

Packaging Consumption

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Packaging Consumption: Stylistic Devices and Persuasive Functions of American and Indonesian Advertising Slogans

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ABSTRACT:

This study discusses the significance of style in creating indelible and iconic slogans that endure time. By using qualitative content analysis, we examine the stylistic devices of the ten American and Indonesian food and beverages slogans in order to find out their persuasive functions. In our analysis, we utilize three levels of stylistic analysis, namely, lexical, grammatical, and phonological. Our findings show that stylistic devices such as idioms and proverbs, personification, humor, emotional appeal, and imagery, are used for invoking customers' buying motives. By invoking customers' buying motives, those devices try to manipulate the customers' perception so that they would accept the advertised product as a means of satisfying their thirst and craving.

Keywords: Stylistics devices, advertising slogans, buying motives, persuasive functions.

INTRODUCTION

Nowadays, advertising penetrates many aspects of everyday life. With the help of globalization and rapidly advancing technology, exposure to advertising is inevitable. It is found on billboards in the street, inside magazines and newspaper, in our email, on the internet, or on television. Whether it is useful or misleading, with the use of numerous kinds of mediums – both printed and digital, advertising informs us about various brands and products.

Robert (2013) defines advertising as “² form of communication used in selling products and services” (p.61). Johanssen et al (2010) argue that “advertisements are designed to influence, and they use hidden persuaders and persuasive magic to achieve this goal” (p.6) Because of the use of “persuaders and persuasive magic,” advertising is far from just giving information. In fact, advertising has an agenda. It creates a message that tries to catch the attention of its audience so that they could be persuaded to buy the product advertised. Advertising achieves this goal through the meaning given “by novel words, phrases and constructions as well as common words, often with some emotional as well as literal value”

used in it (Johanssen, 2010, p.6). This statement implies that one of the most important elements in advertising is language because it has the ability to create an image of and to shape the audience's perception on the advertised product.

A form of written language that is used in the advertisement is called "slogan." ¹⁶ O'Guinn et al defines a slogan as "a brief expression or phrase, constructed and utilized in marketing, to build or reinforce an image or identity" (2011, p.1). Slogans give an identity to a brand, distinguish it from hundreds of its competitors, and create an image or impression of the brand among its potential customers. This happens because ⁷ slogans "are meant to encapsulate the identity or philosophy of a brand" (Piller, 2001, p.160). Slogans' function as an identity marker of a brand transforms the language they use into ⁷ "the language of the advertisement's 'master voice,' the voice that expresses authority and expertise" (Piller, 2001, p.160). These "authority and expertise" are expected to be able to influence consumers' decision in buying the advertised product. Because of that, slogans often become a game-changer for the brand's companies, a situation that demands effective slogans. The imperativeness of an effective slogan requires companies to think innovatively in generating a catchy and memorable one.

The creative process of creating a slogan cannot be separated from the notion of style, which is of a great importance to communication. One branch of applied linguistics that examines style in language use is stylistics. Since in this paper we focus on advertising slogans, that is, language use in the production of slogans to attract consumers, we would analyze the stylistic aspects of the slogans of some American and Indonesian commercials. Our analysis is inspired by the way language is played and used by advertisers to manipulate consumers' perception in such a way that the consumers would accept the advertised product as a means of satisfying their thirst and craving. Thus, we are interested in analyzing the stylistic aspects of the chosen slogans because the stylistic choices employed by the slogans have the ability to transform their linguistic messages into the potential act of buying. Since stylistic choices give consumers some impacts, stylistics is the appropriate field of study to conduct the investigation.

In creating advertisements that are able to persuade people to buy products advertised, copywriters have their own styles, which is reflected in the choice of word or diction used, as well as deviation from the traditional grammar rules (i.e. *I'm lovin' it*), in the creative process of slogan-making. These observations are consistent with the functions of style from two stylistic perspectives, as stated by Ramtirtha (2017). The first perspective mentions that "style is seen as choice." In this perspective, writers make certain choices of the words as an expression to describe the situations or the characters, or in the non-literary or copywriting context, the situations of the readers; to invoke emotions and ideas regarding the product or service offered within their minds. The second perspectives states that "style is seen as deviation." In this case, writers/poets avoid the standard form of writing and makes use of deviations to sound stylistically significant, not conforming to the standard form of writing. Therefore, we can say that writers and/or copywriters have a "poetic license" to break the rules of grammar (p.3). This idea is supported by Paul Simpson who writes that "to do stylistics is to explore language, and, more specifically, ¹⁷ to explore creativity in language use" (2004, p.3).

