

THE SOUNDNESS OF ARGUMENTS AND THE EMERGENCE OF PARTICULAR FIGURES OF SPEECH IN MARIO TEGUH'S *GOLDEN WAYS*' SPEECH¹

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Abstract: Motivation has evolved as a need of many people's life, today. The number of motivators also proliferates gradually along with their steadfast-buffs both at international and domestic scale. The man of the hour of Indonesian motivator currently is Mario Teguh. Persuasive language functions as a primary weapon to win over people. In this research, Toulmin's model (exposing the forms of argument structure) together with figures of speech are used to be the theories that correspond to central route and

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peripheral route in Elaboration Likelihood Model. The data which consist of three episodes of Mario Teguh Golden Ways were downloaded from Youtube website, and transcribed for further analysis. The outcome of this research is that the arguments made by Mario Teguh shows the soundness of the arguments. In addition, some particular figures of speech often emerged in his speech. This article discusses the soundness of the argument, the forms of argument structure based on Toulmin's model and the discovery of figures of speech in Mario Teguh Golden Ways' speech.

Key words: *motivation, speech, persuasion, Toulmin's model, and figures of speech*

INTRODUCTION

One phenomenal issue in coaching is a motivational speech. This has become a widespread trend from the international to the domestic scale. As we can see there are so many advertisements of motivational speech seminar such as advertised in the street billboard, flier and poster. Magazines and newspaper also discuss about the motivators. Some well-known motivators are discussed in magazine. It tells about how they can be so successful through their way of motivational speech which is able to seize audience attention and contribute excitement. Moreover, it tells us some good testimonies of the motivational speech result⁴.

Above all, one outstanding motivator namely, Mario Teguh has his motivational speech broadcasted weekly in one of Indonesian television channel, MetroTv. Based on the casual observation, this motivator is on the top of the popularity. When he

⁴ Dharnoto, "Kisah Sukses 3 Motivator", *Intisari*, August 2007: 10-17

had his motivational speech On May 21, 2010 in Semarang, this event was disclosed by major city, Mr. Sumarmo who congratulated this world record breaker with the biggest fans in the Facebook.

Inherently, a motivator has to persuade the listeners to set the goal. This thing is interrelated to communication matter. Petty & Cacioppo (1986) as cited in Renkema (1993:129) introduces a model called Elaboration Likelihood Model (ELM) which shows us the traffic of persuasion as a process of communication. In particular, this model has two routes, namely central and peripheral routes. Central route points out logical arguments (Renkema 2004: 210) while peripheral route points out figures of speech (Perloff, 2003:129 and Kennedy 1994:18-19). These research questions ‘How are the forms of argument structured? What are the figures of speech that emerge?’ will be discussed in this article. In addition, this article focuses only on Toulmin’s model and figures of speech which are within the domain of rhetoric discourse.

RESEARCH DESIGN

Since the validity is closely related to the quality of research, the selected methodology takes an essential role in research validity. Marczyk et al. (2005:158) describe validity as a concept which is useful and important in all standards of research methodology—its purpose is to strengthen the accuracy of the findings. The researcher must need a precise research methodology to acquire an accurate outcome in conducting a research. The readers have to obtain a satisfactory validity that the research leads them to the truthful outcomes (Newman and Benz, 1998:27). Briefly, one of the essential things in conducting the research is to design the research that passes through the process of creating the

appropriate research methodology prior to collecting and analyzing the data.

This research is descriptive. As Maxwell (1996:32) says "Description is simply a factual narrative of what happened, at a very low level of abstraction", so that not only is it described but also it is interpreted to result the more valuable analysis. Patton (2002:503) adds "Thick description sets up and makes possible interpretation" that is why the thick description which is going to be described in validity, leads to the more qualified interpretation.

In this research, the researcher downloaded the audio-visual data to obtain the data In *Mario Teguh Golden Ways* from Youtube website. Maxwell (1996: 89) states "the audio or video recording of observation and interviews, and verbatim transcription of these recordings, largely solves this problem; if you are not doing this, it poses a potentially serious threat to the validity of your study". The researcher selected *Mario Teguh Golden Ways* television programme speech as the material of this research. It is weekly broadcasted in one of Indonesian television channels, Metro TV, every Sunday evening at 7.00-08.00 P.M Indonesian Western Time. This research took three episodes of *Mario Teguh Golden Ways* television programme namely, *Isyu*, *The Role We Play*, and *Gajiku Bukan Aku*. Besides, the instrument used in this research is computer internet along with the video file (MPEG-4) since it provides flexible access and an ease to have a prolonged episodes. However, those three episodes were ultimately sufficient to the analyzed data.

It is a compulsory in a research to get an accuracy and credibility of finding so that the researcher selects three strategies to validate, namely triangulation, rich and thick description and prolonged time (Creswell 2003:196). Of those, prolonged time strategy finally was not implemented because of the sufficient data in the onset.

The followings are the method of data analysis. The downloaded data were transcribed using Eggins & Slade's (1997: 5) transcription key. Then, this transcribed data were analyzed grounded on central route: Toulmin's model and peripheral route: figures of speech in the Elaboration Likelihood Model (ELM). First, the researcher analyzed whether or not Mario Teguh makes argument based on Toulmin's model and discovered the forms of the structure. Finally, the researcher discovered and analyzed the figures of speech in Mario Teguh's speech.

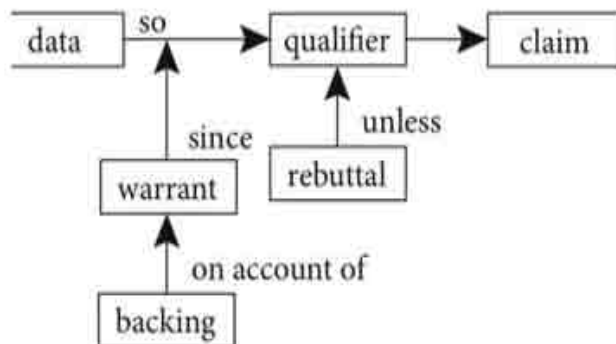
TOULMIN'S MODEL

Toulmin's model in Toulmin (2003:162) draws a simple argument in simple model as follows:



Moreover, the Toulmin's model has developed as in Renkema (2004:203) presents as follows:

