CHAPTER II

LITERATURE REVIEW

To support the background of the study and solve the research problem, this chapter consists of theoretical framework and previous study.

A. Theoretical Framework

The theoretical framework consists of the explanation or theory for the research. It is consists of style, poetry, stylistic, Stylistic Level, phonological level.

1. Style

The word 'style' is a word derived from Latin word ―elocution‖ means style and means "lexis" in Greek. Style is a broader term. It has several meanings inside and outside of the literary text. Style as the manner of linguistic expression in prose or verse it is how speakers or writers say whatever it is that they say (Abrams, 1993). Crystal & Davy (1997) state that distinguish at least four commonly occurring senses of the term:

a. 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 characterize an individual's uniqueness.

b. 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 service forms are written, or styles of public-speaking.

c. Style is given a more restricted meaning when it is used in an expression. This is implied by such popular definitions of style as "saying the right thing in the most effective way" or as "good manners".

d. Partly overlapping with the three senses just outlined is the wide spread use the word "style" to refer solely to literary language. Style has long been associated primarily or exclusively with literature as a characteristic of "good", "effective", or "beautiful" writing.

Based on Huang (2011), 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 text-spoken or written, technical or nontechnical, professional or popularized etc. Therefore, it can be concluded that style has different definition based on the purpose, genre, and profession.

2. Poetry

Waluyo (2002) states that poetry is a form of literary work that expresses the thoughts and feelings of a poet in an imaginative manner, which is composed by concentrating all the power of language in the concentration of physical structures and inner structures, so understanding it requires mastery of language understanding. Waluyo (2002) also adds that poetry is a literary form that uses repetition of sounds or sounds as its characteristic. Therefore, one of the objects of this study is phonological parallelism. In creating a poem the poet has a goal to be conveyed to the reader through his poetry. Poets must carefully choose words because the words written must consider their meaning, sound composition, rhyme and rhythm as well as word position in the context of poetry, (Rokhmansyah, 2014).

3. Stylistic

Stylistic is a branch of linguistics of applied linguistics concerned with the study of style in texts. Before the 20th century, stylistic only deals with literary text. But from 20th century, it started to deal with nonliterary text for example: law, religion, advertisement, newspaper etc. Stylistic is needed to interpret the literary works in order to get meaning. Stylistic analysis focuses on learning the language, the working of language in literature and the developing of confidence to work systematically toward interpretations of literary text. (Widowson, 1975) Define stylistic as, "the study of literary discourse from a linguistics orientation." He said that which differs stylistic from the literary criticism and linguistics is its linking technique. He also suggests that stylistic is in between linguistics and literary criticism and its function is to link between two. So, generally, it deals with both the literary and linguistic factors. Carter (1988) also thinks as (Widowson, 1975) thinks. He also said that stylistic is a bridge (link) discipline between linguistics and literature. Stylistic is the study of the devices in languages such as rhetorical terms and syntactical devices that are taken to produce expressive or literary style. Stylistic is, therefore, a study which conjoins both literary criticism on the one hand and linguistics on the other as its morphological structure suggests: the 'style' is relating to literary criticism and the 'istics' is to linguistics.

Leech (1985) says stylistic is the study of the style which can be applied in both literary and non-literary texts. In a non-literary text, style is learned because we want to explain something, while literary stylistic explains the relations between language and artistic function. The main of stylistic 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, stylistic is concerned with the examination of grammar, lexis, semantics as

well as phonological properties and discursive devices. Stylistic is more interested in the significance of function that the chosen style fulfills Huang (2011).

Leech (1969) divided the three main levels of language into Realization, form, and semantic.

Table 2.1 Main Levels of Language

Realization	Form	Semantic
Phonology Graphology	Grammar and lexicon	Denotative or connotative meaning

Realization is how the words is pronounced and written, Form is how the items of the vocabulary are to be used in constructing sentences, and Semantic is about the meaning of the words.

Wales (2001) in A Dictionary of Stylistic writes: "The goal of most stylistic is not simply to describe the formal features of texts for their own sake but in order to show their interpretation of the text, or in order to relate literary effects to linguistics causes where there are felt to be relevant‖. Stylistic analysis provides a commentary which is objective and scientific based on a concrete quantifiable data and applied in a systematic way. It uses specialized technical terms and concepts which derive from the science of linguistics. Stylistic analysis is something different from literary criticism. Literary criticism continues to focus on interpretation and the field of linguistics had little to say about literature beyond the sentence level.

4. **Phonological level**

Leech (1969) proposed the stylistics analysis based on the three main levels of language: Realization which divided into Phonology and Graphology, Form which divided into Grammar and Lexicon, and Semantic which is about Denotative and

Cognitive meaning. However, in this thesis, the writer will just focus on the Phonological level.