In this paper, we specifically choose ten American and Indonesian food and beverage advertisement slogans that have enjoyed widespread and long-lasting popularity as well as successfully built brand awareness. They are *I'm lovin' it* by McDonald's, *Have a break, have a Kit Kat* by Kit Kat, *The best part of waking up is Folgers in your cup* by Folgers Coffee, *Got milk?* by the California Milk Processor Board, *Where's the beef?* by Wendy's, *Indomie seleraku* by Indomie, *Jeruk kok minum jeruk* by Nutrisari, *Aku dan kau suka Dancow* by Dancow, *Jagonya ayam!* by KFC Indonesia, and *Jelas lebih enak* by Kapal Api. In our analysis, we examine the textual element or these slogans. Through the analysis, we attempt to find out the stylistic devices embedded in the slogans and their functions in the advertisement.

THEORETICAL FRAMEWORK

In this study we use the theories in the field of stylistics. Quoting Crystal, Davy, and Leech, ⁶ Jeffries and McIntyre write that "stylistics is a sub-discipline of linguistics that is concerned with the systematic analysis of style in language and how this can vary according to such factors as, for example,

genre, context, historical period and author” (2010, p.1). Stylistic choices are designed to have effects on the reader or listener, which are generally understood as: (a) communicating meanings which go beyond the linguistically determined meanings, (b) communicating attitude (as in persuasive effects of style), and (c) expressing or communicating emotion. That is why stylistic choices are “concerned with expressions that have more or less the same meaning, but which may be subtly distinguished in semantic nuance or connotation” (Wales, 2011, p.55). Since it is crucial for advertisements to be persuasive, copywriters utilize style in their attempt to attract customers.

Stylistics plays a major role advertising, especially in its aim to persuade or influence the consumer to purchase products, services, or ideas. This notion causes advertisers to be selective in the use of language, employing certain techniques that would make their products stand out. Crystal (2003, p.388) states that advertisements stand out stylistically on several counts. He explains that they are lexically vivid, concrete, positive and unreserved and, grammatically they are typically conversational and elliptical, as well as having highly figurative expressions, deviant graphology and strong effects. In addition to the statement made previously, Linghong (2006) further argues that order to secure a number of readers and to compete with many other similar advertising messages, advertisers try to make their advertisements as effective as possible. Various linguistic devices are used to catch attention, arouse desire, induce action and contribute towards satisfaction. Advertising texts are therefore distinctive, with an unusual and indirect language.

There are several levels of stylistic analysis which can be employed in examining both spoken and written texts. Some scholars, among others, Alabi (2008) and Khan and Jabeen (2015), mention three levels of stylistic analysis that are quite common, namely, phonological, grammatical, and lexical level.

Phonological level, according to Khan and Jabeen (2015) is concerned with the study of the sound system of a given language, that is; the formal rules of pronunciation. Phonological devices include alliteration, assonance, and rhyme. According to Skračić and Kosović (2016), these phonological devices aid advertising slogans to be remembered by their targeted audience. Rhythm and rhyme, in particular, are a very frequent phenomenon in advertising, commonly used in jingles, slogans and headlines.

Grammatical level, according to Khan and Jabeen (2015, p.128) aims to “analyze the internal structure of sentences in a language and the way they function in sequences, clauses, phrases, words, nouns, verbs etc. need to be distinguished and put through an analysis to find out the foregrounding and the derivation”. It helps us to find out subtleties of time, place and about what is done, what is going to be and what was in the past. Through grammatical analysis of text, we can know the author’s intended meanings and foreshadowing meanings and events. Grammatical analysis includes syntax and morphology. In advertising, grammatical rules are often a matter of personal choice and style employed by copywriters. Award-winning copywriter Caroline Gibson (2017) stated that “The main thing is that the ad copy should tell a clear and powerful story and persuade you to buy/try/sign up.” She further added a quote by David Ogilvy, another copywriter, who remarked, “I don’t know the rules of grammar. If you’re trying to persuade people to do something, or buy something, it seems to me you should use their language.”