(1) Toulmin's model

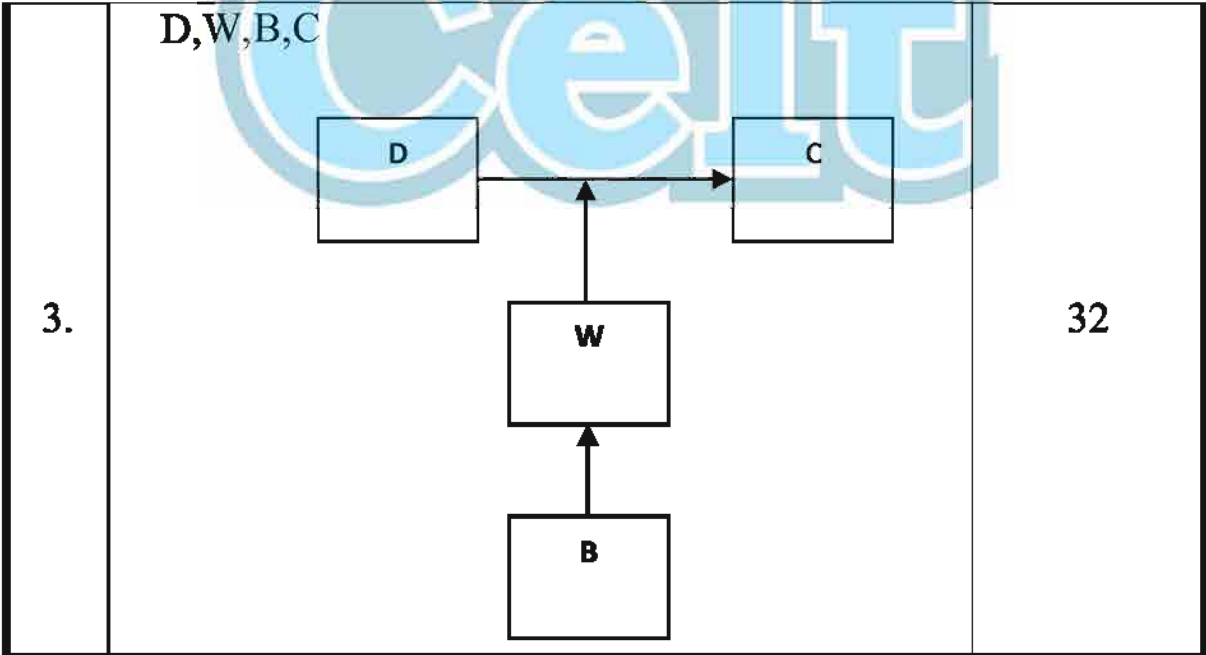
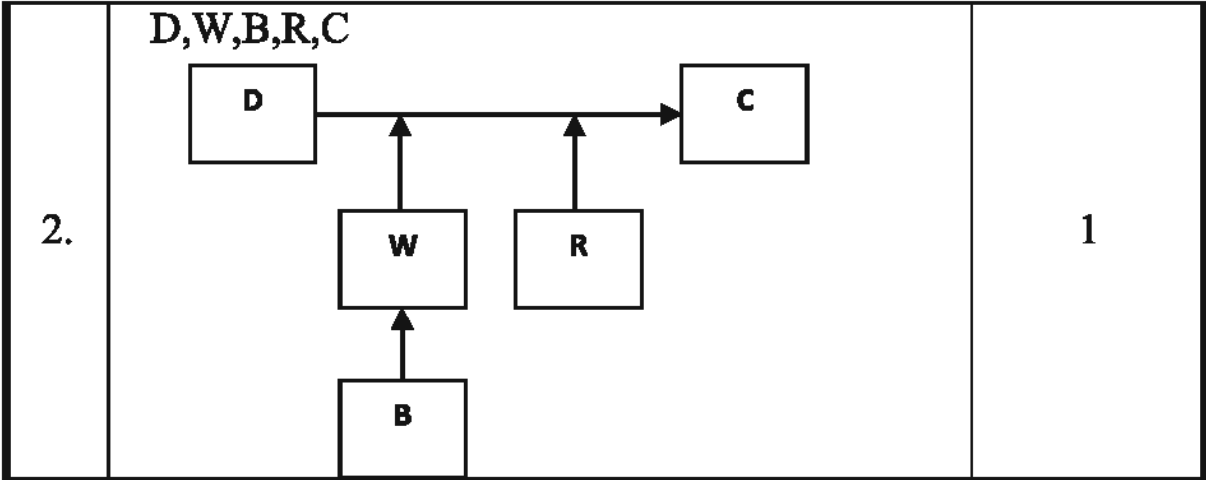


The researcher contends that the developed or more complex Toulmin's model has a better argument because it provides more elaborated reason. The simple model is still in the criteria of soundness, however, as Renkema (2004:205) states "one of the characteristics of the sound argument is that data and claim are linked by a warrant or possibly backing". Therefore, at least, data and claim along with a relevant warrant exist in the structure of argument. Though warrant can remain implicitly (Renkema, 2004:203) this may trigger some questions for some people.

In addition, Renkema (2004:203) says "In this model, arguments are viewed as the motivation of a statement (the claim) by way of another statement (the data). The argumentative relationship between these two statements is called the warrant."

From the findings of Toulmin's model, the researcher gets a number of Toulmin's model structure forms. The followings are the forms of Toulmin's model structure along with their calculation of the quantity in the three episodes of *Mario Teguh Golden Ways*:

No.	Forms of Toulmin's model Structure	Sub Total
1.	<p data-bbox="354 1297 560 1339">D,W,B,Q,C</p> <pre> graph LR B[B] --> W[W] W --> D[D] D --> Q[Q] Q --> C[C] </pre> <p>The diagram illustrates the structure of Toulmin's model. It consists of five rectangular boxes labeled D, W, B, Q, and C. Box D is on the left, Q is in the middle, and C is on the right. Box W is positioned below D, and box B is positioned below W. Arrows indicate the following relationships: an arrow points from B up to W, an arrow points from W up to D, an arrow points from D right to Q, and an arrow points from Q right to C.</p>	1



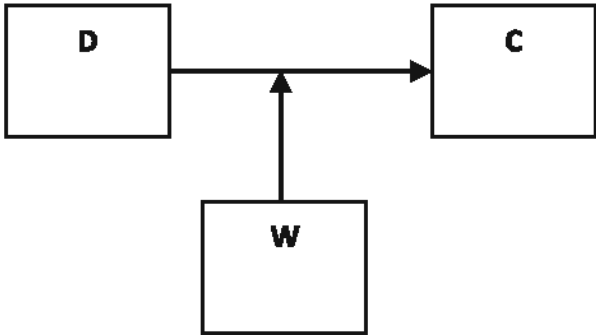
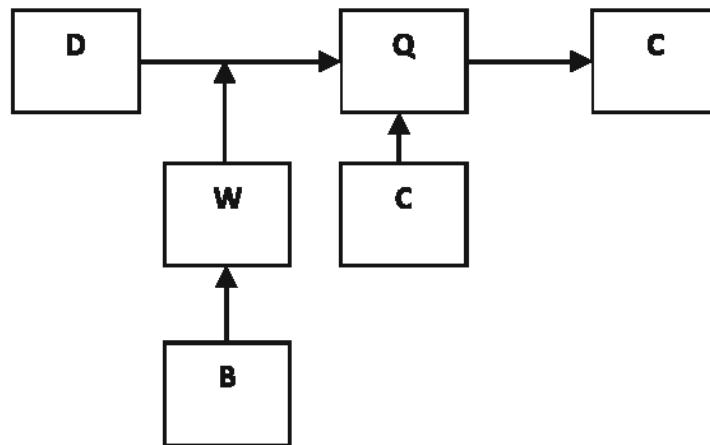
4.	<p data-bbox="363 254 488 296">D,W,C</p> 	21
Total		55

Table 1:
List of Toulmin's model structure forms

Based on the calculation above, There are fifty five structure forms of Toulmin's model which Mario Teguh makes in the three episodes. Of the fifty five structures, there are one form of D,W,B,Q,C structure, one form of D,W,B,R,C structure, thirty two forms of D,W,B,C and twenty one forms of D,W,C structure. From that calculation, the researcher can draw a conclusion that the most frequent form is D,W,B,C that is in number three of Table 1. So the speaker tends to make quite simple arguments in his motivational speech of the three episodes namely, *Issue*, *The Role We Play*, and *Gajiku Bukan Aku* . In short, of all the Toulmin's structure forms discovered, none of them is exactly the same as the perfect developed Toulmin's model (2004:203) as follows:



However, the forms in the Table 1 are imperfect developed structure of Toulmin's model and it is still eligible to the state of being reasonable in making argument since Renkema (2004:205) says there are at least three things data, claim and warrant or possibly backing to indicate that the argument is still sound. As to the discoveries in Table 1, the followings are the analysis samples of Toulmin's model structure forms.

