

STYLISTIC ANALYSIS ON ROBERT FROST'S

A BOY'S WILL



A THESIS

Submitted to the Faculty of Cultural Sciences Hasanuddin University

as Partial Requirements to Obtain Bachelor Degree

in English Literature Study Program

ANDI MUH FAUZY T PRADANA

F041171334

ENGLISH LITERATURE STUDY PROGRAM

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A BOY'S WILL

BY
ANDI MUH FAUZY T PRADANA

Student ID Number: F041171334

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Approved By
Board of Supervisors

First Supervisor

Second Supervisor



Prof. Dr. Kamsinah, M.Hum.

NIP. 195910281985032001



Dr. Karmila Mokoginta, S.S., M.Hum., M.Arts.

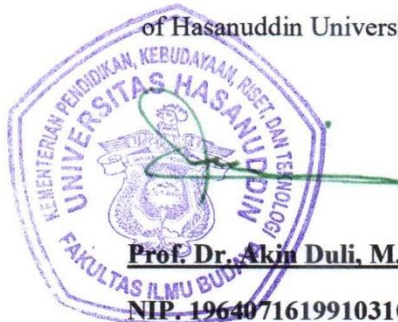
NIP. 1977020320000322001

Dean of Faculty of Cultural Sciences

Head of English Literature

of Hasanuddin University

Study Program



Prof. Dra. Nasmilah, M.Hum., Ph.D.

NIP. 196311031988112001

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HASANUDDIN UNIVERSITY

AGREEMENT

On 2024, the Board of Thesis Examination has kindly approved a thesis by
Andi Muh Fauzy T. Pradana (F041171334) entitled “**Stylistics Analysis on
Robert Frost’s *A Boy’s Will***” submitted in fulfilment of one of the requirements
to obtain

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Makassar, 9th August 2024

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DECLARATION

The thesis by **ANDI MUH. FAUZY T. PRADANA** (F041171334) entitled **STYLISTICS ANALYSIS ON ROBERT FROST'S *A BOY'S WILL*** has been revised as advised during the Examination on 2024 and is approved by the board of Undergraduate Thesis Examiner:


1. Dr. Sukmawaty, M.Hum.

First Examiner

()

2. Drs. Simon Sitoto, M.A.

Second Examiner

()

STATEMENT OF ORIGINALITY

The undersigned,

Name : Andi Muh. Fauzy T. Pradana

ID Number : F041171334

Department : English Literature

Judul Skripsi : **Stylistics Analysis on Robert Frost's *A Boy's Will***

Hereby, the writer declares that this thesis is written by himself. This thesis does not contain any materials that have been published by other people, and it does not cite other people's ideas except quotations and references.

Makassar, 24th July 2024



Andi Muh. Fauzy T. Pradana

NIM F041171334

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APPROVAL FORM

With the reference of the letter of the Dean of Cultural Sciences of Hasanuddin University, No. 1627/UN4.9.1/KEP/2021 regarding supervisors, we hereby confirm to approve the thesis draft by Andi Muh. Fauzy T. Pradana (F041171334) to be examined at the English Department, Faculty of Cultural Sciences.

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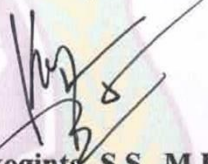
First Supervisor

Second Supervisor



Prof. Dr. Kamsinah, M.Hum.

NIP. 195910281985032001



Dr. Karmila Mokoginta, S.S., M.Hum., M.Arts.

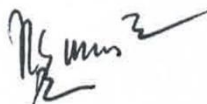
NIP. 1977020520000322001

Approved for the Execution of Thesis Examination by

the Thesis Organizing Committees

On behalf of Dean,

Head of English Department



Prof. Dra. Nasmilah, M.Hum, Ph.D.

NIP. 196311031988112001

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Finally, the researcher acknowledges that this thesis is not yet perfect. Nevertheless, the researcher is open to any criticisms or feedback to enhance the educational quality for both the researcher and the readers. The researcher places all efforts in the hands of Allah SWT and prays for His blessings upon us all. Aamiin. Additionally, the research wants to add the quote from his beloved parents:

“You are here, yes, alive. That’s why we gave you that name, son.

Fauzy, yes, a perfect allegory for our pride and legacy.

*Natus Vincere, son, you are **Born to Win.**”*

– My beloved Parents.

Makassar, July 2024

Andi Muh. Fauzy T. Pradana

ABSTRAK

Andi Muh. Fauzy T. Pradana. 2024. *Stylistics in Robert Frost's A Boy's Will*. (Dibimbing oleh Kamsinah Darwis dan Karmila Mokoginta)

Penelitian ini bertujuan untuk mendeskripsikan elemen-elemen stilistik dan makna sebenarnya dalam kompilasi puisi *A Boy's Will* karya Robert Frost. Penelitian ini juga bertujuan untuk mendeskripsikan bagaimana elemen-elemen stilistik yang digunakan oleh Robert Frost menimbulkan efek-efek estetik dalam puisi-puisi tersebut, serta mendeskripsikan kontribusi dari hubungan antara elemen-elemen stilistik dan makna sebenarnya dalam membangun puisi-puisi tersebut.

Penelitian ini menggunakan pendekatan kualitatif dan teori stilistika dan foregrounding untuk menemukan elemen-elemen stilistik, efek estetik, makna sebenarnya dan hubungan antara elemen-elemen stilistik dan makna sebenarnya dari puisi-puisi tersebut. Sumber data utama dalam penelitian ini adalah puisi-puisi dalam kompilasi puisi *A Boy's Will*, yakni *Into My Own* dan *A Late Walk*, yang dikumpulkan dari dokumen elektronik dan website. Sumber data lainnya diambil dari beberapa buku, artikel, dan esai.

Hasil dari penelitian ini menunjukkan bahwa elemen-elemen stilistik yang digunakan oleh Robert Frost berperan besar dalam menyampaikan makna sebenarnya dari puisi-puisi dalam kompilasi puisi *A Boy's Will*. *Into My Own* menggambarkan perjalanan seorang individu menuju penemuan diri sendiri dan kemandirian. Dalam puisi ini, Robert Frost menggunakan elemen-elemen stilistik yang menonjol, seperti aliterasi, konsonansi, asonansi, kekekalan (*timelessness*), majas dan simbolisme untuk menimbulkan efek-efek stilistik serta menyampaikan makna sebenarnya. Sementara itu, *A Late Walk* menggambarkan suasana alam pada akhir musim gugur, menjelang musim dingin dengan menyampaikan perasaan kesedihan dan refleksi terhadap perubahan dan akhir dari suatu kehidupan. Dalam puisi ini, Robert Frost menggunakan elemen-elemen stilistik yang menonjol seperti aliterasi, konsonansi, asonansi, rima, ketidakgramatikal, majas dan simbolisme yang kental untuk menyampaikan makna sebenarnya. Selain itu, ditemukan bahwa pembicara dalam puisi-puisi tersebut merupakan cerminan dari pengalaman Robert Frost yang disampaikan dengan keindahan puitis.

Kata Kunci: *stilistika, foregrounding, elemen-elemen stilistik, efek estetik, Into My Own, A Late Walk, A Boy's Will.*

ABSTRACT

Andi Muh. Fauzy T. Pradana. 2024. *Stylistics in Robert Frost's A Boy's Will*. (Supervised by Kamsinah Darwis and Karmila Mokoginta)

The aim of this research is to describe the stylistic elements and the true meaning in the poetry compilation *A Boy's Will* by Robert Frost. This research also aims to describe how the stylistic elements employed by Robert Frost evoke aesthetic effects in the poems, and explaining the contribution of the interrelation between stylistic elements and the true meaning in building the poems.

This research uses a qualitative approach and the theory of stylistics and foregrounding to identify stylistic elements, aesthetic effects, true meaning, and the interrelation between stylistic elements and the true meaning of the poems. The primary data sources are the poems in the compilation *A Boy's Will*, namely *Into My Own* and *A Late Walk*, collected from electronic documents and websites. Additional data sources include various books, articles, and essays.

The results of this research indicate that the stylistic elements used by Robert Frost play a significant role in conveying the true meaning of the poems in the poem compilation, *A Boy's Will*. *Into My Own* depicts an individual's journey towards self-discovery and independence. In this poem, Robert Frost employs prominent stylistic elements such as alliteration, consonance, assonance, timelessness, figurative language, and symbolism to evoke stylistic effects and convey the true meaning. Meanwhile, *A Late Walk* illustrates the atmosphere of nature at the end of Autumn, approaching Winter, conveying feelings of sadness and reflection on change and the end of a life. In this poem, Robert Frost uses prominent stylistic elements like alliteration, consonance, assonance, rhyme, ungrammaticality, figurative language, and rich symbolism to express the true meaning. Additionally, it is found that the speaker in these poems reflects Robert Frost's experiences, conveyed with poetic beauty.

Keywords: *stylistics, foregrounding, stylistic elements, aesthetic effects, Into My Own, A Late Walk, A Boy's Will.*

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CHAPTER I

INTRODUCTION

This chapter serves as the introduction to this thesis, comprising four components: research background, statements of the problems, objective of the study, and significance of the study. The subsequent sections will elucidate each of these components sequentially.

