CHAPTER II

LITERATURE REVIEW

1.1 Theoretical Framework

1.1.1 Style

The concept of style has variety of meanings in and outside the literary text. It is commonly an issue that we use the term style without knowing its meaning. Based on Abrams (1993, p.203) he defines style as "the manner of linguistic expression in prose or verse it is how speakers or writers say whatever it is that they say". Here how which is emphasized by Abrams refers to the technique or craft of writing.

Crystal & Davy (1997, p. 9) they distinguish "at least four commonly occurring senses" of the term:

> 1. Style may refer to some or all of the language habits of one person- as when we talk of Shakespeare's style (or styles), or the style of James Joyce, or when we discuss questions of disputed authorship…more often, it refers in this way to a selection of language habits, the occasional linguistic idiosyncrasies which characterise an individual's uniqueness….
> 2. In a similar way, style may refer to some or all of the habits shared by a group of people at one time, or over a period of time, as when we talk about the style of Augustan poets, the style of Old English "heroic" poetry, the style in which civil service forms are written, or styles of public-speaking….
> 3. Style is given a more restricted meaning when it is used in an evaluative sense, referring to the effectiveness of a mode of expression. This is implied by such popular definitions of style as "saying the right thing in the most effective way" or as "good manners"….
> 4. Partly overlapping with the three senses just outlined is the wide spread use of the word "style" to refer solely to literary language.

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> Style has long been associated primarily or exclusively with literature, as a characteristic of "good", "effective", or "beautiful" writing.....

Style has also been defined as the description and analysis of the variability forms of linguistic items in actual language use. Leech Quotes Aristotle as saying that "the most effective means of achieving both clarity and diction and a certain dignity is the use of altered from of words (Leech, 1969, p. 14)".

Ogidefa (2008) defines style as "reed". The word 'reed' according to Ogidefa is a stick used for writing. In computer science, stylus refers to pen-shaped device used on a displayed screen to input commands or hand written text. Style itself was referred to as a manner of writing or expression. In linguistics, style is used to describe the choice made by a language available to its users. This refers to the resource of a language that the user selects form based on his purpose of communication, context or genre. Based on Leech and Short (1989, p.27) cited in Sharndama & Mohammed (2013, p. 62) are of the view that writers on style differ a great deal in their understanding of the subject matter, and that one source of agreement has been the question "To what or to whom do we attributed style?. Style from linguistic point of view is used to describe the way or choice that language makes available to its poets. This means that there exist natural linguistic conventions that users of language select which can be identified in all forms of texts-spoken or written, technical or non-technical, professional or popularized etc (Huang, 2011, p. 58).

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It can be concluded from the above views that though scholars defined style from different perspectives, the concept as a linguistic term refers to selection or choice of language by a poet from his/her linguistic repertoire. The selection or choice is normally controlled by context of situation, profession or genre. Style then refers to the way language is selected appropriately to a given context, profession or genre.

1.1.2 Stylistics

Stylistics is the description and analysis of the variability of linguistic forms in actual language use. The concepts of 'style' and 'stylistic variation' in language rest on the general assumption that within the language system, the same content can be encoded in more than one linguistic form (SegunOmosule, 2013, p. 57). Operating at all linguistic levels (e.g. lexicology, syntax, text linguistics, and intonation), stylisticians analyze both the style of specific texts and stylistic variation across texts. These texts can be literary or non literary in nature.

> Stylistics is the study of the language in literature … If we agree that Hemingway's short story "Indian Camp" and Yeats's poem "Sailing to Byzantium" are both extraordinary literary achievements, what are some of the linguistic components of that excellence? Why these word-choices, clause-patterns, rhythms and intonations, contextual implications, cohesive links, choices of voice and perspective and transitivity, etc. etc., and not any of the others imaginable? Conversely, can we locate the linguistic bases of some aspects of weak writing, bad poetry, the confusing and the banal? Stylistics asserts we should be able to, particularly by bringing to the close examination of the linguistic particularities of a text an understanding of the anatomy and functions of the language. (Toolan, 1998, p. viii).

