CHAPTER II

THEORETICAL BASES

This chapter presents the discussion of stylistics & figure of speech as one of the stylistics features (stylistics categories) that become a focus in this study for answering question number one. As well as, semantics & connotative meaning theory for answering the question number two since figure of speech (figurative language) is a language that cannot be taken literally. So, the writer can say this is stylistics-semantics study.

2.1 Stylistics

The word stylistics is derived from style. Stylistics is a branch of linguistics that defines different styles and variations in Language/s. It refers to the study of level of appropriateness in the use of words or language in a sentence or writing. Widowson (1975:3) defines stylistics as —the study of literary discourse from a linguistic orientation. Style has different meanings for different people.

According to Simpson, (2004:2) Stylistics is a method of textual interpretation in which primacy of place is assigned to language. The reason why language is so important to stylisticians is because the various forms, patterns and levels that constitute linguistic structure are an important index of the function of the text. The purpose of stylistics is to explore language, and, more specifically, to explore creativity in language use. Doing stylistics thereby enriches our ways of

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)?

Does the writer address the reader directly, or through the words or thoughts of some fictional character? What attitude does the author imply towards his or her subject?" (Leech and Short, 2007:61-64). In this study, the writer choose figure of speech as the stylistics categories for analyzing style of text in song lyric.

Figure of speech in analyzing style of texts asks about: Are there any cases of formal and structural repetition (anaphora, parallelism, etc.), Are there any phonological patterns of rhyme, alliteration, assonance, etc.? And the last that has close connection with meaning is *Tropes*. It deal with such deviations (although they can occur in everyday speech and writing) will often be the clue to special interpretations associated with traditional poetic figures of speech such as metaphor, metonymy, synecdoche, paradox and irony. If such tropes occur, what kind of special interpretation is involved?

2.1.1 Figure of Speech

When people talk, sometimes they have been saying less than what they mean, or more than what they mean, or the opposite of what they mean, or something other than what they mean. This is what we know as speaking figuratively. Perrine (2012:73) states that a figure of speech is any way of saying something other than the ordinary way. The reader must not confuse between figure of speech and figurative language. Figure of speech is the way to visualize an expression in language or way of saying something with unordinary one. Meanwhile, figurative language is a language - whether is text or verbal - using figure of speech. It is a language that cannot be taken literally.

Figure of speech might contain words and formulations that have some kind of extended or transferred meaning. As Christina (2003) said, "Tropes is a cover term from traditional rhetoric for language uses with some kind of secondary meaning. In other words, the meaning of a trope has come about through some obvious shift from a more basic type of understanding of a language element". Secondary meaning means that the meaning from a figure of speech is cannot be taken literally and it needs look to the context to discover the meaning. Not only the context, but also a sense of the real word must be put there. Since figurative language might contain secondary meaning, this is very important for verbal language as communication among people whatever what the language is (Cf Crystal (2001:116f & 1992:135); Wales (1990:468); Leech & Short (1981:78f, 81f, 139–144); Mooij (1976:3,6–7)).

Below such an example of figurative language, English functions well as a means of communication also within communities in other places on earth thathave different historical backgrounds and cultures.

- (a) We sailed through the Channel.
- (b) Some people seem just to sail through life.

The (b) example above shows that the predicative construction *sail* through something can also be used to convey a figurative sense. More specifically, the italicized part of (b) is a metaphor, and its figurative character is explicitly signaled by the use of *life* as the complement of through. Life is not a water passage like a channel or a sound, however, and as a result the whole

predication "sail through life" must be understood figuratively (Christina, 2003:15).

Another example of figurative language in Indonesian culture is when someone says to his friend that already has a future wife (couple), he likes to say "Dude, you must lock her before someone else get her". 'Her' (the girl) is not a padlock that need to be locked. The word 'lock' in the example means that the boy must make the girl to be a fiancée or soon marry her. Thus, in Islam religion another boy will not destroy their relationship.

2.1.1.1 Kinds of Figure of Speech

There are many kinds of figure of speech in many different books. The writer finds several boks that discuss about the kind of figure of speech and the writer decided to choose one book that seems appropriate to support the study. It is a book from Christina Alm Arvius entitled *Figure of Speech*. In Christina's book, Figure of speech divides in **two general categories**, from shifts in the meaning of words and longer constructions. First one is Tropes. As the writer explains in the above, **tropes** is a term for rhetoric language uses with some kind of transferred meaning. The second, formal regularities, including straightforward repetitions of single or complex forms in language strings, or even longer stretches of text, have also been considered figures of speech, in particular by rhetoricians. Such arrangements with recurring phonological, syntactic, or lexical properties are now usually called **schemes** (Christina, 2003:11).

