

# The Impression of Rhetorical Devices in *Wendy's* Taglines

Apryanti Madah Munthe & Ria Lestari

*amadahmunthe@gmail.com & rialst@usd.ac.id*

English Letters Department, Sanata Dharma University

## Abstract

*Advertisements are able to attract and capture audiences' attentions by means of words, phrases, or sentences as seen in Wendy's taglines. This paper attempts at finding out kinds of rhetorical devices used in the taglines and how the taglines impress the audiences' attentions. There were 39 taglines used by Wendy's since 1969. The findings show there are 19 kinds of rhetorical devices in the taglines: aphaeresis, parallelism, asyndeton, alliteration, assonance, anaphora, epanalepsis, homoioteleuton, rhyme, free verbal repetition, metaphor, hyperbole, litotes, onomatopoeia, rhetorical question, periphrasis, anthimeria, polysemy, and pun. From the audiences' response, assonance is the most persuasive rhetorical device in the taglines.*

**Keywords:** *taglines, rhetorical devices, Wendy's*

## Introduction

Nowadays, people are familiar with the existence of advertisements. According to Goddard (1998: 16), an advertisement is a text functioned to capture people's attention and make people turn to the advertisement itself. An advertisement includes taglines. Generally, taglines are means to capture the audiences' attentions. Arens (2006: 417) states that a good tagline provokes audiences' attentions and shows the meaning or message. Taglines deal with words, phrases, or sentences. To put it differently, it means wordplay. Thus, it is essential for advertisers to use several linguistic features, such as rhetorical devices.

Nowadays, globalization has brought a lot of influences into Indonesia. The most visible one is fast-food. There are many fast-food brands found everywhere. Some fast-food brands use writings to attract the audiences, one of which is *Wendy's*. *Wendy's* is a fast-food brand which is built in 1969 by Dave Thomas. *Wendy's* grows fast and now it is spread all over the world. *Wendy's* creates

taglines, such as "Quality is our recipe" and "Juicy hamburgers and lots of napkins".

Indeed, understanding advertisements is not easy. Linguistics can be the means to analyze the taglines. Linguistics as the study of language has many branches, such as morphology and pragmatics. To apprehend the advertisements, the linguistic theory applied is stylistics. Afterward, stylistics concerns with the style of language. Crystal (2008: 460) mentions that stylistics is a branch of linguistics which studies the features of situationally distinctive uses (varieties) of language, and tries to establish principles capable of accounting for the particular choices made by individual and social groups in their use of language.

Stylistics is applied to reveal the style of words, clauses, or sentences within the advertisements. In stylistics, there are rhetorical devices, for example George H. W. Bush's campaign slogan "Don't Worry, Be Happy". In the slogan, there is a repetition of the sound /i/ at the end of the phrases which is rhyme.

There are some similar studies conducted by previous researchers. The first related study is taken from Dubovičienė and Skorupa's (2014). In the journal, they define and explain the meaning of advertising slogan and its characteristics. They also identify and analyze some stylistic features used within English advertising slogans of the world's famous brands. Afterward, they evaluate the frequency of the use of the stylistic features in slogans and identify the most common stylistic devices used in English advertising slogans. They take printed advertising as the object of the study which is observed from the linguistic perspective.

They reach several findings. Firstly, they define the advertising slogan as a short catchy phrase related to a specific brand defines. It presents and helps the customers remember the key concepts of a brand or advertising campaign. Moreover, they also find out that most of the advertising slogans contain pun (figurative languages), alliteration (sound techniques), and repetition (rhetorical devices).

## **Stylistics**

Analyzing an advertisement can be seen through linguistic approaches. Linguistics is the study of language which has many branches. One of the linguistic approaches is stylistics. To apprehend the advertisements, the linguistic theory applied is stylistics. Stylistics concerns with the style of language. Crystal (2008: 460) mentions that stylistics is a branch of linguistics which studies the features of situationally distinctive uses (varieties) of language, and tries to establish principles capable of accounting for the particular choices made by individual and social groups in their use of language.

From the stylistic perspective, the theory used is rhetorical devices. Today, people easily find an advertisement around them. However, they are not aware that the advertisement uses rhetorical devices. The theory adopted from Leech (1969: 75) states that rhetorical devices are divided in two sections, namely "schemes" and "tropes".

According to Leech and Corbett, in Priantini's undergraduate thesis (2015), those terms, "schemes" and "tropes", are further subdivided. The "schemes" are subdivided into 30 kinds, while the "tropes" are into 14 kinds.

## **Schemes**

According to Leech, scheme is "the foregrounded repetition of expression" (1969: 74). Solely, it means that "scheme" concerns with the expression. They are prosthesis, epenthesis, proparalepsis, aphaeresis, syncope, apocope, metathesis, antisthecon, parallelism, antithesis, anastrophe, parenthesis, apposition, ellipsis, asyndeton, polysyndeton, alliteration, assonance, anaphora, epistrophe, epanalepsis, anadiplosis, climax, antimetabole, polyptoton, symploce, homoioteleuton, chime, rhyme, and free verbal repetition. From the thirty kinds of schemes, there are 10 kinds used in *Wendy's* taglines.

