



thinking about language and, as observed, exploring language offers a substantial purchase on our understanding of (literary) texts.

Then, the preferred object of study in stylistics is literature. Simpson (2004:3) said there are two important points about connection between stylistics and literature. First, Creativity and innovation in language use should not be seen as the exclusive preserve of literary writing. Many forms of discourse (advertising, journalism, and *popular music* – even casual conversation) often display a high degree of stylistic dexterity, such that it would be wrong to view dexterity in language use as exclusive to canonical literature. Second, the techniques of stylistic analysis are as much about deriving insights about linguistic structure and function as they are about understanding literary texts. From many forms of discourse, popular music becomes the object of this study.

Every analysis of style or stylistic study has a checklist of features. The term *features* means a checklist of linguistic and stylistic categories that has four general heading for analyzing style in literary texts. There are lexical categories, grammatical categories, figure of speech, and context and cohesion (Leech and Short, 2007:61).

Lexical categories deals with vocabulary or we can say the style of word choice that use in a literary texts (noun, adjective, verb and adverb). Grammatical categories deals with the style of sentence types, sentence complexity, clause types, clause structure, noun phrases, verb phrases, other phrase types and word classes. Context and cohesion ask about: “*Does the text contain logical or other links between sentences (e.g. coordinating conjunctions, or linking adverbials)?*”























*when he is upset*". It does not mean that 'he' has a body shaped like a woman, but it means, he is so *sensitive* when he is upset about something.

Another example, the word *home*, for instance, by denotation means only a place where one lives, but by connotation it suggests security, love, comfort, and family. The words *childlike* and *childish* both mean "characteristic of a child", but *childlike* suggests meekness, innocence, and wide-eyed wonder, whereas *childish* suggests pettiness, willfulness, and temper tantrums. That is why connotation is important to analyze a meaning in poetry or in this case, a song lyric.

In addition, Leech (1981:13) explains, "It will be clear that in talking about connotation, I am in fact talking about 'the real world' experience one associates with an expression when one uses or hears it". It means connotation associates with a real world sense. Connotative meaning is wide as our knowledge and belief about the universe. As Leech said, connotative meaning is open-ended in the same way as our knowledge and beliefs about the universe (1981:13). That is why the writer assumes that connotative meaning is the appropriate theory for analyzing the meaning of figure of speech in song lyrics.