2.1.1.2 More on Tropes

Tropes, which are to do with meaning variations in the use of lexemes and multi-word language constructions has many type:

1) **Metaphor** is the most widely recognized and discussed type of trope. In classical rhetoric, the term *metaphor* comes from the Greek *meta* expressing 'change', and *pherein* meaning 'to carry'. Metaphors thus involve a 'carrying across' of meaning from characteristics of one object to another one (Lazar, 2003:1). In other word, Metaphor is used as a means of comparing things that are essentially unlike. The comparison is not expressed but is created when a figurative term is *substituted for* or *indentified with* the literal term. Metaphor was considered a deviant kind of language use, involving the breaking of basic rules within a language system. Example:

"There is something more cold than this weather, It is her attitude toward me"

2) **Simile** is a trope which like metaphor describes one thing by comparing it with another, suggesting similarities between them, although they are also clearly different. However, we distinguish similes from metaphors, because the former contain an explicit indication of the comparison, while it is merely implicit in a metaphor (Aristotle on Rhetoric (1991:229f, 252). Simile is expressed by the use of some word or phrase, such as *like*, *as*, *than*, *similiar to*, *resembles*, *or seems*. Example:

"She is as sweet as honey."

3) **Personification** is a figurative construction when it describes something that is not human as though it could feel, think, act, live, or die in the same way as people. In other word, it is giving the attributes of a human being to an animal, an object, or a concept. Example:

"The sun always greet her every morning"

4) **Oxymoron** is a paradoxical combination of words or expressions with opposite, that is more or less straightforwardly antonymic senses, like *bitter-sweet, the sound of silence*. An example:

"They seemed to be stuck in a love-hate relationship."

5) **Hyperbole** is the term used for exaggeration in language. Occasionally the synonym **overstatement** is used instead. Hyperbole usually used for emphasize a statement. To make the reader/hearer really know the situation. Example:

Yours till the stars lose their glory

Yours till the birds fail to sing... (Parts of the lyrics of a popular English song from the early forties, sung by Vera Lynn.)

6) **Understatement** is the opposite of hyperbole, saying in a more negative light than the speaker (or writer) really intended after all. Understatement commonly involves negation of some sort, or a wish to avoid bragging. In other word, (Perrine 1974) stated understatement does not exaggerate things neither says them ordinary way, but lessens the things being talked about. Example:

"It's nothing, just a scratch"

7) **Symbol** may be roughly defined as something that means more than what it is. Or we can say **symbolic language** is the use of literal sense of words but they also associate to other conceptions. For instance, the color *white* is often associated with innocence, purity, or non-aggressiveness or a form of surrender. Example:

"The instructor of a boxer throw the white towel to end the battle."

8) **Metonymy** is the use of something closely related for the thing actually meant. The name of a place, for instance, can be metonymically used about the people who live there, or perhaps rather about a specific group of people who are especially associated with this place and the kinds of activities that it is mainly associated with. Example:

"There are no brownies left! They have eaten the whole box."

"My father likes to listen to Queen"

9) **Synecdoche** is a meaning shift in the use of a lexeme—or a longer expression—within a part for the whole relationship. Examples of synecdoche seem usually to have a metonymic character as they appear to be grounded in the experience of contiguous extensional connections out in the world rather than in imaginative conceptual relations (Cf Johnson (1987:171,192f,209); Lakoff (1987:77–90). Example:

"Madrid has won the UEFA Chamipon League"

10) **Irony** is a rhetoric device that has been used for many years in speech, art and everyday life. Irony is a figure of speech which is a contradiction or

incongruity between what is expected and what actually occurs. Irony is an art of indirect expression or speech which means what is unsaid. In other word, it is saying the opposite of what you actually mean. In this study, Verbal Irony is discussed because is commonly used in everyday life. (JochenLuders 2013, a pdf) Example:

"After What you have done, you deserve a trophy"

Verbal Irony and Sarcasm,

Verbal irony is the use of words to mean something different from what a person actually says. Then Sarcasm is used to insult or to cause harm.

Example of Sarcasm:

"You call this a work of art?"