- 1) *Sahabat Indonesia yang super, kita mulai bahasan mengenai isyu, mengenai dengan yang membuat kita marah. Sebetulnya, kelas pribadi kita dinilai dari bagaimana kita bereaksi terhadap yang membuat kita marah. Ada nasihat lama yang menasihatkan kepada kita hati-hati dengan yang anda tertawai karena yang anda tertawai menunjukan anda. Kalau anda mentertawai tentang hal-hal yang mengenai perendahan wanita, anda pribadi yang pantas bagi hal yang tidak baik. Kalau anda tertawa karena lucunya anak, karena pemuliaan suami terhadap istri, anda orang baik. Demikian juga dengan kemarahan.*

[The super Indonesian friends, we start from a discussion about issue, about making us angry. Truly, our personal class is valued from how we react to something that makes us angry. There is an old saying that suggests us to be aware of what you laugh at because what you laugh at, points you out. If you laugh

at the things about women's inferiority you yourself deserve the bad things. If you laugh because of the cuteness of child, because of the glorification of husband to wife, you are a good man. It happens to the anger too].

The first step, the researcher found a claim of the speaker to find data, warrant, backing, rebuttal, qualifier then. According to Renkema (2004:203) claim is "the motivation of a statement" and Toulmin *et al* (1984:25) add it is an assertion that is final destination. Through the comprehensive reading based on the explanations above, the researcher found the following as a claim of Passage 1: "Truly, our personal class is valued from how we react to something that makes us angry". This statement is the arrival destination of the argument. In addition, as to the indicator of conjunction in Diagram 1, claim is indicated by 'so' conjunction. Even though this conjunction is not explicitly stated this conjunction can still function as an indicator to detect the claim. According to Bullon (2003:1569) conjunction 'so' is "used to say that someone does something because of the reason just stated". It means that 'so' functions as a conclusion of the reasons. However, the proposition can be the reason first and then the conclusion and vice versa because that does not make any change in the term of means. In that passage, this claim is placed in the beginning or before the reasons.

The second step, after the researcher found a claim from Passage 1, the researcher looked for the data of the speaker's claim. In this context, data is the foundation of claim and data gives information to the claim (Toulmin et al 1984). According to Renkema (2004:203) data is a way of another statement that supports the claim. From that definition above, the researcher could find the data from Passage 1 as follows: "There is an old saying that suggests us to be aware of what you laugh at".

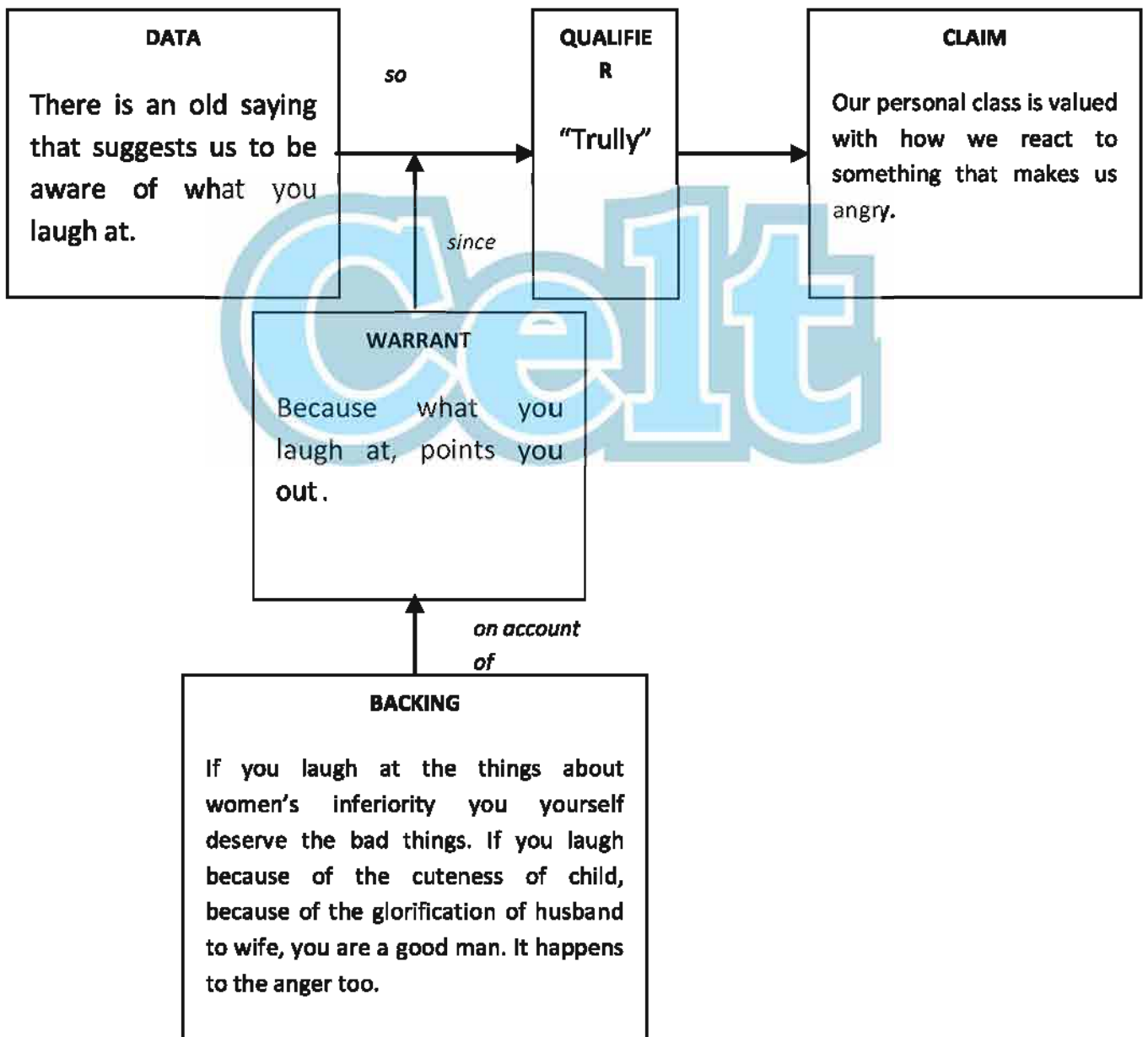
The third step, from the relation of data and claim researcher has found, then the researcher obtained a warrant that is delivered by the speaker as follows: “Because what you laugh at, points you out”. Warrant is “the argumentative relationship between these two statements” (Renkema 2004:203). Moreover, Diagram 1 shows the conjunction indicator ‘since’ as the designation of the relationship of the data to the warrant. According to Bullon (2003:1539), the conjunction ‘since’ is “used to give the reason for something”.

The fourth step, the researcher looked for the backing of that warrant by the comprehensive reading in Passage 1. The researcher found the backing as follows: “If you laugh at the things about women’s inferiority you yourself deserve the bad things. If you laugh because of the cuteness of child, because of the glorification of husband to wife, you are a good man. It happens to the anger so”. Backing is the information that supports the warrant (Toulmin *et al* 1984). As to the given conjunction indicator in Diagram 1, ‘on account of’ is the indicator conjunction that relates the warrant to the backing. According to Gilman (1989:687), the conjunction ‘on account of’ is used “as equivalent to *because of*” or “*because*”. From this definition, this backing gives the reason to the warrant. The next step, the researcher tried to find rebuttal that is indicated by the conjunction ‘unless’ as in Diagram 1. The conjunction ‘unless’, according to Bullon (2003:1811) is directed to the exception that means ‘not including’ or ‘but not’. It is clear that rebuttal is the exceptional sentence. However, the researcher found no exceptional sentence in the passage number 1. So there is no rebuttal in Passage 1.