## **Tropes**

Subsequently, Leech defines trope is "foregrounded irregularities of content" (1969: 74). Simply, it implies that "tropes" is more to the content within the texts. Furthermore, it is divided into 14 kinds. They are irony, metaphor and simile, hyperbole, litotes, onomatopoeia, oxymoron, rhetorical question, personification, periphrasis, anthimeria, synecdoche, metonym, homonym and polysemy, and pun. However, in *Wendy's* taglines, there are 9 kinds of tropes used, as follows.

## **Advertisement**

Another theory is the theory of advertisement since *Wendy's* taglines are included in the advertisement section. All taglines used for commercial reasons are included in advertising. Taglines are also known as slogan. Slogan is "a phrase designed to be memorable, attaching to a product or service during a particular advertising campaign" (Goddard, 1998: 127). Because of using words, advertisers have to choose every word carefully. The advertisers will use

words which carry positive meaning or interpretation. The word chosen in the tagline give the mnemonic effect. Goddard justifies that “the reader is encouraged to think that they are going to by something that is beyond the reach of the hoi polloi. It is a privileged buy” (1998: 74).

## Methodology

*Wendy's* has created taglines since 1969. Being spread all over the world, *Wendy's* produces taglines in different languages, such as Mexico. However, the object of the current study is the taglines which are authentically created in English.

As the researcher apprehends what the linguistic element is analyzed, the approach applied is stylistics. The sentences and phrases are treated as the stylistic unit to analyze. According to Verdonk (2002: 121), stylistics is “the study of style in language, *i.e.*

the analysis of distinctive linguistic expression and the description of its purpose and effect”. The taglines are from <http://www.bestmarketingdegrees.org> and <https://en.wikipedia.org>. The data are taglines which are reviewed from 1969 until the present time.

To support the findings, there are 30 questionnaires distributed. The questionnaires are accessed online in <https://docs.google.com/forms/d/1r9QcD8akiSV500rh493kG-HzeCktgpYEI58ffYkQRXs/formResponse>. The aim of questionnaires distributed is to prove whether or not the rhetorical devices employed in the tagline affect the audiences. The appropriate respondents are people speaking English because they can capture the message. Below is the table showing the categories and scale of the questionnaire.

Categories in the Questionnaires	Scales	Categories in the Total Points	Scales
Very much unattractive	1	Very much unattractive	1-30
Unattractive	2	Unattractive	31-60
Rather unattractive	3	Rather unattractive	61-90
Rather attractive	4	Rather attractive	91-120
Attractive	5	Attractive	121-150
Very much attractive	6	Very much attractive	151-180

## Discussion

### Kinds of Rhetorical Devices

#### *Aphaeresis*

The first rhetorical device is aphaeresis. Aphaeresis is that there is a subtraction of a syllable at the beginning of a word, but the meaning still remains the same. *Wendy's* tagline employing the aphaeresis is tagline 2: “We fix ‘em 256 ways”.

As seen in the tagline, there is a word ‘em. The subtraction in the word ‘em is the first syllable which is *th*. If tagline 2 is elaborated, it becomes “We fix them 256 ways”. The subtraction *th* in the word *them* often occurs due to the ease of its pronunciation. Consequently, the existence and the absence of the *th* in tagline 2 does not affect the meaning, namely *We fix them 256 ways*.

#### *Parallelism*

The next rhetorical device applied in *Wendy's* tagline is parallelism. Parallelism is about the parallel structure. As the structural form of each tagline is analyzed, there are three of *Wendy's* taglines using parallelism as follows: “Juicy hamburgers and lots of napkins” (tagline 4), “Hot-N-Juicy” (tagline 5), “The best burgers and a whole lot more” (tagline 17).

Firstly, the use of parallelism is to create a coherent sentence or phrase. Tagline 4, 5, and 17 are combined by the same kinds of phrases, such noun phrase and adjective phrase. Tagline 4 in 1978 uses parallelism. Tagline 4 says “Juicy hamburgers and lots of napkins”. The tagline is formed by noun phrases, which are the noun phrase *juicy hamburgers* and the noun phrase *lots of*

*napkins*. The tagline employs the use of conjunction *and*. The parallel structure of the tagline is elaborated as follows.

[NP [NP [ADJ Juicy] [N hamburgers]]  
[CONJ and]  
[NP [ART lots of] [N napkins]]]

As mentioned before, tagline 4 is formed by two noun phrases and conjunction *and*. The head of the first phrase is hamburgers while the second one is napkins. The first noun phrase is a noun modified by an adjective *juicy* while the second one is a noun modified by article *lots of*.

[AP [AP [ADJ Hot]]  
[CONJ N]  
[AP [ADJ Juicy]]]

As tagline 5 is elaborated, it connects two adjectives. They are the adjectives *hot* and *juicy*. The adjectives *hot* and *juicy* are linked by the conjunction *and*. The conjunction *and* is written by capital *N* as how it is pronounced.

Another tagline sharing the similar pattern is tagline 17. Tagline 17 which is firstly published in 1989 is formed by two noun phrases. The parallel structure of the tagline is elaborated as follows.

[NP [NP [ART The] [ADJ best] [N burgers]]  
[CONJ and]  
[NP [ART a] [ADJ whole] [N lot] [ADV more]]]

Tagline 17 has two noun phrases. The noun phrases are *the best burgers* and *a whole lot more*. The head of the first phrase is burger while the second one is lot. Both of the noun phrases are connected by the conjunction *and*.