According to Crystal (1969) 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. Lodge (1966) says that "phonology is the study of linguistic system. In specific the way in which sound represents, difference, of meaning in a language". Phonology deals with the sound patterns, the rhyming scheme and utterance of the word in the sentence. Leech (1969) said the phonological devices include:

1). Rhyme

Rhyme has always got considerable attention of the writers of stylistics during their investigation of styles. It is the correspondence in the last sounds of different lines of a piece of poetry. It is generally created by using the same codas in the last words of the successive lines in poetry. As alliteration deals with onset of the syllables, rhyme deals with coda (one of the parts of syllable). Wales (2001) considers it a phonetic parallelism in verse; comprehensively it can be argued that rhyme is "phonemic matching". Bradley (2009) argues that —the most common rap rhymes are end rhymes which fall on the last beat of the musical measure, signaling the end of the poetic line. End rhyme is to be found in the second stanza of the song under analysis:

2). Rhyme Scheme

Rhyme scheme is one of the most outstanding features of poetic language. It is the repetition of the final sound of different lines of a piece of poetry. In defining terminal rhyme schemes, it is used letter to indicate a sound that is repeated ABAB, According to Wales (2001), "Rhyme is a kind of phonetic echo found in verse: more precisely, "phonemic matching". Short (1996) observes it more closely and writes:

Rhyme is usually reserved to refer to the final syllables of different lines of poetry when the vowel and syllable – final consonants (if any) of the words in question are identical. Thus five can rhyme with live and alive. Slightly looser connections than this (e.g. five/fife) are usually called half rhymes, and if the rhymes occur in positions other than at the end of a line, they are usually called internal rhyme.

For example:

As I drew nearer to the end of all desire,
I brought my longing's ardor to a final height,
Just as I ought. My vision, becoming pure,
Entered more and more the beam of that high light
That shines on its own truth. From then, my seeing
Became too large for speech, which fails at a sight
(Dante Alighieri – Devine Comedy)

3). Pararhyme

Leech (1969) said that pararhyme is the similar sound of consonant at the beginning of word and at the ending of word but with different vowel. Briefly we can say that pararhyme is the consonant match but the vowels are different.

For example:

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.
Then, as I probed them, one sprang up, and stared
(Wilfrid owen – Strange meeting)

4). Reveres Rhyme

Reverse rhyme is the similar sound of the beginning consonant and the vowel which follow it. (Leech, 1969)

For Example:

Comet　　　　**Co**rn

Diarrhea　　　　**Di**verse

Refresh   **Re**verse

5). Alliteration

Alliteration is also known as head rhyme or front rhyme. In Latin, alliteration refers to "putting letters together". Contrary to the above given idea, alliteration depends not on letters but on sounds in the field of stylistics. The repetition of initial consonant sound in a line is called alliteration. Wales (2001) defines the term alliteration concisely as "initial rhyme".

For Example:

*I like to think some **b**oy's **b**een swinging them.*
***B**ut swinging doesn't **b**end them down to stay*
(Birches by Robert Frost)

6). 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). Sometimes called "vocalic rhyme", it consists of the repetition of similar vowel sounds, usually close together, to achieve a Particular effect of euphony. Wales (2001) stated that assonance is "the same (STRESSED) vowel sound is repeated in words, but with different final consonant.

For Example:

*What a w**o**rld of s**o**lemn th**ou**ght their m**o**n**o**dy c**o**mpels!*
*In the silence **o**f the night,*
How we shiver with affright
*At the melanch**o**ly menace **o**f their t**o**ne!*
*F**o**r every s**o**und that fl**oa**ts*
*From the rust within their thr**oa**ts*
*Is a gr**oa**n*
(Edgar Allan poe – bells)

7). Consonance

In Latin, consonance refers to sounds agreement in a line. Wales (2001) defines consonance as a kind of 'end- alliteration' or 'halfrhyme'. Here final

consonants are reiterated but with different preceding vowels. Leech (1969) calls it "pararhyme". The use of /r/ and /t/ in the chorus part is the best example in the text under analysis.

For Example:

Tyger Tyger, burning bright,
In the forests of the night
(William blake – the Tyger)

B. Previous Studies

This section contains several previous studies that discuss the style of poetry. There are three previous studies related to this research. Previous research helped the author in conducting research.

First John Keat's "La Belle Dame Sans Merci": A Stylistic Analysis by Al Shawa (2015). In this study aim to contribute the literal non literal meaning by stylistic analysis, in this term, this study concludes phonological, graphology, grammatical, and semantics level.

Second, a thesis entitled A Stylistic Devices Analysis on "I'm Gonna Loose You" by Ruth (2017). In this study, the author uses the theory of Graffory Leech which divides language into three levels of language, namely realization, form and semantics. Ruth (2017) focuses on the phonological, grammatical, and semantics levels.

Third, Phonological Feature in Robert Frost's "fire and Ice" and "Nothing Gold Can Stay" Poem by Hadrian Kusuma Asmara (2018). This study aims to find Robert Frost's style on his poem writing through phonological feature.