

## **CHAPTER II**

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

This chapter attempts to discuss all literature related to the research. The discussion covers stylistics, figures of speech, function of figures of speech, and *Coraline*. Some related previous studies are also discussed as references for this research. Conceptual framework is given to show the system of ideas of this research.

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

##### **1. Stylistics**

According to Leech and Short (2007: 9) style refers to the way in which language is used in a given context, by a given person, for a given purpose. Style in a literary work such as a novel may show the writer's 'thumbprint', a mark of the writer's habit in writing his work. For literary works, style can be used to reflect the genres, individuals, period, or language (Lehman, 1996: 303). A linguistic study upon style is called stylistics. Stylistics can also be a method of interpreting a text in which the most important thing for the study is assigned to language (Simpson, 2004: 2)

Every analysis of style is an attempt to find the artistic principles underlying a writer's choice of language (Leech and Short, 2007: 69). All writers have their own individual qualities. One text may have certain features which made it special to gather its reader. That special feature may not be quite important or necessary on other text. Therefore, it needs different techniques to

analyze different texts. Researcher has to have consciousness towards analyzing the artistic effect using linguistic details that fit into the text.

Then, it is useful to have a list of features which may or may not be significant in a given text to be analyzed. Leech and Short (2007: 61) states that the list of categories are placed under four general headings: lexical categories, figures of speech, grammatical categories, and cohesion and context.

In general matter, lexical category deals with vocabulary, morpheme, and semantics (Leech and Short, 2007: 61). It wants to find out how far the writer might inspire his readers' feeling through his vocabulary choices, formality, and text type. A lexical category may be used to find out how choice of words carries various types of meaning in a text.

Leech and Short (2007: 63) wrote that features of figures of speech are foregrounded by virtue of departing in some way from general norms of communication by means of the language code, for example the exploitation of regularities of formal or grammatical patterning and deviations from the linguistic code.

Grammatical patterning means obeying the rules of grammar about how words change their form and combines with other words to make sentences. Therefore to make sure that the thought inside a sentence is delivered well, writer must show grammatical features.

According to Leech and Short (2007: 64), cohesion deals with how one part of text is linked with another, like how every sentence is connected in a paragraph. Cohesive devices include pronouns, repetition, ellipsis, coordination,

and subordination (Wright and Hope, 2005: 127). Those devices make a link between clauses to produce a meaning. Meanwhile, the external relations of a text or part of it are considered by context. Context sees a text as a discourse that presupposes a social relation among the author, reader, and character, and as a shared medium of knowledge and assumptions between the participants. Those can be seen through the words or thought of the characters.

## **2. Figures of Speech**

Perrine (1965: 65) says that figures of speech should not be taken literally only. It is because figures of speech make the speaker express something in a non-ordinary way. The purpose of figures of speech is to give another meaning into one thing being said.

Meanwhile, Znamenskaya (2004: 193) writes in her book that figures of speech are stylistic devices which include schemes, tropes, and other syntactical expressive means like foreign words and neologisms. For identifying features in figures of speech, tropes and schemes are often useful categories. A linguistic reinterpretation of the traditional distinction between schemes and tropes is given by Leech (1969: 74-76). He defines schemes as ‘foregrounded repetitions of expression’ and tropes as ‘foregrounded irregularities of content’. Further information is presented as follows.

Schemes deal with order, syntax, letter, sounds, and the style forming features such as anaphora and antithesis (Znamenskaya, 2004: 22). There are two types of schemes which are grammatical: lexical schemes and phonological schemes. Grammatical and lexical schemes deal with formal and structural

repetition, like anaphora, and rhetorical effect of antithesis. Besides, phonological schemes consider phonological patterns of rhyme, alliteration, and assonance. These also presuppose the interaction of phonological features with meaning. The example can be found in many advertisements such as in *Colgate toothpaste advertisement: The Flavor's Fresher than ever*. This statement has alliteration, repetition of the same consonant.