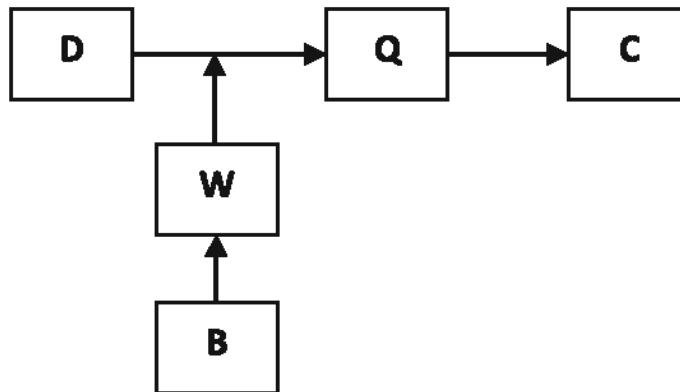
The last step, the researcher looked for a qualifier. Qualifier is located in the claim and in the form of adverb. In Passage 1, the researcher could find the qualifier that is “Trully” because it explains the claim. From the interpretations of researcher, the obtained components are conceptualized conforming to the

Toulmin's model diagram in order to get the clarity about the direct relationship that is directly presented together with the conjunction indicator. In addition, these interpretations can lead to be taken for granted because of the visible logical connection and in simultaneity; this installation can function as the checker. The following is the installation to the interpreted components:

1. Diagram D, W, B, Q, C



From the installation in Diagram 1, it can be seen that the Toulmin's model structure form is as follows:



- 2) *Sahabat Indonesia yang super, Kalau ini anda. Lalu ada satu orang bicara tidak baik didepan satu orang lagi. Anda klarifikasi dengan “Ehh, Aku nggak begitu lho!” itu. Karena dia sebetulnya “Lho, kita memulai isyu baru”. Ya to, nggak boleh. Jadi kalau kita bicara hanya “Eh, nggak begitu karena sebetulnya begini lho.” ini anda lakukan kalau teman anda sedikit. Kalau yang kenal anda banyak, hidup anda terlalu penting untuk mengklarifikasi. Setiap orang “You denger ngga dia cerita?” “Nggak”. Begini lho ya aku ceritain. Lho coba? Malah lebih lucu lagi. Hidup kita terlalu penting untuk mengklarifikasi cerita jelek. Jadi caranya baikanlah penampilan anda untuk suatu orang. Baikanlah untuk satu orang. Baikanlah satu orang.*

[The super Indonesian friends, If it is you, then there is a man talking in front of another man, you clarify with “Hush, I am not like that” Because he actually “O’ we start a new issue”. Right, may not. So if we talk only “Oops, not like that because actually like this” this you do if your friends are few. If who know you alot, your life is too important to clarify. Everybody “You listened

or not he told” “No”. Here I tell, try. It is more ridiculous. Your life is too important to clarify bad story. So the way is to better your appearance for one person. Better for another one.]

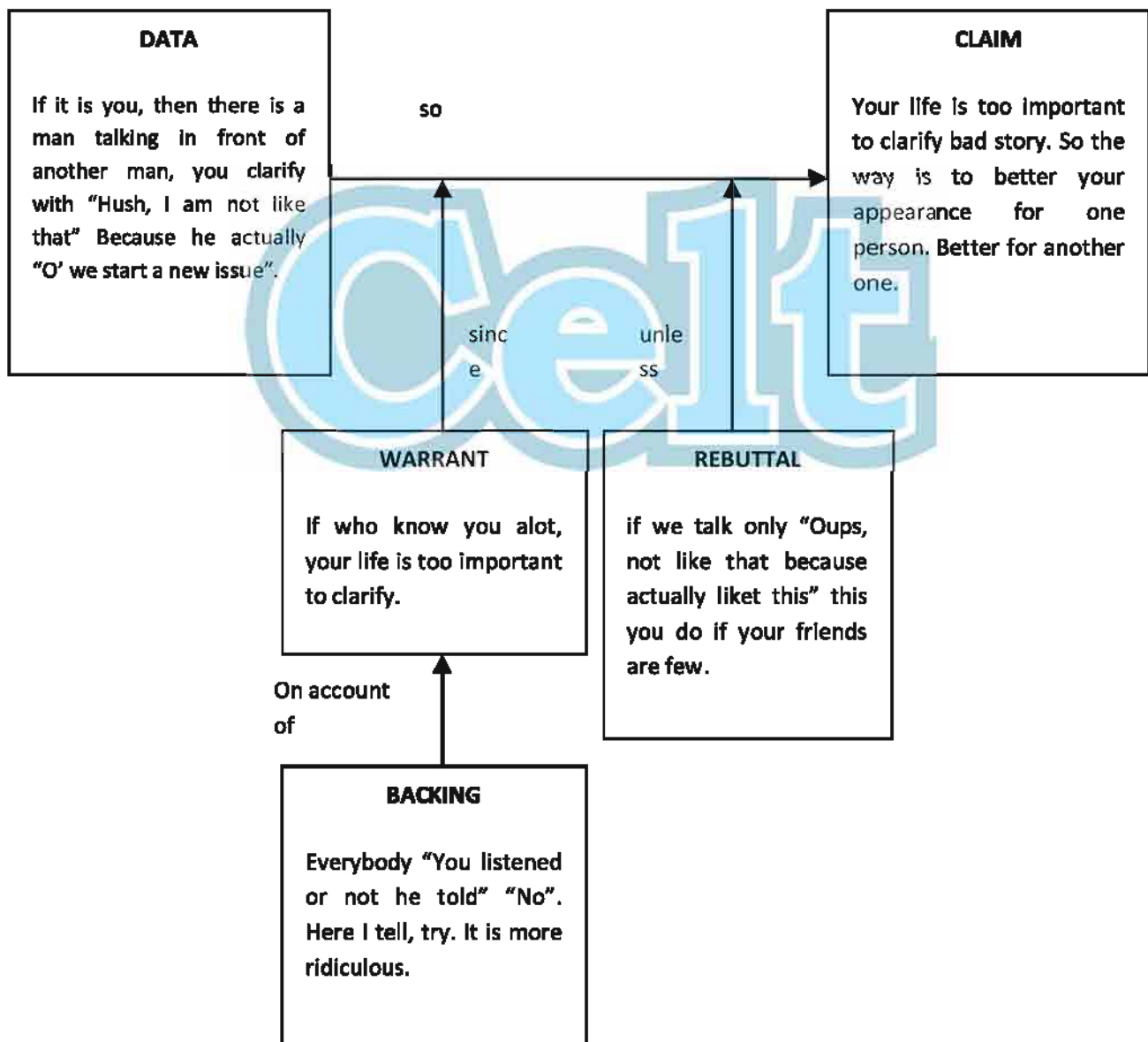
The researcher did investigation exactly as the previous steps of analysis on Passage 1 from finding the claim, data, warrant, backing, rebuttal and finally qualifier. In Passage 2, the researcher found five components, namely claim, data, warrant, backing, and rebuttal. The researcher found a claim from Passage 2 that is “Your life is too important to clarify bad story. So the way is to better your appearance for one person. Better for another one”. It is a final destination and motivational statement which is stated by the speaker. The second, there is information that supports that claim that is “If it is you, then there is a man talking in front of another man, you clarify with ‘Hush, I am not like that’ Because he actually ‘Ouw, we start a new issue’”. The relation or reason that connects those two components is “If who know you alot, your life is too important to clarify”. That statement is the warrant for that statement bridges the the data and the claim. In addition, this warrant is elaborated or reasoned by this statement “Everybody ‘You listened or not he told’, ‘No’. Here I tell, try. It is more ridiculous” that is called backing. Then, the researcher discovered that there is rebutting statement that is “if we talk only ‘Oups, not like that because actually liket this’ this you do if your friends are few.” In this case, the term ‘rebuttal’ is defined literally as “refuting” (Bullon 2003:1368). Even though in Passage 2, the rebuttal statement is preceded by the conjunction ‘so’ it is not relevant with the reasons he explains, conversely instead of the conjunction ‘so’, the use of conjunction ‘unless’ is appropriate. Therefore, that statement is considered as a rebuttal.

