

LANGUAGE STYLE OF THE “I” CHARACTER IN “MEET AT NIGHT”

BY ROBERT BROWNING AND “HOW DO I LOVE THEE?” BY

ELIZABETH BARRETT BROWNING

THESIS

Presented to
The State Islamic University of Malang
in partial fulfillment of the requirement for the degree of *Sarjana Sastra (S.S.)*

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MOTTO

يَتَأْتِيهَا النَّاسُ إِنَّا خَلَقْنَاهُمْ مِنْ ذَكَرٍ وَأُنْثَىٰ وَجَعَلْنَاهُمْ شُعُوبًا وَقَبَائِلَ لِتَعَارَفُوا ۚ إِنَّ

أَكْرَمَكُمْ عِنْدَ اللَّهِ أَتَقَنُّكُمْ ۚ إِنَّ اللَّهَ عَلِيمٌ خَبِيرٌ ﴿١٣﴾

O mankind, indeed we have created you from male and female and made you peoples and tribes that you may know one another. Indeed, the most noble of you in the sight of Allah is the most righteous of you. Indeed, Allah is Knowing and Acquainted.

[QS. Al Hujuraat (49):13]

ABSTRACT

Ahmad Nur Faiz, 2015. *Language Style of the "I" Character in "Meet at Night" By Robert Browning and "How do I Love Thee?" By Elizabeth Barrett Browning.* إدارة الرسائل واللغة الإنجليزية. مولانا مالك إبراهيم الدولة الإسلامية جامعة مالانغ.
Muzakki Afifudin, M. Pd. مستشار

المصطلحات الأساسية: Language style, poetry.

نمط اللغة تعبير عن مشاعر شخص ما من خلال اللغة، سواء كانت شفوية أو مكتوبة. يمكن الاطلاع على نمط اللغة في نقل المشاعر من خلال كتابة إلى القارئ في مثيرة للاهتمام. في رسالة إذا عية في الأعمال الأدبية، المؤلف بحاجة إلى استخدام الاتصالات، بحيث يمكن أن تكون الرسالة استقبالا حسنا من قبل القراء. وبالمثل، روبرت براوننج وإليزابيث باريت براوننج، أنها تستخدم القصائد كمواد الاتصال بهم للتعارف.

نظراً لأهداف الدور الهام لصاحب البلاغ، هذا البحث أن نوضح من نمط اللغة المستخدمة في " في قصيدة "يجتمع في الليل" بروبرت براونينغ و "كيف أحب إليك؟" باليزابيث باريت إحرف " براونينغ ومعرفة العوامل التي تؤثر على كل من هذه القصائد. ما الذي يجعل هذا البحث مهم جداً حلها هو أن القصيدة "يجتمع في الليل" بروبرت براونينغ و "كيف أحب إليك؟" باليزابيث باريت براونينغ العديد من الرسائل التي أعرب عنها في القصيدة. وتؤكد القصيدة أسلوب اللغة، لا سيما في شكل الكتابة. في إجراء هذه البحوث، والكاتب يستخدم أسلوب النقد الأدبي. مصدر بيانات موجودة في شكل الكلمات والعبارات والجمل. البيانات المستخدمة في تحليل كل من هذه القصائد بثلاث خطوات. أولاً، عملية مكثفة القراءة في الشعر. وثانياً، حدود التحديد المشكلة مع تحليل الإلقاء والتصوير واللغة التصويرية والعوامل التي تؤثر على. وثالثاً، التوصل إلى استنتاج.

وبمراجعة هذه الدراسات، يمكن استنتاج أن نمط اللغة المستخدمة في قصيدة "تجتمع في ليلة" هو تجسيد والجناس (مقارنة) ورمزية والسجع (حلقات) ونمط اللغة من القصيدة "كيف أحب إليك؟" هو تجسيد والتشبيه (مقارنة)، وعملية (حلقات)، وعامل في مناقشة حول "الحب". في التفاعلات الاجتماعية، الشيء المهم أن نلاحظ كيف إيصال مشاعر شعراء تحليلنا لتكون قادرة على إعطاء رسالة إيجابية للقارئ. الباحثون اللاحقة، على وجه الخصوص، يجب أن تكون قادراً على فحص معرفة أعمق وأوسع نطاقاً من أجل التوصل إلى فهم أفضل لأعمال الأدب ولا سيما الشعر.

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ABSTRACT

Ahmad Nur Faiz, 2015. *Language Style of the "I" Character in "Meet at Night" By Robert Browning and "How do I Love Thee?" By Elizabeth Barrett Browning*. English Language and Letters Department. Maulana Malik Ibrahim State Islamic University Malang.
Advisor: Muzakki Afifudin, M. Pd.

Key terms: Language style, poetry.

Language style is an expression of the feelings of someone through the language, whether oral or written. Language style can be found in conveying emotions through writing to the reader in an interesting. In a broadcast message on literary works, authors need to use communications, so the message can be well received by readers. Similarly, on Robert Browning and Elizabeth Barrett Browning, they use poems as their communication materials for dating.

Given the important role played the author, this research aims to make clear language style used in the "I" character in the poem "Meet at Night" by Robert Browning and "How do I Love Thee?" by Elizabeth Barrett Browning and know the factor that affects both of these poems. What makes this research is very important to be resolved is that the poem "Meet at Night" by Robert Browning and "How do I Love Thee?" by Elizabeth Barrett Browning many messages expressed in the poem. The poem stresses the language style, especially in the form of writing.

In conducting this research, the author uses a method of literary criticism. The data source that is found in the form of words, phrases and sentences. The data used in the analysis both of this poems has three steps. First, the process of intensive reading in poetry. Second, the selection limits the problem with analyzing diction, imagery, figurative language and the factors that influence. Third, make a conclusion.

By reviewing these studies, it can be concluded that the Language style used in the poem "Meet at Night" is the personification and alliteration (comparison), allegory and assonance (looping) and language style of the poem "How do I Love Thee?" is the personification and simile (comparison), anaphora (looping), and factor in discussing about "love". In social interactions, the important thing to note is how the delivery of the feelings the poets of our analysis to be able to give a positive message to the reader. Subsequent researchers, in particular, must be able to check the knowledge of deeper and wider in order to achieve a better understanding of the work of literature, especially poetry.

ABSTRACT

Ahmad Nur Faiz, 2015. *Language Style of the "I" Character in "Meet at Night" By Robert Browning and "How do I Love Thee?" By Elizabeth Barrett Browning*. Jurusan Bahasa dan Inggris. Universitas Islam Maulana Malik Ibrahim Malang.

Pembimbing: Muzakki Afifudin, M. Pd.

Kata Kunci: Language style, poetry.

Language style adalah ekspresi perasaan seseorang melalui bahasa, baik secara lisan atau tertulis. Language style dapat ditemukan dalam menyampaikan emosi melalui menulis untuk pembaca yang menarik. Dalam pesan siaran pada karya sastra, penulis harus menggunakan komunikasi, sehingga pesan dapat diterima dengan baik oleh pembaca. Demikian pula, Robert Browning dan Elizabeth Barrett Browning, mereka menggunakan puisi sebagai bahan komunikasi mereka untuk kencan.

Diberikan peran penting yang dimainkan penulis, penelitian ini bertujuan untuk membuat jelas Language style yang digunakan dalam karakter "I" dalam puisi "Meet at Night" oleh Robert Browning dan "How do I Love Thee?" oleh Elizabeth Barrett Browning dan mengetahui faktor yang mempengaruhi kedua puisi ini. Apa yang membuat penelitian ini sangat penting untuk diselesaikan adalah bahwa puisi "Meet at Night" oleh Robert Browning dan "How do I Love Thee?" oleh Elizabeth Barrett Browning banyak pesan dinyatakan dalam puisi. Puisi menekankan Language style, terutama dalam bentuk tulisan.

