

## **CHAPTER II**

### **LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK**

#### **A. Theoretical Description**

##### **1. Stylistics as the Combination of Linguistic and Literary Analysis**

Linguistics as the study of language cannot be separated from literature, as most people know that literature is one of language products as literary works in a wider circumstance. In understanding literary works, the use of language becomes very important to be analyzed in order to ensure the meaning of the works. On the other hand, in learning or analyzing language, people should consider literature as a way of how language is used. Furthermore, Leech (1981: 1) asserts that literature cannot be examined in any depth apart from language, and vice versa. There are so many language usages in literary works. It can be analyzed by a study named stylistics which intends to explore language in literary works.

Stylistics is the name of a study which is proposed to explore language usage in literary works. It is called the combination of linguistic and literary analysis. The statements implies that both of linguistics and literary analysis are related one another. Specifically, as the meeting-ground of those two related fields, stylistics focuses on how language is used in literary works. It is the branch of general linguistics that focuses on style, particularly in works of literature. It investigates how a writer or a speaker creates the phenomenon of language on their own ways to communicate.

What makes the definition of stylistics a curious one deals both with the object and with the material of studies. Speaking of the stylistic value of a text,

that cannot proceed from the level-based approach that is so logically described through the hierarchical system of sounds, words and clauses. Not only may each of these linguistic units be charged with a certain stylistic meaning but the interaction of these elements, as well as the structure and composition of the whole text are stylistically pertinent (T.A Znamenskaya, 2004:10).

Stylistics has two main goals for describing the meaning of a language usage, they are (1) to explain the relation between language and artistic function, and (2) to discover the author's works of doubtful attribution (Leech, 1981:14). Stylistics has two types of category, they are: literary and attributional stylistics. Literary stylistics tends to find the sufficient explanation by relating the critic's ideas of aesthetic appreciation with the linguist's ideas of linguistic description. These elements – aesthetic appreciation and linguistic description, stand in a cyclic motion in which linguistic observation stimulates the literary insight, and literary insight in its turn does the same thing for a further linguistic observation.

On the other hand, attributional stylistics tends to involve statistical studies of style for discovering the author's characteristics through his works. It focuses more on the linguistic characteristics which perhaps relatively are unnecessary in relevance to artistic function. Some examples of the linguistic traits investigated are the range of vocabulary, sentence length, or the frequency of certain conjunctions. Galperin (1977) presents the system of stylistic classification of English vocabulary which consists of three overlapping layers: neutral layer, literary layer, and colloquial layer.

An important concept that differs literary stylistics from attributional stylistics is on the issues of selection. This principle is the base for selecting the aspects of language matter in studying style. This principle depends on the purpose which belongs to researcher. Attributional stylistics points on the language features that remain constant, whatever the artistic or other motives of the writer are. On the other hand, the literary stylistics selects the language features determined by artistic motivation as its primary intention of investigation (Leech, 1981: 14).

## **2. Semantic Deviation**

Translating semantic deviation is reasonable mentally into nonsense or absurdity, so long as people realize that sense is used in it. Semantic deviation deals with what Leech (1968: 49) calls as ‘TROPES: foregrounded irregularities of content’. He states that they are classified largely into three sections: a. Semantic Oddity, b. Transference of Meaning, and c. Honest Deception.

### **a. Semantic Oddity**

According to Leech, Semantic oddity means semantic peculiarity of expression. There are five types of semantic oddity which are called *Pleonasm*, *Periphrasis*, *Tautology*, *Oxymoron*, and *Paradox*. *Pleonasm*, *Periphrasis*, and *Tautology* have semantic redundancy. *Oxymoron* and *Paradox* have semantic absurdity which contains irreconcilable elements of meaning or reference.

### 1) *Pleonasm*

In figurative language, words are used in such a way that they differ somewhat from ordinary everyday speech and convey meanings in a more vivid and impressive manner. *Pleonasm* makes a speech more effective; it beautifies and emphasizes the speech in rhetoric which is the art of speaking and writing effectively. Plett (2010), in *Encyclopedia of Rhetoric*, states that as a rhetorical figure, pleonasm gives an utterance an additional semantic dimension.