In Passage 2, the difference between this passage with Passage 1 is: this passage does not have qualifier because there is

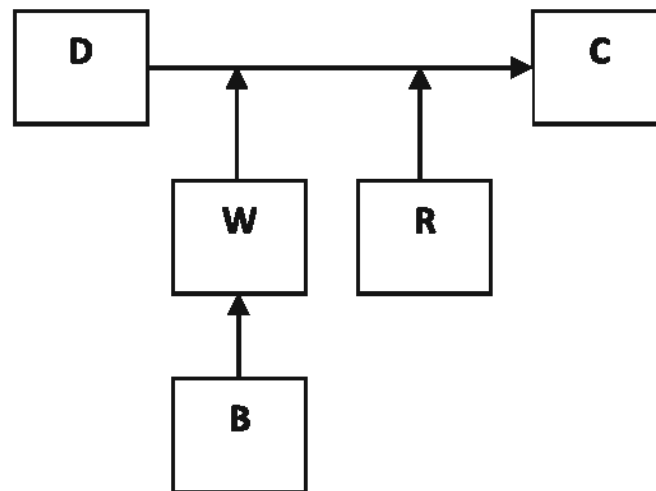
no adverb that explains the claim. However, in Passage number 2, the researcher could find a rebuttal that Passage 1 does not have.

After that, the researcher performed the same thing with the previous sample analysis that is to conceptualize the interpreted components to the Toulmin's model diagram. The following is the installation:

2. Diagram D, W, B, R, C



From the installation in Diagram 2, it can be seen that the Toulmin's structure form is as follows:



- 3) *Nah kalau orang-orang yang sudah dimuliakan Tuhan karena hidupnya besar. Orang ini karena hidupnya sudah dimuliakan Tuhan. Lalu dia sombong. Dia merasa inilah dirinya. Dia akan segera diturunkan karena sebetulnya orangnya sama. Beliaulah yang mengijinkan kita berperan. Kalau Tuhan mengijinkan kita berperan itu karena kita meminta. So, anjuranya mintalah peran yang penting dari Tuhan.*

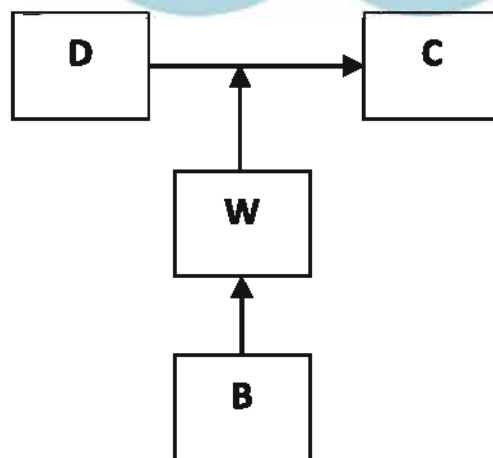
[If people who have been glorified by God because of their great life, this man because his life has been glorified by God then he is arrogant, he feels this is his, he will soon be dropped because actually the man is same, He is the one who allows us to play a role . If God allows us to play a role it is because we ask. So the suggestion is to ask an important role from God.]

In this passage, firstly the claim that the researcher interpreted is “So the suggestion is to ask an important role from God” because it is a final destination and motivation of the statement. Moreover, the conjunction ‘so’ is so explicitly stated that it gives an

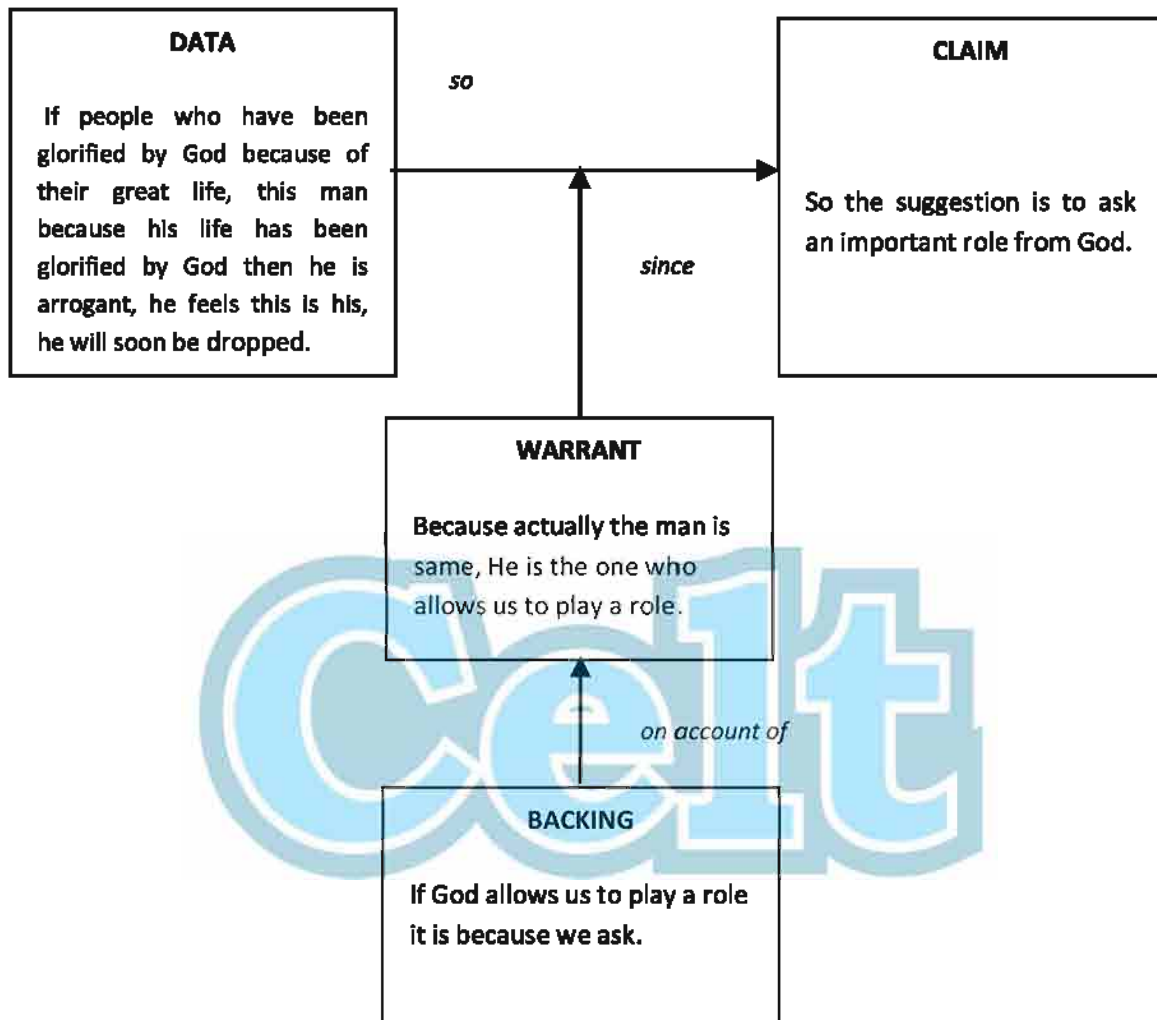
affirmation that the statement above is the claim. In a conjunction with claim, there is data found in Passage 3 that is “ If people who have been glorified by God because of their great life, this man because his life has been glorified by God then he is arrogant, he feels this is his, he will soon be dropped “. This sentence is the information giver that is support or ground of the claim. In the relation between the data and the claim in Passage 3, “Because actually the man is same, He is the one who allows us to play a role” is the warrant because this is the bridge between the data and the claim above. Moreover, “ If God allows us to play a role it is because we ask” occupies as the backing because this statement gives a reason to the warrant. The pronoun ‘He’ in warrant refers to ‘God’ as stated in backing.