Dalam melakukan penelitian ini, penulis menggunakan metode kritik sastra. Sumber data yang ditemukan dalam bentuk kata-kata, frasa dan kalimat. Data yang digunakan dalam analisis kedua puisi ini memiliki tiga langkah. Pertama, proses membaca dalam puisi intensif. Kedua, pemilihan batas masalah dengan menganalisis diksi, citra, kiasan dan faktor-faktor yang mempengaruhi. Ketiga, membuat kesimpulan.

Dengan meninjau studi ini, dapat disimpulkan bahwa Language style yang digunakan dalam puisi "Meet at Night" adalah personifikasi dan aliterasi (perbandingan), kiasan dan assonance (perulangan) dan gaya bahasa puisi "How do I Love Thee?" adalah personifikasi dan persamaan (perbandingan), anaphora (perulangan), dan faktor dalam membahas tentang "cinta". Dalam interaksi sosial, yang penting untuk dicatat adalah bagaimana pengiriman perasaan para penyair analisis kami untuk dapat memberikan positif pesan kepada pembaca. Peneliti selanjutnya, khususnya, harus dapat memeriksa pengetahuan lebih dalam dan lebih luas untuk mencapai pemahaman yang lebih baik dari karya sastra, terutama puisi.

CHAPTER I

INTRODUCTION

In this chapter, the researcher discusses some important points related to the area of the research. Those are background of the study, research problems, objectives of the study, scope and limitation, significances of the study, and definition of the key terms.

1.1. Background of the Study

The language of poetry as one element in the wake structure works has parts among others; diction, imagery and figurative language (Alterbernd in Sukamti Suratidja, 1990: 241). Language poetry is not only giving information about things such as news or articles, but it has been a pouring thinking. Then write a poem containing the meaning, should first reflect on the meaning of what will be poured. Alterbern (in Pradopo, 1987) says that the language of poetry is a narrative experience that is the interpretation in a rhythmic language. There are three basic elements in the poetry of thought/idea/emotions, shapes and effects. Therefore, the language of poetry to express think that evokes feelings, which stimulates the imagination of senses in order of rhythmic language.

The language style expresses people feelings and through a language, both orally and written form. To know how the writer or speaker uses his or her

language style in conveying their thinking to the people is very interesting. In writing, the writer puts the utterance in the form of written language. While in speaking, the speaker delivers his message in order to be heard and known what the speaker wants directly. Dealing with this statement, Wales (2001: 317) states that language style is the perceived distinctive manner of expression in writing or speaking. It also can be seen as variation in language use, whether literary or non-literary. Thus, to convey the message to the reader, required the sender can understand language style on the reader.

Etymologically communication means relationships. Basically all of life's activities center on the system of relationships, either with positive or negative purposes. According to Segers (1978: 24-25) literary communication is more complicated compared to machine communication. Further, according to Duncan (1962: 56), to study communication, we must learn an art. One of the pivotal works of literature as such is its function as a system of communication. True literary works produced through the imagination and creativity, as a result of contemplation on an individual basis, but literary works intended to convey a message to the other person, as the communication. As experienced by two famous poets Robert Browning and Elizabeth Barrett Browning, they communicate through a poem to express their feelings respectively. Their uncanny ability to write love poems, poetry makes them really shows a profound inspiration. Robert Browning and Elizabeth Barrett Browning are the two famous poets in the Victorian era, which is a differentiator from other authors, they are the only pair of writers or famous couples in the Victorian Era.

Elizabeth Barrett has become a respected poet in the Victorian era that has been creating of literary work that published by literary criticism and translation Greek on additional poems. She was born in 1806 at Coxhoe Hall, Duham, England, in her father's house with 20 rooms in a very large house. She enjoys wealth and luxury, but she suffered weak lungs and tend to be people who do not like to be alone or hang out with other people (reclusive) during her youth. Moreover, after the death of his beloved brother in 1940 despite that case, the poem has been well received by readers.

While Robert Browning was the son of a man who worked as a bank clerk, he had studied at the University of London and continued his education at his parents' house doing extensive reading and writing poetry. Early work has been severely criticized. When he tried to write plays, he found dramatic monologue, which is adapted to his own poetry in the lyric drama (1842). Although many critics who reject the work, but Elizabeth Barrett Browning maintains his work. Therefore, Robert Browning wrote to Elizabeth Barrett thanks for the compliment and he asked to meet her.

Here is the beginning of Browning put the heart on Elizabeth Barrett Browning and Elizabeth Barrett Browning initially hesitant to Robert Browning suddenly reveal his love for Elizabeth, but Elizabeth finally melted with a sincere love that is given by Robert Browning, and they were with rapid fall in love with each other. Elizabeth's father was always protective of her princess, he didn't like the man named Robert Browning, as something that makes the father

of Elizabeth does not like it. Their relationship any time without the knowledge of the father of Elizabeth and during their romance, using weaves poetry as intermediaries of their relationship. a when Robert Browning ventured to see Elizabeth in her room at night, the meeting is the first meeting, after which Robert Browning wrote his first story in secret that has been expressed through poetry "Meet at Night" by Robert Browning and Elizabeth Barrett Browning after wards responded by writing a poem, entitled "How Do I Love Thee?" by Elizabeth Barrett Browning 1806-1861. In September 1846, when the family went away, Elizabeth Barrett Browning and slipped away from home to meet Robert Browning at St. Marylebone Parish Church, where they had been married. Elizabeth Barrett Browning go home for a week to keep the marriage a secret, then she escaped to Italy with Robert Browning and after that she did not come back again and did not meet his father again.

"How Do I Love Thee?" is a poem which reveals that the poet wants to express eternal love by counting the number of ways she was to love her boyfriend. By counting the number of ways to love, the poet shows that true love is present in every layer of life. This is a beautiful way to express the fact that covers all things around him and leads to love it.

"Meet at Night" is a poem that tells a journey of a man desperate to meet his lover, the poet describes the journey in the middle of the sea at night and toward the black soil in the distance, a night filled with the beauty of the moon is shining and as seems clear and coupled with the rustling sea continues to spark

enthusiasm in order until the goal, after he reached the edge of the sea and pulled the boat to up the sand. In this poem he walked a mile along the beach and he was getting close to his girlfriend to get through the field and farm land, he went to see her lover with a luminous past the window, which is where they excite passionate love with a sense of sincere love. (<http://www.shmoop.com/meeting-at-night/>)

Based on the background of the poets Robert Browning and Elizabeth Barrett Browning, the researcher is interested in analyzing their poems entitled "Meet at Night" by Robert Browning and "How Do I Love Thee?" By Elizabeth Barrett Browning to know the language style to character "I". Analysis of the poem "Meet at Night" by Robert Browning and "How Do I Love Thee?" By Elizabeth Barrett Browning limit in terms of language style used on the character of "I". Based on the term of language style by reading the poem "Meet at Night" and "How Do I Love Thee?". Researcher find many styles in the language of the poem that focuses on the character "I". This reasons motivated the researcher to conduct a study entitled LANGUAGE STYLE OF THE "I" CHARACTER IN "MEET AT NIGHT" BY ROBERT BROWNING AND "HOW DO I LOVE THEE?" BY ELIZABETH BARRETT BROWNING.

1.2. Research Problems

Concerning on the background of study above, the researcher formulates the following questions:

1. What language styles are used by “I” character in “Meet at Night” by Robert Browning and “How do I Love Thee?” by Elizabeth Barrett Browning poems?
2. What factors that influence “I” to use certain language styles in the expression in “Meet at Night” by Robert Browning and “How do I Love Thee?” by Elizabeth Barrett Browning poems?

1.3. Objectives of the Study

Related to the statements of the problem above, the objectives of this study can be specified as follows:

1. To explain the language style used by “I” character in “Meet at Night” By Robert Browning and “How do I Love Thee?” by Elizabeth Barrett Browning poems?
2. To know the factors that influence “I” to use certain language styles in “Meet at Night” by Robert Browning and “How do I Love Thee?” by Elizabeth Barrett Browning poems?

1.4. Significance of the Study

Theoretically, this research is expected to contribute and provide knowledge of the language style. The purpose of this study is to contribute to a better understanding of the beauty of the language used mainly in poetry.