### 2) *Tautology*

Similar with pleonasm, *Tautology* is a device of limited usefulness in literature (Leech, 1968: 137). According to Waterhouse (2010) in *Waterhouse on Newspaper Style*, *Tautology* is an unnecessary elaboration (the Inland Revenue's white-collar workers), pointless repetition (pair of twins), superfluous description (Europe's huge butter mountain), a needless appendage (weather conditions) or a self-cancelling proposition (He is either guilty or not guilty).

### 3) *Periphrasis*

Holcomb and Killingsworth (2010) in their *Performing Prose: The Study and Practice of Style in Composition* say that *Periphrasis* occurs when a single word is replaced by several others to form a longer phrase that names the same thing: for instance, 'briny deep' for 'ocean', or 'the manly art' for 'boxing'.

#### 4) *Oxymoron*

*Oxymoron* is one type of absurdity which entails irreconcilable elements of meaning or reference (Leech, 1968: 138). *Oxymoron* is literary figures of speech usually composed of a pair of neighboring contradictory words (often within a sentence).

#### 5) *Paradox*

*Paradox* is a statement or concept that contains conflicting ideas. In logic, a paradox is a statement that contradicts itself (Leech, 1968: 142). In everyday language, *Paradox* is a concept that seems absurd or contradictory, yet is true. In a Windows environment, for instance, it is a *Paradox* that when a user wants to shut down their computer, it is necessary to first click "start".

### **b. Transference of Meaning**

This section deals with the five tropes of figurative languages based on Leech (1968): *Synecdoche*, *Metonymy*, *Metaphor*, *Simile*, and *Personification*.

#### 1) *Synecdoche*

*Synecdoche* is identified with a rule which applies the term for the part to the whole and vice versa (Leech, 1968: 150), for example: Angola has won the international beauty competition. Even though the subject in the example above is Angola, it does not mean that all people of Angola have participated in the beauty competition. Angola in this case means the girl from Angola who has competed in the competition.

## 2) *Metonymy*

As being quoted by Leech (1968: 152) from Webster's Third New International Dictionary, metonymy is a figure of speech that consists in using the name of one thing for that of something else with which it is associated. In literary works, *Metonymy* is often overlooked because of the powerful effect of metaphor, but is all the same extremely important. In some ways it can be seen as a nickname for something else; for instance, "The White House said" does not actually mean the White House said it but that the President said it. However, people all understand the meaning, and so the words are interchangeable.

## 3) *Metaphor*

*Metaphor* is so central to the notion of poetic creation that is often treated as a phenomenon in its own right, without reference to other kinds of transferred meaning (Leech, 1968: 150). For example, The skies of his future began to darken. Darkness is a threat, therefore, this implies that the coming times are going to be hard for him.

## 4) *Simile*

*Simile* is an explicit comparison of similar things. As being quoted by Beardsley in Damon, et.al (1966: 77), *Simile* is an explicit figurative comparison – it is a statement that one thing is like another. It contains a comparative word: *like*, *as*, *similar*, or *same*. For example, Her lips are red like a rose. Simile inputs

vividness into what people say. Authors and poets utilize comparisons to convey their sentiments and thoughts through vivid word pictures like a simile.

#### 5) *Personification*

*Personification* is the technique of giving human qualities to non-human things such as hearing, feeling, talking, or making decisions, for example: Your computer hates me and the birds expressed their joy. Through the examples of personification that this literary device helps people relate actions of inanimate objects to their own emotions.

### **c. Honest Deception**

This section has three tropes: *Hyperbole (Exaggeration)*, *Irony*, and *Sarcasm*.

#### 1) *Hyperbole*

*Hyperbole* is a figure of exaggeration. Exaggeration in colloquial talk is often incredible because at variance with known fact (Leech, 1968:167). It overwhelms something true. It tells more than the truth about the size, number, or degree of something without intending to deceive.