### Asyndeton

Another rhetorical device found in *Wendy's* tagline is asyndeton. Asyndeton is the omission of conjunction (Corbett, 1990). The asyndeton is applied in one out of 35 taglines, tagline 26: "Don't Compromise. Personalize"

Here, there are two sentences. The first sentence is *Don't Compromise* while the second one is *Personalize*. The verbs from each sentence have an opposite meaning. Since both of the sentences carry opposite meaning, the omission is the conjunction *but*. Subsequently, the employment of the asyndeton has a specific aim which is to create a fast rhyme. Consequently, the audiences might interpret tagline 26 as *I do not compromise, but I can have my order as I want*.

### Alliteration

The fifth rhetorical device applied is alliteration. Alliteration is about repetition of the initial consonant sound for the following word. The alliteration is obviously seen in 10 *Wendy's* taglines as follows.

Tagline 2	"We fix 'em 256 ways"
Tagline 11	"Parts is parts"
Tagline 14	"Where's the beef? Choose Fresh, choose <i>Wendy's</i> "
Tagline 16	"The best burgers in the business"
Tagline 17	"The best burgers and a whole lot more"
Tagline 19	"The Best Burgers Yet"
Tagline 30	"It's waaay better than fast food"
Tagline 31	"It's waaay better than fast food... It's <i>Wendy's</i> ."
Tagline 32	"It's waaaaaaaaaay delicious. It's <i>Wendy's</i> ."
Tagline 35	"Now that's better for the first time"

Firstly, tagline 2 creates alliteration by placing the consonant /wi:/ in the word *we* and *ways* /weɪz/. As seen in tagline 11, the initial consonant sound is repeated. The sound of /p/ from the word *part* is repeated again in the word *part*. Meanwhile, tagline 14

applies alliteration in the word *where's* /wɜ:rs/ and *Wendy's* /'wendɪz/. Subsequently, tagline 16, 17 and 19 use the alliteration and place in the words *best* /best/ and *burgers* /'bɜ:gəz/. The repetition is the sound /b/. The similar pattern also appears in tagline 30,

31, 32, and 35. However, there is a difference. The difference lays in the consonant sounds which are repeated.

In due course, there is an aim for using the alliteration in the taglines. It is to make the tagline easy to remember. As it is justified by Leech (1969), the use of alliteration in the advertisement is to urge the audiences remembering words in the ad easily. Another purpose is to produce an organized sentence or phrase.

Tagline 1	“Quality is Our Recipe”
Tagline 4	“Juicy hamburgers and lots of napkins”
Tagline 7	“Wendy’s Has the Taste You Crave”
Tagline 8	“Ain’t No Reason to Go Anyplace Else”
Tagline 9	“You’re Wendy’s Kind of People”
Tagline 12	“It’s the best time for... Wendy’s”
Tagline 14	“Where’s the beef? Choose Fresh, choose Wendy’s”
Tagline 15	“Give a little nibble”
Tagline 16	“The best burgers in the business”
Tagline 17	“The best burgers and a whole lot more”
Tagline 18	“Eat great, even late”
Tagline 19	“The Best Burgers Yet”
Tagline 20	“You can eat great, even late”
Tagline 21	“It’s hamburger bliss”
Tagline 23	“It’s Always Great, Even Late”
Tagline 25	“It’s Good To Be Square”
Tagline 26	“Don’t Compromise. Personalize”
Tagline 30	“It’s waaay better than fast food”
Tagline 31	“It’s waaay better than fast food... It’s Wendy’s.”
Tagline 32	“It’s waaaaaaaaaay delicious. It’s Wendy’s.”

As an example, tagline 1 has a repetition of the vowel /i/. The repetition /i/ lays in the word *quality* /'kwɒləti/, *is* /ɪz/, and *recipe* /'resəpi/. Tagline 15 places the assonance or the vowel /ɪ/ in the words *give* /gɪv/, *little* /'lɪt(ə)l/, and *nibble* /nɪb(ə)l/. Other taglines create the assonance by repeating the vowel followed different consonants.

In due course, the use of assonance creates a rhyme while the tagline is pronounced. The mnemonic effect is *Wendy's* employs the assonance for two reasons. Firstly, it overplays the words inside the taglines. Besides, the employment of the assonance makes the audiences easily remember the words inside the taglines because of its rhyme (Corbett, 1990). Those lead the audiences to the goal of the advertisement which is to buy the product. It is known as the

## Assonance

Another rhetorical device from scheme is assonance. In assonance, both Corbett (1990) and Leech (1969) define assonance as the repetition of vowel, but it is followed by different consonants. There are 20 taglines which use assonance as follows.

mnemonic effect. The mnemonic effect happens when the audiences are persuaded to buy the product by the advertisement (Crystal, 2008: 321).

## Anaphora

The next rhetorical device is anaphora. Anaphora is about the repetition of a word or group in the beginning of a clause. There are 3 *Wendy's* taglines applying the anaphora as follows: “Where’s the beef? Choose Fresh, choose *Wendy's*” (tagline 14), “It’s waaay better than fast food... It’s *Wendy's*.” (tagline 31), and “It’s waaaaaaaaaay delicious. It’s *Wendy's*.” (tagline 32).

The first tagline published in 1985 is tagline 14. It says “Where’s the beef? Choose

Fresh, choose *Wendy's*". Tagline 14 is formed by two sentences. As analyzed, tagline 14 repeats the similar word in the second sentence. It repeats the word *choose*.