A. Research Background

The approach to using language varies uniquely among individuals. Every individual informs and exchanges ideas, thoughts, emotions, directions, and messages—fundamentally known as communication—through their cognitive performances using a medium called language. Each individual possesses the capacity of "language faculty"—the species-specific ability to master and use a natural language—to produce and understand the "creativity" out of the ordinary use of language. In this sense, language is the nature of the human mind itself. Human cognition is crucial in transforming ordinary language into creative skills and performances (Chomsky, 2002: 1-2).

The idea is formerly raised by Saussure's *langue* and *parole* (1915, as cited in Barthes, 1967:13). *Langue*, or "language," is purely a social object, a systematized set of conventions necessary for communication, indifferent to the material of the signals that compose it. The entire language system exists within social parameters, attached to the social conventions of rules and norms. *Parole*, or "speech," encompasses the purely individual aspect of language, including phonation, the

application of rules, and possible combinations of signs. Speech itself is arbitrary, collective, and selective, representing the skills and performances of language use by individuals. Therefore, the notion informs that there are different collective patterns of how language is used by a given person, in other words, a style.

The presence of style invokes an exploration of the functions and purposes inherent in language itself. According to Jakobson (1960, as cited in Nurgiyantoro, 2019:21-24), six functions of language are developed based on the fundamental principle of communication—the transmission of messages between the speaker and the listener. These functions include the referential, emotive, poetic, phatic, metalingual, and conative dimensions.

Among the six functions of language, the researcher apprehends the significance of language's poetic function. Poetic function in language consists of message manipulations and wordplays, or deviations. Due to its unique attribute, the researcher concludes that the poetic function of language should be analyzed thoroughly to comprehend its real meaning.

Written work that engages mainly in poetic function is literature. Wellek and Warren (1954:9-14) describe literature as a diverse realm where human experiences are expressed through the beauty of language. It encompasses a wide range of emotions, values, and ideas that define the human condition. Poetry, in particular, emerges as a ground for exploring deviations, often regarded as containing the most deviations compared to other literary genres.

Poetry is a genre of literature that uses an intense, lyrical arrangement of words to express a thought, depict a scene, or tell a tale. Perrine and Arp (1963:2-6) depict that poetry is a universal and ancient form of expression that transcends cultural and historical boundaries. It consists of intense language utilization and mainly engages in deviations to enhance its appeal.

Among many diverse forms of literary expression, the researcher opts to focus on poetry as the subject of this research, due to its inherent characteristic of words employment intensity more than prose. Through investigation, the researcher aims to uncover the depth and richness of poetic expression.

In poetry, the forementioned language utilization is called foregrounding. According to Leech (2013:30-31), foregrounding is a literary technique where certain elements or aspects of a text are emphasized or brought to the forefront of the reader's attention. It involves making certain elements more prominent or noticeable than others, often to create a specific effect or to convey a particular meaning such as unusual word order, repetition, metaphor, imagery, or any deviation from ordinary language patterns. By foregrounding certain elements, authors can draw attention to important themes, create mood or atmosphere, or evoke emotional responses from the reader. It's a way of highlighting what is significant in a text and making it stand out.

To analyze the collective foregrounding techniques effectively, the researcher opts to adopt the theory of stylistics. This approach aligns foregrounding elements with broader stylistic considerations, thereby providing a comprehensive

framework for analysis. Consequently, the adoption of stylistic theory becomes a motivated choice for the researcher to delve into the intricacies of an author's textual strategies.

The term *stylistics* is derived from the concept of "style," denoting a distinctive manner or approach to the creation or execution of something. According to Merriam-Webster Dictionary (n.d.), style is a particular manner or technique by which something is done, created, or performed, and a distinctive manner of expression (as in writing or speech).

Style in literature term refers to the distinctive manner in which a writer expresses their ideas and thoughts through language. Wellek and Warren (1954: 183-184) define "style in literature works" as the individual linguistic system of a writer. Style involves the distinctive manner in which a writer selects and organizes words, constructs sentences, and shapes the narrative. It extends beyond individual words and syntax to include broader elements such as tone, rhythm, imagery, and the comprehensive organization of the literary composition. This feature enables writers to intentionally enrich and refine a specific pattern to effectively communicate their thematic messages or evoke particular emotional responses from the reader.

Stylistics can be applied broadly to interpret various styles in linguistic activity. However, the researcher limits its focus to the style employed in exclusively typical language use, literary works. This specialized form of stylistics is introduced through the term "literary stylistics." Within this field, the targeted objects of study

are literary works distinguished by distinctive language use, with a particular emphasis on poetry characterized by the employment of unique and distinct words.

Literary stylistics aims to analyze and interpret linguistic and stylistic features employed in literary texts, encompassing aspects such as phonetics, lexicology, syntax, figurative language, rhetorical devices, and graphology. The scope of stylistic studies involves identifying the artistic function, beauty, and form inherent in specific linguistic forms within a text. In essence, literary stylistics aims to discern the extent, circumstances, and manners in which an author employs linguistic signs to achieve distinct and aesthetic effects (Nurgiyantoro, 2019:75-76).

To this extent, literary stylistics focuses mainly on intention and thoughtful choice identification made by authors to convey specific meanings, themes, nuances, and feelings. Moreover, the focal point of literary stylistics extends beyond the mere identification of linguistic elements; it principally concerns itself with perceiving the author's intent. This process involves a thorough exploration made by the author to convey specific meanings, themes, nuanced expressions, and emotional undertones. Through close examination of these intentional linguistic distinctions, literary stylistics becomes crucial for comprehending the depth and intricacies underlying an author's creative expression.

Robert Lee Frost (1874-1963) stands out as one of the most eminent poets in American literary history. Rober Frost was born on March 26th, 1874, in San Francisco. He died on January 29th, 1963, in Boston (by the age of 88). In 1912, Frost and his family moved to England, a crucial period in his career. At this time,

he released his first collections, *A Boy's Will* (1913) and *North of Boston* (1914). These works gained widespread critical acclaim and set the foundation for his poetic fame. Frost's exploration of rural life, nature, and the human experience struck a chord with audiences, earning him four Pulitzer Prizes. Throughout his lifetime, Robert Frost published numerous well-received and celebrated poems, including *Mending Wall* (1914), *Birches* (1915), *The Road Not Taken* (1916), *Fire and Ice* (1920), *Stopping by Woods on a Snowy Evening* (1923), *Nothing Gold Can Stay* (1923), *Acquainted with the Night* (1928), among many others.

In this thesis, the author selects Robert Frost's poetry compilation, *A Boy's Will* (1913). *A Boy's Will* serves as the inaugural poetry collection of Robert Frost, marking the commencement of his esteemed career as a poet. This compilation encompasses a variety of poems that delve into themes such as nature, rural life, youth, and the broader human experience. Specifically, the notable poems from "*A Boy's Will*", namely *Into My Own*, *A Late Walk*, *Flower-Gathering*, *Ghost House*, *My November Guest*, *Stars*, and many more. Moreover, the focus of the stylistic analysis in this thesis is the poems *Into My Own* and *A Late Walk*.

B. Identification of Problems

After reading the selected poems in *A Boy's Will* and its relevance to stylistics, the researcher discovers some problems that can be analyzed, such as:

1. Stylistic elements in the selected poems.
2. Aesthetic features in the selected poems.
3. The true meanings of the selected poems.

4. The connection between stylistic elements and the true meanings in the selected poems.

C. Scope Limitations

In order to make the research pertinent with the research objectives, the researcher apprehends the importance of scope limitations. The researcher chooses to focus on the identification and description of stylistic elements, aesthetic features, and the interrelation between stylistic elements and the true meanings of the selected poems in *A Boy's Will*. The limitation is based on Simpson's (2004) and Jeffries and McIntyre's (2010) theory of stylistics, that divides the focus on four levels of language, namely phonological level, morphological level, syntactic level and semantic level.

D. Research Questions

After reading the selected poems from the collection *A Boy's Will*—such as *A Late Walk* and *Into My Own*—by Robert Frost, the researcher identified various problems that are suitable for analytics:

1. What stylistic elements are employed in the selected poems of *A Boy's Will*?
2. How do the stylistic elements evoke aesthetic features in the poems?
3. How does the interrelation between stylistic elements and the underlying meanings contribute to the development of each poem?

E. Research Objectives

To address the statement of the problems outlined earlier, the researcher's objectives in this study include:

1. To analyze the stylistic elements employed in the selected poems of *A Boy's Will*.
2. To examine how the stylistic elements evoke aesthetic features within the poems.
3. To explore the interrelation between stylistic elements and the underlying meanings and how this contributes to the overall development of each poem.

F. Significance of the Research

The benefits expected from this research are described as follows:

1. Theoretical Significance

The theoretical significance of this research work consists in the fact that it deals with the language and style of poetry, especially in Robert Frost's *A Boy's Will*. One resorts to the framework provided by stylistics for discovering intentional linguistic contrasts and specific stylistic features used by Frost in revealing his unique, individualistic way of making use of language and style. The research widens the theory of stylistic analysis in poetry and brings important insights into the functional nature of stylistic features in Frost's works. This means further elaboration of poetic language, individual style in literature, and contributions to

the discipline as a whole. It also reveals human and social contexts embedded in Frost's poetry and provides more awareness to the aesthetic dimensions of literature.

2. Practical Significance

On the practical side, this research helps to further elucidate and apply stylistic methodologies in a more accessible way for future researchers and students wishing to analyze poetry. It may also possibly guide debates and pedagogies in literature, language, and poetry, especially ways of teaching and critiquing these subjects. These findings on language and style in literature deepen understanding in a manner that has practical benefits, therefore, for the literary critique, educational purposes, and even general appreciation of the art of poetry.