#### 2) *Irony*

Leech (1968: 171) states the definition of irony made by H. W. Fowler in *Modern English Usage*, that *Irony* is a mode of expression which postulates a

double audience, one of which is 'in the know' and aware of the speaker's attention, while the other is naive enough to take the utterance as its face value.

### 3) *Sarcasm*

Many people relate *Sarcasm* to *Irony*, even though there is a big difference between the two tropes. According to Leech, a person may use irony unintentionally and unconsciously. However, *Sarcasm* must be intentional and conscious. Whoever makes a sarcastic comment knows that they are saying something contrary to what they actually believe or how they actually feel.

### **3. Language Functions**

Using a language as a primary means of communicating people's thoughts is so natural for many of them that it is often difficult to realize what in fact language functions are. Some of the roles of language are so ordinary that they are hardly ever noticed, others are very elevated, or even abstract. There are some experts who divide the function of language into several types. The main contemporary representations of linguistic functions are based on the sign model presented by Karl Bühler in his *Organon-Model* (1934:34), who divides the functions of language into three main functions: the expressive, the informative, and the vocative.

The core of the expressive function is the mind of the speaker, the writer, the initiator of the utterance. They use the utterance to express his feelings irrespective of any response. The core of the informative function of language is external situation, reality outside language, including reported ideas or theories. The core of the vocative function of language is the readership, the addressee. The



term 'vocative' is in the sense of 'calling upon' the readership to act, think or feel, in fact to 'react' in the way intended by the text (the vocative is the case used for addressing the reader in some inflected languages).

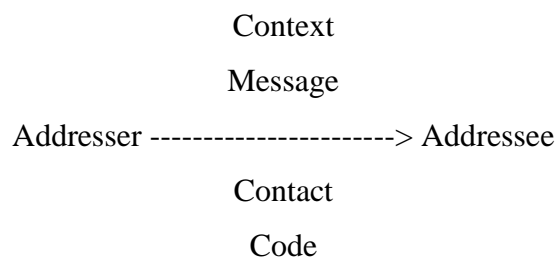
Halliday's (1978) Functional Model is a significant model in pragmatics. This model shows different types of functions in language which expresses the socially-oriented characteristics of language. According to Halliday there are different kinds of language functions as follows: (1) instrumental function, (2) regulatory function, (3) interactional function, (4) personal function, (5) heuristic function, (6) Imaginative function, (7) informative function, (8) attention getting function.

Tritsmans (1987), in his *Poétique*, stresses the function of language only into two types: Phatic Function and Poetic Function. Phatic function is language for the sake of interaction and is therefore associated with the contact factor. Poetic function puts the focus on the message for its own sake.

Another well-known model of the functions of language is introduced by the Russian-American linguist, Roman Jakobson (in Brown and Rodgers, 1960: 350-377). He divides the function of language into six types: Referential, Poetic, Emotive, Conative, Phatic, and Metalinguistic. This research uses his model of theory because it gives a complete definition about language functions. He argues that every oral or written verbal message or 'speech act' (parole) has the following elements in common: (1) the message itself, (2) an addresser (a sender, or enunciator), (3) an addressee (a receiver, or enunciate), (4) a context (the social and historical context in which the utterance is made), (5) a contact (the

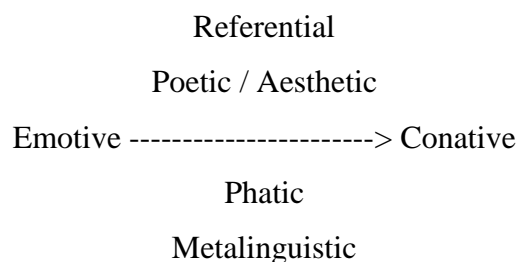
physical channel and psychological connection between the addresser and addressee), and (6) a code, common to both addresser and addressee, which permits communication to occur.