Stylistics can be seen as a bridge connecting linguistics and literary criticism (Ahmad, 2012, p. 29). Stylistics focuses on the language in literature

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(although it can be and is applied to non-literary texts), specifically on the linguistic features or the technique or craft of literary texts and their related functions. Stylistics is concerned with the study of the language of literature or the study of the language habits of particular authors and their writing patterns. From the foregoing, stylistics can be said to be the techniques of explication which allows us to define objectively what an author has done in his use of language. The main aim of stylistics is to enable us understand the intent of the author in the manner the information has been passed across by the author or writer. Therefore, stylistics is concerned with the examination of grammar, lexis, semantics as well as phonological properties and discursive devices. Stylistics is more interested in the significance of function that the chosen style fulfils (Huang, 2011, p. 14).

Stylistics involves a set of branches of language study. Stylistics investigates language features on multi-levels of language, and what is more important, these levels are interconnected. According to Simpson, he lists the major levels of language and their related technical terms in language study:

Level of language	Branch of language study
The sound of spoken language;	Phonology
The way words are pronounced	Phonetics
The patterns of written language; The shape of language on the page	Graphology
The way words are constructed; Words and their constituent structures	Morphology
The way words combine with other words to form phrases and sentences.	Syntax; grammar

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The words we use; the vocabulary of a language.	Lexical analysis; lexicology
The meaning of words and sentences.	Semantics
The way words and sentences are used in everyday situations;	Pragmatics;
The meaning of language in context.	Discourse analysis

(Simpson, 2004, p. 5).

According to Simpson (2004, p. 5) he develops our understanding of this by placing great emphasis on relation of these levels: "They interpenetrate and depend upon one another, and they represent multiple and simultaneous linguistic operations in the planning and production of an utterance". In other words, stylistic analysis is seen to be synthesizing and integrating. For instance, it is through embedding the transitivity of a process in the related context that we can reveal the subtle and implicit relationship of the agents involved.

The goal of stylistic studies not only describe the linguistic form but also to demonstrate its significant function for the interpretation of the text. This field has helped many scholars understand literary texts more (Siantova, 2013, p. 4). There is no doubt that stylistics analysis is not the only means for understanding literary works; however, it contributes a great deal to their appreciation. Stylists have investigated literary texts through different elements to help reflect the content of these literary works in a way or another.

> The aim of stylistics is to analyze language habits with the main purpose of identifying from the general mass of linguistic features…those features which are restricted to certain kinds of social context, to explain

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> where possible why such features have been used as opposed to other alternatives, and to classify those features into categories based upon a view of their function in the social context" (Crystal e. a., 1969, p. 10).

The knowledge of stylistics equally results in the proper analysis of speaking and writing habits to discover patterns which characteristically differentiate one variety of language from the other. "A number of factors namely: situations, mode of communication, context, socio-linguistic constraints, as well as the need to conform to linguistic appropriateness, account for variation across genres" (Siantova, 2013, p. 4).

1.1.2.1 Graphological level

Based on Leech (1969, p. 39) he claims that graphology exceeds orthography. It refers to the whole writing system: punctuation and paragraphing as well as spacing. According to Crystal (1969, p. 18) he said that graphology is the analogous study of a languages writing system or orthography as seen in various kinds of handwriting or topography. These are the formalized rules of writing. In other words, it deals with the systematic formation, structure and punctuation in the sentence.

2.1.2.1.1 Punctuation

Punctuation is the marks used in writing that divides sentences and phrases. It is the system of using the punctuation marks (Cuddon, 1999, p. 711). These marks include full stop, comma, colon, semicolon, question mark, exclamation mark, apostrophe, hyphen, ellipsis, quotation marks, parentheses, brackets, etc.