CHAPTER II

LITERATURE REVIEW

This chapter constitutes a segment of the thesis that encompasses an analysis of existing researches and relevant literatures related to the specific topic or research questions addressed in the thesis. It entails an exploration of relevant theories, including but not limited to literature, poetry, style, and stylistics.

A. Previous Studies

The author has uncovered previous significant research and papers associated with stylistics and the utilization of stylistic analysis on specific poems to support this research. The relevant studies are detailed below:

The first is *Stylistics Analysis of William Wordsworth's Poem I Wandered Lonely as a Cloud* by Lilik Hidayati (2015). This research aimed to identify the stylistic elements, focusing on the syntax presented in the poem. The researcher employed a stylistic approach across five dimensions, such as graphological dimension, phonological dimension, morphological dimension, lexico-syntax dimension, and figurative language dimension, utilizing Simpson's theory as the analytical framework for data examination.

The findings revealed that the poem attaches to traditional graphological features, with consistent capitalization at the beginning of each line and punctuations such as commas, colons, and semi-colons employed throughout. Phonologically, a distinct rhyme pattern (ABABCC) comprising simple, one-syllable words emerges, while the predominant iambic tetrameter rhythm

occasionally varies for emphasis. Morphologically, affixes, particularly inflectional ones, are utilized, with limited presence of derivational morphemes. Nouns dominate the lexico-syntactic structure. The poem employs a rich array of figurative language including hyperbole, symbolism, personification, simile, repetition, metaphor, and antithesis. Additionally, unique syntax patterns and intentional distribution of nouns related to nature and humans serve to foreground specific thematic elements within the poem.

The second is *Stylistic Analysis on Robert Frost's Poem "Mending Wall"* written by Kartika Nova Furya Anggadewi (2020). This research aimed to delve into the language features utilized in Mending Wall and to uncover its deeper meaning by closely examining these linguistic elements. Employing a stylistic approach, the researcher analyzed these language features across four dimensions, namely phonological level, graphological level, grammatical level, and semantic level. It aimed to elucidate the relation between these dimensions and their contribution to the poem's meaning. Simpson's theory served as the analytical framework for the data examination.

The findings revealed the strategic use of language features such as alliteration, contractions, punctuation, and metaphor, among others, to underscore themes of conflict and human relationships. Phonologically, the attention draws to segmental and suprasegmental features, including alliteration, assonance, consonance, and eye rhyme. Graphologically, the strategic use of punctuation separates lines and highlights keywords, compensating for the absence of stanzaic divisions. Grammatically, the pervasive presence of the present tense hints at the poem's

timeless relevance, inviting readers to contemplate its enduring themes. The semantic analysis unveils a rich array of rhetorical devices—simile, symbolism, and imagery—employed by Frost to deepen the exploration of human relationships and conflict. Ultimately, semantic features emerge as the primary contributors to constructing the poem's meaning, emphasizing the intricate interplay between language elements and thematic depth in poetic expression.

The third is *Stylistics in Maya Angelou's Selected Poems*, written by Nurul Ismah (2022). This study aimed to explore the language features employed in selected poems by Maya Angelou to reveal the meanings conveyed through these linguistic elements. The researcher employed Leech's theory as the analytical framework for examining the data and analyzing language features across four levels, e. g. phonological level, grammatical level, lexical level, and semantic level. This study aimed to discern the distinctions among Maya Angelou's selected poems.

The findings revealed that phonologically, four devices—namely alliteration, assonance, consonance, and rhyme scheme—were identified across the chosen poems. Grammatically, there were three tenses: present tense, present perfect tense, and past tense. In the lexical dimension, nouns, verbs, adjectives, and pronouns were prevalent in Angelou's poetry. Semantically, rhetorical devices such as simile, hyperbole, and imagery contribute to the poems' overall meaning. Each poem explored distinct themes: "Phenomenal Woman" conveyed a message of self-confidence and individual beauty standards, "Our Grandmothers" emphasized self-

acceptance and resilience in the face of adversity, and "Mother, a Cradle to Hold Me" delved into the timeless nature of maternal love and the fear of abandonment.

The fourth is *Analisis Stilistika Kumpulan Puisi Masih Ingatkah Kau Jalan Pulang Karya Sapardi Djoko Damono dan Rintik Sedu*, written by Dewi Yulisa Putri (2021). This research examines the literary style within the selected poems by Sapardi Djoko Damono and Rintik Sedu. The research aimed to describe the stylistic elements used to uncover the aesthetic values of the poems. The analysis employed a qualitative method, focusing on stylistic elements such as anaphora, mesodiplosis, personification, paradox, and assonance. This study sought to explore the relationship between these stylistic devices and their contribution to the overall meaning and artistic function of the poems.

The research findings revealed that the styles employed in *Masih Ingatkah Kau Jalan Pulang* include styles based on sentence structure, such as repetition, which covers anaphora and mesodiplosis; rhetorical styles that deal with direct or indirect meanings, such as paradox and assonance; and figurative styles, including personification.

The fifth is *Stilistika Puisi Sastra Cyber*, written by Riska Antita (2020). The research aimed to describe the stylistic aspects present in the poems *Berkahilah Hidup Kami* by Nanang Suryadi and *Gubuk Tua di atas Batu* by Soei Rusli. The researcher focuses on discussing the stylistic aspects of diction, feeling, theme, message, and imagery. The method used in this research is descriptive with qualitative data. The data sources for this study include the book *Stilistika:*

Menyimak Gaya Kebahasaan Sastra by Hendri Guntur Tarigan and the poems *Berkahilah Hidup Kami* by Nanang Suryadi and *Gubuk Tua di atas Batu* by Soei Rusli. The data collection method is descriptive qualitative using observation techniques.

The findings revealed that stylistically, the poems *Berkahilah Hidup Kami* by Nanang Suryadi and *Gubuk Tua di Atas Batu* by Soei Rusli incorporated various elements. In terms of diction, both denotative and connotative meanings were identified, with phrases such as “air mata telah menghias tanah-tanah tandus” conveying emptiness and “darah telah bersimbah di negeri porak poranda” depicting chaos. Emotionally, the poems expressed deep sadness, anger, and a sense of destruction. Imagery in these poems included visual, auditory, tactile, and emotional elements. The theme of *Berkahilah Hidup Kami* centered on divinity and the power of God, while *Gubuk Tua di Atas Batu* focused on the cruelty of colonizers and the devastation they brought to Indonesia.

The studies above share similar approaches that is the employment of stylistic approaches to examine various linguistic elements within the selected poems and aiming to uncover the true meanings. Similarly, this research employs stylistic analysis to explore Robert Frost's work, focusing on his poetry collection *A Boy's Will* (1913). The aim is to unravel the intricate stylistic features in Frost's poetry, contributing to a deeper understanding of his artistic expression and thematic concerns.

The difference in this research lies in its specific focus on interrelation between stylistic elements and the true meaning within Frost's poem compilation, *A Boy's Will*. Unlike the previous studies, which primarily explored linguistic features and the true meanings within individual poem, this research seeks to identify and analyze stylistic elements that characterize Frost's stylistic signature by relating it to the poems' true meaning.

Ultimately, this research offers a unique perspective by shifting the focus from individual poems to overall themes that define Robert Frost's poetic style. The goal is to provide new insights into Frost's literary legacy and enduring relevance in American poetry. Through this nuanced analysis of universal themes, the research contributes to a broader understanding of Frost's artistic vision and enriches the ongoing scholarly discourse on literary stylistics.

B. Theoretical Framework

1. Literature

The term literature originates from the Latin word *litteraturae*, which translates to "writings". Since the 18th century, literature has often been used alongside the French term *belles lettres*, meaning "fine letters," to refer to imaginative and fictional writings such as poetry, prose fiction, and drama. In a broader context, it also encompasses writings beyond traditional literary forms, such as philosophy, history, and even scientific works intended for general readership, particularly those distinguished by their exceptional form, expression, and emotional impact. (Abrams and Harpham, 2012:199).

Wellek and Warren (1954:9-14) describe literature as a diverse realm where the beauty of language expresses human experiences. It serves as a deep repository of human experience, involving emotions, values, and ideas that define the human condition. This expansive realm of expression covers various genres, ranging from lyricism of poetry to narrative landscapes of prose fiction and dramatic performance. Through its utilization of literary devices such as symbolism, metaphor, imagery, and narrative structure, literature conveys its message with depth and resonance and invites readers into worlds of imagination and introspection.

Nevertheless, Eagleton (2008:1-14) confronts and deconstructs the traditional understanding of literature as solely imaginative or fictional. Rather than limiting literature to fantasy, Eagleton broadens the scope of literary discourse by emphasizing the unique linguistic attributes inherent in literary works. He argues that what sets literature apart is the complex construction of language employed to convey meaning and evoke emotional resonance.

Additionally, Hébert (2022:30-32) describes literature as a semiotic construct—a concept or an idea that is understood and communicated through signs and symbols within a given cultural or social context—that complexly engages with established norms while simultaneously pushing the boundaries of conventional expression through deviations. Examining norms and deviations within semiotic products, particularly literature and poetry, reveals a subtle interrelation between conformity and innovation. Poetry, in particular, emerges as a ground for exploring deviations, often regarded as containing intense deviation levels compared to other

literary genres. These poetry deviations encompass various aspects, ranging from linguistic and stylistic innovations to thematic and structural experimentations that challenges reader's preconceptions and inviting alternative interpretations.