Tropes alter the meaning of a word or phrase to create a particular mental image such as metaphors and similes (Simpson, 2004: 41). This alteration, also, might make a neologism which violates a linguistic code and invents a new word. Linguistic deviation can be a valuable clue to interpret the meaning of figures of speech.

#### **a. Types of Figures of Speech**

According to Perrine (1969: 65), figures of speech are any way of saying something other than the ordinary way, and he has classified it into three categories. The first one is figures of speech by comparison, which are metaphor, simile, apostrophe, and personification. Second, there are figures of speech by association which consist of metonymy, synecdoche, symbol, and allegory. The last classification is figures of speech by contrast which include paradox, irony, hyperbole, and litotes.

##### **1) Figures of Speech by Comparison**

Figures of speech by comparison are comparing words to other words which are considered as having similarity. This type of figure of speech can be applied to concrete and abstract things which share the same quality to make the

readers easily understand the feeling described in the text. The figures of speech by comparison are presented as follows.

a) **Metaphor**

Metaphor comes from Greek which means carrying from one place to another. Glucksberg (2001: 4) states that metaphor is a figure of speech in which a word or phrase is substituted to an object or action different from its literally applicable meaning. Also, it may be considered as a representative of abstract concept which cannot be easily described. To make this comparison, there must be some similarities between the two objects compared. Metaphor puts characteristics of a concrete object into a more abstract thing. It helps reader have a new perspective of one object by comparing it to another object.

The comparison between two objects in metaphor is implied or indirect (Perrine, 1969: 65). That means that the metaphorical word is closely connected with the literal term. It does not use any connector to compare the two objects. The researcher finds this in Sylvia Plath's poem entitled *Metaphors* (Perrine, 1969: 187):

I'm a riddle in nine syllables,  
An elephant, a ponderous house,  
A melon strolling on two tendrils.

In the poem above, Plath tries to define metaphors. She gives an unusual meaning for that term, unlike what is written in the dictionary. She wrote on the very first line that metaphors are a riddle in nine syllables. From this line, researcher observes that the word "metaphors" is something confusing or difficult to solve

just like a riddle. A researcher can see metaphor of the word “metaphors” which substituted into a riddle.

#### **b) Simile**

Metaphor and simile are both used as a means of comparing things that are essentially unlike (Perrine, 1969: 65). In simile, the comparison is expressed directly by the use of a connector word. Ortony via Glucksberg (2001: 29) says that metaphor is an indirect comparison, while a simile is a direct comparison. Simile is a type of figures of speech which compares two things with the use of connector words so the readers can easily understand the comparison (Gill, 2004: 25). Connector words that are usually used in simile are ‘like’, ‘as’, ‘than’, ‘similar to’, ‘resembles’, and ‘seems’.

Simile is easily found in daily speeches such as “Jane is as slow as a snail.” Snails are notorious for their slow move and here the slowness of Jane is compared to that of a snail. The use of “as” in the example helps connecting the similarity. The use of simile in literature can be seen, for instance, in Robert Burns’ *A Red, Red Rose* poem (Literary Devices Editors, 2013):

O my Luve’s like a red, red rose  
That’s newly sprung in June;  
O my Luve’s like the melodie  
That’s sweetly played in tune.

The speaker says that his love is alike to a fresh red rose that blossoms in spring. Also, his love is similar to a pleasant and sweet melody that is well-played to be enjoyed.

Using similes attracts the attention directly to the senses of readers. Simile allows readers to relate the feelings of the author to their personal experiences.

Therefore, the use of similes makes it easier for the readers to understand the subject matter in a text. Like metaphors, similes also offer variety in people's ways of thinking and offers new perspectives of viewing the world.

**c) Personification**

Personification gives the attributes of a human being to an animal, an object, or a concept (Perrine, 1969: 67). In accordance with Perrine, Kovecses (2002: 35) says personification occurs when human qualities are put into a word or phrase to non-human entities. It gives more sense of imagination to non-human entities in a text because they are lack of human traits. An animal, an object, or a concept can be described like having human's actions or emotions.

