

CHAPTER I

INTRODUCTION

The introduction presents and discusses the background, statement of the problem, the objective, the significance, the assumptions, the scopes and limitations, the theoretical framework, and the definitions of operational key terms of the present study.

1.1 Background of the Study

Stylistics is an elusive and slippery topic (Bradford, 1997: xi). Every contribution to the vast and multifaceted discipline of literary studies will involve an engagement with style. To accept that the subject of our attention or our critical essay is a novel involves an acceptance that literature is divided into three basic stylistic registers such as: novel, poetry, drama. Even a recognition of literary studies as a separate academic activity is prefigured by a perceived distinction between literary and non-literary texts. To differentiate between literary and non-literary texts, so stylistics is applied as an easily definable activity with specific functions and objectives: stylistics enables us to identify and name the distinguishing features of literary texts, and to specify the generic and structural subdivisions of literature such as: elements of novel, poetry, and drama. But it is not simple to interpret stylistics without comprehensive understandings.

When we use or respond to language in the real world our understanding of what the words mean is supplemented by a vast number of contextual and

situational issues: Language is an enabling device; it allows us to articulate the sequence of choices, decisions, responses, acts and consequences that make up our lives. Style will play some parts in this, but its function is pragmatic and purposive: We might admire the lucid confidence of the car advertisement or the political broadcast, but in the end we will look beyond the words to the potential effect of their message upon our day to day activities. The style and language of novels will frequently involve these purposive functions, but when we look beyond their effect to their context we face a potentially disorientating relation between what happens in the text and what might happen outside it.

Stylistics can tell us how to name the constituent parts of a literary text and enable us to document their operations, but in doing so it must draw upon the terminology and methodology of disciplines which focus upon language in the real world. The study of narrative is founded upon the fundamental units and principles of all linguistic usage: grammatical classes, forms of syntactic organization and so on. But these same fundamentals of communication also underpin the methodology of pure linguistics, structuralism and semiotics, discourse theory, sociolinguistics, gender studies, linguistic philosophy and a whole network of disciplines which involves the context and pragmatic purpose of communication. Consequently, modern stylistics is caught between two disciplinary imperatives. On the one hand it raises questions regarding the relation between the way that language is used and its apparent context and objective - language as an active element of the real world. On the other, it seeks to define the

particular use of linguistic structures to create facsimiles, models or distortions of the real world - literary language.

The writer wants to discuss about cruelty in literary and it is comprehended by stylistic works. The novel which talks about cruelty in literary and stylistic works is Animal Farm, that was written by George Orwell. The novel was so named because the whole story took place in a farm, the Manor Farm, owned by Mr. Jones. Orwell uses his major animal characters to convey human truth lying in human psycho in the perception of unity in diversity which the reader of an animal story or fable obtains when Orwell presents animals that manifest, usually in exaggerated form, human characteristics, and when the reader is thus forced to suspend his disbelief and to enter into the spirit of the animal fable which he will participate in the fable which embodies evident truth.

In short, Orwell has here chosen the name for his central and prime dictatorial figure, Napoleon. He is not particularly creative in ideas, but he does know when to take over an idea from someone else. Napoleon is characterized by great force of will and personality, total lack of scruples, and some uncontrolled personal habits which keep out of sight of the masses carefully though his trusted followers who are dependent on his good will know about them.

This paper deals with stylistics analysis of George Orwell's novel entitled Animal Farm. Based on Mick Short (1996: 1), stylistics is an approach to the analysis of literary texts using linguistic description. So, to do the analysis of literary texts, stylistics spans the borders of the two subjects, literature and linguistics. Stylistics sometimes looks like either linguistics or literary criticism,

depending on where we are standing when we are looking at it. In writing this literary work, a writer or a novelist is often influenced by his or her background. This also happens to George Orwell in writing his novel Animal Farm. Thus, there are four aspects that will be included in this paper: the theory of stylistics, linguistics, and literature; George Orwell's family and educational background, literary stylistics on Orwell's novel: Animal Farm, and its linguistic stylistics and the underlying theme of the Animal Farm.

1.2 Statement of the Problem

There are several aspects of stylistic analysis that will be discussed in George Orwell's Animal Farm. Before analysing this novel, the writer applies several questions:

1. What literary stylistic aspects are found on Napoleon's cruelty in George Orwell's Animal Farm?
2. What linguistic stylistic are found on Napoleon's cruelty in George Orwell's Animal Farm?
3. What is the underlying theme of the Animal Farm?