Deviations in poetry and literature, Hebert continues, serve as aesthetic innovations and vehicles for social critique, cultural commentary, and personal expression. Hebert's examination of norms and deviations within literature and poetry illuminates the dynamics inherent in artistic expression, revealing how literary works engage with and challenge common traditions through innovative language use, form, and content, inviting readers to explore alternative perspectives within the ongoing dialogue between tradition and innovation.

Poetry is a literary work that formulates a concentrated imaginative awareness of experience in language chosen and arranged to create a specific emotional response through meaning, sound, and rhythm (Merriam Webster: n.d.). It is a genre of literature that uses an intense, lyrical arrangement of words to express a thought, depict a scene, or tell a tale. When measured on a scale of intensity, poetry emerges as the literary form that employs the most pronounced deviations from conventional language norms to convey narratives.

Abrams (1971:47) defines poetry as the spontaneous overflow of powerful feelings. It comes from within and consists expressly of the "fluid of feelings" of a poet. Abrams characterizes poetry as a form of linguistic expression that transcends ordinary language. He asserts that poetry serves not only as a means of communication but also as a vehicle for emotional resonance and intellectual depth.

Abrams argues that poetry aims to evoke intense emotions and thoughts, resonating with readers beyond the limits of everyday speech. Moreover, Abrams underscores the complex nature of poetry, emphasizing its role in conveying meaning that surpasses literal interpretation. He argues that poetry provides a unique lens through which to explore complex ideas, emotions, and human experiences.

Perrine and Arp (1963:2-6) depict that poetry is a universal and ancient expression that transcends cultural and historical boundaries. Its appeal reaches diverse audiences, captivating the educated, the uneducated, the intelligent, and the sensitive. While poetry undoubtedly provides pleasure and enjoyment, its significance extends beyond mere entertainment; it is acknowledged as central to existence, enriching and enhancing the human experience.

Perrine and Arp further explain that poetry goes beyond mere aesthetic enjoyment; it serves as a medium that enables individuals to explore a diverse range of human experiences. Its significance lies not only in its ability to convey beauty but also in its capacity to examine various aspects of living: whether they are pleasant or unpleasant, familiar or strange, noble or base, real or imaginary. Furthermore, poetry's complexity stems from its multidimensional nature, necessitating the engagement of intellect, senses, emotions, and imagination for effective communication. Through this complex blend of cognitive and emotional involvement, poetry resonates deeply with audiences, presenting profound insights and enriching the human experience with its layers of meanings and emotional depths.

According to Leech (1969:5-6), language employed within the context of poetry is called poetic language. Leech thoroughly explores the complex connection between poetic language and its use in everyday life. He asserts that a thorough understanding of poetic language relies upon its ties to everyday language usage, which is fundamental to linguistic investigation.

Leech articulates three fundamental aspects illuminating the dynamic interplay between poetic language and its ordinary counterpart. Firstly, poetic language frequently diverges from conventional linguistic norms, prompting a thorough examination of the mechanisms and motivations driving such deviations. Secondly, writers, especially poets, enjoy unparalleled creative latitude, enabling them to harness a plenty of linguistic resources without constraint, thus imbuing their compositions with elements borrowed from historical or non-literary contexts to enhance their depth. Lastly, the symbiotic relationship between literary language and everyday language is underscored, demonstrating how features commonly associated with literary language, such as irony and metaphor, trace their origins back to ordinary language usage.

2. Stylistics and Foregrounding

Foregrounding is the fundamental concept in stylistics. Foregrounding involves deviating from linguistic or social norms to emphasize certain features in communication. In literary and linguistic studies, foregrounding refers to the manipulation of language or literary elements to bring attention to certain features, thereby creating emphasis, novelty, or artistic effects. It involves deviating from

ordinary or expected language patterns to make certain elements stand out (Leech, 2013:30-31).

Foregrounding, as Leech explained, is an essential concept for understanding poetic language. Foregrounding can take various forms, such as deviation (deviating from linguistic norms) and parallelism (repetition or similarity of linguistic elements). By foregrounding certain elements, authors can draw attention to important themes, create mood or atmosphere, or evoke emotional responses from the reader. It is a way of highlighting what is significant in a text and making it stand out.

In regards to poetic language, Hasan (1985:96-99) refers the utilization of language in creative way as verbal arts. Verbal arts, according to Hasan, covers the artistic forms of language such as literary works, drama and storytelling. In verbal art, there are hierarchical level or strata in verbal arts, such as theme, symbolic articulation and verbalisation. The three strata of verbal arts are depicted below:

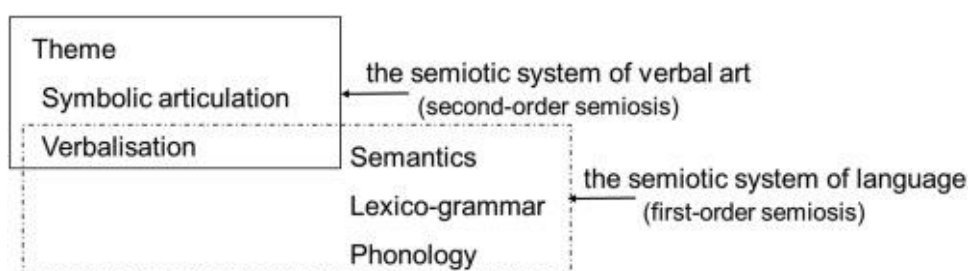


Figure 1. Three strata of verbal arts

According to Hasan, verbalisation is the basic level where the text interacts with the reader. It involves the direct understanding of the language, including the meanings of words, their grammatical structures, and sounds. Understanding a

piece of verbal art at this level is similar to understanding any text, and it allows for a paraphrase of the text. However, this level alone cannot fully capture the depth of meaning in literary works. This stratum covers the dimensions of language in stylistic elements, e.g. phonological level, morphological level, syntactic level, semantic level, etc.

Symbolic articulation, Hasan continues, is the intermediate stratum that links the basic meanings of the text to deeper, more abstract meanings. At this level, the events and actions described in the text serve as symbols that convey broader, more profound meanings. Through techniques such as foregrounding and patterning, certain elements of the text are highlighted, allowing these first-order meanings to acquire symbolic significance, contributing to the overall interpretation of the work.

The third strata of the verbal art, theme, Hasan explains, is the highest stratum that represents the most abstract level of meaning. It captures the fundamental ideas or concepts that the text addresses, which often transcend the specifics of the narrative. Themes are generalizations or hypotheses about life, reflecting universal truths or insights.

Stylistics is derived from the concept of style, denoting a distinctive manner or approach to the creation or execution of something. In a literary or linguistic context, style encompasses various elements such as vocabulary choice, sentence structure, tone, and rhetorical devices. According to Merriam-Webster Dictionary (n.d.), style is a particular manner or technique by which something is done, created, or performed, and a distinctive manner of expression (as in writing or speech).

Etymologically, the term style finds its roots in the Latin word *stylus*, referring to a writing instrument, specifically a type of pen, and evolved to connote the 'manner of writing'. At its core, style embodies the perceived manner of executing tasks, similar to playing a sport or creating art, with evaluative distinctions denoting styles as 'good' or 'bad'. This inherent subjectivity renders style diverse, manifesting as variations across different contexts and activities, whether it is the ornate prose of a literary work or the comedic tone of a speech. (Wales, 2014:397-398)

Leech and Short (2007:9-10) define style as the way of using language in a given context, by a given person, for a given purpose, etc. To clarify the idea of style, Leech and Short adopt Saussure's distinction between *langue* and *parole* as the following:

“...*langue* being the code or system of rules common to speakers of a language (such as English), and *parole* being the particular uses of this system, or selections from this system, that speakers or writers make on this or that occasion. One may say, for example, that certain English expressions belong to the official style of weather forecasting ('bright intervals', 'scattered showers', etc.), while other expressions ('lovely day', 'a bit chilly', etc.) belong to the style of everyday conversational remarks about the weather. Style, then, pertains to *parole*: it is selection from a total linguistic repertoire that constitutes a style.”

Within this statement, Leech and Short elucidate the concept of 'style' in language encompasses the manner in which language is employed within various contexts and for specific purposes, drawing a distinction between the overarching system of language rules (*langue*) and the individual selections or applications of these rules (*parole*). Traditionally associated with written literary texts, style extends beyond individual authors to encompass genres, periods, and schools of writing. While often linked to an author's personality, the uniqueness of personal

style can vary across different works, complicating efforts to generalize about style within broader domains such as genres or epochs.

Abrams and Harpham (2012:384) state:

“Style has traditionally been defined as the manner of linguistic expression in prose or verse—as how speakers or writers say whatever it is that they say. The style specific to a particular work or writer, or else distinctive of a type of writings, has been analyzed in such diverse terms as the rhetorical situation and aim (see rhetoric); the characteristic diction, or choice of words; the type of sentence structure and syntax; and the density and kinds of figurative language.”

Abrams and Harpham discuss the traditional definition of style as the manner in which linguistic expression occurs in both prose and verse, essentially capturing the "how" behind what speakers or writers convey. Expanding on this concept, scholars have explored various elements contributing to the characterization of style within a specific work, author, or genre. One significant aspect examined is the rhetorical situation and aim, highlighting how the context and intended purpose of communication influence stylistic choices.