Kennedy (1979: 495) adds some description that personification delivers a dramatic effect when non-human entities are given the human qualities. Author hoped that the readers can feel the excitement when they notice a comparison of human characteristics into non-human object or abstract concept. The readers can imagine the non-human object becoming alive with human characteristics.

Perrine (1969: 187) puts an example of Personification in his book *Sound and Sense*. It is a poem entitled *Meeting at Night* by Robert Browning:

The gray sea and the long black land;  
And the yellow half-moon large and low:  
And the startled little waves that leap  
In fiery ringlets from their sleep,  
As I gain the cove with pushing prow,  
And quench its speech i' the slushy sand.

On the third line of the poem, the speaker feels the emotion of "the startled little waves". Waves mean a raised line of water which moves across the surface of a sea. It means that waves are something non-human which cannot have an

emotion, such as being surprised and worried, because emotion is possessed by human.

Personification adds vividness to an expression as readers can look at their world from a human perspective. A writer relies on personification to bring inanimate things to life, so that their nature is understood in a better way, because it is easier for readers to relate to something that is human or that possesses human traits.

#### **d) Apostrophe**

Closely related to personification is apostrophe. Johnson (1986: 185) states that apostrophe is when a speaker puts voice, life, and human ability into the addressee. It is a figure of speech which addresses someone absent, dead, or something non-human as if that person or thing were present and could reply (Perrine, 1969: 67). Through apostrophe readers may feel the presence of the absent and dead, also imagine that non-human things can react to the summons.

Personification and apostrophe are both ways of giving feeling and immediacy to the speaker's language. However, apostrophe does not need more imaginative power to describe it. It is used to make clear of a speaker's thought to someone absent, dead, non-human, or abstract thing.

By apostrophe, a speaker in a text has a power to call someone who is absent or dead. It can be seen from James Joyce's poem entitled *I hear an Army* in Perrine's *Sound and Sense* (1969: 188) like:

My heart, have you no wisdom thus to despair?  
My love, my love, my love, why you left me alone?



In this poem, the speaker repeatedly calls his beloved who has departed this life. He mentioned her by saying my heart and my love for couple of times. He does it as his beloved one may hear it and make a response to his complaint though his beloved is not present. Apostrophe allows calling someone in their absence as he or she may hear and reply to it.

## **2) Figures of Speech by Association**

This figure of speech gives references to words used out of literal meaning by relating it to words which has a close meaning to it by context. There are four types of figures of speech by association described as follows.

### **a) Metonymy**

Gibbs via Glucksberg (2001: 6) states that a metonymic expression can function as metaphors when it involves transference by bridging or mapping between the abstract and the concrete. As examples from Glucksberg (2001: 6) are the substitution of *bench* for *the law*, *car bomb* for *terrorism*, *pen* for a writer, and *oval office* for *the presidency*. When a referring expression functions solely to identify an entity and nothing more, then it is not considered metaphoric. Leech (1969: 69) argued that metonymy associates the name of one thing into something else. It is functioned to connect a name of thing in people's mind with something else.

### **b) Synecdoche**

Kovecses (2001: 152) says that it is kind of figures of speech in which a part acts for the whole or the whole represent a part. Synecdoche and metonymy are so much alike that it is hard to distinguish between them. According to Leech,

both synecdoche and metonymy have a common characteristic which is replacing something refers to one of its parts or replacing something that is a part (1968: 150). For instance is *wheels* for *automobile* as in *she's really proud of her new wheels*. Here the word *wheels* is representing an automobile because wheels are part of automobile. Perrine (1969: 70) showed other examples such as *hands* for *the manual workers*, *highbrow* for *a sophisticate*, *tongues* for *languages*, and *a boiling kettle* for *the water in the kettle*.