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2.1.2.1.2 Paragraphing

Originally a short, horizontal stroke drawn below the beginning of a line in which there was a break in the sense, for all practical purposes, passage, section, or subdivision in a piece of writing. Usually a paragraph deals with one particular point or aspect of the subject presented. It may vary greatly in length (Cuddon, 1999, p. 637).

1.1.2.2 Phonological Level (Sounds)

Phonology refers to how sound is organized to mean. Sound patterning functions linguistically in poetry to project a poet's purpose or concern in a work (Crystal e. a., 1969, p. 18). Poetry has fashions and different forms of sound patterning. According to Lodge (1966, p.8) says that "phonology is the study of linguistic systems. Specifically the way in which sound represents, differences of meaning in a language". Phonology basically deals with the sound patterns, the rhyming scheme and utterance of the word in the sentence.

2.1.2.2.1 Rhyme elements

"Rhyme element consist patterns of rhymes like the stressed pattern, the rhyming scheme, which is followed in the poetry (Rifa'i ,2008, p. 26). Most poetry in English is based on the rhythmical patterns. Despite the fact that these patterns exist in all utterances, some kind of irregularity is often imposed on the patterns in poetry. These patterns can be called the rhythm. "Rhythm is expressed by a series of syllables, some of which are stressed and some unstressed" (Reaske, 1966, p.18). Stress is the emphasis placed on a sound or syllable by pronouncing it more loudly or forcefully than those surrounding it in the same word or phrase.

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In poetry, it means the emphasis placed on a syllable or a word as part of the rhythm of a poem or line of poetry. In obedience to Lodge (1966, p. 14) in poetry, there are four basic patterns:

a. Iambic rhythm: Each 'foot' consists of an unstressed syllable followed by a stressed syllable.

b. Trochaic rhythm: It consists of a stressed syllable followed by an unstressed syllable.

c. Anapestic rhythm: Each foot consists of two unstressed syllables followed by one stressed syllable.

d. Dactylic rhythm has each foot consisting of a stressed syllable followed by two unstressed syllables.

2.1.2.2.2 Alliteration

Alliteration is the use of same letters or sounds at the beginning of words that are close together (Rifa'i, 2008, p.26). It was used systematically in Old English poetry but in Modern English poetry is generally used for a particular effect. This is closely related to onomatopoeia. It is the use of a succession of the same consonant, usually at the beginning of successive words. These are few examples: (1) I bubble into eddying bays (2) I babble on the pebbles (3) God makes man; man makes money; money makes many men mad.

2.1.2.2.3 Consonance

Consonance is a half rhyme in which final consonants are repeated but with different preceding vowels. The close repetition of identical consonant

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sounds before and after different vowels. For example: slip - slop; creak - croak; black - block (Cuddon, 1999, p. 176).

2.1.2.2.4 Assonance

Assonance is the effect created when two syllables in words that are closed together have the same vowel sound but different consonants or the same consonants but different vowels (Cuddon, 1999, p. 58). Sometimes called 'vocalic rhyme', it consists of the repetition of similar vowel sounds, usually close together, to achieve a Particular effect of euphony. There is a kind of drowsy sonority in the following lines from Tennyson's Lotos-Eaters which is assonantal:

The Lotos blooms below the barren peak:

The Lotos blows by every winding creek:

Alt day the wind breathes low with mellower tone

Thro' every hollow cave and alley lone,

Round and round the spicy downs the yellow lotos-dust is blown.

In Strange Meeting Wilfred Owen uses " vocalic or half rhyme to similar effect:

It seemed that out of battle I escaped

Down some profound dull tunnel, long since scooped

Through granites which titanic wars had groined.

Yet also there encumbered sleepers groaned,

Too fast in thought or death to be bestirred.

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2.1.2.2.5 Onomatopoeia

Onomatopoeia is the effect produced when the words used contain the similar sounds to the noises they describe. “The formation and used of words to imitate sounds”, for example: dong, oaclele, moo, pop, atbizz,uboosb, zoorn” (Cuddon, 1999, p. 614). It is a figure of speech in which the sound reflects the sense. It is very common in verse and fairly common in prose and is found in many literatures at all times.