In literature term, style refers to the distinctive manner in which a writer expresses their ideas and thoughts through language. Wellek and Warren (1954: 183-184) define “style” in literature works as the individual linguistic system of a writer. Style involves the distinctive manner in which a writer selects and organizes words, constructs sentences, and shapes the narrative. It extends beyond individual words and syntax to include broader elements such as tone, rhythm, imagery, and the comprehensive organization of the literary composition.

Wellek and Warren characterize style as the "individual linguistic system of a writer," highlighting the unique manner in which each writer employs language to convey their ideas and emotions. This suggests that style is deeply personal and reflects the writer's personality, experiences, and cultural background. Furthermore, style encompasses various elements beyond mere word choice and syntax.

Moreover, scholars assert that style is not an isolated feature but is intricately linked to both the content and form of a literary work. It constitutes a visible and distinctive quality within a writer's composition, setting it apart from the writings of others. It serves as a manifestation of the author's voice and deliberate artistic decisions, thereby influencing the overall mood and impact of the literary work. Writers may intentionally cultivate and refine a specific style to effectively communicate their thematic messages or evoke particular emotional responses from the reader. The analysis of an author's style represents a common aspect of literary criticism, affording readers a comprehension and appreciation for the artistic prowess and meticulous craftsmanship embedded in the creation of a literary work.

Stylistics is a branch of applied linguistics that encompasses the analysis and interpretation of language texts, emphasizing both linguistic and tonal styles. According to Ratna (2016:3-12), stylistics delves into various elements of language beyond literary analysis, including linguistics and societal norms, reflecting the interaction between individual expression and cultural context. Ratna defines stylistic as a study of the nuances of style, serving as a method for effectively conveying messages with precision. It encompasses figures of speech like hyperbole, paradox, and sarcasm, alongside broader aspects such as language

artistry, aesthetics, and linguistic sentiment, all contributing to the multifaceted exploration of style within language and literature.

Furthermore, as Ratna explained, stylistics explores language phenomena, linguistic sentiment, and societal norms, shedding light on how language shapes and reflects cultural practices and norms. It involves not only the intentional creation of quality works but also the consideration of how language is used in various contexts, from everyday communication to literary expression. By examining the fusion of beauty and truth in literary expression, stylistics provides insights into the complexities of language and its role in shaping individual and collective identities.

Leech (2013:55-57) elaborates on stylistics as the study of how language use varies according to varying circumstances, such as the period, discourse situation, or authorship—a study of style. Within these theoretical frameworks, the term "style" encompasses the linguistic variations employed by individuals across various situations or settings. A "style" comprises a combination of linguistic features associated with a text or textual samples, influenced by a set of contextual parameters, such as formality, communicative activity, or method of communication. For example, such situational parameters may consist as the formality relation between addresser and addressee, the kind of communicative activity they are engaged in (e.g. scientific discourse), or the method by which communication is maintained (e.g. written correspondence).

Traditionally, stylistics has primarily focused on texts considered artistically significant, as outlined by Leech. This distinction is drawn between general stylistics, which encompasses all forms of text, and literary stylistics, which specifically scrutinizes the style within literary works. The domain of style can vary from broad categories like all novels of a particular century to the individual text or text extract, which serves as a valuable starting point for stylistic analysis.

Stylistics investigates deviations from linguistic norms, distinguishing between statistical and determinate deviation, particularly significant in the study of literary style, where deviations contribute to poetic meaning. Despite challenges in defining literary language and avoiding false dichotomies between literary and non-literary language, stylistics provides a valuable tool for understanding and appreciating the artistic qualities of literary texts through a close examination of linguistic features and their connection to critical interpretation.

Literary stylistics aims to analyze and interpret the linguistic and stylistic features employed in literary texts, encompassing aspects such as phonetics, lexicology, syntax, figurative language, rhetorical devices, and graphology. The purview of stylistic studies involves identifying the artistic function, beauty, and form inherent in specific linguistic forms within a text. In essence, literary stylistics studies aim to discern the extent, circumstances, and manner in which an author employs linguistic signs to achieve distinct and aesthetic effects (Nurdiyantoro, 2019:74-77).

To this extent, literary stylistic focuses mainly on how to identify the author's intent and their deliberate choices made to convey specific meanings, themes, nuances, and feelings. Moreover, the focal point of literary stylistics extends beyond the mere identification of linguistic elements; it principally concerns itself with perceiving the author's intent. This involves a thorough exploration of the deliberate choices made by the author to convey specific meanings, themes, nuanced expressions, and emotional undertones. Through a close examination of these intentional linguistic nuances, literary stylistics becomes a crucial tool for comprehending the depth and intricacies underlying an author's creative expression.

Stylistic analysis approaches can be divided into two possibilities, as outlined by Wellek and Warren (1954:180-186). The first approach begins with a systematic analysis of the linguistic system of a literary work, followed by interpretation of its characteristics from the perspective of its aesthetic goals. Style, in this context, is regarded as the distinctive linguistic system of the literary work. The second approach, though not contradictory to the first, emphasizes the distinct differences between the style system and other linguistic systems. This method uses contrast to observe deviations and distortions from normal language usage in order to discern its aesthetic purpose.

Nevertheless, Jeffries and McIntyre (2010:7-9) state that stylistics serves as a powerful analytical tool for probing the intricate complexities of textual meaning and understanding the multifaceted ways in which language operates in society. Jeffries and McIntyre explain that the explanatory power of stylistics extends to understanding how text styles influence readers' perceptions and responses in

everyday situations. They elucidate that stylistic analysis unveils the persuasive techniques embedded within texts, illuminating on how language choices manipulate meaning and influence readers. By placing the text at the core of analysis, stylistics bridges the gap between literary studies and linguistics, offering invaluable insights into how language shapes our perceptions, behaviors, and interactions in diverse contexts. Through stylistic analysis, scholars can unravel the complexities of language use and explore a wide array of questions concerning textual interpretation, emotional resonance, persuasive communication, and societal influence.

Stylistic analysis has the potential to make a significant contribution to literary studies if it can establish principles underlying the unity of literary works and identify prominent aesthetic goals within them. Thus, stylistic analysis can be guided to discuss the meaning of style as a sign, enabling deeper interpretation to be achieved. Style, in this context, becomes inevitable as an important aspect in understanding the essence and beauty of literary works.

3. Stylistics Application

Stylistics, as a discipline within literary studies, offers a detailed approach to understanding texts by examining the relationship between language and meaning. This subsection explores the application of stylistics in literary analysis and investigates how scholars employ stylistic techniques to delve into the stylistic features of various texts. By analyzing language patterns, rhetorical devices, and narrative structures, researchers aim to uncover the underlying mechanisms through

which texts convey meaning, evoke emotions, and engage readers. This investigation into style opens avenues for a deeper appreciation of literary works and sheds light on the artistic strategies employed by writers to achieve their desired effects.

Stylistics, at its core, involves the systematic analysis of linguistic features to discern patterns and trends within texts. Central to this approach is the recognition that style encompasses more than just the choice of words or sentence structures; it encompasses the entire linguistic repertoire employed by authors to shape their texts' form and content. By applying stylistic analysis, researchers aim to unravel the intricate layers of meaning embedded within texts, uncovering the subtle details that contribute to their aesthetic appeal and communicative power.

When intending to conduct a stylistic analysis of a text, several steps must be taken. According to Nurgiyantoro (2019:99-103), every analytical endeavor must have a purpose, thus the objectives should be formulated initially. Additionally, Nurgiyantoro's perspective on style and stylistics dictates subsequent work.

Nurgiyantoro's theory asserts that a text is inherently tied to its usage context, emphasizing the importance of ascertaining the linguistic variety under examination. Positioned between linguistics and art, stylistics is primarily guided by language data. However, Nurgiyantoro states that stylistic analysis diverges from typical linguistic analysis, which often ends with the description of various language aspects. Instead, the aim of stylistic analysis is to identify and explain the appropriateness of language forms both aesthetically and effectively. Essentially, the theory suggests that the goal of stylistics is to discover the aesthetic functions

of language forms that support the text. Consequently, the subsequent work involves seeking linguistic evidence supporting the aforementioned goals.

An example of a brief stylistic analysis is provided in an excerpt from Jeffries and McIntyre' work (2010:4-5) sourced from the teenage magazine "Jump". In the mentioned source, the writer employs sophisticated stylistic techniques to construct a semantic opposition that shapes readers' perceptions and attitudes. The excerpt from the magazine article reads: "Nor am I the kind of guy who only goes for earthy types (you know, girls who prefer eco-terrorism to experiencing life and refuse to, like, shave and stuff)." (Jeffries and McIntyre, 2010:5)

Through this sentence, the writer creates a stark contrast between two categories of individuals: those who conform to societal norms of appearance and behavior ("normal" individuals) and those who deviate from these norms ("abnormal" individuals).

Jeffries and McIntyre elucidate that the writer achieves this ideological construction through the strategic use of language. Firstly, the negation of a specific case ("Nor am I the kind of guy...") serves to distance the narrator from the perceived abnormality, reinforcing the notion of normalcy. Secondly, the hyperbolic and insulting description of "earthy types" exaggerates their unconventional behaviors, further emphasizing their deviation from the perceived norm. The juxtaposition between "experiencing life" and "eco-terrorism" reinforces this dichotomy, portraying the latter as an extreme and undesirable alternative to the former.