### c) **Symbol**

Symbol is a word that points to or stands for more meaning than its literal meaning (Gill, 2004: 30). There are two kinds of symbol, i.e. traditional and new symbol. Traditional symbol has been existed since a long time ago and has been recognized by most people. Meanwhile, new symbol is originally created by a literary man.

An example is taken from Robert Frost's poem entitled *The Road Not Taken* (Perrine, 1969: 83) here:

Two roads diverged in a yellow wood,  
And sorry I could not travel both  
And be one traveller, long I stood  
And looked down one as far as I could  
To where it bent in the undergrowth;

This poem concerns about a person out walking himself in the woods and finds two roads of which he has to choose one. "Roads" here is a symbol for choices in life that look attractive but through years it will have a large difference on experience. The meaning of "roads" can be perceived after reading and understanding the poem. Due to any permissible interpretation of symbol, readers

may put their personal experience while interpreting. Whatever readers' interpretation of a symbol, it must be tied up firmly to the facts of the poem.

**d) Allegory**

Allegory (Perrine, 1969: 91) is less popular in modern literature than it was in medieval writing. Allegory is a narrative or description that has a second meaning beneath the surface. The forms of allegory can be seen in a story, a play, a poem, a picture or other works in which the characters and events represent particular qualities or ideas such as morality, religion or politics.

One of the famous literary works on allegory is *Animal Farm* by George Orwell (Literary Devices Editors, 2013). It is an allegory that uses animals on a farm to describe the overthrow of the Communist Revolution of Russia before WW I. The actions of the animals on the farm are used to expose the greed and corruption of the revolution. It also describes how powerful people can change the ideology of a society.

**3) Figures of Speech by Contrast**

This figure of speech is used to emphasize the meaning or sense of words by contrasting it to other words. Paradox, irony, hyperbole, and litotes are types of figures of speech by contrast.

**a) Paradox**

On the first time readers understand the condition or circumstances in a paradox, they feel it is impossible to happen. However, the readers then may find it as actually entirely able to be happened and nothing is strange. McArthur (1996: 348) says that paradox is a term in rhetoric for a situation that seems self-

contradictory and even absurd, but may contain an insight into life. The value of paradox is its shock value. At a glance it drags the reader's attention by its absurdity which underlies a truth of what is being said. For example is the words in Gormenghast "there are days when the living have no substance and the dead are active" (Leech and Short, 2007:114). This is paradox because it two directly opposed concepts, life and death. It changes meaning with each other.

**b) Irony**

Irony is often confused with satire and sarcasm, but it can be used with either a satirical or sarcastic intent (McArthur, 1996: 523). It is because irony is often used as a device for sarcasm and satire. Sarcasm, which in Greek means 'to tear a flesh', has an intention to wound feelings. It is simply a bitter or cutting speech. Satire is a way of criticizing people or idea in a humorous way. Katz (1998: 3) shares an example of irony. When one says "what a fine friend" it intends to convey that the friend is no good.

Perrine (1969: 115) states that there are three types of irony which are verbal irony, dramatic irony, and situational irony. Verbal irony is saying the opposite of what means. Dramatic irony describes a speech or action in a story that has much greater significance to the audience or reader than to the character, because the audience possesses knowledge that the character does not have. Situational irony occurs when actual circumstances and those that would seem appropriate differ from what one anticipates and what actually comes to pass.

**c) Hyperbole**

The function of hyperbole in a text is to emphasize a certain point in an exaggerating way (Kovecses, 2002: 22). It is used to magnify a fact or emotion to make an emphasis of its importance. For instance is when one just meets a friend after a long time and says “it has been ages since we met”, the speakers may just not see his friend for days or weeks. However “ages” is used to exaggerate the long wait.

Hyperbole is concerned with personal values and emotions that make a subjective exaggeration (Leech, 1968: 168). A writer over-states the truth for showing a certain interest. By using hyperbole, the writer makes common human feelings remarkable that they do not remain ordinary. This technique is employed to catch the reader’s attention.

