHTI

PRODUCTION PARTNER: STEVEN CAHILL / ACTUAL MEDIA. THE WORLD'S GREATEST FILM: THE MOVIE NETWORK. THE CANADIAN TELEVISION FUND CREATED BY THE GOVERNMENT OF CANADA AND THE CANADIAN CABLE INDUSTRY FOR LICENSEE BY PROGRAM CENTS ENTERTAINMENT INC.
THROUGH THE CANADIAN FILM BOARD / CANADIAN MEDIA DEVELOPMENT CORPORATION / THE CANADIAN FILM BOARD AND THROUGH THE CANADIAN TELEVISION FUND CREATED BY THE GOVERNMENT OF CANADA AND THE CANADIAN CABLE INDUSTRY FOR LICENSEE BY PROGRAM CENTS ENTERTAINMENT INC.

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THROUGH THE CANADIAN FILM BOARD / CANADIAN MEDIA DEVELOPMENT CORPORATION / THE CANADIAN FILM BOARD AND THROUGH THE CANADIAN TELEVISION FUND CREATED BY THE GOVERNMENT OF CANADA AND THE CANADIAN CABLE INDUSTRY FOR LICENSEE BY PROGRAM CENTS ENTERTAINMENT INC.

Dane Cook Jessica Alba



Good Luck Chuck

Sometimes love blows.



SCREENPLAY BY JOSH STOLBERG DIRECTED BY MARK HELFRICH

In Theaters September 21



www.lionsgate.com/goodluckchuck

KARZ (NYSE: LQZ)

LIONSGATE

**We Know It's Big.
We Measured.**

EPIC MOVIE

HEAVY METAL PRESENTS A NEW LINE / 20TH CENTURY FOX FILM "EPIC MOVIE" STARRING KYLE CAMPBELL, JENNIFER DICICCO, JETTY WAIN, FRANK CANNONE, CRISPIN GLOVER, THE CAT IN THE HAT, AND THE FALLOUT... STYLING BY JILL YOUNG AND JENNIFER DICICCO. COSTUME DESIGNER: JILL YOUNG. HAIR: JILL YOUNG. MAKEUP: JILL YOUNG. PRODUCTION DESIGNER: JILL YOUNG. EXECUTIVE PRODUCERS: JILL YOUNG AND JILL YOUNG. PRODUCED BY JILL YOUNG AND JILL YOUNG. WRITTEN BY JILL YOUNG AND JILL YOUNG. DIRECTED BY JILL YOUNG. www.epicmovie.com



**MARTIN
LAWRENCE**

**RAVEN-
SYMONÉ**

They can't get there fast enough.



WALT DISNEY
PICTURES PRESENTS

**COLLEGE
ROAD TRIP**

WALT DISNEY PICTURES PRESENTS MARTIN LAWRENCE RAVEN-SYMONÉ 'COLLEGE ROAD TRIP' A GUNWILMS PRODUCTION A FILM BY ROGER KUMBLE
DONNY OSMOND COSTUME DESIGNER LISA BROWN EXECUTIVE PRODUCERS EDWARD SHEARSON EXECUTIVE PRODUCERS FRANCHINE JAMISON-TANCHUCK EXECUTIVE PRODUCERS ROGER DONNELLA & C.F.
PRODUCED BY DEN BARBAUD PRODUCED BY THEO VAN DE SANDE PRODUCED BY ANN MARIE SANDERLIN RAVEN-SYMONÉ MICHAEL GREEN ANTHONY KATRACAS
DIRECTED BY ANDREW GUNN WRITTEN BY WERNER MÜCHZUK & CAROLLE EVANS AND CINCO PAUL & KEN DAVIDO PRODUCED BY ROGER KUMBLE
www.collegeroadtrip.com

SOME THING HAS FOUND US



A BAD ROBOT PRODUCTION

CLOVERFIELD

PARAMOUNT PICTURES PRESENTS A BAD ROBOT PRODUCTION "CLOVERFIELD" LIZZY CAPLAN JESSICA LUCAS T.J. MILLER MICHAEL STAHL-DAVID MIKE VOGEL OLETTE YUSTMAN VESNA DOUBLE NEGATIVE AND TIPPETT STUDIO
COSTUMES BY CILEN MARGOLINICH HAIR BY KEVIN STITT A.C.E. PRODUCTION DESIGNER MARTIN WHIST DIRECTOR OF PHOTOGRAPHY MICHAEL BONVILLAIN EXECUTIVE PRODUCERS GUY BIEDEL SHEGRIY CLARK PRODUCED BY J.J. ABRAMS BRYAN BURK WRITTEN BY CREW GOUDARD DIRECTED BY MATT REEVES



PG-13 PARENTS STRONGLY CAUTIONED
SOME MATERIAL MAY BE INAPPROPRIATE FOR CHILDREN UNDER 13
VIOLENCE, TERROR AND DISTURBING IMAGES

01.18.08



CloverfieldMovie.com



HILARY DUFF HAYLIE DUFF and ANJELICA HUSTON

A WETA FILM PRESENTS
MATERIAL GIRLS

They lost a fortune but got a life.