In communication, people are not necessarily restricted to words as a result of which anything can function semiotically: fashion, for example, can be a statement. This presented in the following figure:



**Jakobson's Linguistic Communication Schematic (in Brown and Rodgers, 1960: 350-377)**

These six elements or 'factors' of communication are aligned each with a different function of language as follows:



**Jakobson's Linguistic Communication Schematic (in Brown and Rodgers, 1960: 350-377)**

In other words, although any or all of these functions may be present in any utterance, they vary in their importance as a result of which function is

dominant over the rest. Where a particular function dominates, the message is oriented towards the corresponding factor.

When a message is emotive in function, it is designed to stress the addresser's response to a given situation arising in the context; when it is conative, the stress is on the message's impact upon the addressee; when it is referential, the stress is on the message's denotative or cognitive purpose (what the message is about); when it is poetic/aesthetic, the stress is on the form of the message itself as a result of which the aesthetic purpose is predominant; when it is phatic, the emphasis is on establishing that given channels of communication are open and unimpeded; and when it is metalinguistic, the stress is on the code itself shared by the addresser and addressee, that is, the medium in which communication occurs, as a result of which metalanguage is used to comment on and explain another language. Evidently, depending upon the purpose of a particular speech act, one of these functions will come to predominate, while the others remain subsidiary.

**a. *Emotive Function***

Emotive function is oriented toward the addresser, as in the interjections "Bah!" and "Oh!". The expression of 'emotive function', which could more apply be called the 'expressive function', should not be understood in the usual sense, as referring to human affect (Jakobson, 1960: 353). It is related to the addresser and is best exemplified by interjections and other sound changes that do not alter the denotative meaning of an utterance but do add information about the addresser's/speaker's internal state, e.g. "Wow, what a view!". It actually has

nothing to do with emotion. Any message, including the most neutral one, reveals the condition of its sender.

### **b. *Conative Function***

According to Jakobson, conative function is oriented toward the addressee (imperatives and apostrophes). It engages the addressee directly and is best illustrated by vocatives and imperatives, e.g. "Tom! Come inside and eat!". The imperative sentences cardinally differ from declarative sentences: the latter are and the former are not liable to a truth test. The imperative "Drink!" cannot be challenged by the question 'is it true or not?', however, perfectly well asked after such sentences as 'one drank', 'one will drink', and 'one would drink'. That imperative sentence clearly activates the conative function.

### **c. *Referential Function***

Referential function is oriented toward the dominant function in a message. It corresponds to the factor of context and describes a situation, object or mental state. The descriptive statements of the referential function can consist of both definite descriptions and deictic words, for example "The autumn leaves have all fallen now" and "Water boils at 100 degrees". Jakobson (1960: 353) remarks that context is what is known as the 'referent' in another, somewhat ambiguous, nomenclature. Amazingly, this does not stop him from using the term "referential" for the function whose target factor is the context. Moreover, the term "context" is no less ambiguous, both in general and in this particular case. He says that context is "either verbal or capable of being verbalized". As for the

referential function, he gives the synonyms "denotative" and "cognitive", but unlike all other functions, this one is not presented in detail, and seems to be taken for granted. There are two main ways of interpreting this function (Jakobson, 1960: 355): (a) The referential function relates to the thing "spoken of" and (b) The second way of viewing the referential function seems more useful and operative than the first. The referential function is associated with an element whose truth value (true or false status) is being affirmed (or questioned), particularly when this truth value is identical in the real universe and in the assumptive or reference universe that is taking it on.

A universe of assumption, such as the universe of a character in a literary work, may be reinforced or contradicted by the universe of reference, which stipulates what is ultimately true or false in the more or less "realistic" universe constructed by the semiotic act. Thus, the statement "the sun rises in the East" – which is true in reality and in a realistic text – would be more of a referential assertion than "the sun rises in the West", which would be perceived as somewhat poetic, in that the incongruity draws attention to the message even if the utterance is true in the universe of reference.