**d) Litotes**

It is paradoxical that one can emphasize truth either by overstating it or by understating it. Litotes or understatement is different from hyperbole. It does not exaggerate a point, it is instead saying less than what a speaker means (Perrine, 1969: 111). For instance, when one stops by a friend’s neat house then one says “your house is not unclean”; he is actually stating something that is less than the truth.

In litotes, a positive statement is expressed by negating its opposite expressions. Leech & Short (2007: 169) state that litotes uses a negative expression where a positive one would have been more forceful and direct. Here

is an example from Robert Frost's poem entitled *Fire and Ice* from Literary Devices Editor (2013):

To say that for destruction ice  
Is also great  
And would suffice.

Frost first states that the destruction caused by the ice is a "great" destruction. On the next line he wrote an understatement that it "would suffice", which is opposing the first. "Great" means something big in amount, size, or degree. However, Frost said it is enough or not that much.

#### **b. Functions of Figures of Speech**

Figures of speech often provide more effective means of saying what a writer means than a direct statement. The functions of using figures of speech in a text are to create a fresh work, to emphasize certain part of the work, and to be an alternative from the usual denotation words. It means that the purpose of figures of speech is to make a sentence clearer and more colourful. Stanley (2007: 8) shares the same opinion upon the aim of figures of speech in a text. He mentions that it is to add force, to add a more vivid imagery, to add a stronger feeling, and to give an additional detail that makes a sentence more beautiful.

Another idea is given by Perrine in his book *Sound and Sense*. He (1969: 71-72) states that figures of speech are used to give imaginative pleasure, to bring an additional imagery, to add emotional intensity, and to concrete the meaning in a brief compass. Here is the brief description of the functions mentioned.

**1) To give imaginative pleasure**

Figures of speech give readers an ability to form pictures in their mind (Perrine, 1969: 71). Readers imagine the situation and action given in a text. Imagination forms in the mind through sudden leaps from one point to another. The sensation of these sudden leaps brings delight in seeing likenesses between unlike things.

Figures of speech afford the readers to make up their own imagination. People find pleasure when they read sentences in a literary work which describe how the character stares into the bright night sky full of stars and finds constellations, looks into the clouds and shapes it into animals, or dances in a royal ball in a splendid palace. People may put names into things after fancied resemblances like Queen Anne's lace which is a common name for a flowering plant *Daucus carota* in America. It is because the flower resembles lace and the red flower in the center is thought to represent a blood droplet where Queen Anne pricked herself with a needle when she was making the lace. Therefore figures of speech are satisfying by providing itself with a source of pleasure in the exercise of the imagination of the readers.

**2) To bring an additional imagery**

Imagery is the use of words or pictures in a literary work to describe ideas or situations. Figures of speech are a way of bringing an additional imagery of making the abstract concrete and of making poetry more pleasurable (Perrine, 1969: 71). The reader enhances a wider picture or idea upon the story with it. It also creates a new perception other than its literal meaning.

For instance, Tennyson writes how his eagle falls in his poem *The Eagle* (Perrine, 1969: 71) here:

The wrinkled sea beneath him crawls;  
He watches from his mountain walls,  
And like a thunderbolt he falls.

These lines show how the eagle targets on his prey. It swoops down for his prey in charged with full energy, speed, and power. Tennyson objectifies imaginative eagle by presenting it in visual terms. Thus, it can be seen that figures of speech may multiply the appeal of a literary work.

### 3) To add emotional intensity

Figures of speech are a way of adding emotional intensity to otherwise merely informative statement (Perrine, 1969: 71). They also convey attitudes along with the information. It is often that figures of speech are used to express an abstract matter into a concrete sense. These not only give creative expressions, but also provide beauty and emotional intensity.

When one says “my stomach is killing me”, the meaning is as much emotive as informative. It does not literally mean he is killed by his stomach. However he feels so much pain that the same compare it to the hurt of being killed. It is an example of emotional intensity of pain which is commonly found in daily speeches.