To show the clarity and the logical connection, the researcher conceptualizes the interpreted components to the Toulmin’s model diagram. The followings are the installation:

From the installation above, it can be seen that the Toulmin’s structure form is as follows:



3. Diagram D, W, B, C



- 4) *Waktu dibayar besar rajin sekali. Waktu dibayar kurang anda bermalas-malas, ya to? Menunda pekerjaan, nanti saja. Orang yang menyesuaikan perilakunya dengan gaji yang kecil menjadi pantas digaji kecil. Nah, berarti kalau anda digaji kecil dan digaji besar, dimana anda bekerja lebih keras? Betul! Betul! Orang yang digaji kecil harus bekerja paling keras.*

[When you are paid big you are so diligent. When you are paid less you are lazy, right. Delay the works, later.

A man who adjusts his attitude to the small salary deserves to be paid small. So, if you are paid small and paid big, where do you work harder? Right! Right! A man who is paid small must work hardest.

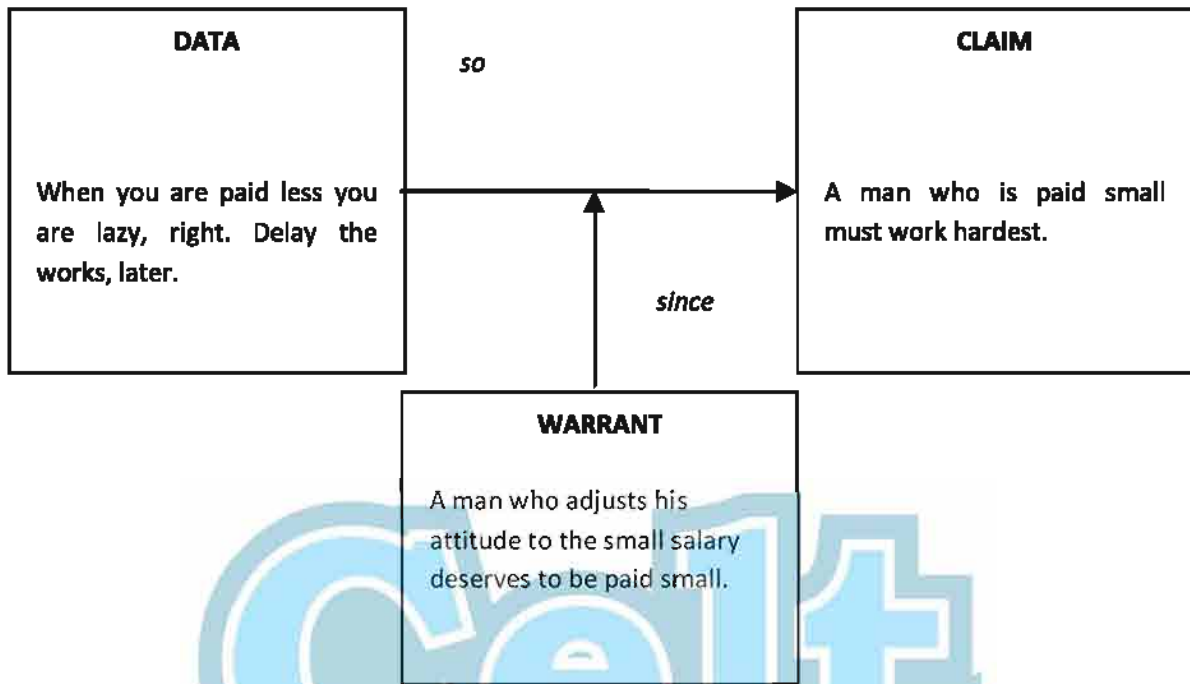
In the passage above, the claim is really clear that speaker's final destination or motivation statement is "A man who is paid small must work hardest". If the researcher reads from previous sentence of this claim, the speaker asks the audience about the conclusion indicated by the conjunction 'so'. In addition, the audience says the correct answer that the speaker expects because the speaker says "right! right!". Yet, the speaker restates the answer with a complete sentence that is the claim.

When it is restated, automatically the conjunction 'so' should be restated but it remains implicit. Besides, "When you are paid less you are lazy, right. Delay the works, later." is the data which is the information supporting that claim. However, there must be a connector between that data and claim that is a warrant. This following statement is the warrant occupying as the connector between that data and claim "A man who adjusts his attitude to the small salary deserves to be paid small."

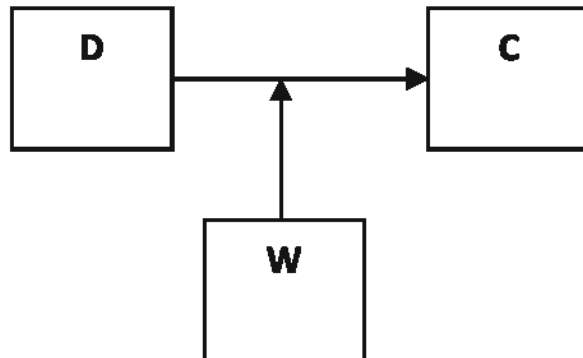
In Passage 4, neither backing nor rebuttal nor qualifier is present in this passage. In addition, it is considered as the simplest sample of Toulmin's model structure since this form has only three components namely, claim, data, and warrant. So this thing indicates that the speaker makes the argument in a very simple way.

As the previous, the researcher sketches the conceptualization of the interpreted components to the Toulmin's model diagram to give the clarity about the relations together with the conjunction indicators, as follows:

4. Diagram D, W, C



Therefore, from the installation above, it can be seen that Toulmin's model structure form is as follows:



Name of Episode	<i>Isyu</i>	<i>The Roles We Play</i>	<i>Gajiku Bukan Aku</i>	Sub Total of a Figure of Speech
Antithesis	1	0	1	2
Repetition	25	28	26	79
Climax	6	5	5	16
Apophasis	0	0	0	0
Asyndeton	8	1	5	14
Ellipsis	1	2	0	3
Euphemism	7	2	3	12
Hyperbole	3	2	1	6
Metaphor	4	4	6	14
Polysyndeton	0	1	1	2
Rhetorical Q.	7	4	8	19
Simile	2	5	1	8
Satire	1	0	1	2
Total	65	54	58	177

Table 2:
List of discovered figures of speech

The above table shows that there are many figures of speech which emerge in *Mario Teguh Golden Ways*' speech. Apophasis is the only figure of speech which is absent. The followings are the analysis samples of figures of speech.

A. Antithesis

In the oratory speech, antithesis may be present although it seems to happen rarely in the daily speech. Accordingly, it is not very practical to communicate using it for the daily conversation because it may lead to the confusion. Indeed, the conversation would be odd and felt to be less informal. However, if it occurs in the motivational or oratory speech, it will add the eloquence of the speaker and be the ornament of the speech. Indeed, the audience would be more interested in listening to the speech for the speech does not feel very monotonous—provoking their thrill. The following is the sample of antithesis excerpted from *Mario Teguh Golden Ways*.

Saya mungkin belum mengenal diri saya tetapi saya tahu yang bukan saya.

[I may have not known myself but I know that is not me.]

The above text is antithesis. Because the first clause has the opposite thought to the second clause. This opposite thought is indicated by the words “Have not known” for the first clause and “know” with the same subject and object. Besides, the conjunction “but” voluntarily indicates the contrast of the thought. However, the holistic essence is that there is an equality of thought of the contrasted clauses. If the example above is compared to Keraf’s (2008:127) example of an antithesis, the sameness of being antithesis is clear. He exemplifies “*Ia sering menolak, tapi sekali pun tak pernah melukai hati*”. [“He often refuses, but never hurts the heart.”] In this example the words “often refuses” is contrasted with “never hurts” and there is an existence of ‘but’ conjunction. The idea of antithesis is figure of speech that has opposing thoughts (Keraf 2008:126) and (Andersen *et al* 2008:34). Keraf explains more that antithesis uses opposing words or opposing word group and it emerges from balanced sentence. Unlike periodic and loose sentence, balanced sentence is the sentence that the position is the

same. Keraf (2008) says a periodic sentence is the most important idea located in the end of sentence and the loose sentence is the opposite of this. If the researcher looks at this “I may have not known myself but I know that is not me”. That sentence is a balanced sentence because there is no gradation of idea from the two clauses. They are in the position of same level alias same importance.