#### **d. *Poetic Function***

When dealing with the poetic function, linguistics cannot limit itself to the field of poetry (Jakobson, 1960: 356). This function cannot be studied as simple as studying the general problems of language. The scrutiny of language requires a thorough consideration of its poetic function. There is an example about poetic functions: a girl used to talk about "the horrible Harry". "Why horrible?"

“Because I hate him”. “But why not dreadful, terrible, frightful, disgusting?” “I don’t know why, but horrible fits him better”. Without realizing it, she clung to the poetic device.

**e. *Phatic Function***

Phatic function is for the sake of interaction and is therefore associated with the contact factor (Jakobson, 1960: 358). It can be observed in greetings and casual discussions of the weather, particularly with strangers. It also serves to establish, prolong or discontinue communication (or confirm whether the contact is still there) as in “Hello?”.

**f. *Metalinguistic Function***

Metalinguistic function is used to establish mutual agreement on the code, for example, a definition. Jakobson, (1960: 359) takes the view that a text is the result of three systems interacting: (1) the dialect (the language system), (2) the sociolect (the particular usage of a dialect specific to a differentiated social practice with its own discourse organized through genres), and (3) the idiolect (a given author's individual usage of a language and a sociolect).

Whenever the addresser and addressee need to check up whether they use the same code, speech is focused on the code: it performs a metalinguistic function, for example in such an exasperating dialogue: “The sophomore was plucked”. What is plucked? Plucked means same as flunked or to be fail in an exam. What is sophomore? A sophomore means a second-year student. In this

case, both of the addresser and addressee should know the meaning of the codes which are used in the sentence to avoid a miscommunication.

#### **4. The First Chapter of *Complete Poems of Robert Frost* entitled *A Boy's Will***

Robert Frost is an American poet. He was born in San Francisco, California. *A Boy's Will* is one of the chapter titles in the collected poems made by him. It is Frost's first commercially published book of poems. His work was initially published in England before it was published in America. He is highly regarded for his realistic depictions of rural life and his command of American colloquial speech. His work frequently employed settings from rural life in New England in the early twentieth century, using them to examine complex social and philosophical themes. One of the most popular and critically respected American poets of the twentieth century, Frost was honored frequently during his lifetime, receiving four Pulitzer Prizes for Poetry. He became one of America's rare "public literary figures, almost an artistic institution." He was awarded the Congressional Gold Medal in 1960 for his poetic works. *A Boy's Will* contains 30 poems. They are *Into My Own*, *Ghost House*, *My November Guest*, *Love and a Question*, *A Late Walk*, *Stars*, *Storm Fear*, *Wind and Window Flower*, *To the Thawing Wind*, *A Prayer in Spring*, *Flower-Gathering*, *Rose Pogonias*, *Waiting*, *In a Vale*, *A Dream Pang*, *In Neglect*, *The Vantage Point*, *Mowing*, *Going for Water*, *Revelation*, *The Trial by Existence*, *The Tuft of Flowers*, *Pan With Us*, *The Demiurge's Laugh*, *Now Close the Windows*, *In Hardwood Groves*, *A Line-Storm Song*, *October*, *My Butterfly*, and *Reluctance*.

## B. Conceptual Framework

This research attempts to analyze *Complete Poems of Robert Frost* published by Holt, Rinehart and Winston of Canada. Stylistics is defined as a field of study proposed to explore the language use in literary works. This becomes the appropriate approach to use since this research indeed focuses on how language is maintained in the research objects. Specifically, it is the style of language use in poem that becomes the main attention of this research.

The research is a stylistic study. It tends to observe the use of figurative language in the first chapter of *Complete Poems of Robert Frost* entitled *A Boy's Will* by Holt. In analyzing the use of figurative language, the researcher uses Leech's and Jakobson's theory. There are two main objectives in this research, the transference of meaning types (*synecdoche, metonymy, metaphor, simile, and personification*) and the *function of the language (metalinguistic, referential, conative, emotive, poetic, and phatic)*. In conducting the analysis, the researcher uses a systematic way, which is presented in the analytical construct in Figure 1.