In poetry, Perrine (1969: 71) shares emotional intensity can be seen in Wilfred Owen’s *Dulceet Decorum Est* which compares a soldier who is caught in a gas attack to a man drowning under a green sea.

Gas! GAS! Quick, boys! –an ecstasy of tumbling



Fitting the clumsy helmets just in time,  
 but someone still was yelling out and stumbling as under a green  
 sea,  
 I saw him drowning

Owen gives a picture of how a soldier is being collapsed while breathing a poisonous gas. In another place, there is a man yelling out while he is drowning under a green sea. Both of them are hardly to stand up and eager to fall soon right away. Owen conveys a feeling of despair and suffocation as well as how the reader may see it. This is enough to bring the feeling of misery from both persons.

#### 4) To concrete the meaning in a brief compass

Figures of speech are an effective means of concentration, a way of saying much in a brief compass (Perrine, 1969: 72). Through figures of speech, a writer expresses his thought without a complex explanation. Instead, he may communicate it in a brief compass. Moreover, to share the idea of an abstract thing or show a non-literal meaning, it is valuable to apply figures of speech in a text.

For instance, the merit of comparing life to a candle as Shakespeare does in a passage from *Macbeth* (Perrine: 1969: 72).

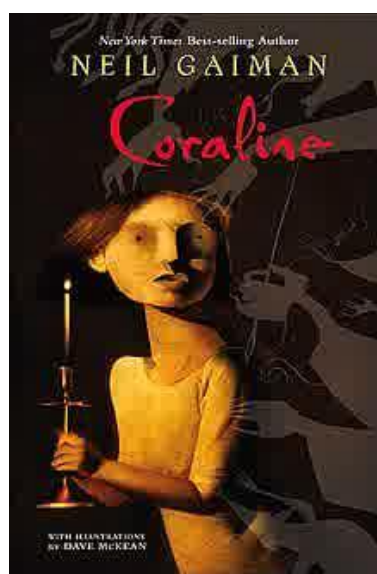
Out, out, brief candle!  
 Life's but a walking shadow, a poor player  
 That struts and frets his hour upon the stage  
 And then is heard no more. It is a tale  
 Told by an idiot, full of sound and fury,  
 Signify nothing.

This poem describes how life is like a candle in that it begins and ends in darkness. While it burns, it gives an active light of energy. It gradually consumes itself and can be snuffed out of any moment. It is a brief at best, burning only for a

short duration. The metaphorical description of life as “a brief candle” suggests certain truths about life that would require dozens of words to express in literal language. At the same time it makes the abstract concrete, provides imaginative pleasure, and adds a degree of emotional intensity.

### 3. Coraline

A British author, Neil Gaiman, actually wrote *Coraline* for his daughters. He wanted to give his daughters a fun and scary story about a cool female heroine. The story might not be very long, but it took Gaiman over ten years to finish because he wanted a perfect horror story. *Coraline* hit the bookshelves in 2002 and won various awards, getting a School Library Journal Best Book Award and a place on the ALA list of Notable Children's Books (Shmoop Editorial Team, 2008). *Coraline's* popularity doesn't show any signs of letting up. Since published in 2002, it has become an audio book, a musical drama, a graphic novel, and an award-winning movie.



### Figure 1. Coraline novel

The idea behind *Coraline* can be found in the quotation by G. K. Chesterton that proceeds in the beginning of the story: "Fairy tales are more than true: not because they tell us that dragons exist, but because they tell us dragons can be beaten" (Gaiman, 2002: 3). Gaiman considers *Coraline* the "strangest" book he has ever written. He is also very proud of it, and for good reason: *Coraline* appeals to a huge range of people. The author noticed in "Why I Wrote Coraline" that kids tend to read it as a cool adventure while adults read it as a kind of a horror story.