Meanwhile, the next two taglines which are tagline 31 and 32 happen to have the same repetitions. Both of tagline 31 and 32 use the same repetitions, the word *it's*. According to Corbett (1990), the repetitions of the words *choose* and *it's* are used to create rhyme, strengthen the emotion carried, and emphasize the idea.

Thereafter, there are several reasons for applying the anaphora in the taglines. Firstly, the anaphora is to create a rhyme. Another purpose is to strengthen the emotion carried, for example tagline 31. It demonstrates that the fresh beef can be only found in *Wendy's*. Besides, the anaphora can emphasize certain ideas, namely tagline 32. Tagline 32 shows it is only in *Wendy's* whose taste is very delicious.

### Epanalepsis

Epanalepsis is another rhetorical device used in *Wendy's* taglines. The epanalepsis is about the repetition of an initial word within a clause or sentence at the end of the clause or sentence. According to Corbett, the use of the epanalepsis is to show the emotional spontaneity (1990). Tagline 11 applies the epanalepsis as follows: "Parts is parts" (tagline 11).

Tagline 11 is one out of 35 *Wendy's* taglines which employs the epanalepsis. Tagline 11 is "Parts is parts" (1983-1984). As it can be seen, tagline 11 repeats the word

*parts* twice. According to *Longman Active Study Dictionary* (2010: 644), the word *part* means "one of the piece, areas etc. that form the whole of something". However, the word *parts* refers to one of *Wendy's* products which is chicken nugget. The emotional spontaneity is raised by the repetition of the word *parts*.

### Homoioleuton

Subsequently, homoioleuton is quite similar to rhyme. The difference is the repetition. Homoioleuton repeats the suffixes (Corbett, 1990). As the taglines are analyzed, there are two taglines using homoioleuton. They are tagline 4 and 11 as follows: "Juicy hamburgers and lots of napkins" (tagline 4), "Parts is parts" (tagline 11).

Tagline 4 says "Juicy hamburgers and lots of napkins" (1978). As tagline 4 is looked over, there is the repetition of suffix {-s}. The suffix {-s} is attached in the noun phrases, namely *juicy hamburgers* and *lots of napkins*. Tagline 11 also uses the repetition of suffix {-s}. Tagline 11 attaches the suffix {-s} in the word *part* in the beginning and the word *part* in the end. Since homoioleuton is quite similar to rhyme, homoioleuton makes the audiences easily memorize the taglines. It is due to the rhyming produced.

### Rhyme

Afterwards, the rhetorical device employed is rhyme. Rhyme is the sound at the end of a word within clauses and sentences repeated. It concerns with the spelling rather than the pronunciation (Leech, 1969). Rhyme is employed by 11 out of 35 taglines.

Tagline 1	"Quality is Our Recipe"
Tagline 6	"Wendy's Has the Taste"
Tagline 7	"Wendy's Has the Taste You Crave"
Tagline 8	"Ain't No Reason to Go Anyplace Else"
Tagline 14	"Where's the beef? Choose Fresh, choose Wendy's"
Tagline 15	"Give a little nibble"
Tagline 18	"Eat great, even late"
Tagline 20	"You can eat great, even late"
Tagline 21	"It's hamburger bliss"
Tagline 24	"Do what tastes right"
Tagline 26	"Don't Compromise. Personalize"

The employment of rhyme is often found in the taglines or headlines. Rhyme gives an ease for the audiences remembering the words inside the ad. It obtains and attracts the audiences' attention by producing rhyming taglines (Corbett, 1990). The first tagline is tagline 1, for instance. It lays in the word quality /'kwɒləti/ and recipe /'resəpi/. Other taglines create the rhyme with different sounds.

### **Free Verbal Repetition**

Thereafter, there is free verbal repetition. It is the repetition in the same words, clauses, or sentences which are placed in the next ones (Leech, 1969). The repetition created does not have an exact pattern. As all the taglines are observed, there are 2 taglines using free verbal repetition as follows: "Aren't you hungry... Aren't you hungry?" (tagline 10) and "Parts is parts" (tagline 11).

Firstly, it is tagline 10. Tagline 10 is "Aren't you hungry... Aren't you hungry?" (1983). As it is seen clearly, there is a repetition of the whole sentence in tagline 10. Tagline 10 repeats the sentence *Aren't you hungry* twice. The repetition of the phrase is to show when people are hungry, *Wendy's* can accommodate the hunger.

Likewise, tagline 11 uses the free verbal repetition. Tagline 11 is "Parts is parts". It repeats the word *parts*. According to *Wendy's* advertisement, the word *parts* refers to one of *Wendy's* products which is chicken nugget. *Wendy's* chicken nugget is fused from parts of chicken and then sliced

into parts. The aim of free verbal repetition is to highlight that the chicken nugget served by *Wendy's* is from parts of chicken and into some chops.

### **Metaphor**

Besides, there is metaphor. The metaphor is about comparing two objects which are different but somehow they share similarity (Corbett, 1990). There are three taglines employing the metaphor as follows: "Quality is Our Recipe" (tagline 1),

"*Wendy's* Has the Taste You Crave" (tagline 7), "You're *Wendy's* Kind of People" (tagline 9).

There are some aims of using metaphor. One of them is to give the audiences clear understanding about something. The first tagline is tagline 1. The tagline compares two objects which are quality and recipe. According to *Longman Active Study Dictionary*, the meaning of quality is "a high standard" (2010: 722). Meanwhile, in *Longman Active Study Dictionary*, the meaning of recipe is "a set of instruction that tell how to cook something" (2010: 740). By referring the word *quality* to *recipe*, *Wendy's* attempts to show the audiences that the products served are made by paying attention to the quality of the product. To put it differently, *Wendy's* serves the high quality products.