MATERIAL GIRLS

89

FROM THE DIRECTOR OF
INDEPENDENCE DAY AND THE DAY AFTER TOMORROW

10,000 BC

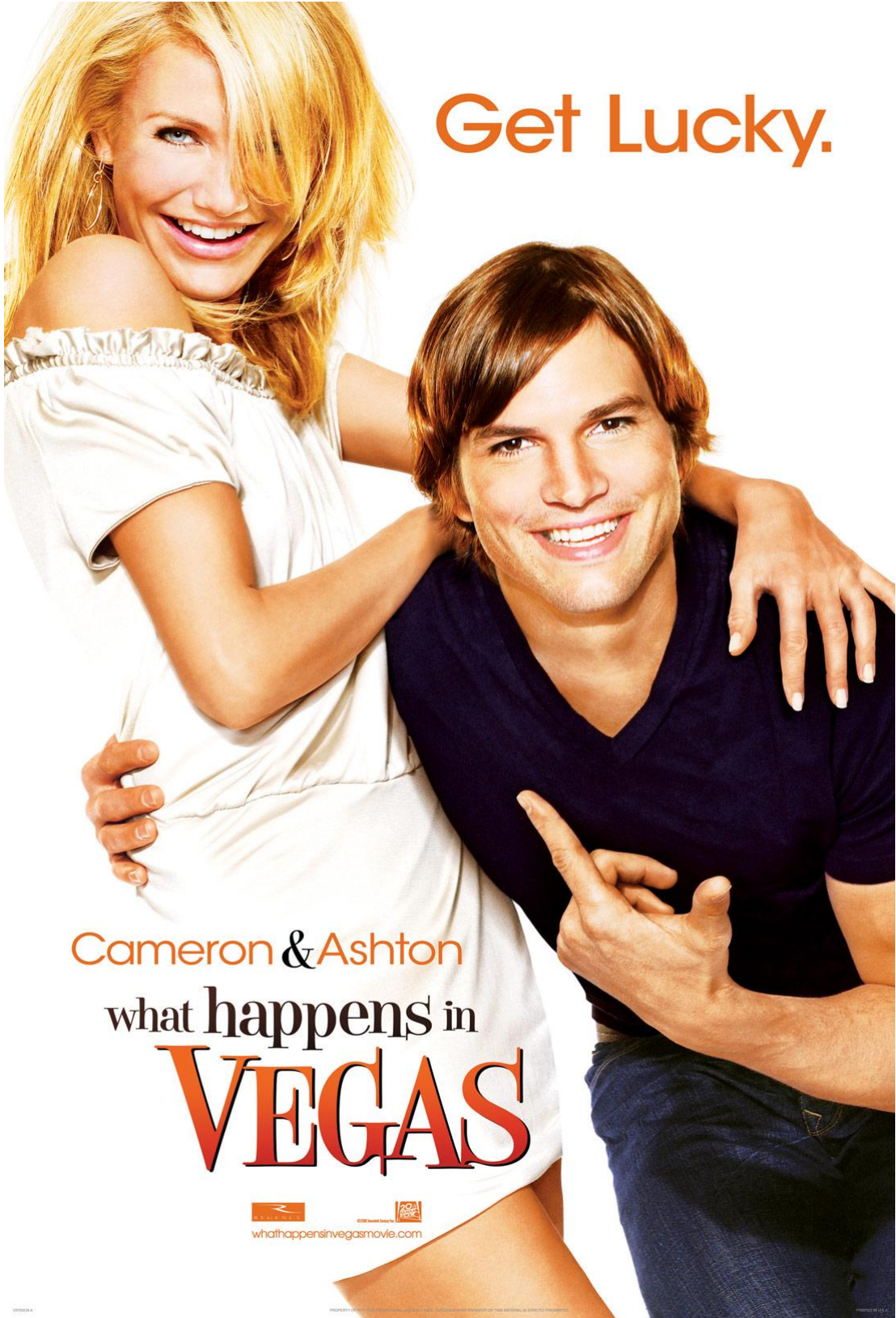
IT TAKES A HERO
TO CHANGE THE WORLD.

03.07.08 AD

www.10000bc.com

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Get Lucky.

Cameron & Ashton
what happens in
VEGAS

 
whathappensinvegasmovie.com

CERTIFICATE OF THESIS AUTHORSHIP

Name : Aulia Rahmayanti
NIM : 04320143
Address : Jl. Ksatrian Terusan AA. 03 Malang

Hereby, I certify that the thesis I wrote to fulfill the requirement for Sarjana Sastra (S.S) entitled “Figure of Rhetorics in the Text of Movie Advertisement Language” is truly my original work. It does not incorporate any materials previously written or published by another person, except those indicated in quotation and bibliography. Due to this fact, I am the only person responsible for the thesis if there is any objection or claim from others.

Malang, October 27, 2008

Aulia Rahmayanti



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BUKTI KONSULTASI SKRIPSI

Nama Mahasiswa : Aulia Rahmayanti
Nomor Induk Mahasiswa : 04320143
Fakultas : Humaniora dan Budaya
Jurusan : Bahasa dan Sastra Inggris
Judul Skripsi : **Figure of Rhetorics in the Text of Movie
Advertisement Language**
Dosen Pembimbing : Drs. Sakban Rosidi, S.Pd, M.Si

No	Tanggal	Perihal	Ttd. Pembimbing
1.	10 Maret 2008	Pengajuan Judul Skripsi	
2.	25 Maret 2008	Konsultasi Proposal	
3.	02 April 2008	ACC Seminar Proposal	
4.	03 April 2008	Pengumpulan Proposal	
5.	11 April 2008	Seminar Proposal	
6.	17 April 2008	Konsultasi Thesis	
7.	8 Mei 2008	Konsultasi Bab I	
8.	15 Mei 2008	Revisi Bab I dan Konsultasi Bab II dan Bab III	
9.	10 Juli 2008	Konsultasi Bab IV dan V	
10.	24 Juli 2008	Pengumpulan Bab IV dan V	
11.	11 September 2008	Konsultasi keseluruhan	
12.	16 September 2008	ACC keseluruhan	

Malang, 27 Oktober 2008
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Dr. H. Dimjati Ahmadin, M. Pd
NIP. 150 035 072