Find the beauty of poetry with an analysis that uses the language style. This study also conducted to provide the expected benefits and usefulness for further research, especially for students of English Department who want to analyze the language style.

1.5. Scope and Limitation of the Study

This study focuses on language style and factor that influence "I" in the language of poetry used in the poem "Meet at Night" by Robert Browning and "How Do I Love Thee?" by Elizabeth Barrett Browning. The author restricts his research by focusing the research object only in the study of the language style in the characters "I". Therefore, research on the language style of poetry has focused on three important elements, such are, diction, imagery and figurative language and focus on the factors that influence in the character "I".

1.6. Research Method

Research Method discusses the methods used in the study. The following are the methods used to Research Design, Data and Data Sources, Data Collection, and Data Analysis.

1.6.1. Research Design

This research uses literary criticism, because this research uses basically aims to describe the data in the form of a literary text. Literary criticism is the evaluation, analysis, description, or interpretation of literary works. It is usually in

the form of a critical essay, but in-depth book reviews can sometimes be considered literary criticism. Criticism may examine a particular literary work, or may look at an author's writings as a whole. (ipl2)

Literary criticism was designed to analyze the research that aims to describe the style of cover that was built in the text of the poem "Meet at Night" and "How do I Love Thee?". This criticism will be able to answer questions in the Research question and focus on Diction, Imagery, and Figurative Language aspect.

1.6.2. Data and Data Sources

The data sources are poets with the title "Meet at Night" and "How do I Love Thee?" from two books entitled "Puisi-puisi ratus klasik - edisi kedua (New York: Columbia University Press, 1998)" and "Variorum edisi Elizabeth Barrett Browning Soneta dari Portugis (Troy, NY: Whitston Publishing Company, Inc, 1980)". In this study, the research only focuses on the analysis of the existing language in the style of poetry "Meet at Night" and "How do I Love Thee?". Through the words, phrases and sentences.

1.6.3. Data Collection

In data collection, researchers did a few steps, namely:

First, reading from various existing references on the Victorian period that make attraction to analyze both of these poems and the authors read the article

associated with this study to gain a complete understanding and kind of both the poetry and language style that is in it.

Second, finding the two poems by different authors but inter-related, with access to the internet and writer chose the poem "Meet at Night" and "How do I Love Thee?" as material for analysis, because there is a connection between the content of both the poem.

Third, the author has classified data both of the analysis of the poem "Meet at Night" and "How do I Love Thee?"

1.6.4. Data Analysis

After the data is retrieved from the data source, the writers started to analyze them in the following steps. First, the author began to analyze the data by identifying the text of the poem "Meet at Night" and "How do I Love Thee?", the process of analysis is done by reading intensively. Second, the authors classify data based on analysis on language style and look for the factor influencing the poetry on both. After that, the author focuses on identifying the style of language used in poetry and an influential factor. The last step is to make conclusions based on the analysis.

1.7. Definition of the Key Terms

To avoid any misunderstanding about the terms used in study, the researcher defines the key terms used in this study as follows:

1. Language style as a system of speech types, in a specifiable set of social situations. It is the pattern of choices made within the options presented by the conventions of the language and the literary form. The familiar kind of style is called diction, imagery and figurative language which is a choice among synonym or near synonym. The words appropriate to the occasion and fit to the intended meaning if the diction is good (Gleason, 1965:357).
2. In persona poems, poets basically 'become' the object about which they are writing. Hence, persona poems are often called "mask" poems because the poet is wearing the mask of the object or person about whom they are writing.
(https://english.as.uky.edu/sites/default/files/ThePersonaPoem_DefinitionAndWritingTask.pdf)

CHAPTER II

REVIEW OF RELATED LITERATURE

2.1. New Criticism

New criticism was the flow of literary criticism in the United States that developed between on (1920-1960). The term new criticism was first put forth by John Crowe Ransom in his book *The New Criticism* (1940) and sustained by I.A. T.S. Eliot and Richard. Since Cleanth Brooks and Robert Penn Warren published *Understanding Poetry* (1938), a model of literary criticism received extensive attention among academics and students United for two decades. Author of the new criticism more important ones are: Allen Tate, R.P. Blackmur, and William k. Wimsatt, Jr. (Abrams, 1981: 109-110).

These flow emerged as a reaction to the earlier literary criticism are too focused on aspects of life and psychology author and literary history. The new criticism accusing science and technology eliminates the value of humanitarian community and making it one-sided. According to them, the science is inadequate in reflecting the human life. Literature and especially poetry is a type of knowledge, i.e. knowledge through experience. Tasks of literary criticism is demonstrating and maintaining knowledge of the distinctive, unique and complete as it is offered to us by the great literature (Van Luxemburg et al, 1988: 52-54).

New Criticism focuses their attention on elements of intrinsic literary works, regardless of the extrinsic elements, and also without regard to the biography of its author. Literature, in view of the New Criticism, is a special figure; self-sufficient is an equally important and material such as icons. New criticism is something that autonomous, independent and stands on its own, and does not depend on other elements outside of literature itself. Therefore, according to the New Literary Criticism must be the object itself and should be excised from the author and the reader. Such an approach is a theory developed by John Crowe Ransom assuming making Criticism known as the new approach that have egocentric. The approach is egocentric is the approach directs attention to the literary work itself (egocentric), can be separated from its author (intentional fallacy).

According to John Crowe Ransom, the basic components of a work of literature are, lyrics, narrative and dramatic are diction, imagery, and figurative language instead of characters, plot or idea. These linguistic elements are organized around a central theme and contain pressure or mean, irony and Paradox in its structure which is the estuary of the various meetings and strength of the opposing impulses. (Yusuf, 2009: 10)

Yusuf (ibid: 10-11), argued that although thinkers and many practitioners of new criticism a and among them there must be opposite opinions, in fact their same way of working, namely:

2.1.1. Close Reading

Close Reading, observing literary works with thorough and detailed to line by line, Word by Word, and in order to get the roots of word it. Without a close reading, small parts of the poem may be detached from observation, though, all the parts, the slightest, would constitute an unlikely section is separated from the poem. Moreover a detail of poetry found has no meaning and has no function, and then the quality of aesthetics of poetry cannot be guaranteed.

2.1.2. Empirical

Empirical is the emphasis of analysis on observation not on theory. Figures of the new criticism are never stated that New Criticism is a theory of the dealerships, but due to the New Criticism has a systematic way of working like the other dealerships theories, and then the New Criticism inevitably is recognized as a literary theory. In the history of theory and literary criticism, New Criticism always ranks first.

2.1.3. Autonomy

Autonomy is the hallmark of absolute intrinsic studies. Although these theories not close possibility to consider extrinsic element of literary works, each study cannot be separated from the intrinsic values of the literary work it. For that reason, new criticism lingers, get into a variety of other theories, although officially it was closed the book on the 1960s.

One the influences of new criticism on literary theory can be seen for example in Russian formalism and structuralism. The second theory takes the idea of the autonomy of the new criticism, even though one of the essential characteristics of structuralism is that extrinsic studies. Nevertheless, it can be estimated that without a proper stub with new criticism structuralism and Russian formalism then will be born too late, and may also be different with Russian formalism and structuralisms now.

2.1.4. Concreteness

Concreteness in a literary work is read, then the work of dealerships into concrete or life. In the romantic poet Jhon keats poem, code to melancholy, for example, the line then glut thy sorrow on a morning feels truly alive. The word glut raises the impression of gluttony is really concrete, as with the concept of autonomy, concreteness of new criticism by Russia formalism and structuralism.

2.1.5. Form

Form is the point of criticism is the study of the new weight of form literary works, namely the success of poets or writers in the diction (word choice), imagery (metaphor, simile, onomatopoeia, etc.), Paradox, irony, and so on. For new forms of literary criticism is to determine the contents of the literary work.

Explanation the theory of new criticism above we can conclude that the theory of the new criticism has approach to intrinsic analysis of poetry. View the

only the content of the work, regardless who the author and not the opinions of other readers. Poetry is the beauty contained therein style, so that the language style, there are three elements that also includes the structure of the poem is diction, imagery, and a figure of speech. As described by the two opinions below. The elements included in the physical structure of the poem according Waluyo (1987: 03) such as diction, imagery, and figure of speech. According to Kenney (1996:60), the elements of style consist of three kinds; those are diction, imagery and figure of speech.

