

## **CHAPTER I**

### **INTRODUCTION**

#### **1.1 Background of the Study**

Discourse analysis, being a relative social phenomenon solely depends on the wide range of disciplines, such as sociology, anthropology, cognitive and social psychology, philosophy, for knowledge and methodologies and it is difficult to draw a clear line of demarcation between certain linguistic fields, such as anthropological linguistics, psycholinguistic, discourse analysis and cognitive linguistics, as the approaches to “study of language in use” are borrowed from these sub fields and most of the times the findings are independently supported by the fresh evidences. Discourse analysis, in turn, is composed of a wide range of sub-disciplines, such as pragmatics, conversational analysis, speech act theory and ethnography of speaking. The discipline studies language used in the context, so its subject matter is language as a whole, either written or spoken, in terms of transcriptions, larger texts, audio or video recordings, which provides an opportunity to the analyst to work with language rather than a single sentence.

Moreover, discourse could be defined as a contextually occurring instance of language use; it is not determined by the length and grammaticalness of utterance/s, but by the involvement of a speaker/writer and a hearer/ reader in an act of communication, in a context saturated with ideologies (conflicting or otherwise) emerging from and affected by personal as well as cultural, religious, political, gender-related, etc. Discourse, as an instance of language in use, then

necessarily reflects the multifunctional dimensions of language in general, and this suggests that any approach to its analysis will have to take into account both linguistic as well as extra-linguistic features, the latter of which are a combination of subjective / personal and intersubjective / cultural factors.

In the light of above definition, one main proposition put forward in this thesis is that all texts as instances of discourse can be approached in essentially the same manner for critical analysis. This would specifically include those texts (namely literary texts) traditionally viewed as unique and different from all other instances of discourse in that they exhibit unique and different 'types' of language. Yet considering these types as different would naturally cause problems to an otherwise uniform view of discourse, the analysis of which could not then be approached from the same angle. Consequently, the aim of this research is to revisit and, where relevant, redefine a set of traditional notions which do not conform with the view of discourse discussed above. These include such notions as literature, literary and non-literary language, and style in language and its effects on stylistic analyses, and the positions and roles of text producers as well as the reader in interpreting texts. The need to attend to these issues springs from their centrality in critical approaches to discourse analysis.

Treating literature as discourse would then imply that literature be regarded merely as an instance of "real communication in [a] real social context" (Carter and McCarthy 1994: 135): i.e. "mediating relationships between language-users: not only relationships of speech, but also of consciousness, ideology, role and class" (Fowler 1981: 80).

Many contemporary approaches to ideology emphasize that ideologies are not merely systems of beliefs, but also feature such phenomena as symbols, rituals and discourse. It may be readily agreed that such phenomena are often part of ideological systems and practices in a broader sense. However, it is theoretically more useful to distinguish between ideologies as such, that is, socially shared beliefs of a specific type, on the one hand, and their expression or enactment in symbols, rituals, discourse or other social and cultural practices, on the other hand.

Talking about discourse is directly related to the traditional view of literature and literary languages are those of style and stylistics. Similar to the notion of literary language, the term style was traditionally used with positive connotations to describe "written" language as "praiseworthy, skilful or elegant" (Chapman 1973: 11). However, the two core senses of style which developed subsequently were those viewing it either as "an intimate, individuating index" or as "an evaluative index" (Crystal 1969: v). From a practical point of view, this meant the following. In the first case, emphasis is laid on those linguistic features considered unique to a specific author and characteristic of his/her language. In the second, the evaluative, aspect of style is stressed by comparing and contrasting linguistic features of different works in order to determine the value and, more importantly, superiority of one over another.

Leech (1969) says that "style is the way in which something is spoken, written or performed". Style is here thought as the linguistic characteristics of a particular text. Stylistic (or the study of style) investigates how readers

interact with the language of (mainly literary) texts in order to explain how to understand and are affected by texts when it is read.

Bradford (1997) says that stylistic attempts to establish principles capable of explaining the particular choices made by individuals and social groups in their use of language, such as socialization, the production and reception of meaning, critical discourse analysis and literary criticism.

Stylistic can be seen as a bridge connecting linguistics and literary criticism. Stylistic focuses on the language in literature (although it can be and is applied to non-literary texts), specifically on the linguistic features or the technique or craft of literary texts and their related functions. The stylisticians or readers derive a better understanding and appreciation of literary texts through stylistic analysis.

Moreover, stylistic is the science which explores how readers interact with the language of (mainly literary) texts in order to explain how to understand, and are affected by texts when it is read. More technically, stylistic is the study of the linguistic features of a literary text -- phonological, lexical, and syntactical -- which directly affects the meaning of an utterance.

Indonesia used Indonesian language as the official language. As we know that Indonesian language is derived from Malay language. Malay is one of various tribes in Indonesia. There are long historical backgrounds why Malay becomes united language. Malay also has unique custom and culture; they are affected by Hindu, Buddha and Islamic culture. However, almost all of Malayan people are

moslems. So that's why, much of Malay work that is written by Malayan is affected by religion, especially Islam. For example; *Hang Tuah, Hikayat raja, Pak Pandir, syair, Pantun, Gurindam*, etc. The poet sometimes affected by religion in writing his work, like in Gurindam written by Raja Ali Haji that is called Gurindam Dua Belas. The content of Gurindam is mostly affected by Islam.

The researcher tries to find out what types of stylistic that is used in literary work – in this case Gurindam – and how those stylistic devices are used by in Gurindam and the reasons why the poets used the way they did in his work.

### **1.2 Problems of the Study**

In relation to the background of the study, the problems researches are formulated as the following:

- 1) What types of stylistic devices are used in Gurindam of Raja Ali Haji and Rendra Setyadiharja?
- 2) Why those stylistic devices are used the way they used?

### **1.3 Objectives of the Study**

In relation to the problems, the objectives of the study are:

- 1) To describe the types of stylistic devices used in Gurindam of Raja Ali Haji and Rendra Setyadiharja
- 2) To describe the reasons of using those stylistic

#### **1.4 Scope of the Study**

This study attempts to investigate the stylistic used in Gurindam of Raja Ali Haji and Rendra Setyadiharja, where this study is focused on describing the types of the stylistic devices: there are many types of stylistic devices especially in literature, but the researcher does not elaborate all of them because it is not all the stylistic that is used by the poet in their work. The scope of this study is limited on the figurative of speech; they are 23 types of stylistic devices those are elaborated in chapter II. Then, it will be elaborated to find the reasons of using stylistic. It is related to the reason why the poets use those stylistic in their work.

There are many types of stylistic devices, but the scope of this study will be bordered for only 23 (twenty three) types. Those are elaborated on chapter II. The data will be taken from the classical Malay literature or the document of Raja Ali Haji's Gurindam and Gurindam Mutiara Hidup that is ritten by Rendra setyadiharja from the book. The data will be focused on nine fasal of Raja Ali Haji's Gurindam and seven fasal of Rendra Setyadiharja's Gurindam.

### **1.5 Significances of the Study**

The findings of the study are expected to give some relevant contribution both theoretically and practically.

1. Theoretically, this research is expected to be able to give contribution for the content analysis research through stylistic aspects about how to analyze stylistic in literary text. And it is also useful as the source of information and idea for other researchers who want to carry out further study on stylistic. This study may be guidance for other researchers who are interested in stylistic study or Gurindam to make better research.
2. Practically, the findings of the study are expected to be able to use as a model to identify the aspects of stylistic in linguistics especially the use of stylistic in literary text. So that, these stylistic can be applied to other literary text.