2.1.2.3 Morphology

Based on Mark and Kirsten cited in (Ahmad, 2012, p. 29) said that “Morphology refers to the mental system involved in word formation or to the branch of linguistics that deals with words, their internal structure, and how they are formed”. Morphological level deals with the construction of the word by adding prefixes and suffixes to the root words.

2.1.2.3.1 Affixes

An affix is a process of forming new words by putting morphemes before some words. It further divides into prefixes or suffixes. These are two popular types of morphological operations. Prefixes generally alter the meanings of the words and suffixes changes its part of speech (Yule, 2010, p. 59).

2.1.2.3.2 Coinages

Coinages are the process of forming new words from the existing ones (Cuddon, 1999, p. 145). Example the word milky and the word way, if joined

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together milky way have the new meaning and different with their individual meaning.

2.1.2.4 Lexico-Syntax

Lexico-Syntax is the combination of two different words Lexis and syntax. Lexis means the vocabulary which is used in a language or in any writing for any purpose. Syntax means sentence construction‘: how words group together to make phrases and sentences (Huang, 2011, p. 19). So, it is used in the construction of the sentence as stylistics is used in literary style. Lexico-Syntactic patterns may be obtained through various means which include unusual or inverted word order, omission of words and repetition. According to Tallerman (1998) cited in (Ahmad, 2012, p. 29), “Lexico-Syntactic choices are obtained through devices such as piling of usual collocates, unusual collocates, archaic words, particular parts of speech, metaphor, simile, oxymoron etc”.

2.1.2.4.1 Anastrophe

Anastrophe is the inversion of the natural or usual word order (Cuddon, 1999, p. 37). The use of anastrophe secures emphasis and focuses the reader’s attention. The inversion of the normal order of words for a particular effect. The word order in these lines, from the beginning of Belial's speech in the Council of Pandemonium in Paradise lost, is deliberately confused to suggest Belial's speciousness:

I should be much for open war, O Peers,
As not behind in hate, if what was urged
Main reason to persuade immediate war
Did not dissuade me most, and seem to cast

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Ominous conjecture on the whole success.
when he who most excels in fact of arms,
In what he counsels and in what excels
Mistrustful, grounds his courage on despair
And utter dissolution, as the scope
Of all his aim, after some dire revenge.

Anastrophe is also common Richard Whateley's Elements in prose. This example comes from of Rhetoric (1828): 'The question between preaching extempore and from a written discourse it does not properly fall within the province of this discourse to discuss on any but what may be called rhetorical principles.

2.1.2.4.2 Parenthesis

Parenthesis entails the insertion of some verbal unit (extra information, and after thought or a comment) in a position that interrupts the normal syntactical glow of the sentence (Cuddon, 1999, p. 639). A rhetorical figure in which a word or words are interlude within a clause; in written/printed Parentheses (such as this one) are usually indicated by dashes, or commas.

2.1.2.4.3 Ellipsis

Ellipsis entails the deliberate omission of a word or words, which are readily implied by the content: It is used to create brevity reemphasis or ambiguity (Cuddon, 1999, p. 256). A rhetorical figure in which one or more are omitted. In classical and medieval texts ellipses were unmarked, but the practice of marking them originated in late l6th c. drama as a manifestation of the imperfections of the voice: the omissions, pauses, and interruptions fundamental to spoken language.

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From their inception ellipsis marks were variable in appearance and a continuous rule (-), a series of hyphens (---), or a series of points (. . .) were all used, depending upon the resources and inclination of the printer.