Lexical level studies the total amount of vocabulary items and use of words in a piece of text: It includes the study of individual words and idioms in different linguistics contexts. According to Khan and Jabeen (2015, p.128) lexical level of stylistics analysis is “the study of the way in which individual words and idioms tend to pattern in different linguistic contexts on the meaning level in terms of stylistics.” Alabi (2008) further explained this level by identifying two word units, namely: lexical-semantic patterns and lexical-semantic choices. There are various ways of achieving lexical-semantic patterns and choices in a stylistics study (Alabi 2008). Some easily noticed forms in stylistics are the use of repetition (anaphora, epiphora, symplote etc.), ellipsis, parenthesis, and so on. In advertising, lexical choices are imperative, requiring exceptional skills; wrong choice in diction will either inaccurately impair the purpose of communication or at best vaguely or partially convey the intended meaning. Emodi (2011) stated that “The most important factor in communication is the attainment of a point of understanding of the meaning.” The lexical-semantic patterns and lexical-semantic choices will be analyzed by underlining examples from the advertisements and putting them into functional contexts.

The stylistic theories above will help us dissect and examine the elements of the selected advertising slogans and its relation to the persuasiveness presented in the advertising theory. The phonological level will investigate the use of rhyme, alliteration, and assonance in its relation to memory; the grammatical level will examine the role of syntactical patterns, sentence types, and the poetic license to break grammatical rules in order to produce an effective slogan; while the lexical level will investigate the use of lexical choices to produce a persuasive slogan.

METHODS

In this paper, we primarily use the qualitative method, specifically ⁹ content analysis. Content analysis is defined by Krippendorff (2004) as “a research technique for making replicable and valid inferences from texts (or other meaningful matter) to the contexts of their use.” (p.18). Using this method, we will be able to analyze the textual aspect of the selected advertisements as well as discusses meaning that is embedded in texts, content analysis is chosen.

In finding out the stylistics devices embedded in the selected advertising slogan, we analyze the slogans to identify the stylistic devices, specifically from three stylistic levels: phonological, lexical, and grammatical. The stylistic devices that have been identified are examined further in order to get their persuasive functions for communicating the advertised product, as well as for persuading and manipulating customers' perception in such a way that they would accept the advertised product as a means of satisfying their thirst and craving. In so doing, we put the advertisements into its sociocultural context.

ANALYSIS AND DISCUSSION

The advertising slogans are analyzed and discussed in this paper are from ten American and Indonesian advertisements, namely, McDonald's “*I'm lovin' it*,” Kit Kat's “*Have a break, have a Kit Kat*,” Folger's Coffee's “*The best part of waking up is Folgers in your cup*,” California Milk Processor Board's “*Got milk?*,” Wendy's “*Where's the beef?*,” Indomie's “*Indomie seleraku*,” Nutrisari's “*Jeruk kok minum jeruk*,” Dancow's “*Aku dan kau suka Dancow*,” KFC Indonesia's “*Jagonya ayam!*,” and Kapal Api's “*Jelas lebih enak*.” They are analyzed in three stylistic levels, are phonological,

grammatical, and lexical devices. After analyzing them in the three stylistic levels in order to find the stylistic devices, we examine the devices found for finding out their persuasive function.

Lexical Level

Devices from the lexical level are found in all objects of study. Our analysis find that they use personal pronouns (*I, you*) constantly. The personal pronouns are employed to create a connection and forge a relationship between the brand and the customers. For example:

- *I'm lovin' it* (McDonald's)
- The best part of waking up is Folgers in *your* cup (Folgers Coffee)
- Indomie *seleraku* (Indomie, *my* taste)
- *Aku dan kau* suka Dancow (*You and I* like Dancow).

In literature, the use of *I* “allows a reader to feel close to a specific character's point of view; it lets the reader in, so to speak. It also provides the writer with a tool for crafting the reader's perspective on the fictional world.” (Wiehardt, 2017, p.1). By addressing customers directly (using the pronoun *you*), the advertisements want to involve the customers' attention so that the customers do not become passive agents in comprehending advertising texts. Instead, they will process the information and participate actively in the communication Cui and Zhao (2013). Therefore, the use personal pronouns can persuade customers in such a way that they feel as if the entire brand experience is personally theirs.