2.2. Language Style

Language Style is the beauty of the language in terms of people to communicate, as expressed by Chaika (1982: 29) states that language style is the way people use the language in communication, it can be written or oral language. Language style actually refers to the selection of linguistics form to convey social or artistic effect. Therefore the style language in view of literature is the work expressed through writing that shaped style. Language Styles not only do some of the same linguistic features in pattern of both regional and social dialect of finding but they also display correlations with other social factors (Romaine, 1994: 74).

Chaika (1982: 29) state that Language Style can be used with different situation or particular situation, in this case applied to the language style of writing or using oral. Language Style refers to the selection forms to convey social or artistic effects. Language Style tells how, whether the interaction is

formally or informally. That we know every work of literature tells us that how to interpret the message in the literature, send a message to readers and interpretation of what works dictated by way of a joke, serious, doubt, anger or any other way.

Wareing (1999: 146) argue that People may use different style in the way they talk depends on the situation and context they are talking in. This account based on the premises that people are mainly seeking to show solidarity and approval there, dealing with others. Thus, there are different styles in different situations. Also that the same activity can produce stylistic variation (there is no two people will have the same style in writing or speaking). Wales (2001: 371) argue that Language Style can be seen as variation in language use, whether literary or non-literary. Therefore it can be concluded that the style of language is a way to communicate directly, either in a relaxed state that is used on friends or family who can create a friendly grammar. In another context that style can use indirect ways, using writing as outlined in the form of a poem or other literary work, giving rise to the message and meaning of beauty presented.

The other opinion is from David & Derek (1969: 9-10), divide Language Style into four categories.

1. Style may refer to some all of the language habits of one person as when we talk about the Shakespeare's style, James Joyce's style or when we discuss questions of disputed authorship.
2. Style may refer to some or all of the language habits shared by a group of people at one time or over period of time, as when we talk about the style

of the Augustan poets, the style of old English 'Heroic' poetry, the style in which civil service forms are written or styles of public speaking.

3. Style is given a more restricted meaning when it is used in an evaluative sense, referring to the effectiveness of a mode of expression. Implicitly, style is defined as saying the right thing in the most effective way or as good manners.
4. Style to refer solely literary language. Style has long been associated primarily or exclusively with literature, as a characteristics of 'good', 'effective' or 'beautiful' writing, for example and focus of the literary critic's attention alone.

Thus it can be concluded that the style is the habit of speaking to one person or group of persons by way of courtesy and the beauty in literature.

Renkema (1993: 97) states that numerous views on style can be divided into three categories as follows: first, when the symbol aspect of language (the reference to reality) is central, style can be seen as a possible form for a specific content.

Second, from the angle of the symptom aspect of expression (from the perspective of writer or speaker), style can be seen as a choice of specific forms. Third, from the angle of the signal aspect of persuasion (from the perspective of reader or listener), language can be seen as a deviation from a given expectation. Third statements can be concluded that the selection the language style of some people who write or talk with others in the context of literary or non-literary. In addition, the language style uses effective communication in the form of oral and written language.

Language style used author to give shape to what would like delivered.

With the language of a particular style, the author can retain his inner visions and spiritual experiences, and thus also his work could touch the hearts of readers.

Because the language style comes from within an author then language style used by an author in his work indirectly describe the attitude or the characteristics of the author. And vice versa, a melancholy that has language style. A cynical gives the possibility of language style that is cynical and ironic. A nimble and agile will also have language style that energetic and life .

Perrine (Tarigan, 1995:141) to distinguish the language style into three.

The styling language, namely: (1) comparison of which include metaphors, commonalities, and analogy; (2) the relationships which include metonymies and synecdoche; (3) a statement that includes a Hyperbola, litotes, and irony.

Moeliono (1989:175) to distinguish the language style into three. Language style include: (1) comparison of which include metaphor, parable and allegory; (2) opposition that includes hyperbole, litotes, and irony; (3) metonymies, which include docking between synecdoche, flashes, and euphemism. In the meantime, Ade Nurdin, Yani Maryani and Mumu (2002:21-30) holds the language style is divided into five groups, namely: (1) the affirmation, which includes repetition, parallelism; (2) the comparison, which include metronomes, personification, hyperbole, metaphor, parable, synecdoche, allusion, simile, associations, euphemism, pars pro toto, the epithets and eponym; (3) opposition includes paradox, oxymoron, litotes, the antithesis, and hysteron, occupational; (4) satire include irony, cynicism, innuendo, sarcasm and satire; (5) looping include

alliteration, anaphora, anadiplosis, assonance, antanaklasis, simplot, nisodiplosis.

Sudjiman (1998:13) States that the actual language of the style can be used in all the variety of a language good variety of oral, written, non-literary, and the range of literature, because the language style is a way of using language in a specific context by a particular person for a particular purpose. However, traditionally, the language style is always linked with literary texts, in particular literary texts written. Language style includes diction or lexical choice, sentence structure, figurative language and imagery, pattern of rhyme, the mantra used a writer or contained in a work of literature. Some opinions on the above can be inferred and limit discussion that the style language can be differentiated into diction, imagery and figurative language.

2.2.1. Diction

Diction is word choice or diction in studies of the new literary criticism holds an important role. Connotative forms are the attention this study, rather than the form in denotative. For example, the word "flower" denotative meaning plant parts would be fruit. But, as a connotative meaning is a girl, beauty, and so on. The word Chair, for a new literary theory is not just a place to sit, but refers to the Office, power, authority, and so on.

Diction is that of the art of poetry, thus becoming one of the important aspects analyzed in poetry. Diction is word choice typical of the poet. Selection of

the spoken word by poet clearly and easily understood will make the beauty of words in every spoken word. In the outpouring of the poet's heart is the first step to express feelings.

Diction is the other important consideration in speech (Keraf, 2007: 23-24). Barfield in Pradopo (1987: 54) also found when the words selected and arranged in a manner such that the means causing or intended to cause aesthetic imagination, then the result is called the 'poetic diction'.

Thus poets are required to be careful in choosing words to express or express feelings in writing a poem by considering the difference in meaning carefully.

2.2.2. Imagery

Imagery is used in literature to refer to descriptive language that is evocative sensory experience on the tool. In poetry, imagery is used to provide a clear picture and provide a special experience, moreover, to give an idea to the mind that has been experienced by the poet.

Perrine (1969: 54) argues that Imagery may be defined as the representation through language of sense experience. Poetry appeals directly to our senses, of course, through its music and rhythm, which we actually hear when it is read aloud. But indirectly it appeals to our senses through imagery, the representation to imagination of sense experience.

Imagery is the evocation through words of a sensory experience: imagery is simply the collection of image in the entire or in any significant part of the works. Imagery is often used by the poet is vision and hearing. Imagery vision is usually used to stimulate the senses of vision, so that things that was not visible to the eye as if it will be visible. In addition to the commonly used vision imagery, auditory imagery is often used to decipher a beeping noise.

The image palpability rarely used. While the image motion describes something that does not actually move, but described as may be moving, or motion picture in general. The image motions make a living and become dynamic picture (Pradopo, 1987: 86-87).

Diction that is selected in the poem must produce imagery. Therefore, the words become more concrete as if it lived through vision, hearing, or taste. Imagery is a word or phrase that can express sensory experiences, such as vision, hearing, and feeling (Waluyo, 1987: 78). Thus, generated imagery there are three kinds, namely visual imagery, auditory imagery, and imagery taste.

Pradopo (1987: 54) & Perrine (1987: 80) found imagery is the beauty of the word or words that can be stimulated by means of the senses. This can be we describe that every word or utterance that was created by the poet will be able to look beautiful, if all readers can stimulate our senses tool. This stimulation can we interpret that all word or utterance would be wonderful, if we can feel or animate what you want delivered by the poet.