B. Repetition

The researcher highly suggests repetition because as he observed, it usually occurs in both daily or formal conversation and speech. In addition, it is not difficult to use and is very simple. The following is the excerpt from the transcribed speech showing repetition.

Karena kita memilih tinggal disitu. Karena kita memilih bekerja disana. Karena kita memilih menerima itu. Karena kita memilih mengatakan itu.

[Because we choose to live there. Because we choose to work there. Because we choose to receive that. Because we choose to say that]

Keraf (2008:127) says that repetition is the act of repeating sound, syllable, word, or a part of sentence which is assumed to be important to emphasize the particular context. Firstly, in this context, a part of sentence “*Karena kita memilih*”, [“Because we choose to.”] is contextualized as an important part of sentence to be emphasized. In this sense, the speaker tries to highlight “*Karena kita memilih*”, [“Because we choose to”] because according to his opinion as he previously says, a choice is really determinative and therefore, he also has a notion: that this life is an impact that is a condition, in which we are now, is a product from our decision in the past. Thus, the purpose of the speaker is to motivate us so that

for the sake of our future, started from now, we are invited to seriously consider the choice since it will determine our future. In conclusion, a part of sentence [**“Because we choose to”**] is the speaker’s emphasis to create the persuasion effect so that the listener would notice that it is important—the listener should not forget or ignore that thing. Secondly, this repetition only repeats a part of a sentence in the beginning of sentence. It is repeated juxtaposition ally in the next sentence without any interruption of other sentences that does not contain any a part of sentence being repeated.

In conclusion, the excerpt of speech above possesses a repetition style. In addition, this kind of repetition occurrence is repetition which is always repeated in the beginning of sentence such in bolded words above.

C. Climax

When the message which is being delivered periodically the importance or the degree rises, the listener’s attention would intensify more as the importance rises. Indeed, climax can be a lure to the audience’s attention. The following is the sample of climax taken from *Mario Teguh Golden Ways*.

Pastikan anda membuat keputusan yang menjadikan tempat anda, tempat anda dimasa depan, tempat yang mulia, itu.

[Make sure you make a decision which makes your place, your place in the future, the majestic place, that is it.]

According to Bussmann (1996:188) defines climax as “Mounting by degrees through linked words or phrases with related meaning of increasing intensity”. It brings people emotion to be tense by the raising of the importance. There are three clues namely

“your place”, “your place in the future”, “majestic place”. These are related each other and they are about the place. According to the researcher, the clue in the first order “your place” if it is compared with the clue in the second order “your place in the future” gives an effect to be clearer and it automatically triggers tense feeling of listener. Then, the clue in the second order “your place in future” compared to the clue in the following order “the majestic place” triggers an effect to the listener that is the tensest among the clue in the first and second order. So there is an escalation of intensity effect from the explanation to the next orderly.

D. Asyndeton

Violating the grammar can provoke the speaking effect. In this case, asyndeton can trigger the emotion that it can be sensed as the emphasis effect. In conjunction with that, the sample passage of asyndeton is as follows:

Seorang miskin harus hemat, harus santun, menghargai bantuan, mendahulukan kerja keras.

[A poor must be economical, must be well mannered, appreciate the help, prioritize hardworking.]

Asyndeton is the figure that omits intentionally the conjunction (Quinn 1982:7). In addition, Cioffi (2005:137) says that the omitted conjunction is “and” and “or” and Keraf (2008:131) says that the omissions are substituted with ‘comas’. The passage sample above is asyndeton because based on the ideas told by them, all the conjunctions that the researcher assumes should be “and” is omitted and substituted by ‘comas’ such as “must be economical, must be well mannered, appreciate the help, prioritize hardworking”. Indeed, there is a total absence of conjunction until the end of sentence. In the correct grammar, the

sentence “*Seorang miskin harus hemat, harus santun, menghargai bantuan, mendahulukan kerja keras.*”, [“A poor must be economical, must be well mannered, appreciate the help, prioritize hardworking.”] should be “*Seorang miskin harus hemat, harus santun, menghargai bantuan dan mendahulukan kerja keras.*”, [“A poor must be economical, must be well mannered, appreciate the help **and** prioritize hardworking.”] that there is a conjunction at the end of multiple parallel words.

E. Ellipsis

Ellipsis has a potency to occur in a speech because it can give a boost to the listener’s attention that the speaker’s speech can be more interactive—Let the audience think somewhat further. Indeed, it is also like a lure to audience’s attention. To show the sample of ellipsis, the following is the passage taken from *Mario Teguh Golden Ways*.

Kalau satu dua wajah ditempelkan di pinggir jalan itu caleg-caleg itu oke, kalau semua sudah pasang...

[If one, two face has stuck on the edge of streets, those candidates of legislative are okay, one. If everybody has installed...]

According to Keraf (2008:132) ellipsis is the figure which of manifestation eliminates the element of sentence that is easily filled or interpreted by the reader or listener so that the grammatical pattern or the sentence can comply with the properly true pattern. Here, the ellipsis is indicated by the punctuation triple periods such as ‘...’. In the example above, the location of ellipsis is in the end of the sentence—in the second sentence that is “if everybody has installed...” Actually, the full sentence is “if everybody has installed *it is not okay*”. The italic words are completing clause that the researcher interprets and expectedly so does the audience. The

speaker gives the ellipsis instead of the complete sentence because he expects the listener to interpret the ellipsis since it is a banal interpretation that should be deciphered quickly by the listener. As a result, there is an effect to audience of being involved in the vivid situation. The researcher assumes that this ellipsis gives an attraction instead of confusion to the listener. Indeed, it creates the interactive atmosphere.

F. Euphemism

To show speaker's professionalism in public speaking, he or she had better use euphemism. There is also a sample of euphemism as follows:

Hidup kita terlalu penting untuk mengklarifikasi cerita jelek
[Our life is too important to clarify the bad things]

The above text contains a euphemism the speaker says. Keraf (2008:132) says that euphemism is reference with figure of expressions that do not offend people's feeling. The underlined words "clarify the bad things" is better sounded or euphemized. In the other word, that means 'gossip'.

Bullon (2003:702) defines gossip as "to talk about other people's behaviour and private lives, often including remarks that are unkind or untrue". The worse word to say that is 'backbite'.

Bullon (2003:93) defines backbite as 'to talk about someone who is not present unpleasantly or cruelly. In this case, the speaker is an orator, precisely he is a motivator. His purpose to use euphemism is to beautify his talks and avoid the improper word so that he makes his words to be pleasantly listened.

G. Hyperbole

To avoid being monotonous in the speech or public speaking, the use of hyperbole is able to be the cure though it does not resonate—nonsense. However, it can trigger a humorous effect. Somehow, too many hyperboles make the value of the whole speech becomes less qualified. The following is the sample of hyperbole:

Jadi dia berlagak tinggi sekali sampai cuaca disini sama disana lain.

[So he acts so high till the weather here with there is different.]

The excerpt of the speech above is hyperbole. Hyperbole is the figure of exaggerating which is to emphasize and enhance however, this figure should not be perceived literally because it is accustomed to creating the dramatic effect (Corbett 1977:109; Lanham 1991:86, Dowis 2000:127). Dowis (2000:127). The speaker gives us an imagination that a man acts so tall until the weather here and there is different. He exaggerates the reality because it is impossible.

Let us say the tallest man in the world; he will not exceed a thousand meters. If there is a man who can exceed thousand meters tall, the researcher believes that the difference between the weather down here and up there may occur. Unfortunately, this is a just fantasy and an impossible reality. Here, hyperbole can make the speaking become livelier—it is the decoration of speaking that creates the dramatic effect.