The story starts out when a young girl named Coraline Jones moves into an old apartment with her parents. Her neighbours include two elderly retired actresses and a strange man who trains mice for a circus act. Despite the weirdness, Coraline is very bored. Her parents work a lot and they tend to ignore her.

One day Coraline and her mom discover a door with a brick wall behind it. Later, when she has to be alone at home she opens the door and there is a hallway back there. When Coraline goes through the door, she ends up in an entirely different world which is kind of like her own. In the other world, Coraline meets her other mother, other father, and other neighbours who are better on treating her. As a bonus, Coraline finds a cat which talks here.

Coraline decides this other world is weird and so she heads back home. However, when she arrives, her parents are missing. Later she finds out that her

other mother has kidnapped her parents. So she has to go back into the creepy other world to rescue them.

When she comes back, she meets three ghosts of kidnapped children who have been stuck in the other world for a long time. This makes her decide to have a game, of finding her parents and the tree souls, with her other mother so all of them may get free.

In this sense, the idea of *Coraline* is similar to stories such as *The Wizard of Oz*, *Alice in Wonderland* and *Labyrinth* (Vigilant Citizen Team, 2014). All of these stories, including *Coraline*, follow the same basic outline: 1) the protagonist is a young girl that is curious, fearless, resourceful, and not afraid to speak her mind; 2) she is bored with her life and wishes for fun and adventure; 3) she magically enters a world that is strange, but wonderful; and 4) she gets “hooked” into the alternate world and does not want to go back to reality.

*Coraline* is a story of bravery, and according to Coraline, being brave is "when you're scared but you still do it anyway" (chapter 5). Coraline's bravery might be an epic fairy tale kind and she teaches that bravery comes in all forms. Bravery can be going back to get your glasses near a wasps nest. It can even be just going to school. If one is scared and he does it anyway, he is brave. Bravery can be a much more everyday occurrence. No matter what it is, if one does it, he will gain confidence and feel better about himself after. That is not to say it is easy, but that is what makes it worth it.

## **B. Previous Related Research**

In order to get comparison and authenticity, the researcher looks in two previous research findings which have a similar correlation to the topic of discussion. The similar analysis on figures of speech has ever been done by Sarah (2011) in her research entitled *An Analysis of Figures of Speech in Shakespeare's Work: Romeo and Juliet* from Yogyakarta State University. In her research, she explained the style of language used by the characters in *Romeo and Juliet*. Her objectives are to find out the types of figures of speech used, the denotative and connotative meaning of figures of speech used, and the functions of figures of speech used.

Puspita (2014) from Yogyakarta State University also has done the same research on figures of speech. Her thesis is entitled *A Stylistic Analysis of Figures of Speech in Les Miserables Movie*. She focuses on types of figures of speech and their functions in *Les Miserables* movie. Analyzing the types and functions, she explains the meaning of the figures of speech applied.

Compared to Sarah and Puspita, the researcher has a different object. The difference of the research lies on the focus and the object of the research. Sarah focuses on three points, which are the types, meaning, and functions of figures of speech. The researcher here does not analyze on the meaning because she believes that analyzing the types and functions will also reveal the meaning. Unlike Puspita who focuses on three classifications of figures of speech, the researcher focuses the analysis on figures of speech by comparison. Meanwhile, Sarah and

Puspita focus is to describe how figures of speech are applied in a movie, while the researcher uses a novel as her object of study.

### **C. Conceptual Framework**

This research aims to investigate figures of speech by comparison covering two important objectives, i.e. the types of figures of speech by comparison used in *Coraline* and the functions of using figures of speech by comparison in *Coraline*. This research is conducted using stylistic approach, considering that stylistics is the study of language style in literary works.

To answer the questions, the researcher uses Perrine's theory on figures of speech to find out the types of figures of speech by comparison used by Gaiman in *Coraline*. The types of figures of speech by comparison are metaphor, simile, personification, and apostrophe.