There is imagery in this poem is imagery there is some sort of visual imagery, auditory imagery, olfactory imagery, Gustatory imagery and kinesthetic imagery. But not necessarily in a poem that poets would use all this type of Imaging.

2.2.2.1. Visual Imagery

Visual imagery is imaging used by the author to produce a more poetic effects by referring the reader to imagine seems – though to see what is described in that line. There is some visual imagery that shows the stanzas in the poem.

Example: picture, flash, bright, sharp, clear, see, light, dark, large, blue.

2.2.2.2. Auditory Imagery

Auditory imagery is the imagery that is used to analyze the sound.

Example: scream, shout, listen, tone, whisper, ring, utter, nasal, squeal, quiet.

2.2.2.3. Olfactory Imagery

Olfactory imagery is imagery that pertains to odors, scents, or the sense of smell.

Example: pungent, sweet, dank, rich aroma, stinky, musty, rotten, odor, essence.

2.2.2.4. Gustatory Imagery (taste)

Gustatory imagery pertains to flavors or the sense of taste.

Example: sweet, sour, salty, bitter, fresh, juicy, bland, burnt, zesty, tangy.

2.2.2.5. Kinesthetic Imagery

Kinesthetic imagery pertains to movements or the sense of bodily motion.

Example: feel, sharp, peaceful, cold, rugged, joyful, fuzzy, and hard.

2.2.3. Figurative Language

A figurative language is any way of saying something other than the ordinary way, meanwhile figurative language defined as language using figures of speech is language that cannot be taken literally (Perrine, 1969: 65). Therefore that we can easily interpret that figurative language is a form of beauty that words have multiple meanings. Beautiful language is a language that contains figurative or no real meaning.

There are several types of figurative language, among others:

2.2.3.1. Comparison

2.2.3.1.1. Simile

Simile is disclosure figurative language in comparison with the initial word preposition equate with conjunctions, as, withdrawal, like a, for instance,

like, tub, as if, and so on. Holman stated that “simile is a figure of speech in which a similarity between two objects is directly expressed, usually it uses the word as or like” (Holman, 1981: 418). Simile is a comparison of continuous or extended with sustainable properties in the sentence or successive phases.

2.2.3.1.2. Metaphor

Metaphor is one figure of speech that is widely used by poets, this figure of speech expressing expression indirectly, in another sense is a figure of speech that uses a meaning that is not true, but as a metaphor metaphors based on equality or comparison.

2.2.3.1.3. Personification

Personification is a figure of speech that gives human attributes to an animal, object, or idea (Perrine, 1969: 67). Personification is a kind of style that equate with human objects, inanimate objects created can do, think just like humans. Circumstances or natural events often figured as situation or events experienced by humans. In this case inanimate objects are considered as human or personal or personified. He has aims to clarify description of events or circumstances (Waluyo, 1987: 85). Holman (1981: 85), defines personification as follows:

Personification is a figure of speech which endows animals, ideas, abstractions, and inanimate objects with human form, character, or sensibilities; the representing of imaginary creatures or things a having. Human are

personalities, intelligence, and emotions; as impersonation in drama of one character or person, whether real or fictitious, by another person. Of the three explanations above we can conclude that the figure of speech personification of inanimate objects defines as if alive.

2.2.3.1.4. Symbol

Symbol is image so loaded with significance that it is not simply literal, and it does not simply stand for something else, it is both itself and something else that it richly suggest, a kind of manifestation of something too complex or too elusive to be otherwise revealed (Sandy, 1968: 42). According to Perrine in literature a symbol maybe defined as something that means more than what it is. For example, “some dirty dog stole my wallet at the party” it means that the dirty dog as a symbol, it may be a thief.

The symbol is the richest and at the sometime the most difficult of the poetic figures. Both its richness and its difficulty result from its impression. Although the poet may pin down the meaning of symbol to something fairly definite and precise, more often the symbol is so general in its meaning that it can suggest a great variety of specific meanings. For instant Robert Frost in “The road not taken” it may symbolize the choice in life, such the choice of profession, residence, mate, etc.

2.2.3.1.5. Metonymy

Perrine (1969: 69), says that metonymy is the use of something that closely related to the object or objects that actually meant. The language use of attributes of an object or use something very close contact with to replace the object (Pradopo, 1987: 77). Holman (1981: 268), explained that 'metonymy is a figure of speech which is characterized by the substitution of a term naming an object closely associated with the word in mind for the word itself'. Figure of speech metonymy is a figure of speech that uses a word or two words which constitute a single entity of a name, many people associate a name with a different name or a title that is often heard or familiar with the surrounding community.

2.2.3.1.6. Hyperbole

Hyperbole is a figure of speech which employs exaggeration (Christopher, n.d.:34). Hyperbole differs from exaggeration in that it is extreme or excessive. Something it is used for comic purposes, but more often it is used seriously. Hyperbole can produce a very dramatic effect, for instance, Shakespeare uses hyperbole in a sonnet.

2.2.3.1.7. Synecdoche

Synecdoche is a figure of speech that expresses a part of the importance of an object (thing) for objects or things to that thing itself (Waluyo, 1987: 85).

Says there are two kinds of synecdoche, namely:

1. pars pro toto: most to overall

2. totem pro parte: overall for most

Holman (1981: 438), In a Handbook to Literature from Holman that synecdoche defined as follows:

Synecdoche is a form of metaphor which in mentioning a part signifies the whole or the whole signifies the part. In order to be clear, a good synecdoche must be based on an important part of the whole and not a minor part and usually, the part selected to stand for the whole must be the part most directly associated with the subject under discussion.

2.2.3.1.8 Allegory

Allegory is a narrative statement that has another meaning expressed by the depiction or figuratively. Poetry often uncovers a story whose contents are intended for give advice. Author uses allegory to reveal point. Allegory is a figurative story or figurative painting. Figurative story this will make an analogy or describe other events. Perrine (1969: 91), Allegory is a narrative or description that has a second meaning beneath the surface one. Although the surface story or description may have its own interest, the author's major interest is in the ulterior meaning (Pradopo, 1987: 71).

2.2.3.2. Allusion

2.2.3.2.1. Irony

Verbal Irony, saying the opposite of what one means, is often fused with sarcasm and with satire, and for that reason may be well to look at the meanings of all the three terms. Sarcasm and satire both imply ridicule, one on the colloquial level, the other on the literary level. Sarcasm is simply bitter or cutting speech, intended to wound the feelings. Perrine (1969: 113), argue that satire is a more formal term, usually applied to written literature rather than to speech and ordinarily implying a higher motive. Irony, on the other hand, is a literary device or figure that may be used in the service of sarcasm or ridicule or may not. Irony is a allusion that words can have opposite meanings. Irony can turn into sarcasm or cynicism that is the use of words spicy to quip. If irony must say the opposite of what want to say, then cynicism and sarcasm are not (Waluyo, 1987: 85).

2.2.3.3. Conflict

2.2.3.3.1. Paradox

Paradox is statement or situation containing apparently contradictory or incompatible elements, but on closer inspection may be true. Paradox is a statement that is apparently contradictory but a deeper level is in fact (Stanley and Kingsley, n.d.: 43). However, while it may appear that the opposite is contradictory, paradox of ten underlines the possibility that both may be true. Paradox is employed in poetry primarily as a device of emphasis and drawing attention to something. The value of paradox is its sock value.

2.2.3.4. Schemes

A sentence or utterance that differs from an expected word order (its shape is different) (Crowley, 1994).

2.2.3.4.1. Alliteration

Recurrence of an initial consonant or vowel sound (Crowley, 1994).

Example: “In order to be happy, Mormons must make marriage matter.”—

Abe Acosta.

2.2.3.4.2. Assonance

Identity or similarity in sound between internal vowels in neighboring words. (Crowley, 1994).

Assonance is the figurative term used to refer to the repetition of a vowel sound in a line of text or poetry. The words have to be close enough together for the repetition to be noticeable. Tongue twisters often use a combination of alliteration (repetition of same beginning consonant sound) and two different forms of assonance-or the repetition of two different vowel sounds. This is what makes them so difficult to say.