2.1.1.3 More on Schemes

Schemes involve *rhythmic* repetitions of phoneme sequences, syntactic constructions, or words with similar senses, and because of this they can be said to be echoic and have structuring character. They mean that formal qualities are fore-grounded in a stretch of language use, and since schematic repetitions will affect how people react to or even understand a verbal message, they can be said to be meaningful in their own way (Leech & Short, 1981:28,48–50,138–146,254). Simply says, **repetitions** of elements that are instead part of the **formal expression side** of a language have also been considered a kind of figure of speech. An example:

Early to bed and early to rise, makes a man healthy, wealthy, and wise. (taken from Longman Idioms, 1979:19)

Next character, usually schematic repetitions are aesthetically attractive, and they also help people to remember formulations or even longer textual passages. In addition, schemes also invest texts with poetic qualities. The kind of meaning that the occurrence of schemes can add to language products like single utterances or whole texts can thus will be called *poetic* (Christina, 2013:176). This characterization agrees with Roman Jakobson's suggestion that language in which the form is made prominent and meaningful in itself has a specific *poetic function* (1996:15ff).

Some phonological schemes are:

1) **Alliteration** also called initial rhyme, and it means that an initial consonant or consonant cluster is repeated in two or more words in a stretch of language (Christina, 2013:176). Or simply alliteration is a repetition of the same initial consonant. Example:

"No one would dare to harm a hair of his head"

The repetition of a vowel or a vowel plus one or more consonants at the end of words is called **end rhyme.** It is especially found at the end of lines in poetry. Example:

And now I wander in the woo<u>ds</u>

When summer gluts the golden bees,

Or in autumnal solitud<u>es</u>

Arise the leopard-coloured trees;

... (W B Yeats. 'The Madness of King Goll'.)

2) **Assonance**s the repetition of the same, usually stressed vowel inside words or at the beginning of words, not always as noticeable. Example:

<u>itsy bitsyteeny weeny (yellow po</u>lka <u>do</u>t) bikini.

(the lyrics of a popular song from the fifties)

And, **Consonance**, the reoccurrence of a consonant inside or at the end of words, is commonly even less noticeable and contrived (Christina, 2003: 177-178).

2.2 Semantics

As Leech and Short said in their book *Style in Fiction*, when figure of speech found out in a style of literary texts, what kind of special interpretation is conveyed? Then when something that related to meaning, Semantics can deals with it. Semantics is one of the branches of linguistics that concerned to study of meaning.

There are seven types of meaning in semantics: conceptual meaning, connotative meaning, social meaning, affective meaning, reflected meaning, collocative meaning, and thematic meaning. Conceptual meaning or denotative meaning deals with logical, cognitive, or denotative content; Connotative meaning is open-ended in the same way as our knowledge and beliefs about the universe; Social meaning deals with piece of language that conveys about the social circumstances of its us; Affective meaning is how language reflects the personal feelings and attitudes of the speaker; Reflected meaning is deals with when one sense of word response to another sense; Collocative meaning consists of the associations with words which tend to occur in the environment of another word;

and Thematic meaning deals with the way in which the message is organized in terms of order and emphasis (Leech, 1981: 23).

Figure of speech is a language that cannot be taken literally since it is a way to saying something other than ordinary way. Figures of speech not only decorate poetry and add the poetic function but they also convey connotative meanings and have deeper meaning. Or we can say, figure of speech usually contains words that have kind of extended or secondary meaning. Thus, for discover the meaning of figure of speech the writer uses connotative meaning from Leech's book *The Study of Meaning*.

2.2.1 Connotative Meaning

Figure of speech do not only decorate poems and give them with aesthetic value, they also convey connotative meanings and produce certain special effects, which enrich the texts and make their meanings more preciseand concrete. According to Balogun (1996), this fact explains why, in poetry, "...we predominantly look beyond the ordinary denotative meaning of the language to its connotative or implied meaning" (Yeibo, 2012:349).

It is not appropriate if the writer use conceptual meaning (denotative) for analyzing the meaning of figure of speech. For example the word *woman*, it denotes three properties 'human', 'adult', and 'female'. Those properties are only physical characteristics of woman. The psychological and social properties is needed in interpreting figure of speech, that is what connotative does when discover a meaning. When we heard an expression "*He is woman*

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

Another example, the word *home*, for instance, by denotation means only a place where one lives, but by connotation it suggest security, love, comfort, and family. The words *childlike* and *childish* both mean "characteriste of a child", but childlike suggests meekness, innocence, and wide-eyed wonder, whereas childish suggests pettiness, willfullness, 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) explain, "It will be clear that in talking about connotation, I am in fact talking about 'the real word' experience one associates with an expression when one use or hears it". It means connotation associate 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 lyric.