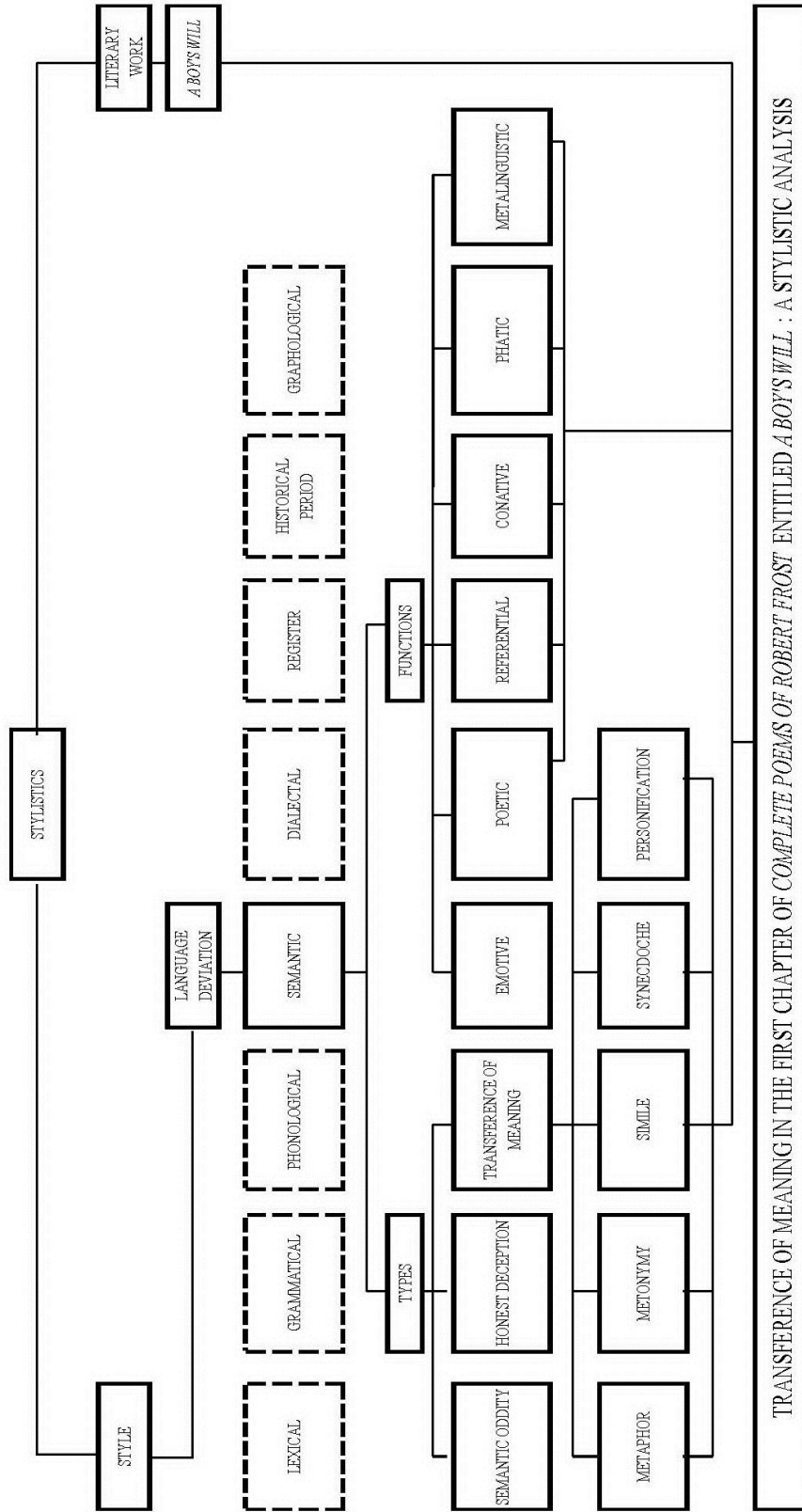


Figure 1. Analytical Construct