Assonance is used for some of the same reasons as alliteration. It can affect the rhythm, tone, and mood of a text. The repetition of certain vowel sounds-think short vowels sounds from the letters u or o-can create a melancholy mood.

Assonance is a form of poetic structure in which there is a focus on the repetition of similar vowel sounds. This can come in the form of an assonant rhyme, in which case the vowel sounds not only repeat, but rhyme. Or, the repetition of the vowel sounds may be more subtle.

Examples of Assonance:

1. The light of the fire is a sight. (repetition of the long i sound)
2. Go slow over the road. (repetition of the long o sound)
3. Peter Piper picked a peck of pickled peppers (repetition of the short e and long i sounds)
4. Sally sells sea shells beside the sea shore (repetition of the short e and long e sounds)
5. Try as I might, the kite did not fly. (repetition of the long i sound)

Examples of Assonance in Literature:

1. Edgar Allan Poe's "Annabelle Lee": "And so all the night-tide, I lie down by the side of my darling-my darling-my life and my bride" (repetition of the long i sound)
2. William Blake's "Tyger": "Tyger, Tyger burning bright in the forest of the night" (repetition of the long i sound)
3. From William Wordsworth's "Daffodils": "A host of golden daffodils" (repetition of the long o sound)
4. From the movie My Fair Lady: "The rain in Spain stays mainly on the plain." (repetition of the long a sound)

(http://www.softschools.com/examples/grammar/assonance_examples/120/)

2.2.3.4.3. Anaphora

“Carrying back.” Repetition of the same word at the beginning of successive clauses (Crowley, 1994).

Example: there is “A time to weep, and a time to laugh; a time to mourn, and a time to dance, a time to cast away stones, and a time to gather stones together.”

2.2.3.4.4. Anadiplosis

“Repetition, duplication.” Repetition of the last word of one line or clause to begin the next (Crowley, 1994).

Example: “for your brother and my sister no sooner meet but they locked; no sooner looked but they loved; no sooner loved but they sighed...”

2.3. Previous Study

Several students have studied about language style in other fields, for instance Sholicha (2003) who focused her study on the theory of language style to investigate the utterances of Military members of Kompi Panzer 31 Sidoarjo. In her thesis she concluded that there were two style of communication used by Military members of Kompi Panzer 31 Sidoarjo, that is formal and informal style.

Hidayat (2004) conducted a research on language styles of advertisement in Jawa Pos. the result of his study shows that there are five categories of language style in the advertisement according to Mott (1968). They are narrative style, dramatic style, newsy style, dialogue style, and humorous style.

The next is Ersan (2003), who investigated stylistics analysis on “A Marriage Proposal” play by Anton Chekhov. The result is, there are two theories used in this research, McCrimmon (1972) and Kirsner and Mandell (1997). McCrimmon classified language styles into three general styles: formal style, informal style, and colloquial style. Whereas Kirsner and Mandell divided language style into four levels of usage: slang style, colloquial style, informal style, and formal style.

Another relevant study is done by Winda (2008). She focused on the language style used in traveling Gear advertisement in magazine according Mc Crimon (1963). The findings show that she found two styles, they are informal and colloquial style and the dominant style, which is used in the traveling gear advertisement in magazine, is colloquial style. In her analysis, she did not find of formal style. From the previous studies, the researcher draws a conclusion that her research is different from the previous researchers. This research is interested in analyzing the same field in language style but in different object. The researcher focused on language styles used by broadcaster, especially used by Oprah Winfrey in Oprah Winfrey Show of talk show program using the McCrimmon’s theory.

CHAPTER III

ANALYSIS

In this chapter the writer describe of research base on the analysis of language style and factors that influence character “I” in poems of “Meet at Night” by Robert Browning and “How do I Love Thee?” by Elizabeth Barrett Browning.

3.1. Poems

3.1.1. Meet at Night

I.
The grey sea and the long black land;
And the yellow half-moon large and low;
And the startled little waves that leap
In fiery ringlets from their sleep
As I gain the cove with pushing prow, (5)
And quench its speed i' the slushy sand.

II.
Then a mile of warm sea-scented beach;
Three fields to cross till a farm appears;
A tap at the pane, the quick sharp scratch
And blue spurt of a lighted match, (10)
And a voice less loud, thro' its joy and fears,
Than the two hearts beating each to each!
(Harmon, William, ed., 1998)

3.1.2. How do I Love Thee?

How do I love thee? Let me count the ways.
I love thee to the depth and breadth and height
My soul can reach, when feeling out of sight
For the ends of Being and ideal Grace.

I love thee to the level of every day's (5)
 Most quiet need, by sun and candlelight.
 I love thee freely, as men strive for Right;
 I love thee purely, as they turn from Praise.
 I love with a passion put to use
 In my old griefs, and with my childhood's faith. (10)
 I love thee with a love I seemed to lose
 With my lost saints, I love thee with the breath,
 Smiles, tears, of all my life! and, if God choose,
 I shall but love thee better after death.
 (Miroslava Wein Dow, ed., 1980)

3.2. Summary of the Poems

3.2.1. Meet at Night

Meeting at Night by Robert Browning is A short and highly simple love poem, this piece still presents the subtext of the importance of movement in life, and of the dichotomy between the stasis of art and the action of life.

The poem describes the journey of a man towards love. The first stanza is about meeting in the evening, by telling couples who are in love with each other. To be able to meet her, "I" have to do a very long journey through the sea by boat, walking through the three fields, until "I" arrived at a farm, as described in "The grey sea and the long black land;" and "and the yellow half-moon large and low" by a stretch of sea with waves that run down each other like coals of fire running, this can be seen from the sentence ".. and the startled little waves that leap "and" in fiery ringlets from their sleep ".

The second stanza of this poem describes the journey of the "I" which went very far to get together and meet. However, the "I" should be careful when

meeting her, because in fact they are not allowed to meet each other. That's why "I" comes at night and should talk with the sounds of very soft, as described in "Than the two hearts beating each to each."

3.2.2. How Do I Love Thee?

The poet started by saying "How do I love thee? Let me count the ways." which one "I" started with a rhetorical question, because there is no reason not to love. Instead of using a "How" I "forced" this meaning. But then "I" goes on to say that "I" will count the ways, which is a contradiction against the first line. In the rest of the poem "I" describes how "I" love "you". In the second line "I" say that "I love thee to the depth and breadth and height" using the normal measurement for something that cannot be measured. This poem is a spatial metaphor. In this way the poet is trying to illustrate that "I" love every part of him. Barrett Browning also never use marker such as "He, his and him". This is a sonnet and all of the sonnets have 14 lines where the last two typically has a broader meaning than the rest of the sonnets. On the lines of the late poet has achieved this by bringing up the subject of the afterlife "and, if God choose, I shall but love thee better after death."

In this poem the poet did it because she couldn't possibly could explain him directly, she writes her heart with some writings, perhaps the most passionate about her love of "you". The next few lines of the poem is the poet way of trying to express how she feels. She stated "I love thee with the depth and breadth and

height", meaning "I" love him from all directions. On this line, the poem tells us that "I" has a feeling of love not only with one direction. The poet then goes on to explain the constant feeling of love by stating that "most quiet need, by sun and candle-light.". This means a feeling of love for the "you" is constant, never ending feeling. This line means that her love is like light, it's always there, and does the Sun give light in the day or the candles provide light at night.

The poet then continues by stating that "thou shalt love" is pure "I love thee purely," meaning that there are no strings attached between "I" and her love. The poet also stated that "I" love "with the passion and with faith". And then the poem was almost walking towards the negative. When the poet walked refer back to past history, by stating that "I love thee with a love I seemed to lose". With this line "I" States that the ability to feel love has been destroyed. But the poet describes how pleased she is to "you" because it has come into his life, because it almost gave him a chance to experience the wonderful feeling of love.