2.1.2.4.4 Asyndeton

Asyndeton is the deliberate omission of conjunctions between a series of related clauses. Asyndeton produces a hurried rhythm in the sentence (Cuddon, 1999, p. 59). A rhetorical device where conjunctions, articles and even pronouns are omitted for the sake of speed and economy. Puttenham, in *The Arte of English Poesie (1589),* calls it 'loose language', but it has been particularly popular in modern poetry (e.g. the work of V. H. Auden, Robert Lowell and John Berryman) as a means of achieving compact expression. Milton often used it, in Paradise lost especially:

The first sort by their own suggestion fell
Self-tempted, self-depraved; man falls, deceived
By the other first; man therefore shall find grace,
The other none . . .

2.1.2.4.5 Anaphora

Anaphora is the use of words that refers to or replaces another word used earlier in the sentence (Cuddon, 1999, p. 37). A rhetorical device involving the repetition of a word or group of words in successive clauses. It is often used in ballad and song, in oratory and sermon, but it is common in many literary forms.

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A fine example in verse occurs six verses from the end of Chaucer's Troilas and Criseyde:

Swich fyn hath, lo, this Troilus for love!
Swich fyn hath al his grete worthynesse!
Swich fyn hath his estat real above,
Swich fyn his lust, swich fyn hath his noblesse!
Swich fyn hath false worldes brotelnesse!
And thus bigan his lovyng of Criseyde,
As I have told, and in this wise he deyde.

2.1.2.4.6 Epizeuxis

Repetition of a word or phrase without any breaks at all. A figure of speech in which a word or phrase is repeated emphatically to produce a special effect (Cuddon, 1999, p. 283).

2.1.2.5 Figurative Language

According to Kennedy (1983, p. 479) says "A figure of speech may be said to occur whenever a poet or writer, for the sake of freshness or emphasis, departs from the usual denotation of words". Figurative language refers to words, and groups of words, that exaggerate or alter the usual meaning in figures of speeches of the component words. "Figurative language may involve analog to similar concepts or the other contexts, and may involve exaggerations" (Bradford, 2005, p. 19). There are many figurative languages such as: Hyperbole, Antithesis, Repetition, Metaphor, Smile, Personification, Climax, Irony, Symbolism, Litotes, Metonymy, paradox, pleonasm, euphemism, onomatopoeia and Synecdoche.

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2.1.2.5.1 Hyperbole

Exaggerating, often in a humorous way, to make a particular point is known as hyperbole. Based on Reaske, cited in (Hasanah, 2013) says that hyperbola is a figure of speech, which employs exaggeration. Hyperbola differs from exaggeration in that it is extreme or excessive. It can produce a very dramatic effect. He is also states that the idea of seeing a thousand errors is of course a exaggeration or hyperbolic expression of the poet.

Hyperbole is an expression of exaggeration such as a bombastic (Rifa'i, 2008, p.25). Consequently, Hyperbola is kind of figure of speech which is used by the poet to exaggerate something. Exaggeration of the description of what we see and feel followed by emotion, so the users of language do not satisfy that they express only what we can say but it is added by other words to show their expression more attractive. In fact, we can prove the truth because the truth sometime is an opposite expression. The poet necessary to exaggerate thing that will be compared in order to get accurate attention from the reader, sometimes hyperbola is called overstatement, for example:

I've told him a thousand times,

He state his 10.000 promises

2.1.2.5.2 Simile

A simile is a comparison that often uses the words like or as. A smile is a direct comparison between things, which are not similar in their essence particular. In obedience to Reaske cited in (Hasanah, 2013) a poet introduces a

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simile through a connecting word that signals that comparison is being made. The connectives that are most frequently used such as" like" as" But" than". This characteristic is intended to express the similar thing with another directly.

Example: She is like an angel; kind and generous.

Eyes like the morning star, cheeks like a rose.

2.1.2.5.3 Metaphor

Based on Reaske, cited in (Hasanah, 2013) says that metaphor is figures of speech which compare a thing to another directly. A metaphor is a statement that one thing is something else, or it's a comparison made between things which are essentially not alike. It is similar to a simile, but does not use like or as.