Furthermore, some slogans use intensifying adjectives (*best, jagonya*) and adverb (*jelas/definitely*). They are:

- *Jagonya* ayam! (KFC Indonesia)
- The *best* part of waking up is Folgers in your cup
- *Jelas* lebih enak (Kapal Api)

The use the adjective, such as *best, jagonya* and adverb *jelas* is for intensifying the quality of the product and to assert the brand' s superior position in the market. The word *jago* is defined by KBBI as “juara, kampiun,” (champion) and “orang yang terkemuka, pemuka” (prominent figure). Champion is defined as someone or something, especially an animal, that has beaten the competitors in a competition. This definition creates an impression that the product has come out as the ultimate winner, beating all of its

competitors in the industry. Moreover, the word *best* is defined as (1) *excelling all others* and (2) *most productive of good* (Merriam-Webster). The usage of the word attempts to create an impression that the product is superior compared to any of its competitors, activities, or any good and/or services in general. Furthermore, *jelas* is an adverb defined as “terang; nyata; gamblang” (clear; unquestionable) by KBBI. It also employs an emphasis function, identical to the word *definitely* in English, which is defined as “in a way that is certain or clear” (Merriam-Webster). The absence of these intensifying words from the slogan would not produce the same strong effect. This is the quality that persuades customers to ultimately choose the brand, since customers would always go for the best available in the market.

Moreover, there has been findings of emotionally heightening words such as *love* and *like* (*suka*) that help form emotional attachment between the customers and the product. The use of the word *lovin'* and *suka* (*like*) in *I'm lovin' it* and *Aku dan kau suka Dancow* (*You and I Like Dancow*), respectively, suggests that the goods offered by McDonald's and Dancow are of superior quality, therefore they are able to invoke the feeling great liking and form strong emotional attachment with the customers.

Grammatical Level

Grammatical deviation and the use of poetic license in the form of colloquialism are frequently found to create a personal and conversational effect to the customers. Colloquial language is informal and more suitable for use in speech than in writing; and its usage allows copywriters to make the idea understandable to the general public. Romanenko (2014) stated that processing the message of the advertisements appears to be effortless when colloquialism is utilized; the use of colloquial phrases and their resulting blatant manner are similar to an old friend talking. The main purpose of the use of colloquialism is to appeal to as many people as possible and make them realize they are being asked to help or to take an action. The use of grammatical deviation and colloquialism are found in the slogans below.

- *I'm lovin' it* breaks the rule of grammar, as stative verb *to love* are not traditionally used in progressive tenses, and its use are most common in informal, speech-based genres, and rare in academic writing (Leech *et al.* 2009). Furthermore, McDonald's uses the casual /ɪn/ sound in the verb *lovin'*, as opposed to the standard /ɪŋ/ sound (*loving*).

- *Got milk?* deviates from the traditional/formal grammatical rule, which would present the sentence as *Have you got any milk?*, although the use of proper grammar would not exhibit the same artistic construct and indelible effect. The usage of familiar and conversational, or colloquial language, allows *Got Milk?* to become one of the most enduring slogans in the history of advertising.

An interrogative sentence type, in form of a rhetorical question, is also used for invoke continuous curiosity and to persuade customers to try on the product and to close the open loop. Rhetorical question is described as “³ a question not expecting an answer, or one to which the answer is more or less self-evident. It is used primarily for stylistic effect.” (Cuddon, 2012, p. 606). For example:

- In Wendy's *Where's the beef?*, the question warrants no answer. It is presented to highlight the quality difference between Wendy's and other competitors' burgers, thus creating an impression that the beef quantity and quality of others are miniscule and inferior compared to Wendy's. Furthermore, the question provides an immediate answer to the customer: Wendy's fresh, premium, delicious hamburger patties.
- In Nutrisari's *Jeruk kok minum jeruk?*, the audience is constantly prompted to find the answer to the question of just how good the taste of Nutrisari is. The taste of Nutrisari is so good that brand mascot, the orange, always attempts to try the beverage desperately. The question that persistently appear alongside a new product launch keeps the curiosity in the mind of the customers, persuading them to try the said product. In so doing, the slogan sends the message that Nutrisari's product is as delicious as the previous one, and even it might taste better.

A declarative sentence type, whose functions are for making a statement, expressing an idea, giving information, and stating a fact, are also found the selected slogans. Through the use of a declarative sentence, the slogans try to create an awareness of the advertised product and to persuade or to influence customers to choose or to buy the product. For example:

- Indomie's *Indomie seleraku*.
- Kapal Api's *Jelas lebih enak*.