Furthermore, the poet stated that "I love thee with the breath, smiles, tears, of all my life;" This means that her love almost becomes important to "I" for staying alive, like "breathe". She can't live without love, just like the "I" can not survive without breathing. The last line of the poem was very mysterious. "I shall but love thee better after death." This may refer to "you", that "I" love "you" very much, therefore "I" States that "I" would still be loved "you" after her life was over. "I" again, do so because "I" would like to try to explain that there is no way I can love "you" as much as I'd like, therefore "I" States something that seems impossible, the "I" also tried to reveal his feelings.

The poet uses many different words to try to explain the importance of her love. The effect of the words only occasionally helps the reader understand more about the poetry of it. For example, the poet uses the words "free" and "right". This is the choice of words was significant, because people fight for their rights, free, and with regard to poetry, frees to love whomever they want. Also, make it clear that no one is forced to love someone.

3.3. Theme

Theme not only describes an idea or ideas in creating a masterpiece, but the poet also wanted to convey something in his work. Something that could be message, religion, social or even critique the problem is inside the author. Looking for a theme in a work is certainly not easy, because the author has a goal and purpose in a particular theme in his work implies. In the poem "Meet at Night" by Robert Browning and "How do I Love Thee?" by Elizabeth Barrett Browning element containing "LOVE" this is packed with different disclosure, mainly reflects the purity of love. "Meet at Night" is a poem that recounts the journey of the night for the sake of meeting with her lover. While "How do I Love Thee?" is telling the purity of love on the quiet lover.

In the poem "Meet at Night" has led us to prepare on the experiences of each one of us at a time when we are at night. What we heard, we see, and we feel if we were in the evenings. The word "Convocation" means we have to be suspicious before and at the time of reading this poem, who held a meeting, where, with what purpose they met. At the first temple depicted walking alone at

night passing through difficult terrain to meet someone (the lover), the conclusions of the first is that the "I" being landed with difficulty in a Bay by riding a sampan alone at night.

In the second stanza is described that "I" strongly recognize our lover. When "I" meet with a lover it feels very happy but also afraid if the meetings are known to others. This poem tells the story of "love" but there is not the word "LOVE" or the like in the second temple. This contrasts with the usual poems we create when we are in love and are very different to the poem "How do I Love Thee?" in which an awful lot of words "LOVE".

While the poem "How do I Love Thee?" reveals about love so deeply against the lovers, love so powerful that had been delivered on line 3 and 4 "My soul can reach, when feeling out of sight/for the ends of being and ideal grace.", from this line have relation that "I" love very freely, without coercion, with pure love, without hope of personal benefit. In the expression of these two lines can be inferred that "I" have a love so deep and so sincere, so there is no falsehood in their relationship. Even "I" have love to lover with happiness or grief, as already disclosed on line 9 (I love thee with the passion put to use), thus "I" loved beloved as he is, not because of property as well as the throne, but because "I" feel the comfort and happy with her lover. In addition, on the last line (I shall but love thee better after death.) "I" hope can love lover until the end of life and after death.

From the above it can be concluded both exposure of this poem are both using the theme of "LOVE". The theme here is the most influential factor in the "I" character, as the author was very interested in digging deeper into using the language style. The equation of the theme here as a trigger for knowing the language style on both of these poems, about how wonderful and how deep the meaning conveyed by the author wants, therefore it can dig more about diction, imagery and figurative language.

3.4. Language Style Analysis

Based on the analysis of the poem "Meet at Night" and "How do I Love Thee?", this research seeks to answer the research question "What language styles are used by "I" character in "Meet at Night" and "How do I Love Thee?" poems" with the focus of discussion of Diction, Imagery and Figurative Language.

3.4.1. Diction

Diction is the poet's choice of words that represent the level of the beauty of a poem. Diction is the choice of words used by poet to represent feelings, thoughts, and imagination, which in turn determines the reaction of the reader. Poet will choose words carefully so that what he wants can be conveyed to the reader or represented in his poetry.

3.4.1.1. Meet at Night

The grey sea and the long black land; (line 1)

And the yellow half-moon large and low; (line 2)

As we know that the diction is the beauty of the word in the poem, which has found 2 lines on the first and second verse in line 2,

On the word "The grey sea and the long black land;" on line 1 of this which means that setting used is in the sea and "I" see the land is dark, the conclusion is the atmosphere used in this poem that is at night. The reasons choose line 1 because the Groove want presented to the reader as the beginning of a journey that setting started from the sea.

In addition to the ride in an evening, there is also a beauty "moon" that constantly bathes while at sea. The reason choosing the word "moon" because as a beauty at night that looks so great.

Three fields to cross till a farm appears; (line 8)

And a voice less loud, thro' its joy and fears, (line 11)

After the trip, by passing through a vast sea "I" then passes through land that is shown with the words "Three fields" Here can be defined with a sacrifice of love, which willingly passes through three fields midnight. The reason choosing the words "Three fields" because as a symbol for a sacrifice against love.

Followed by the words "a voice less loud," which indicates that the author wanted to convey that the atmosphere is experienced at night that is silent, which

means that the people around the room was sleeping. With the words "its joy and fears" the author wanted to show that "I" feel happy because an encounter with a lover and are afraid to be known by others because it had met beloved. Reason for choosing this because this is the line 11 core poem from "Meet at Night" that is met with a lover, with the struggle began to cross the ocean and the Mainland, so it can finally meet in a room.

3.4.1.2. How do I Love Thee?

How do I love thee? Let me count the ways. (line 1)

I shall but love thee better after death. (line 14)

On the word "count" is the beauty on this poem, because the author wanted to show how much love I have for the beloved, but "I" failed to enumerate even "I" does not know how to calculate it and how can it be in love with the lover. The reason choosing the word "count" because this word as the core of the anxiety that is owned by the author, because it is always asked and finally on the next line is the answer to the anxiety that "I" question.

After that, the word "death" here means that once she didn't know anymore how to count them, "I" realized that so great a love that "I" have to lovers and finally on the last line, saying that the beloved will love after death, even if it is still desired of the Lord. The reason choosing the word "death" because here the author describes that "I" sincere to love lover although the death that separated them.

3.4.2. Imagery

Imagery is one of the essential elements in the poem serve to create the effect in poem. There are kind of imagery that will be discussed, including: Visual Imagery, Auditory Imagery, Olfactory Imagery, Gustatory Imagery, Kinesthetic Imagery. But not necessarily in a poem that poets would use all this type of Imaging.

3.4.2.1. Meet at Night

3.4.2.1.1. Visual Imagery

Visual imagery is imaging used by the author to produce a more poetic effects by referring the reader to imagine seems though to see what is described in that line. There is some visual imagery that shows the stanzas in the poem.

In the first stanza and the first line of "The grey sea and the long black land" (line 1), "The grey sea" shows have visible obvious that that sea of colored "grey". "The long black land;" visible black soil extends, in the sense that the ground is merely the visible darkness in all views. "And the yellow half-moon large and low" (line 2), "the yellow half-moon" appears to be a big and low Moon right above the head. In the sense that the right circumstances at night the illuminated with "moon".

On the third line "And the startled little waves that leap" (line 3), "little waves that leap" indicates that there is little waves on the ship even up to the top of the ship. "In fiery ringlets from their sleep"(line 4), "fiery ringlets" in this poem Seems erratic waves, the waves are sometimes high and sometimes low.

3.4.2.1.2. Auditory Imagery

Auditory imagery is the imagery that is used to analyze the sound, in the second stanza and the eleventh row "And a voice less loud" (line 11), "a voice less loud" on imagery, which meant that is a sound softly. On the line were depicted silence and no sound of any kind other than the sound of both of them.

3.4.2.1.3. Kinesthetic Imagery

Kinesthetic imagery is imagery used to feel, on the second line of the seventh stanza "Then a mile of warm sea-scented beach" (line 7), "warm" means that at a distance of a mile still feels the scent of beach.

3.4.2.2. How do I love thee?

3.4.2.2.1. Kinesthetic Imagery

Kinesthetic imagery pertains to movements or the sense of bodily motion, in this poem is found on the first line "... Let me count the ways" (line 1), "count" in the imagery of this count is one of the movements to make how much amount of love.