Another tagline is tagline 7. Tagline 7 says "*Wendy's* Has the Taste You Crave". In tagline 7, the word taste is described as something craved. The word *crave* reflects the feeling of a powerful desire for something. Tagline 7 demonstrates that *Wendy's* product is that everyone would like to taste the most. Meanwhile, tagline 9 also employs the metaphor. Tagline 9 says "You're *Wendy's* Kind of People". The word *you* refers to people who consume *Wendy's* products. Concurrently, the word *Wendy's* modifies the phrase kind of people. The word *Wendy's* is placed as an adjective. The adjective meaning of *Wendy's* can be seen in one *Wendy's* tagline used from the beginning until the present time.

### **Hyperbole**

In due course, there is hyperbole. Hyperbole is about exaggerating. Its purpose is to make something sound more than the reality (Leech, 1969). Some of *Wendy's* taglines use the hyperbole as the rhetorical device as follows.

Tagline 2	"We fix 'em <b>256</b> ways"
Tagline 7	"Wendy's Has <b>the Taste You Crave</b> "
Tagline 12	"It's the <b>best</b> time for... Wendy's"
Tagline 15	"Give a <b>littlenibble</b> "
Tagline 16	"The <b>best</b> burgers in the business"
Tagline 17	"The <b>best</b> burgers and a whole lot more"
Tagline 19	"The <b>Best</b> Burgers Yet"
Tagline 21	"It's <b>hamburger bliss</b> "
Tagline 30	"It's <b>waaay better than fast food</b> "
Tagline 31	"It's <b>waaay better than fast food... It's Wendy's.</b> "
Tagline 32	"It's <b>waaaaaaaaaay delicious.</b> It's Wendy's."

Firstly, there are 4 taglines which use an adjective to give the exaggerating sense. They are tagline 12, 16, 17, and 19. All of them employ the hyperbole by using the adjective *best*. It labels *Wendy's* as the fast food with the best in every aspect, for instance tagline 12 implies that every moment is good for *Wendy's*. Afterward, tagline 16 overstates that *Wendy's* burger is the best compared to other burgers.

Another tagline also overstating is tagline 30, 31, and 32. Those taglines use the word *way*. Based on *Longman Active Study Dictionary* (2010: 1005), the word *way* means "a distance or a length of time, especially a long one". Tagline 30 and 31 gain the hyperbole meaning from the phrase *waaaybetter than fast food*. Those taglines imply that *Wendy's* is more than a fast food. In fact, *Wendy's* is categorized as a fast food. Meanwhile, tagline 32 implies that *Wendy's* is very delicious.

Subsequently, tagline 2 applies the hyperbole. Tagline 2 is "We fix 'em 256 ways". It obtains the sense of hyperbole from the use of the phrase *256 ways*. *Wendy's* does not explain exactly the 256 ways. It contains the exaggerating effect. The phrase *256 ways* leads the audiences to directly think that

*Wendy's* has lot of way to fix things. As it is known, 256 is a huge number which can lead the audiences to relate a huge number or amount of certain thing, in this case ways. Likewise, tagline 7 also shows the similar idea. It implies it by using the phrase *the taste you crave*. *Wendy's* overstates the taste what people feel a powerful desire for. As analyzed, all of those taglines imply that *Wendy's* has

the one and only best product which people must taste and buy.

### Litotes

Litotes is also employed in *Wendy's* tagline. In litotes, it uses a negative or weak statement to reveal a good impression (Corbett, 1990). It is employed in two out of *Wendy's* taglines, tagline 8 and 26 as follows: "Ain't No Reason to Go Anyplace Else" (tagline 7), "Don't Compromise. Personalize" (tagline 26).

Firstly, tagline 8 creates the litotes by using the words *ain't* and *no*. The words *ain't* and *no* have the negative or weak meaning. Meanwhile, tagline 26 is "Don't Compromise. Personalize" (2006). Tagline 26 shows the negative or weak statement. The negative or weak statement is indicated from the use of the word *don't*. As it is known, the word *don't* stands for *do not*.

As it is mentioned before, the use of litotes is to impress the audiences. Tagline 8, for instance, uses the weak form *ain't* and *not* to show the audiences that there is no reason to go other fast foods. Further, tagline 26 uses the word *don't* as the weak form. It impresses the audiences by stating *Wendy's* is the place where people can obtain the product exactly how they desire.

### Onomatopoeia

In due course, onomatopoeia uses the sound of nature. It mimics the sound, such as boom and purr (Corbett, 1990). *Wendy's* uses the onomatopoeia in one of its taglines. It is tagline 28 as follows: "Uh Huh" (tagline 28).



The sound *uh huh* is familiarly known as an interjection. It shows an agreement. It is included to onomatopoeia because it is a sound naturally produced by human. As mentioned before, onomatopoeia can manipulate the audiences' emotions. The onomatopoeia can manipulate the emotion because it describes things vividly and gives the right ideas about the advertisers intending to mean directly. Tagline 28, for example, plays the audiences' minds to agree with *Wendy's* due to the sound *uh huh* indicating an agreement.