Example; I'm a riddle in nine syllables,

An elephant, a ponderous house

Life is a hungry animal

The teacher is a hero without badge

2.1.2.5.4 Personification

In the opinion of Reaske, cited in (Hasanah, 2013) says that personification is the process of singing human characteristic to object. Personification is figure of speech which shows an analogy to draw a thing as if human characteristic, or these thing, animal, and abstract term is made as human.

Personification is a figure of speech that draws an animal an object or an ideas having human characteristic (Kinayati, 2006, p. 19). When something that is not human is given human-like qualities, this is known as personification. An example of personification would be to say:

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"The leaves danced in the wind on the cold October afternoon.

" The wind stood up and gave a shout"

The sky looks angry.

2.1.2.5.5 Repetition

Based on Reaske, cited in (Hasanah, 2013) says that repetition is a figure of speech, which used by writer to repeat several words in his sentence. It can be whole repetition or half repetition. Repetition consists of some expression like repetition of sounds, words, collection of word of some part that are considered important in sentence, which intend to intensify the meaning.

2.1.2.5.6 Symbolism

According to Reaske cited in (Hasanah, 2013) Said that symbol is visible object, place, person or experience by giving some further meaning than what it is. Sometimes the learners will represent which repeated over and over again. An example if a poet uses the word "flower" every time the obviously is speaking about beauty, the flower may be said to be a symbol of a beautiful girl.

2.1.2.5.7 Onomatopoeia

Onomatopoeia is the formation and use of words to imitate sounds (Cuddon, 1999, p. 614). It is a figure of speech that combines of sounds in a word that imitates or suggests what word refers to. According to Reaske, cited in (Hasanah, 2013) this is a technique of using a word whose sound suggests its meaning.

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Example: when the owl sang in her night, cuckooo…..

I don't know where I had to go.

2.1.2.5.8 Irony

Irony refers to words with an implication opposite to their usual meaning. Ironic comment may be humorous or mildly sarcastic (McArthur, 1996, p. 532). The words that used to convey the opposite of their literal meaning, a statement or situation where the meaning is contradicted by the appearance or presentation of the idea.

Example: He is very diligent till he does not pass the test.

2.1.2.5.9 Litotes

Based on Richard cited in (Hasanah, 2013) Litotes is a figure of speech consist an understatement in which an affirmative is expressed by negating its opposite. Litotes which is from Greek "simple" is the opposite hyperbola. It makes the real fact small to humiliate itself (Rifa'i, 2008, p.24).

Example: I have nothing, only ten cars and three houses.

2.1.2.5.10 Antithesis

Antithesis is a construction in which words are opposed but balanced in opposition (McArthur, 1996, p. 72). Example:

God and beast.

Ignorance and reason,

To err is human, to forgive, divine.

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Fundamentally, contrasting ideas sharpened by the use of opposite or noticeably different meanings. It is common in rhetoric and was particularly favored by the Augustan poets and users of the heroic couplet.

2.1.2.5.11 Paradox

Paradox is a term in rhetoric for a situation or statement that is or seems self-contradictory and even absurd, but may contain an insight into life (McArthur, 1996, p. 348). Originally a paradox was merely a view which contradicted accepted opinion. By round about the middle of the 16th c. the word had acquired the commonly accepted meaning it now has: an apparently self-contradictory (even absurd) statement which, on closer inspection, is found to contain a truth reconciling the conflicting opposites.

Example: *The child is father of the man* (the nature of one's earlier life affects later ideas and attitude).

2.1.2.5.12 Synecdoche

It is a figure of speech concerned with parts and wholes (McArthur, 1996, p. 1014). Example: *His word can be trusted* =□He is a person that can be trusted. *I won't let him come under my roof* =□I won't let him come to my house.