The researcher also uses Perrine's theory on functions of figures of speech as a reference to describe the functions of figures of speech in *Coraline*. Perrine states that the functions of figures of speech are to give imaginative pleasure, to bring additional imagery, to add emotional intensity, and to concrete the meaning in a brief compass.

To give brief pictures of this research, the researcher applies an analytical construct which is presented as follows.

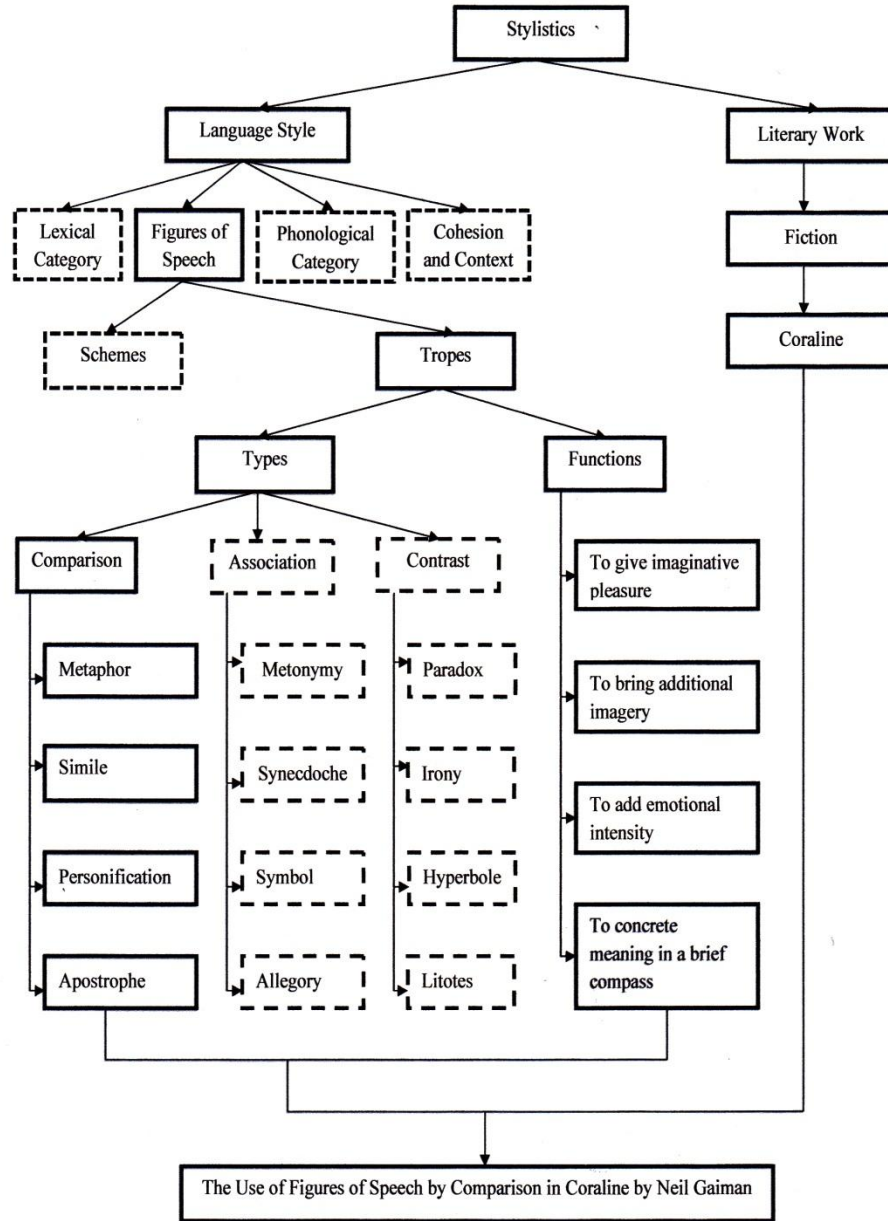


Figure 2. Analytical Construct