**Rhetorical Question**

Thereupon, there is rhetorical question. It uses a form of question which does not need an answer. The purpose is to affect and persuade the audiences. Moreover, it often makes audiences introspect due to the question (Corbett, 1990). It is revealed that there are 2 out of 35 *Wendy's* taglines using the rhetorical question as follows: "Aren't you hungry... Aren't you hungry?" (tagline 10), "Where's the beef?" (tagline 13).

Firstly, the rhetorical question is to make the audiences to think or rethink (Corbett, 1990). It does not need an answer. From the structure, tagline 10 is an in interrogative form which directly leads to rhetorical question. Tagline 10 is "Aren't you hungry... Aren't you hungry?" It attempts to make the audiences rethink whether or not they are hungry and to eat at *Wendy's*. As it is discussed before, tagline 13 is also in a form of interrogative sentence. It does not require an answer. The question aims to make the audiences think of *Wendy's* in which they can find the beef.

**Periphrasis**

Besides, the rhetorical device used is periphrasis. In periphrasis, it substitutes a descriptive word by a proper name. Besides, a proper name assumed to be familiar to the audiences is included in periphrasis (Corbett, 1990). There are six taglines using the periphrasis as follows.

Tagline 6	"Wendy's Has the Taste"
Tagline 7	"Wendy's Has the Taste You Crave"
Tagline 9	"You're Wendy's Kind of People"
Tagline 14	"Where's the beef? Choose Fresh, choose Wendy's"
Tagline 31	"It's waaay better than fast food... It's Wendy's."
Tagline 32	"It's waaaaaaaaaay delicious. It's Wendy's."

Tagline 6, 7, 9, 14, 31, and 32 are clearly using periphrasis because those taglines present the name of the product, namely *Wendy's*. *Wendy's* substitutes a fast food company named *Wendy's Old-Fashioned Hamburgers*. The word *Wendy's* is classified as a proper name. It is that the proper name is assumed familiar to the audiences.

Tagline 6 tries to tell that *Wendy's* is the place where people can find the taste that they want. Tagline 7 attempts to represent *Wendy's* is the only place which serves the must-taste fast food. It is justified by the phrase *the taste people crave*. Further, tagline 9 uses metaphor. It combines metaphor and periphrasis. As it is discussed before, it is also metaphor. The comparison of the word

*quality* and *recipe* creates the idea that *Wendy's* attempts to show the audiences that the products served are made by paying attention to the quality of the product. To put it differently, *Wendy's* serves the high quality products.

**Anthimeria**

Meanwhile, anthimeria is used by writers when they do not have any word to describe something. They use words with multi interpretation to describe things (Corbett, 1990). There is only one tagline as follows: "*Wendy's*Has the Taste" (tagline 6).

Firstly, tagline 6 employs the anthimeria. It can be seen from the word *taste*. According

to *Longman Active Study Dictionary* (2010: 917), the word *taste* means “the taste of food or drink is what it is like when you put it in your mouth, for example how sweet or salty it is”. Tagline 6 does not use a specific description about its taste, such as sweet, sour. However, the word *taste* is modified by the article *the*. The phrase *the taste* indicates both of the advertiser and the audiences know how *Wendy’s* taste is. Tagline 6 uses the phrase *the taste* which is to raise the audiences’ curiosity.

**Polysemy**

Further, homonym or polysemy is about a word carrying two or more meanings. The

meanings carried are also related to each other (O’Grady & Dobrovolsky, 1989). There is only one tagline as follows: “It’s Good To Be Square” (tagline 25).

Tagline 25 shares the similar pattern. Here, the word bringing more than one meaning is the word *square*. The word *square* has seven meanings. Since the word *square* is preceded by *be*, the word *square* is in a form of adjective. *Longman Active Study Dictionary* (2010: 867) defines the word *square* as an adjective means as follows.

<b>The Meaning of Adjective Square</b>
having the shape or approximate shape of a square,
denoting a unit of measurement equal to the area of a square whose side is of the unit specified,
at right angles; perpendicular,
level or parallel,
(of two people) owing nothing to each other,
old-fashioned or boringly conventional,
(of rhythm) simple and straightforward.

From those meanings carried by the word *square*, the most appropriate meaning is old-fashioned or boringly conventional since *Wendy’s* describes the hamburger as the old-fashioned one. It is proven by the main idea of *Wendy’s* about the old fashioned hamburgers.

**Pun**

Afterward, there is pun as rhetorical device. Pun is about using a word which carries more than one meaning or adopting word whose pronunciation is similar (Corbett, 1990). There is only one tagline using the pun. It is tagline 5 as follows: “Hot-N-Juicy” (tagline 5).

There is the letter *N* between the words *hot* and *juicy*. The letter *N* is the conjunction *and*, but it is shortened. It is shortened because its pronunciation is still the same. The purpose of the pun is to create the sense of humor (Corbett, 1990). Tagline 5, for instance, raises the humor sense by utilizing the word whose sound is similar. Though the

sound of *N* and *and* are similar, they carry different meanings.

In the discussions, there are 22 taglines using more than one rhetorical device. Meanwhile, there are also taglines not using rhetorical device, namely tagline 3, 22, 27, 29, 33, and 34. As the taglines are analyzed, it appears that assonance is the most frequently applied in *Wendy’s* taglines. There are 20 taglines applied the assonance. Those are tagline 1, 4, 7, 8, 9, 12, 14, 15, 16, 17, 18, 19, 20, 21, 23, 26, 30, 31, and 32. Assonance is followed by alliteration and periphrasis as the most frequently used in *Wendy’s* taglines.