This example exemplifies how stylistic analysis unveils the subtle mechanisms through which language constructs and perpetuates social ideologies. By scrutinizing the linguistic choices within texts, stylistics enables scholars to uncover the underlying messages and attitudes embedded within language use. In the context of this example, the stylistic features employed by the writer serve to reinforce societal norms and values, influencing readers' perceptions of acceptable behavior and identity. Thus, this analysis underscores the power of stylistics in revealing the intricate interplay between language, ideology, and social influence within textual discourse.

However, to conduct a thorough stylistic analysis, Simpson (2004:5) presents a comprehensive framework for organizing and shaping such analysis through the separation of language levels. Simpson separates these levels as follows:

1. **Phonetics and Phonology:** This encompasses the auditory aspects of language, including the sounds of spoken language and pronunciation patterns.
2. **Graphology:** This refers to the visual patterns of written language, examining the shape and presentation of language on the page.
3. **Morphology:** This involves the structural composition of words, analyzing word formation and constituent structures.
4. **Lexical Analysis and Lexicology:** This focuses on how words combine with others to form phrases and sentences, exploring factors such as connotations and figurative language.

5. **Syntax or Grammar:** This concerns the structure and organization of sentences, including word order and syntactic constructions.
6. **Semantics:** This delves into the meaning of words and sentences, examining both literal and figurative interpretations.
7. **Pragmatics and Discourse Analysis:** This considers the contextual use of language in everyday situations, elucidating how words and sentences convey meaning within specific contexts.

According to Simpson, delving into the stylistic analysis of text allows for the identification and exploration of basic levels of language. This process not only enhances the organization and principled nature of the analysis, but also emphasizes the interconnectedness of these linguistic levels. Simpson argues that these levels, which encompass various linguistic operations, are interdependent and simultaneous in their influence on the planning and production of utterances. This insight underscores the importance of recognizing the intricate relationship between language components in understanding style and linguistic expression.

In a brief conclusion, stylistic at the phonological level directs the attention towards the intricate interplay of sounds, including rhyme, rhythm, and phonetic patterns, which not only lend auditory resonance to texts but also evoke emotive responses and enhance aesthetic quality. Morphological analysis delves into the structural composition of words, scrutinizing processes of affixation, derivation, and inflection to uncover morphological patterns and their stylistic implications. Syntax, operating at the level of sentence structure and organization, elucidates the arrangement of words and phrases, syntactic constructions, and rhetorical devices

employed to convey meaning, rhythm, and emphasis. Finally, semantic analysis probes the layers of meaning encoded within words and phrases, discerning literal and figurative interpretations, semantic shifts, and rhetorical strategies that shape interpretation and imbue texts with depth and resonance.

Nonetheless, it is pertinent to acknowledge that while this research encompasses a thorough examination of various linguistic levels, it is essential to delineate the boundaries of our analysis. Consequently, the graphological and pragmatic level remain outside the purview of this scholarly investigation, due to the poems presented in this research are being indifferent with ordinary poems—as in the shape of the whole poem and letters (alphabetic)—at the graphological level. As such, detailed examination of graphology and pragmatic elements is omitted in this research.

Jeffries and McIntyre (2010:35) concur that the strength of this method lies in its unavoidably detailed nature. As the analysis progresses, it requires a thorough examination or analysis of the text, necessitating careful attention to every aspect or component of the text, regardless of its level of complexity or detail. This thorough examination ensures a comprehensive understanding of the text's nuances and intricacies, allowing for deeper insights and more nuanced interpretations.

The forementioned theory of language levels will be explained including each features respectfully in the next sections. By elucidating the details of phonetics, graphology, morphology, syntax, semantics, and pragmatics, the next sequential approach will ensure to unravel the complexities inherent in the text, thereby enriching scholarly discourse and advancing our understanding of literary analysis.

In this research, the theory is adapted from Simpson's and the work of Jeffries and McIntyre, as the theory provided from the scholars offered a detailed analysis of each collective language levels. It is important to note that the language levels mentioned in the next sections refer to language levels in stylistic analysis.

a. Phonological Level

Phonological level of stylistic analysis focuses on the sound patterns and phonetic features of language within a text. At this level, the focal points are the systematic organization of sounds, including consonants, vowels, tones, and stress patterns, as well as the rules governing their combination and pronunciation. According to Jeffries and McIntyre (2010:35-44), phonological level includes elements such as alliteration, assonance, consonance, and rhyme. By examining how these phonological features are employed, one can understand how they contribute to the auditory effects and aesthetic quality of the text. The corresponding elements will be explained in the following at respective manner.

1) Alliteration

Alliteration is a type of rhyme scheme which is based on similarities between consonants (Simpson, 2004:16). It is a literary device characterized by the repetition of consonant sounds at the beginning of neighboring or closely connected words within a phrase, sentence, or line of poetry. Jeffries and McIntyre (2010:36) refers alliteration as a pattern based on consonant sounds, and traditionally has been used to refer to adjacent words beginning with the same letter. The effect is usually a phonological one, rather than visual, and therefore should be more properly defined

as a property of phonemes rather than letters. The example of alliteration should be as follows:

"Silent shadows slink swiftly through the night."

In this poetic line, the repetition of the /s/ sound at the beginning of silent, shadows, slink, and swiftly creates an alliterative effect. The repetitive /s/ sounds evoke a sense of movement, as if the shadows are slinking swiftly through the night.

2) Consonance

Consonance is similar to alliteration, which is the repetition of the same of consonants. However, unlike alliteration, which involves the repetition of consonant sounds at the beginning of words, consonance focuses on the repetition of consonant sounds anywhere within words. Consonance can occur with both consonant clusters (groups of consonants occurring together) and individual consonant sounds. It serves to create rhythm, musicality, and emphasis in writing, similar to other sound devices like alliteration and assonance (Jeffries and McIntyre, 2010:37-38). The example of consonance should be as follows:

"The clock struck twelve, echoing through the dark."

The repetition of the /k/ sound in clock, struck, and dark creates consonance. The use of consonance in this sentence serves to emphasize the striking of the clock and the subsequent echo reverberating through the darkness. The repetition of the /k/ sound mimics the sound of the clock striking and the reverberation of the echo, creating an auditory imagery that resonates with the reader.

3) Assonance

Assonance is the repetition of vowel sounds, in contrary to alliteration (Nurgiyantoro, 2019:156). It is a literary device characterized by the repetition of vowel sounds within neighboring or closely connected words in a phrase, sentence, or line of poetry. Assonance is often used by poets and writers to create musicality, rhythm, and mood in their writing. It can add a sense of cohesion and fluidity to a piece of text, as well as evoke certain emotions or imagery through the repetition of specific vowel sounds. The example of assonance should be as follows:

“The rain in Spain falls mainly on the plain.”

The repetition of the long sound of /eɪ/ in rain, spain, mainly, and plain constitutes assonance. In this particular sentence, the assonance contributes to the fluidity and melodic flow of the phrase, making it more engaging and memorable.

4) Rhyme

Jeffries and McIntyre (2010:38-39) define rhyme as a phonological feature characterized by the repetition of identical or similar sounds at the end of words or syllables. Rhyme is often used in poetry to create a sense of musicality, rhythm, and cohesion within a text. It can occur with both vowel sounds (vowel rhyme) and consonant sounds (consonant rhyme), and it serves to enhance the auditory experience of a poem while also contributing to its overall structure and aesthetic appeal.

According to Abrams and Harpham (2012:348-350), there are 6 possible rhymes that can occur, namely end rhyme, internal rhyme, slant or pararhyme, eye

rhyme, masculine and feminine rhyme. End rhyme is the most common type of rhyme in poetry, since it occurs when the rhyming words come at the end of consecutive lines or verses. For example:

"The cat with a hat

Sat on the mat"

In this example, the words hat and cat rhyme with each other, as do mat and cat. The rhyming words occur at the end of consecutive lines, demonstrating end rhyme.

Internal rhyme occurs when the rhyming words appear within the same line or sentence. This type of rhyme can add complexity and musicality to a line of poetry. For instance:

"I drove myself to the lake, feeling a sudden ache."

In this sentence, the words "lake" and "ache" form an internal rhyme. The rhyming words appear within the same sentence, creating a sense of cohesion and rhythm.

Slant rhyme, also known as near rhyme or half rhyme, involves words with similar but not identical sounds. Unlike perfect rhyme, slant rhyme relies on consonance or assonance to create a sense of similarity between the words. For example:

"She watched her daughter play, lost in the laughter."

In this example, "daughter" and "laughter" form a slant rhyme because they share similar vowel sounds /ɔ: and /ɑ:/ but have different consonant endings.

Eye rhyme, sometimes called sight rhyme, refers to words that look like they should rhyme due to their spelling but do not sound alike. This type of rhyme can create visual interest in a poem but does not produce the same auditory effect as perfect or slant rhyme. For example:

"Through tough and rough terrain, we journeyed on."

In this example, tough and rough are eye rhymes because they look like they should rhyme due to their spelling, but they do not sound alike. Despite their similar appearance, the actual pronunciation of the words differs, creating a visual effect rather than an auditory one. Eye rhyme is often used in poetry to create visual interest and surprise.

Masculine and feminine rhyme are terms used to describe the patterns of rhyme in poetry. In masculine rhyme, the rhyming words have the same sound on their final stressed syllables. For example:

"The moon is high, lighting up the sky."