Imperative sentence, which functions as giving advice, directions, instructions, and expressing a request or command, is found in Kit Kat's slogan, that is, *Have a break, have a Kit Kat*. Copywriters have used an imperative sentence to create some of the most successful advertising slogans, such as Nike's *Just do it* and American Express card's *Don't leave home without it*. The use of imperatives, according to Myers, ³ "will create a personal effect, a sense of one person talking to another" (1994, p.47). Thus, Kit Kat's slogan gives an impression of a close friend giving a suggestion.

The use of exclamatory sentence, which expresses strong feelings by making an exclamation, are found in one of the objects of study, *Jagonya ayam!*. It can be deduced that the slogan attempts to invoke a strong emotional attachment regarding KFC's products, possibly excitement, within their customers. With the presence of emotional attachment, KFC hopes that the customers will choose the product over its competitors and eventually employ brand loyalty.

Phonological Level

The most significantly used devices found in the phonological level is repetition through assonance, alliteration, and rhyme. Assonance, as Cuddon calls ¹³ "vocalic rhyme", consists of "the repetition of similar vowel sounds, usually close together, to achieve a particular effect of euphony" (quoted in Dubovičienė and Skorupa, 2014, p. 68). Furthermore, as stated by Ding, "sound techniques such as assonance make a piece of writing memorable and provide the slogans with the strong beating rhythm" (as quoted in Dubovičienė and Skorupa, 2014, p.67). Thus, with the function of rhyme, which serves a memory aid, customers can remember slogans and recall them into their mind. By association, they could connect slogans with the respective brands. Moreover, alliteration ¹¹ is defined by Cuddon as "a figure of speech in which consonants, especially at the beginning of words, or stressed syllables, are repeated" (quoted in Dubovičienė and Skorupa, 2014, p. 68). Thi and Thuy (2010) claim that slogans, to achieve a strong rhythm, "needed to make it a repeatable sentence [...] easily remembered by the audience", and Skračić and Kosović (2016) states that alliteration is a very effective device which contributes to remembering both the acoustic and visual forms of a slogan. Furthermore, slogans utilize the use of rhyme and the Rhyme-as-Reason Effect. This effect is a cognitive bias by which people judge the validity

and accuracy of a statement as being more true if the statement rhymes. Therefore, despite the vagueness of the aphorisms, the use of rhyme as a rhetorical device asserts their claim in a more persuasive way.

For example:

- *I'm lovin' it.* (assonance /t/ sound)
- *Have a break, have a kit kat.* (assonance /a/ sound; alliteration /h/ sound)
- *The best part of waking up is Folgers in your cup.* (rhyme)
- *Jagonya ayam!* (assonance /a/ sound)
- *Jelas lebih enak.* (assonance /a/ sound)
- *Aku dan kau, suka Dancow* (rhyme)

Persuasive Function

As stated by Moriarty et al. (2012), persuasion is one of four roles played by advertising, by convincing buyers regarding the superiority of the brand, and thus its value for money. Benazir (2014) stated that in order to be effective, selling points must possess the force to appeal to a particular buying motive. Therefore, language in the selling points must successfully invoke the buying motives of the customers. Thus, in order to understand the slogans' persuasive function, we have to find the buying motives that the slogans create. The slogans and the buying motives are summarized in the table below.

Table 2: Invoked buying motives from the advertising slogans analyzed

Brand	Slogan	Buying Motives
McDonald's	I'm lovin' it.	Strong emotional appeal and attachment.
Kit kat	Have a break, have a Kit Kat.	Relaxation, replenishment
Wendy's	Where's the beef?	Satisfaction over superior quantity of beef patty in comparison to competitors
Folgers	The best part of waking up is Folgers in your cup.	Taste, excitement to start the day
California Milk Processor Board	Got milk?	The necessity for an essential basic food item
Indomie	Indomi selera	National taste/choice of product
KFC Indonesia	Jagonya ayam!	Superior quality product; confidence in the brand
Kapal Api	Jelas lebih enak.	Superior taste among competitors
Dancow	Aku dan kau suka Dancow.	Emotional appeal; collective choice of brand
Nutrisari	Jeruk kok minum jeruk.	Unimaginable delectability

We categorize the use of stylistic devices into five groups of usage, namely, idioms and proverbs, personification, humor, emotional appeal, and imagery. Those group of usage help us find the buying motives, which imply the persuasive functions of the advertising slogans.