**The Impression of *Wendy’s* Taglines toward the Audiences**

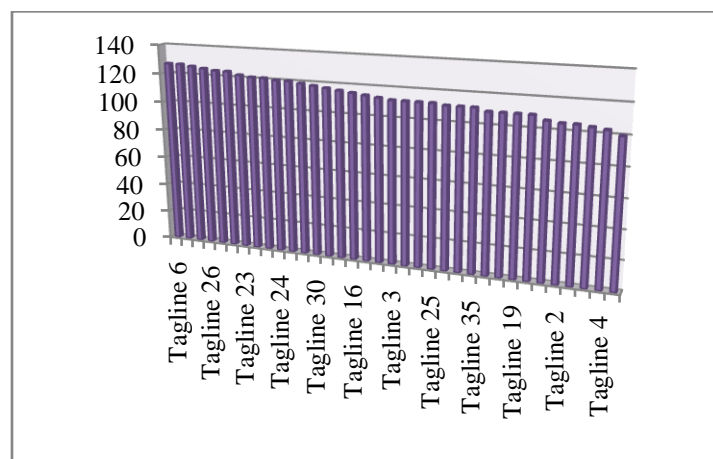
According to Hopkins, a good tagline has two important elements, namely “the fit target and credibility” (Madjadikara, 2004:36). As it is known, *Wendy’s* is one of the most famous fast food brands in the world. The fit target for *Wendy’s* is young people because eating fast food becomes the

trend for young people. Dugan (2013) justifies that young people (aged 18-29) are the audiences eating fast food most often. So, the fit target for *Wendy's* is young people as respondents.

There are 30 respondents. The respondents are people who learn English as second foreign language. They are students. Each respondent observes and then ranks the

level of *Wendy's* taglines' attractiveness. The questionnaires are distributed online. Since the respondents must rank each tagline, there are 6 categories. The scale is from 1-6 which is explained in Table 3.2. The Categories and Scales. After the result of questionnaires is gathered, it is measured again by the total point of each tagline into 1-6 scale. Here is the result of the questionnaires.

**Chart 1 The Result of Questionnaires**



As it is seen in the chart, the result of the questionnaires reveals that the 35 taglines are categorized into either attractive or rather attractive. There are 9 taglines rated as attractive while the rest of the taglines are rated as rather attractive. The nine taglines rated as attractive are tagline 1, 6, 7, 8, 13, 18, 23, 26, and 31. It appears that tagline 6 "Wendy's Has the Taste" and 8 "Ain't No Reason to Go Anyplace Else" are the most persuasive taglines. They reach 127 points. Meanwhile, the least tagline is tagline 27 "That's right" for 100 points. It is rated as rather attractive.

As the taglines rated as attractive are observed, these taglines share similarity. Most of the taglines rated as attractive use assonance as the rhetorical devices, namely tagline 1, 7, 8, 18, 23, 26, and 31. The findings for the second research question are revealed from the questionnaires, it leads to the interpretation. As it is seen before, the use of rhetorical devices affects the audiences. However, the number of rhetorical devices applied does not really impress the audiences, which happens in tagline 13 and

32. Furthermore, the use of assonance in *Wendy's* taglines impresses the audiences because most of *Wendy's* taglines rated as attractive apply assonance as the rhetorical device. Another rhetorical device also capture the audiences' attentions is rhyme.

There are several aspects why assonance and rhyme become the most impressive rhetorical devices. Firstly, assonance is the repetition of vowel, but it is followed by different consonants (Corbett, 1990 and Leech, 1969). Meanwhile, rhyme is the sound at the end of a word within clauses and sentences which is repeated which concerns with the spelling rather than the pronunciation (Leech, 1969). Both of assonance and rhyme concern with the sounds. The repetition of vowel and sound draws the audiences' attentions to several words. Besides, it also creates the words rhyming and gives the audiences pleasure to read. The extent effect of the rhyming and pleasuring words is that the audiences can memorize them easily.

## Conclusion

There are 11 schemes applied in *Wendy's* taglines. Those are aphaeresis, parallelism, asyndeton, alliteration, assonance, anaphora, epanalepsis, homoioteleuton, rhyme, and free verbal repetition. Meanwhile, there are 10 tropes applied in *Wendy's* taglines. Those are irony, metaphor, hyperbole, litotes, onomatopoeia, rhetorical question, periphrasis, anthimeria, polysemy, and pun. So, there are 21 rhetorical devices employed in *Wendy's* taglines from 1969 until the present time.

Most of *Wendy's* taglines apply more than one rhetorical device. Tagline 32, for instance, uses 7 rhetorical devices, namely anaphora, alliteration, periphrasis, hyperbole, rhyme, and assonance. However, it also appears that there are 6 *Wendy's* taglines which apply none of the rhetorical devices. Furthermore, the most frequently rhetorical device employed is assonance. The assonance is applied in 19 taglines. It is followed by hyperbole for 11 taglines and alliteration for 8 taglines.

As it has been discussed and analyzed, it reveals several important points. Firstly, the result of questionnaires shows that the employment of rhetorical devices in the taglines affects the audiences. Even if it affects the audiences, it does not mean that the taglines employing various rhetorical are more persuasive than those employing one rhetorical device. Besides, it also reveals that assonance is considered as the most persuasive rhetorical device because it is applied in most of the taglines rated as attractive. It is followed by rhyme. There are 2 taglines rated as the most attractive. They are tagline 6 "*Wendy's* Has the Taste" and 8 "Ain't No Reason to Go Anyplace Else".