2.1.2.5.13 Pleonasm

Pleonasm is a figure of speech which uses exaggeration word to inform words which have actually been clear (Rifa'i ,2008, p. 26). Redundant use of

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words, it may be deliberate but is usually involuntary. A common fault in much writing. For example: 'In this day and age', instead of 'now', 'today' or 'nowadays'.

Example: they are talking with their mouth.

2.1.2.5.14 Metonymy

Metonymy is figure of speech that consists of the use of the name of one object or concept for that of another to which it is related, as “the bottle” for “strong drink” (Cuddon, 1999, p. 510).

In obedience to Kinayati cited in (Hasanah, 2013) metonymy is a figure of speech that use one word or phrase to explain something, because it’s have a close associated. Example: He loves the bottle, meaning that he likes the content, not the bottle itself

2.1.2.5.15 Euphemism

Euphemism which is from Greek “speaking clearly and naturally” is a refinement of expression we think very rude or impolite with other expression we think very polite to use (Rifa’i, 2008, p. 25).

Example: Nest Room is for toilet.

2.1.3 Foregrounding Theory

Foregrounding is a significant literary stylistic device. Foregrounding literally means to bring to the front. Foregrounding is borrowed from art criticism, which distinguishes the foreground of a painting from its background in that the

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foreground of a painting usually appears large in relation to the rest of the objects in the picture according to the rules of perspective and so on (Short, 1996, p.11). Likewise, in stylistic analysis, foregrounding refers to "a form of textual patterning which is motivated specially for literary - aesthetic purposes" Simpson (2004, p.50) and the parallel notion background is the linguistic norm, or in other words, the normal set of rules of a language. Deviation is a linguistic phenomenon that has the "psychological effect of foregrounding" (Short, 1996, p.11). Deviation involves the breaking of normal rules of linguistic structure (whether phonological, grammatical, lexical or semantic); "If a part of a poem is deviant, it becomes especially noticeable, or perceptually prominent" (Short, 1996, p.11). Repetition the noticeable recurrent use of a particular linguistic feature also has the effect of foregrounding. Both deviation and repetition may produce a psychological effect on the mind of the reader: they make a feature stand out.

> Foregrounding may occur in normal, everyday language, such as spoken discourse or journalistic prose, but it occurs at random with no systematic design. In literary texts, on the other hand, foregrounding is structured: it tends to be both systematic and hierarchical. That is, similar features may recur, such as a pattern of assonance or a related group of metaphors, and one set of features will dominate the others (Mukarovský, 1964, p. 20)

From the description above linguistic devices are the main pillars of foregrounding theory. They are the tool which is wonderfully manipulated by writers to produce a piece of art. These devices help the writer to express his ideas in a special way, adding some music to his words or giving an image that stimulates the imagination of the reader. Generally, the foregrounding theory is based on two types of devices: "devices of deviation and devices of parallelism"

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(van Peer and Hakemulder, 2006, p 16). The former refers, as the name indicates, to breaking up rules or expectations. What you expect is not what you read or listen to. Following these devices, the writer attracts his readers' attention because when they hear something unexpected, they will look for clues to know what is going on. "Devices of deviation include: neologism, metaphor, ungrammatical sentences, archaisms, paradox and oxymoron. Devices of parallelism, on the other hand, are also called figures of speech" (Simpson, 2004, p. 54). They generally involve repetitive and contrasted structures. Thus, some parts or syllables of the word verbal configuration is repeated or contrasted, leading to foregrounding effects on the perception of the reader. The rest of this section sheds light on the main devices used in foregrounding theory.

Foregrounding refers to the concept of making certain features prominent in a text. Some linguistic features can be made prominent for special effects against the background features in a text (Bradford, 2005, p. 29). Scholars have examined the term as used in the literary enterprise as being for purely aesthetic exploitation of language which has the aim of making what is familiar unfamiliar in order to attract attention. The concept of deviation is closely related to that of foregrounding in that what is foregrounded is made to deviate from the familiar pattern. When the content of a text has deviated from the norms of language use, then we can say that a style is being carved out. In the process of determining the area of deviation in the study of stylistics, one has to identify the different highlighted aspects that have been made prominent.