3.4.2.2.2. Visual Imagery

Visual Imagery in this poem has found some line that uses visual imagery, "... by sun and candlelight" (line 6) is clear that day can seem clear sunlight and candlelight night there. "Smiles, tears, of all my life; and, if God choose," (line

13), "Smiles, tears" Saw a smile and tears that have been described on this poem, which of course can be seen by the eye.

3.4.3. Figurative Language

Figurative Language is a form of deviation from the language used daily or the standard language, perversion of meaning, and perversion the arrangement of words in order to gain a more specialized meaning such as compare or associate two things. There are many forms of figurative language in which will be discussed at both of this poems, including Personification, Assonance, Alliteration, Allegory, Simile, Anaphora.

3.4.3.1. Meet at Night

3.4.3.1.1. Personification

Figure of speech is which gives an atmosphere or human nature on inanimate objects. This signifies that these inanimate objects have properties such as humans. In this poem, Browning refers to "the startled little waves." (line 3), waves cannot be startled; that is tying a human reaction to an object in nature, and it makes the waves seem alive and active. He also says that the waves were roused "from their sleep," (line 4), again tying the ocean to traits of humans.

3.4.3.1.2. Alliteration

Alliteration, this is when two or more words in a sentence begin with the same consonant sounds. In this poem, we have the "pushing prow," (line 5) and the "slushy sand," (line 6) the moon is "large and low," (line 2) and there is a

“sharp scratch” (line 9) at the window. The use of alliteration helps the poem to flow and have cadence.

3.4.3.1.3. Allegory

The line “And blue spurt of a lighted match,” (line 10) explains a flicker and the shake of the author's nerves. The blue spurt is the change of heat. The heat range goes from red to blue. This temperature change doesn't just stand for a lit match but also the heart beat of the author when he is waiting to see his love. As his heart starts beating uncontrollably the flickering image of a match and spurting blue heat comes to mind. The heat is equivalent to the intensity and caution of a strong and young love. “Than the two hearts beating each to each!” (line 12), The excitement in the voice of lighting the fire is more so. In my point of view this little spurt of blue is an expanding to a roaring fire. It becomes a roaring fire, because the one flicker turns into two, and together the two negatives, which in this case is the nerves of the two loves, spark as they meet exploding into a fire. Throughout this poem the love becomes the world and the effects of love go from nervous to excitement and fear at the same time. There's a possibility that the fear that is being uncovered comes with the fact that this little match is becoming a fire so quickly and the love is so great that it's overwhelming.

(<http://09bcdseng9.wikispaces.com/slg+And+blue+spurt+of+a+lighted+match,>)

3.4.3.1.4. Assonance

- The grey sea and the long black land, (line 1) /e/

On the underlined word that means repetition of vowel used reads "e"

- And the startled little waves that leap (line 3) /e/

On the underlined word that means repetition of vowel used reads "e"

- In fiery ringlets from their sleep (line 4) /i/

On the underlined word that means repetition of vowel used reads "i"

- A tap at the pane, the quick sharp scrach (line 9) /a/

On the underlined word that means repetition of vowel used reads "a"

- And ble spurt of a lighted match, (line 10) /u/

On the underlined word that means repetition of vowel used reads "u"

- And a voice less loud, thro' its joy and fears, (line 11) /o/

On the underlined word that means repetition of vowel used reads "o"

3.4.3.2. How do I love Thee?

3.4.3.2.1. Personification

Figure of speech that is uses human nature on inanimate objects. There are two lines in this poem are:

- My soul can reach, when feeling out of sight (line 3)

In this line as "soul" can reach something like using a hand to reach something, then on the word "taste", be able to see something like a human eye.

- For the ends of Being and ideal Grace. (line 4)

In this line shows that love can till the end, which we know that this line would like member picture as human nature which uses feet to go on somewhere.

3.4.3.2.2. Simile

Figure of speech that compares something to the situation represented the State. There are also two lines in this poem are:

- I love thee freely, as men strive for Right; (line 7)

On the word "freely" illustrates that "I" would like to fight for love as someone who had become independent in the country.

- I love thee purely, as they turn from Praise. (line 8)

On the word "purely", describes a person who prayed with sincerity on his Lord with heartfelt and sincere.

3.4.3.2.3. Anaphora

Figure of speech that does the repetition of the words at the beginning of the clause, the use of "I love thee depth," (line 2), "I love thee to the level of every day's" (line 5), "I love thee freely," (line 7), "I love thee purely," (line 8), and "I love thee with a love..." (line 11). This repetition builds rhythm while reinforcing the theme.

CHAPTER IV

CONCLUSION AND SUGGESTION

This chapter consists of conclusion and suggestions which are related to the research findings.

4.1. Conclusion

Theme is the most dominant factor on the poem "Meet at Night" by Robert Browning and "How do I Love Thee?" by Elizabeth Barrett Browning, on the conclusion of both of this poem using the same theme of "Love", which was written using a different Language Style. "Meet at Night" more dominant written without using the word "Love", in the sense that in this poem recounts the sacrifice of a man against his girlfriend. Meanwhile, the "How do I Love Thee?" many use the word "Love" almost every line, therefore this poem using the deep feeling and very romantic. After looking theme on both of this poem, the author very interested to dig deeper to analyze about the language style.

From the analysis of the poem "Meet at Night" by Robert Browning and "How do I Love Thee?" by Elizabeth Barrett Browning, the character "I" use Language styles that focus on staple discussion of diction, imagery and figurative language. The discussion is frequently used analysis of the language style in poetry. In this analysis it can be concluded that the character "I" have the same

contents, i.e. equally mutual deals with love in each poem, therefore the analysis on the language style of the first is the diction, "Meet at Night" that produces a comfortable very beautiful poetry for readers, as expressed at the beginning of his journey he started with extensive sea until she met with her lover in a room.

Furthermore the conclusions found in the analysis of the poem "How do I Love Thee?", from the few words that have a poetic level, which in turn can convey the message of the author that very magnitude of love that she had and can't count them again until the willing sacrifice of her life just for the sake of love.

Analysis on the language style of the latter is imagery, the poem "Meet at Night" and "How do I Love Thee?" has been found conclusion that visual imagery, auditory and kinesthetic imagery in the poem "Meet at Night" and have found the conclusion of visual imagery and kinesthetic imagery in the poem "How do I Love Thee?". In the last analysis on the language style is figurative language, in this poem there are several approaches i.e., personification, Alliteration, Assonance, and allegory in the poem "Meet at Night", while the poem "How do I Love Thee?" has limitations such as analysis, personification, alliteration and Assonance.

Therefore the language style found in the poem "meet at night" and "how do I love thee?", language style that is often used on both of this poems is comparison. However, in the poem "Meet at Night" features two styles of language are often used; in addition to the comparison also use looping. Ade Nurdin, Yani Maryani and Mumu (2002:21-30) divides language style into five

groups, two of them are (1). The comparison, which includes metonymies, personification, hyperbole, metaphor, parable, synecdoche, allusion, simile, associations, euphemism, pars pro toto, the epithets and eponym; (2). Looping include alliteration, anaphora, anadiplosis, assonance, antanaklasis, simplek, nisodiplosis. Moeliono (1989:175) divides language style into three groups, one of them is comparison of which include metaphor, parable and allegory. Language style found in the poem "Meet at Night" is the personification and alliteration (comparison), allegory and assonance (looping) and language style of the poem "How do I Love Thee?" is the personification and simile (comparison), anaphora (looping).

4.2. Suggestion

The result of this research does not cover all about style language. However, this is far from complete, but with this study, at least we know the language style used in the poem "Meet at Night" by Robert Browning and "How do I Love Thee?" by Elizabeth Barrett Browning. By discussing and analyzing the language style and the factor used in it, we can improve in understanding messages on literary works.

The author suggests to the reader to develop an analysis of the poem, so that the number of the next generation and the development of literary works. Furthermore, the author advises also to researchers next conducted research to not only use language style, but also using other elements, such as themes and others.

In addition, researchers also hope to further research to investigate the language style of deep in order to find the point of perfection and development of dealerships and researchers furthermore recommended to use a different data source.



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