Based on our analysis, we find that the use of idioms and proverbs can intensify customer's motivation to purchase certain products as a result of the idiom's and proverb's familiarity to most potential customers. The copywriters' creative use can infuse the slogans with new meanings while making them memorable and compatible. For example, Nutrisari's slogan, *Jeruk kok minum jeruk* (alternatively, *jeruk makan jeruk*, which means an orange eats another orange) is a common idiom in Indonesia, referring to homosexuality, (Tendeken, 2015). Nutrisari uses the common idiom, *Jeruk minum jeruk*, which refers to people who are sexually attracted to the same sex. In its use, Nutrisari infuses this idiom with a new meaning, that is Nutrisari's product that is orange concentrated is so delicious that even the natural orange wants to taste it. The use of the idiom made it memorable to Indonesian customers.

The use of idiom in Wendy's *Where's the beef?*, which expresses satisfaction over superior quantity of beef patty in comparison to competitors has become a well-known American catchphrase, questioning the substance of an idea, event, or product. The phrase is associated with the 1984 U.S. presidential election, in which the Democratic candidate and former Vice President Walter Mondale used the phrase to sum up his arguments that the programs championed by his rival, Senator Gary Hart, were insubstantial. This shows Wendy's slogan became widely known in the American society that customers are reminded to Wendy's products when they hear the catchphrase. Similarly, the slogan *Have a break, have a Kit Kat*, shows that the action of having a break is strongly associated with consuming a pack of Kit Kat. This catchphrase was so popular that a Formula 1 driver, Daniel Ricciardo, when asked in an interview what he did to take a break, responded with "Have a Kit Kat." This makes people think of having a pack of Kit Kat when they have a break. Similarly, due to its massive success, *Got milk?* has become a snowclone, or a type of phrase that has a standard pattern in which some of the words can be freely replaced. The word milk has been replaced with numerous nouns in countless parodies, including *Got beer?*, *Got Tuition?*, *Got 8 bit?*, et cetera. In 2016, a singer Fergie released the music video for her song "M.I.L.F. \$" in which various models and public figures parodied the *Got milk?* Advertisements by changing the phrase into "got milf?." This proves that the slogan is able to apply its persuasive function in such a way that their slogans becomes more and more popular. In this way, the slogans are successful in catching the attention of the customers.

Personification, a figure of speech in which either an inanimate object or an abstract concept given human attributes or feelings, is also used in making the product get into the memory of the customers. *Jagonya Ayam!* creates an illusion that the *ayam* or chicken, the main ingredient and the flagship product of KFC, gives KFC human attributes, namely being a champion or leader (*jagonya*). This implies that

KFC's product becomes a champion of chicken product. Thus, it shows that customers can have their confidence in choosing the brand.

We also find the use of humor through puns or wordplay in the slogans. According to Dahlén and Rosengren, customers are more partial to and remember slogans with ambiguity, creativeness, and word play (as cited in Björkstrand, 2012). Benazir (2014) stated that a pun increases the humor of advertising and makes the advertising decorated with meaning. A really good pun can make a miracle. Appropriate application of pun can attract readers' attention, make it readable and memorable and arouse consumers' interest and imagination. Folgers' *The best part of waking up is Folgers in your cup* implies people's excitement of having a cup of Folgers coffee when they just wake up in the morning. It implies the necessity of having a cup of Folgers coffee to start the day in a humorous way by rhyming the world up and cup. This is a persuasive way in associating the customers' morning activities with a cup of Folgers coffee.

Emotional appeal is another important factor observed in the analysis. Damasio argues that emotion is a necessary ingredient to almost all decisions. Murray (2013) stated that "positive emotions toward a brand have far greater influence on consumers' loyalty than trust and other judgments, which are based on a brand's attributes." In their slogans, McDonald's (*I'm lovin' it*) and Dancow (*Aku dan kau suka Dancow*) use verbs of feelings, that is, love and like respectively. Love implies great liking and strong emotional attachment, while like implies the approval of something or someone. By using these verbs in the slogans, McDonald's and Dancow connect their products to the positive emotions within the customers, and thus successfully influence them to purchase their products and invoke brand loyalty.