H. Metaphor

The use of metaphor can give us the imagination toward two different things. In relation to that, the listener can, as if, be brought

to the lucid imagination. Furthermore, as the researcher senses, the sensation of the imagination in metaphor is more extreme than simile because it uses a direct analogy. The use of metaphor also emerges in the three episodes of Mario Teguh opted in this research. In conjunction with that, the following is the sample of metaphor.

*Sekarang share with us **bagaimana isyu bisa tampil ke dunia ini.***

[Now share with us how issue can step forward in this world.]

Accordingly, the metaphor is in bolded words. The basic form of human understanding is the process which the mind grasps a unique thought by comparing terms already acknowledged, Lakoff and Johnson as cited on (Van Dijk 1997:172-173). Moreover, Keraf (2008:139) says “Metaphor is kind of analogy that compares two things directly, but it is in the brief form”.

In this case, the analogy is between the word ‘issue’ and ‘can step forward’. The translation of ‘tampil’ is ‘step forward’ because the definition of ‘tampil’ according to Moeliono (1988:892) is ‘melangkah maju’ that is ‘step forward’ and this word is a verb.

The word ‘issue’ as the subject is analogized with the words ‘step forward’ as the predicate. Usually, the word ‘issue’ as the subject is not matched with the word ‘step forward’ as the predicate but ‘appear’ as the predicate. Conversely, the words ‘step forward’ as the predicate is used by animate things as a subject, usually human.

So the connection of this metaphor is the subject analogized with the predicate. By using this, the speaker can create the lucid and imaginative effect.

I. Polysyndeton

In the speech, polysyndeton can give the emphasis and increase the clarity to the related thing. The difference of function between polysyndeton and asyndeton is that polysyndeton focuses on the emphasis and clarity and the asyndeton focuses on the beauty of the series of related thing without conjunction being spoken. The following is the sample of polysyndeton in Mario Teguh's speech.

Membangun kebaikan pikiran dan perasaanya dan mempengaruhi kebaikan tindakanya, itu!

[Building a goodness of mind and the feeling and influence the goodness of the behaviour, that is it!]

The text above is polysyndeton. According to Keraf (2008: 131), polysyndeton is the opposite of asyndeton that is some words, phrases, or clause in a series is connected each other by the conjunction. The conjunctions that connect 'building a goodness of mind', 'the feeling', and 'influence the goodness of the behaviour' are 'and'. The speaker wants to emphasize the three things by saying the conjunctions. If the conjunctions are eliminated there is no effect of emphasis.

J. Rhetorical Question

The purpose of rhetorical question is to emerge the interactive speech. This has the same function as ellipsis. Anyhow, rhetorical question does not need to be interpreted since as people hear it they must know the expected answer. In particular, rhetorical question must have only one answer willy-nilly. Rhetorical Question also occurs in the opted three episodes of *Mario Teguh Golden Ways*. In connection with that, the following is the sample of rhetorical question.

Waktu kita merasa marah apakah anda bisa mengantuk?
[When you feel angry, can you feel sleepy?]

The text above is rhetorical question. According to Keraf (2008:134), rhetorical question is the most effective way to persuade and often used by the orators because this figure has merely one possible answer to the question. Yet, this question does not need an answer obviously. Of course, there is no answer needed in the rhetorical question because the probability answer is only one answer that has been predetermined by the speaker and the listener can easily understand the answer that the speaker predetermines without any interpretation. This question “when you feel angry, can you feel sleepy?” should not be answered because it is a common sense that none can feel sleepy when he or she is angry. So the answer to that question actually is only one that is none can feel sleepy when he or she is angry and everybody knows that. In this sense, the speaker uses the rhetorical question because he wants to lead the listener to the expected answer and makes his statement agreed.

K. Simile

Unlike metaphor, simile has a different way to compare two things that simile uses conjunction. Moreover, this can lead to the lucid imagination of the comparison between two things. The following is the sample of simile in Mario Teguh’s speech.

Saya bilang "My God, baru sekalengkan keripik-keripik kentang saja saya harus berfikir antara ya dan tidak seperti saya itu mau berangkat perang."

[I say “My God, just a can of potato chip I must think between yes and no, like I am going to a battle field.]

The above text contains a simile. According to Axelrod (2007:95), simile is a figure of speech that has comparison explicitly and it is strongly persuasive. It compares two different words and things which have no similarity in general. In addition, the distinction between metaphor and simile: metaphor explains a thing is another, but simile explains a thing is like another. From the text above, a word 'like' as the tool of analogy is found. This analogizes 'just a can of potato chip I must think between yes and no' with 'I am going to a battle field'. It is something that totally has no relation between the two ideas. However, it is analogized. Here, the speaker creates the effect of imaginative picture about that idea so that the audience can imagine easily.

L. Satire

In certain degree, during a speech there should be an icebreaker. Satire is considered to melt down the freezing situation because it has a humorous element. In addition, it can reduce being monotone. In relation to that, the following is the sample of satire in Mario Teguh's speech.

Audience:	[laughing = laughing]
Mario Teguh:	= <i>Ini kok di jelasin, ini mengganggu proses bicaranya konsultan.</i>
Audience:	[laughing]
[Audience:	[laughing = laughing]
Mario Teguh:	= Why is it explained, it bothers a consultant's talking process
Audience:	[laughing]

The text above is a satire. Satire is a piece of statement that must be interpreted from the surface meaning, and that is not always ironic is called satire. It is an expression to laugh at or refuse something

and usually contains a critique on human weakness and error. The main purpose is to have a change both ethics and aesthetic (Keraf 2008:144). Elliot (1960) as cited on Colebrook (2004:178) says this form of figure of speech is humorous or ridiculous. When the researcher looks at the whole context, the speaker says like that because he is interrupted by the audience who talks each other so that the speaker says that words in order to make the audience realize that it is not appropriate when the speaker is talking they also talk each other. However, the speaker's words do not offend the audience since the way he express has a sense of humour. In particular, after the speaker says "Why is it explained, it bothers a consultant's talking process", the audience do not feel irritated but they feel entertained which is signed by their laughing. In the other word, instead of being irritated they laugh at speaker's talk. Therefore, the speaker's utterance is just simile since it emerges a humorous effect. In addition, the purpose of the speaker to say that is to expect that there is an ethic change.

CONCLUSION

Based on the analysis and interpretation of the data, the following is the conclusion:

1. Mario Teguh as a famous motivator makes an argument based on Toulmin's model. From the three picked episodes, he makes an argument in four various structure forms of the Toulmin's model namely, data-warrant-backing-qualifier-claim, data-warrant-backing-rebuttal-claim, data-warrant-backing-claim, and data-warrant-claim. Furthermore, although he never makes any single perfect argument based on Toulmin's model, he makes a claim with at least the data and warrant in every discussion topic. In fact, the argument which has at least claim,

data and warrant is still sound (Renkema 2004:203). In conclusion, he makes the reasonable and sound arguments.

2. In conjunction with the figures of speech findings, the findings of figures of speech are as follows: antithesis, repetition, climax, asyndeton, ellipsis, euphemism, hyperbole, metaphor, polysyndeton, rhetorical question, simile, and satire. Moreover, of all the figures of speech, repetition occurs most frequently among others. It signs that the use of repetition is easy and can make the effect of emphasis so that other people can easily remember the delivered message. On the other hand, only apophasis does not occur in the three episodes of *Mario Teguh Golden Ways*. It can indicate that if Mario Teguh uses apophasis his rate can be dramatically dropped since the use of apophasis can be considered as hypocrite or inconsistent talk—dangerous. Furthermore, nearly all the aforesaid figures of speech occur in the three episodes of *Mario Teguh Golden Ways*. So it means that Mario Teguh uses many figures of speech in his motivational speech.

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