Ultimately, a well-known fast food as *Wendy's* has to be carefully in creating and publishing their product through the taglines. They have to pay attention to every single word because it is a message from *Wendy's* to the audiences. Every single word in the tagline is the representative of *Wendy's*. The messages are created by applying and combining rhetorical devices. It is a

persuasive message, so that the audiences' attentions are captured. Furthermore, the audiences are willing to buy *Wendy's* products.

## References

- Arens, W. *Contemporary Advertising*. Boston: McGraw-Hill, 2006.
- Berger, Arthur Asa. *Media Analysis Techniques*. London: Sage Publication, Inc., 1933.
- Borchers, Timothy A. *Persuasion in the Media Age: Second Edition*. New York: McGraw-Hill, 2005.
- Burton, Gideon O. "Antisthecon". *Figures*. n.p. n.d. (<http://rhetoric.byu.edu/Figures/A/antisthecon.htm>). November 7, 2015.
- Corbett, E. P. J. *Classical Rhetoric for the Modern Students*. New York: Oxford University Press, 1990.
- Cui, Ying and Yanli Zhao. "Translation of Rhetorical Figures in Advertising Discourse: A Case Study" *International Journal Society, Culture & Language*. Vol. 2 No. 7 (2014): p. 57-67. *Special Issue on Translation, Society & Culture*. ([http://www.ijscel.net/article\\_6676\\_6100604a839d1b3492e4de97fcd90437.pdf](http://www.ijscel.net/article_6676_6100604a839d1b3492e4de97fcd90437.pdf)). September 5, 2016.
- Crystal, David. *A Dictionary of Linguistics and Phonetics. Sixth Edition*. Malden: Blackwell Publishing Ltd., 2008.
- Dugan, Andrew. "Fast Food Still Major Part of U.S Diet" *Gallup*. August 6, 2013. *Well-Being*. (<http://www.gallup.com/poll/163868/fast-food-major-part-diet.aspx>). June 28, 2016.
- Edienmuller, Michael E. "Apposition". *Figures*. (<http://www.americanrhetoric.com/figures/appositio.htm>). n.p. n.d. November 7, 2015.

- Gee, James Paul. *How to do Discourse Analysis*. New York: Routledge, 2011.
- Goddard, Angela. *The Language of Advertising*. London: Routledge, 1998.
- Harper, Douglas. *Advertisement*. n.p. n.d. (<http://www.etymonline.com/index.php?term=advertisement>). September 20, 2015.
- Holmes, Chris. "The Evolution of Fast Food Logos: Top 10 Burger Chains Edition". n.p. March 5, 2013. (<http://www.grayflannelsuit.net/blog/the-evolution-of-fast-food-logos-burger-chains>). August 11, 2016.
- Iyer, Saipriya. *Metathesis Explained with Examples*. n.p. n.d. (<http://www.buzzle.com/articles/metathesis-explained-with-examples.html>). November 7, 2015.
- Kousar, Shazia. "Analysing the Role of Free Verbal Repetition in T.S. Eliot's Poem *Ash-Wednesday*". *Interdisciplinary Journal of Contemporary Research in Business*. Vol. 4. No.12 (April 2013): p.97. *Interdisciplinary Journal of Contemporary Research in Business*. (<http://journal-archieves31.webs.com/97-105.pdf>). November 7, 2015.
- Leech, G. N. *A Linguistic guide to English Poetry*. New York: Longman Inc., 1969.
- Longman Active Study Dictionary. Fifth Edition*. Edinburgh: Pearson Education Limited, 2010.
- Madjadikara, Agus S. *Bagaimana Biro IklanMemproduksiIklanBimbinganPenulis NaskahIklan (Copywriting)*. Jakarta: PT. GramediaPustakaUtama, 2004.
- Onions, C. T. *The Oxford Dictionary of English Etymology*. Oxford: The Clarendon Press, 1966.
- "Parenthesis". *Literary Devices and Terms*. n.p. n.d. (<http://literarydevices.net/parenthesis/>). November 7, 2015.
- Prianti, Marlin Evi. "Rhetorical Devices in *ELLE Magazine Advertisements*". Undergraduate Thesis. Yogyakarta: Sanata Dharma University, 2015.
- Ranjan, G. D. Dharma Keerthi Sri. *Science of Semiotic Usage in Advertisements and Consumer's Perception*, 2010. ([http://www.sciencepub.net/american/am0602/02\\_0930\\_Semiotic\\_Usage\\_am0602.pdf](http://www.sciencepub.net/american/am0602/02_0930_Semiotic_Usage_am0602.pdf)).
- Tjandrawibawa, Paulina. *Visual Strategies*. n.p. August 10, 2010. (<http://www.slideshare.net/paulinatjvisual-strategies>). November 7, 2015.
- Wheeler. *Schemes*. n.p. n.d. (<https://web.cn.edu/kwheeler/schemes.html>). November 7, 2015.
- Wheeler. *Tropes*. n.p. n.d. (<https://web.cn.edu/kwheeler/schemes.html>). November 7, 2015.
- Yule, George. *Oxford Introduction to Language Study: Pragmatics*. New York: Oxford University Press, 1996.