Imagery is another persuasive tool found in the analysis. It is defined as the "suggestion of vivid mental pictures or images by the skillful use of words" (Benazir, 2014). The usage of imagery could appeal to people's sense of sight, smell, sound, taste, and touch. *Jelas lebih enak* and *Indomie sekeraku* utilize words that appeal to the sense of taste. *Jelas lebih enak* not only appeals to the customers' sense of taste, but also intensifies the greatness of the taste that is able to surpass all the taste of other competitors. This will invoke an imagination of how delicious the product is, prompting its customers to try and purchase it. Similarly, since *Indomie sekeraku* implies that the taste of the product is worthy of becoming the national taste, from the word Indo, which is widely considered as the abbreviation of Indonesia, it will make the customers imagine its tastiness and eventually persuade them to purchase it.

To sum up, all of the ten slogans we selected implemented the persuasive role of advertising, specifically in influencing customers to purchase products, services, or ideas through the use of stylistic devices. They are successful in their effort to promote their products. In the United States market, McDonald's, Folgers, Wendy's, and Kit Kat, have successfully established themselves in the top three of the national sales (statista.com). In Indonesia, the recent Kantar Worldpanel survey shows 99.4 percent of urban population in Indonesia eats, on average, three Indomie packages a month, establishing the brand as the nation's most popular brand, and the world's 8th most consumed brand. KFC Indonesia

has also become the most frequently purchased fast food, as indicated by the survey from JakPat.com. Kapal Api Indonesia, stated by the South China Morning Post, has also enjoyed success, dominating the instant coffee market in Indonesia by maintaining its market share above 60% and exporting its products to 20 countries across the globe, namely, Myanmar, China and the Philippines (2016).

Aside from increased sales, another indicator of a successful advertising campaign, social media engagement and increased brand awareness can be gauged through YouTube video views. A survey by Socialblade showed that Dancow's Youtube garnered over 34 million video views in a span of six years, while Nutrisari reached 29 million views in eight years. Both Dancow and Nutrisari's advertising videos garnered thirty-four million and twenty-nine million views respectively, establishing their brand awareness in the Indonesian market.

The increased sales and social media engagement shown in the figures shown above may have demonstrated the effect of stylistic devices embedded in the advertising slogans on emphasizing and eliciting buying motive from the customers. The devices help persuade customers to buy the goods offered by the brand, as well as build a brand relationship

CONCLUSION

Our analysis shows that stylistic devices from the lexical, grammatical, and phonological level create effective and indelible slogans. In the lexical level, the specifically lexical-semantic choices, such as personal pronouns, emotionally heightening words, and intensifying adjectives, are used for creating a connection and forging a relationship between the brand and the customers. In the grammatical level, grammatical deviations in the forms of colloquialism and rhetorical questions, for example, are used for creating a personal and conversational effect to the customers, invoking continuous curiosity, and persuading customers to try on the product. In the phonological level, the use of repetition, assonance, alliteration, and rhyme serve as a memory tool that help customers immediately associate the slogans with the products. This will lead to ingraining slogans into the customers' minds and making them more enduring and memorable.

We also find that the stylistic devices help invoke the buying motives inside the customers' mind through the use of idioms and proverbs, personification, humor, emotional appeal, and imagery. Idioms and proverbs serve a persuasive function by intensifying customers' motivation to purchase the advertised product as a result of the customers' familiarity with those idiom and proverb. Personification is useful for creating slogans that are more interesting and engaging because of attributing human characteristics to non-human objects. Ultimately, it makes the slogans more relevant to the customers. The use of pun and wordplay increases the humor of advertising and decorate the advertising with meaning. Engaging customers' emotional appeal is imperative because it can trigger customers' loyalty

and intention to buy. Employing imagery can help the advertisement achieve their goal because imagery has the power to elicit customers' imagination that can increase costumers' desire to purchase the product.

In conclusion, the ten advertising slogans we select use the stylistic devices in the lexical, grammatical, and phonological levels. Those devices are, among others, idioms and proverbs, personification, humor, emotional appeal, and imagery, in the lexical, grammatical, and phonological levels. Through the use of the stylistic devices, the advertising slogans discussed in this paper are able to manipulate customers' perception, that is, packaging consumption in such a way that customers would accept that the advertised product could satisfy their thirst and craving.

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