In this example, high and sky form a masculine rhyme because they share the same stressed vowel sound /-i/. Meanwhile in feminine rhyme, the rhyming words have an additional unstressed syllable at the end. This creates a two-syllable rhyme pattern, with the stress falling on the second-to-last syllable. For example:

"Ring around the rosie,

A pocket full of posies."

Both words share a similar ending sound /-osie/ and /-osies/ with an additional unstressed syllable /ro-/ and /po-/. This creates a two-syllable rhyme pattern, with the stress falling on the second-to-last syllable.

Rhyme serves several purposes in literature. It enhances the musicality and rhythm of poetry, making it more engaging and memorable for readers or listeners. Additionally, rhyme can contribute to the coherence and unity of a poem, tying together different parts of the text. It also aids in emphasizing key words or ideas and can create a sense of closure at the end of a poem or stanza. Overall, rhyme is a versatile tool used by poets to enhance the aesthetic and emotional impact of their work.

b. Morphological Level

Morphological level of stylistic analysis focuses on the structure of words and how they are formed from morphemes, the smallest units of meaning. Jeffries and McIntyre (2010:46-47), highlights the significance of word structure and the manipulation of morphemes in poetic writing. They emphasize that while English words may appear as free morphemes, they often consist of combinations of free and bound morphemes, allowing for various processes of word formation such as inflection, derivation, and compounding.

Through morphological creativity, poets can evoke familiar associations while also introducing fresh linguistic elements that engage readers' imagination. Jeffries and McIntyre argue that the interplay between familiar and novel morphemes

allows writers to invent new words with relative ease, enriching the language and providing readers with insights into the meaning of their work. Overall, Jeffries and McIntyre underscore the importance of word structure and the creative potential inherent in manipulating morphemes to achieve stylistic effects in poetry and other forms of expressive writing.

1) Inflection

Inflection pertains to the regular process by which words are formed in English through the addition of morphemes, affecting nouns, verbs, adjectives, and adverbs. Inflection encompasses the formation of plural and possessive nouns, verb tenses, and comparative and superlative adjectives, as well as comparative and superlative adverbs. For instances, here are the examples of each instances:

1. “My brother is a year **younger** than me” (comparative adjective)
2. “That guy is still the **smartest** here” (superlative adjective)
3. “She runs **faster** than her brother” (comparative adverb)
4. “Her Grandpa walks the **slowest**” (superlative adverb)

Inflection plays a crucial role in syntactic stylistics by shaping the structure and coherence of sentences, allowing for precise grammatical relationships between words (Jeffries and McIntyre, 2010:47-48). Here is an example from Elma Mitchell’s *Thoughts After Ruskin* (1967):

*“Their distant husbands **lean** across mahogany
And delicately **manipulate** the market,
While safe at home, the tender and the gentle
Are **killing** tiny mice, dead snap by the neck,*

Asphyxiating flies, evicting spiders,

Scrubbing, scouring aloud, disturbing cupboards,

Committing things to dustbins, twisting, wringing.

Wrists red and knuckles white and fingers puckered," (Mitchell, 1967)

The focus on this poem is the use of progressive participles that conveys the ongoing nature of various actions performed by the women. The authors highlight how the progressive participles, such as "killing," "asphyxiating," "scrubbing," "scouring," "committing," "twisting," and "wringing," serve to depict the continuous and frenetic activity of the women. This technique maintains the momentum and intensity of the women's actions, contributing to the overall vividness and immediacy of the description. For instance, the use of past tense forms might emphasize the finality of certain actions, creating a contrasting effect to the ongoing, dynamic portrayal facilitated by the progressive participles in Mitchell's poem. Overall, the analysis highlights how syntactic choices, specifically the use of progressive participles, contribute to the stylistic impact and thematic resonance of the poem, emphasizing the bustling energy and relentless activity of the women depicted therein.

2) Derivation

Derivation refers to the process of forming new words by adding affixes, such as prefixes or suffixes, to existing words. Derivation also typically involves changing the word class and sometimes altering the meaning in ways that inflection does not. For example, the transformation of "bake" (verb) to "baker" (noun) involves adding the suffix "-er" and shifting the meaning to denote a person who

engages in commercial baking. While prefixes, usually negative, such as "un-" and "dis-," are exceptions that do not change the word class. Poets utilize derivation for inventive purposes, taking advantage of the tendency for speakers to create new derivations in everyday language. This allows for the integration of "new" derivational forms in poetry without hindering comprehension. (Jeffries and McIntyre, 2010:48-49).

3) Compounding

Compounding refers to the process of creating new words by combining two or more free morphemes. These morphemes are joined together to form a single word that often carries a meaning distinct from the sum of its parts. For example, the compound word "blackboard" refers to a specific item used for writing or drawing, rather than simply any board that happens to be black. Compounding is a valuable technique for writers seeking to convey meaning concisely while also introducing nuances or layers of interpretation. Writers, including poets and advertising copywriters, can exploit the transparency of compound words, as their meanings are often apparent from the individual morphemes they comprise. Additionally, compound words frequently contain an added dimension of meaning beyond their constituent parts, leading to a conceptual "gap" in the text that prompts readers to fill in the meaning. While understanding the meanings of compounds is usually straightforward, readers may further interpret them based on analogies with existing compounds in the language (Jeffries and McIntyre, 2010:49-50).

c. Syntactic Level

Stylistic analysis at the syntactic level involves examining the structure, arrangement, and organization of words, phrases, and clauses within a text to uncover patterns, effects, and stylistic choices made by the author. Jeffries and McIntyre (2010:50) refer syntactic level of language in stylistic analysis to the examination of sentence structure and grammatical patterns within a literary work. This includes the analysis of various syntactic techniques employed by authors to convey meaning, create effects, and evoke particular responses from readers. Syntactic analysis in stylistics involves identifying deviations from standard grammatical conventions, such as unusual word order, sentence length, punctuation usage, or the manipulation of clause structures.

Jeffries and McIntyre elucidate this level of analysis delves into the syntax of sentences, including verse form, minor sentences and timelessness, iconic structures and ungrammaticality. The definitions of each element will be elaborated in the next following manners respectively.

1) Syntax and Verse Form

Verse form, according to Jeffries and McIntyre (2010:50-51), refers to the structure and organization of lines and stanzas within a poem. It is the structural arrangement of lines and stanzas within a poem, particularly how it interacts with the syntactic units of the language. This includes examining how sentence structures, phrases, and clauses are distributed across line breaks and stanza divisions. While many modern poems may not adhere strictly to traditional forms,

poets throughout history have often exploited the interplay between syntax (sentence structure) and form (line and stanza breaks) to create tension and enhance poetic effects. For instance, here is the example from Jeffries and McIntyre:

“Had we but World enough, and Time,

This coyness Lady were no crime.

We would sit down, and think which way

To walk, and pass our long Loves Day.” (Marvell 1681)

In the analysis—provided by Jeffries and McIntyre (2010:51)—of Andrew Marvell’s *To His Coy Mistress* (1681), the poem’s opening lines exhibit a pattern of matching syntax with line-ending, with the first two sentences ending at the end of the second and fourth lines, respectively. This regularity is disrupted by a run-on line in the third sentence, splitting a subordinate clause and foregrounding it. This deviation prompts an ‘asyntactic’ pause at the end of the line, mirroring the leisurely contemplation of the lovers described in the poem, who have time to deliberate seemingly trivial decisions about their walk direction.

2) Minor Sentence and Timelessness

Minor sentence is a grammatical structure lacking a main verbal element—such as finite verb—typically consisting of phrases or clauses that do not form complete sentences on their own but convey meaning. They are characterized by their brevity and simplicity. Timelessness, on the other hand, refers to the quality of being outside or beyond any specific time frame, often evoked through stylistic

techniques in literature—such as the use of imagery, language, or narrative structure—to create a sense of enduring relevance or universality (Jeffries and McIntyre, 2010:51-52). For instance:

"Alone in the dark"

This is a minor sentence that conveys a complete thought or idea without a main verb. In this example, the phrase captures a sense of solitude and perhaps fear or uncertainty associated with being in darkness. Despite its brevity and lack of a verb, it paints a vivid picture and evokes a specific mood or atmosphere. The absence of a verb emphasizes the state of being alone and the darkness surrounding the subject, adding to the impact of the phrase. The next example will be:

"In the ancient castle, the stone walls whispered tales of forgotten kings and lost kingdoms, echoing through the corridors for eternity."

This sentence suggests that the stories within the castle are timeless, transcending the boundaries of specific historical periods. The use of "ancient" and "forgotten" implies a connection to the distant past, while the phrase "for eternity" reinforces the idea that these tales will endure indefinitely. The castle becomes a symbol of timelessness, where the echoes of the past continue to resonate in the present and beyond.