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Foregrounding is related to the notion of deviation and it provides the basis for a reader's recognition of style. Based on Halliday (1994, p. 182) says, foregrounding is prominence that is motivated. He also defines prominence as the general name for the phenomenon of linguistic highlights whereby some linguistic features stand out in some way. Thus, according to Halliday, a feature that is brought into prominence will be foregrounded only if it relates to the meaning of the whole text. He posits that foregrounding can be qualitative i.e. deviation from the language code, or quantitative, deviation from the expected frequency. So, foregrounding in general and foregrounding theory in particular are very basic requirements to understand language and literature. "Foregrounding as a style is based on a distinction between something and its background (Bradford, 2005, p. 33). In other words, it is all about making something prominent by making it different, for example we can make an object in a collection of objects such as toys foreground by differentiating it with color, shape, etc. In the same way, we can make a string of words distinguished from others by implying foregrounding devices, such as devices of deviation and parallelism. Thus, foregrounding is a very useful tool in language to affect the reader's understanding and appreciation of language. In general, this is the most obvious advantage of foregrounding theory in language and literature.

2.2 Review of the Related Studies

The writer reviews her analysis by taking the previous study from the one of graduate student's thesis in Faculty of The Humanities and Social Science College Louisiana State University, namely Safa Elnaili (2013) entitled "*A*

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Stylistic Analysis Of Libyan Short Stories: The Connotation Of Adjectives" . She stated problem: how Libyan short story writers employ language effectively in order to pass their message to the reader. Her object centered on six Libyan short stories by six different writers. The stories are selected from the book Translating Libya by Ethan Chorin. The method of research, Safa used qualitative approach. The stories investigated using a stylistic analysis approach. Her study focused on the lexico-semantic level of language, specifically adjectives. The result of the research, she found the lexical feature of the language focus on adjectives. She investigated how Libyan authors discuss socio-economic and political issues through the use of adjectives, discussed were mostly used to picture positive and negative images and to connote beautiful and evil signs and concepts in the stories, in addition to empowering and depowering the characters.

The second previous study conducted by graduate student's thesis in Stikubank University, namely Wienny Ardriyati (2011) entitled *Stylistic Speech Analysis of Dr. H. Susilo Bambang Yudhoyono, the President of Indonesia, and Case: The India and Indonesia Business Forum.* She stated problem: how the President's speech addresses the honor to the Associated Chambers of Commerce and Industry of India which has a forum of business community in terms of theme, plot structure, stylistic and linguistics categories. Her object is the speech's script of the President of Indonesia, Dr. H. Susilo Bambang Yudhoyono, Case: The India and Indonesia Business Forum. The method of research Ardriyati used qualitative approach. Her study analyzed the content and the one of its forms. This analysis used Leech and Short's theory (1984) in the form of linguistics and

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stylistic categories. The result of the research, she found the president's speech repeated used of illocutionary act of assertive and commissives convinces his audience and fellow citizens that the condition of Indonesia and India enhance cooperation in Business. She found the used of passive sentences. The cohesion in speech is achieved by the used of cohesive devices such as co-reference pronouns and conjunctions throughout the speech, the President himself as a respectful citizen and addresses his audience as his inseparable colleagues in the use of the pronoun "we" and the possessive pronoun "our". To better activate his audience's interest more compound and complex sentences are used. The figures of speech used are metaphor, and very few in the forms of personification and anaphora.

From the two previous studies above the writer concluded that there are many differences between this study with its. The present study used qualitative descriptive approach and theory from (Simpson, 2004), the object is William Wordsworth's poem *I Wandered Lonely as a Cloud*, it is find out the stylistics element and foregrounded on syntax, the result is some linguistics features that have stylistics effect like graphology, phonology, lexico-syntax, morphology, figurative language and foregrounded on syntax.

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