3) Iconic Structures

Iconic structures in syntactic level stylistic analysis refer to the manipulation of linguistic elements to directly represent or evoke the meaning, emotions, or characteristics of the text. This can involve arranging noun phrases and clauses in

a way that reflects the content or context of the text (Jeffries and McIntyre, 2010:53-54). The arrangement of noun phrases and clauses can create iconic effects, such as delaying the arrival at the verbal element in a sentence. This delay can evoke emotions or anticipation in the reader, depending on the context of the text. For example:

1. *"She **brought** the soft halfmoon half-slices finely rimmed with crust to the tea table."*
2. *"Finely rimmed with crust the soft halfmoon half-slices **came** to the tea table."*

In the first sentence, the arrival at the verbal element (i.e., "brought") is relatively quick after the subject "She," resulting in a straightforward sentence structure. However, in the second sentence, the subject "Finely rimmed with crust the soft halfmoon half-slices" is extended, causing a delay in reaching the verbal element "came." This delay creates a sense of anticipation or discomfort in the reader, mirroring the emotions associated with waiting or observing the described action. Thus, the syntactic structure of these sentences reflects and reinforces the thematic elements or emotional nuances of the text.

4) Ungrammaticality

Ungrammaticality refers to the deliberate deviation from standard grammatical rules and conventions in language, particularly in the context of poetic or artistic expression. Poets and writers may employ ungrammatical elements such as unconventional word order, altered word classes, or syntactic irregularities to evoke

specific effects, challenge linguistic norms, or create unique stylistic impressions. This intentional departure from grammatical correctness can serve to enhance creativity, provoke thought, or convey complex meanings that traditional grammar may not adequately capture (Jeffries and McIntyre, 2010:57). Here is an example of ungrammaticality from E. E. Cummings's poem *Anyone Lived in a Pretty How Town* (1991):

"busy folk buried them side by side

little by little and was by was" (Cummings, 1991)

In this excerpt, Cummings intentionally disrupts standard grammar by using phrases like "little by little" and "was by was" in unusual ways. Typically, "little by little" means gradually, but here it's being used as a descriptor for the buried individuals, implying their diminutive stature. Similarly, "was by was" is a deviation from standard grammar, suggesting a slower, more deliberate action of burial, even though "was" is typically a verb. These deliberate deviations challenge the reader's expectations and contribute to Cummings' unique poetic style.

d. Semantic Level

According to Simpson (2004:7), semantic level analysis focuses on understanding meaning and pays particular attention to elements of language that determine whether a sentence is true or false, among other considerations. In short, it explores the conditions that determine the truth value of a given statement. Stylistic analysis at semantic level delves into the deeper layers of meaning conveyed through language, including figurative language—such as metaphor,

simile, imagery, personification, etc.—and symbolism. The examination of semantic level such as figurative language to convey ideas, emotions, and themes can uncover the underlying messages and philosophical implications of the text. The explanation of each element in semantic level will be explained in the following subsections.

1) Figurative Language

Figurative language stands out as a deliberate deviation from the conventional meaning or arrangement of words as understood by proficient language users. Its purpose is to convey a distinct meaning or evoke a particular effect (Abrams and Harpham, 2012:130). It is also referring to the use of words or expressions in a non-literal way to convey meaning beyond their literal definitions. Figurative language involves the use of various literary devices, such as metaphor, simile, personification, and hyperbole, to create imagery, evoke emotions, or convey abstract ideas.

Figurative language allows writers to add depth, complexity, and nuance to their writing by inviting readers to interpret language in creative and imaginative ways. In poems, the common figurative language that occur are metaphor, simile, imagery, personification, onomatopoeia, hyperbole, and many more. In this research, the possible figurative language will be added and explained in the next chapter.

i. Metaphor

Metaphor is a figure of speech that involves describing one thing in terms of another, suggesting a similarity between the two concepts. Simpson (2004:41-42) elaborates the concept of metaphor as a mental process where two different areas of thought are interconnected. These areas, referred to as the target domain and the source domain, serve distinct roles. The target domain represents the main topic under discussion, while the source domain provides the vocabulary or concepts used to illustrate it. Essentially, a metaphor facilitates the explanation of one concept by likening it to another. For example:

"Time is a thief."

In this metaphor, time is compared to a thief. The implication is that time gradually takes away moments and experiences from our lives, much like a thief that steals possessions. This metaphor conveys the idea that time can be perceived as something that diminishes or robs us of opportunities and memories as it passes.

ii. Simile

The function of simile is naturally aligned with metaphor, however, in simile, a comparison between two distinctly different things is explicitly indicated by the word "like" or "as" (Abrams and Harpham, 2012:130). For instance:

"She swims like a fish."

In this simile, the person's swimming ability is being compared to that of a fish, emphasizing their skill or agility in the water. The word "like" is used to make the comparison explicit.

iii. Imagery

Abrams and Harpham (Abrams and Harpham:169) define imagery as the use of vivid and descriptive language to create mental images, or "imagery," in the reader's mind. They explain that imagery appeals to the senses, such as sight, sound, taste, touch, and smell, to evoke sensory experiences and enhance the reader's understanding and immersion in the text. Imagery is often used to convey emotions, themes, and concepts in literature by painting a visual or sensory picture for the reader. It enables writers to convey complex ideas and evoke powerful emotions through the use of concrete and sensory language. For instance:

"The waves crashed against the rocks, sending spray into the air like sparkling diamonds."

In this example, the imagery vividly describes the waves crashing against the rocks, evoking the visual image of spray catching the sunlight. The comparison to "sparkling diamonds" adds a sense of beauty and wonder to the scene, enhancing the reader's experience. Through this imagery, the writer brings the scene to life, allowing readers to visualize the powerful and mesmerizing sight of waves crashing against the rocks.

iv. Hyperbole

Hyperbole is a figure of speech characterized by exaggeration or overstatement used for emphasis or effect. Hyperbole involves stretching the truth beyond reasonable limits to make a point or create a dramatic effect. It is commonly employed in literature, poetry, and everyday language to convey strong emotions, emphasize a point, or add humor to a statement (Abrams and Harpham, 2012:166). For example:

"I'm so hungry I could eat a horse!"

In this example, the speaker exaggerates their hunger by claiming they could eat an entire horse. This statement is not meant to be taken literally, but rather to emphasize the speaker's extreme hunger with exaggerated language. The hyperbolic nature of the statement adds humor and emphasis to the expression of the speaker's hunger.

v. Personification

Personification is defined as a figure of speech in which human attributes, characteristics, or behaviors are attributed to non-human entities, objects, or abstract concepts. Personification imbues these non-human entities with human-like qualities, enabling writers to evoke emotions, create vivid imagery, or convey abstract ideas more effectively. It is a common literary device used to animate the inanimate and bring life to the non-living, enriching the reader's understanding and engagement with the text (Abrams and Harpham, 2012:132). For example:

"The wind whispered through the trees."

In this example, the wind is personified as if it is capable of whispering, which is a human characteristic. By attributing the action of whispering to the wind, the writer creates a vivid image and evokes a sense of intimacy or mystery. Personification is used to animate the wind, giving it human-like qualities and enhancing the imagery and atmosphere of the scene.

vi. Onomatopoeia

Onomatopoeia is a figure of speech in which words imitate the sounds they represent. It is a linguistic device where the phonetic sound of a word echoes the natural sound associated with the object or action it describes. Onomatopoeia is often used in literature to create auditory imagery, evoke sensory experiences, and add vividness to descriptions. This literary device allows writers to capture and convey sounds in a direct and immediate way, enhancing the reader's immersion in the text (Abrams and Harpham:264). For example:

"The bees buzzed around the flowers."

In this example, the word "buzzed" imitates the sound made by bees as they fly around. The use of onomatopoeia helps create auditory imagery, allowing the reader to hear the sound of the bees buzzing as they move among the flowers.

vii. Oxymoron

Oxymoron is a figure of speech that combines contradictory or seemingly contradictory terms to create a paradoxical effect. It involves the juxtaposition of two words or phrases with opposite meanings, often to highlight a tension or ambiguity in the subject matter. Oxymorons are used in literature to convey

complex ideas, evoke irony, or create memorable phrases. They serve to challenge conventional thinking and provoke thought by bringing together contrasting concepts in a single expression (Abrams and Harpham, 2012:267). For example:

"Deafening silence"

In this oxymoron, "deafening" and "silence" are contradictory terms. "Deafening" suggests a loud, overwhelming sound, while "silence" indicates the absence of sound. Combining these terms creates a striking contrast, emphasizing the profound stillness or emptiness of the situation despite its potential for noise.

2) Symbolism

Preminger and Brogan (1993:1256) define symbolism as the utilization of ambiguous and indeterminate elements in human experiences and natural phenomena, expressed through refined artistic techniques. This includes the use of symbols that convey deeper meanings beyond their literal representation, often drawn from philosophical or spiritual concepts. Symbols can take various forms, including objects, actions, settings, or even characters, and they represent abstract ideas or concepts beyond their literal meaning. Through the use of symbols, authors can add layers of meaning to their work, allowing readers to interpret and engage with the text on multiple levels.

In stylistic analysis, scholars examine how symbols are integrated into the text, their significance within the narrative, and their impact on the overall interpretation of the work. This involves analyzing the context in which symbols appear, their frequency and consistency, and their relationship to other elements of the text.

For instance, a symbolism of “farmhouse” in George Orwell’s *Animal Farm* (1945). In George Orwell's *Animal Farm*, “the farmhouse” symbolizes the betrayal of revolutionary ideals and the corrupting influence of power. Initially a symbol of human oppression, the farmhouse becomes the pigs' domain as they emulate their former masters and abandon the principles of equality and fairness. The pigs' occupation of the farmhouse reflects their hypocrisy and manipulation of the other animals, as well as their willingness to sacrifice the collective welfare for personal gain. Through the farmhouse, Orwell highlights the dangers of totalitarianism and the erosion of freedom and equality in the pursuit of power.