1.3 Objective of the Study

Viewed from the statement of the problem above, this study is intended to analyze the literary and stylistic aspects which are revealed in the novel. Therefore, the objective of the study will be aimed as follows:

1. to describe the literary stylistic aspects of Napoleon's cruelty based on the whole story in Animal Farm clearly.

2. to describe linguistic stylistic aspects of Napoleon's cruelty in Animal Farm clearly.
3. to explore the underlying theme of the Animal Farm.

1.4 Significance of the Study

In general, the writer expects to contribute the study of literary and stylistics in novel. Furthermore, this analysis is hopefully useful for every reader who is interested in reading and analysing Orwell's works.

We all read literary texts because they are interesting, enjoyable and/ or moving. This enjoyment, however, is only the first step (though obviously a very important one) in the study of such texts. An important aspect of the study of literature is that we must struggle to explain a very difficult thing, namely how it is that we come to understand literary works in stylistic aspects.

Therefore, the literary analysis of the main character's cruelty, Napoleon, expectedly can give more information about the main character's cruelty to the students of the English Department who take Animal Farm as the object of their analysis, and remind the readers about moral, social, and religious values which are always neglected because of political and social condition which happens in the story. Also the stylistic analysis of Napoleon's cruelty and the application can give the knowledge of stylistic if someone wants to know deeper about the meaning of a literary work. Since stylistic analysis has a broader sense than the literary analysis, it would be able to help a reader understand the implied meaning conveyed in the literary work. Animal Farm may be read on at least four level: (1)

The entertaining animal story, fable, or (as Orwell called it) fairy story. (2) A history of the development of Communist theory under Lenin and Stalin (3) A history of Russia including its foreign relations from the October Revolution (1917) to the uneasy relationship between Russia and the Western democracies as the Second World War drew to its close (1944-45). (4) At the deepest, most fundamental level, an account of the way revolutions are made and subsequently corrupted, of the way men from political societies and exercise power in those societies, and finally, an illustration of the famous dictum on the nineteenth-century British historian: "Power corrupts, and absolute power corrupts absolutely."

Hopefully, this analysis can improve the quality of the study of George Orwell's novels, especially in Animal Farm.

1.5 Scope and Limitation

In analysing Napoleon's cruelty in Animal Farm, the writer limits her study on the literary aspects about Napoleon's cruelty: the causes and effects of Napoleon's cruelty towards himself, other animals, and the windmill because Napoleon, as the main character, has big impacts on political situation in the novel. On the stylistic aspects, the writer limits her study on the aspects of political satire, components of persuasion, style and the concept of personality, linguistic devices, stylistic devices, and the application of linguistic and stylistic devices, also the underlying theme of the Animal Farm by means of applying stylistic devices.

1.6 Theoretical Framework

This study involves a framework for analysing novel based on stylistics theories. So, several the devices are used related to stylistic analysis. There are style and concept of personality, linguistic devices and stylistic devices.

1.6.1 Style and the Concept of Personality

Style could, then, be regarded as a kind of linguistic personality, in terms of which the term, "style trait", is very natural (Sandell, 1975: 15). "An individual's personality", writes Guilford, "is his unique pattern of traits", and a trait is "any distinguishable, relatively enduring way in which one individual differs from others".

1.6.2 Linguistic Devices

One of the most fundamental concepts in stylistic analysis, namely that of linguistic deviation (Short, 1996: 10). That deviation turns up in other modes of literary writing such as: novel, poetry, drama; and indeed in non-literary writing such as: politics, religion, social, etc as well. I will discuss particular kinds of analysis in relation to the literary genre that they give us most analytical purchase on. So, I will discuss sound patterning in relation to poetry, for example, and patterns of conversational turn-taking when we examine drama. But all of the forms of analysis we will look at the book can be used on any genre and any text. Novels and plays can have effects gained through sound patterning for example,

and most novels and some poems make meaningful use of patterns of conversational turn-taking.

So, it is important to remember that, as you go through the book of literary or non-literary text, you will build up a repertoire of methods for examination and explanation that apply to all texts, not just those from the genre that I happen to be discussing when I introduce the methods to you. Deviation, which is a linguistic phenomenon, has an important psychological effect on reader (and hearer). If a part of a poem is deviant, it becomes especially noticeable, or perceptually prominent. We call this psychological effect foregrounding.

1.6.3 Stylistics Devices

A characterization of style, which would include such concepts as deviation, addition, and choice, defines it as the difference between alternative message (Noth, 1995: 343). Yet, besides this concept of stylistics and its many variants, style is often defined in a much broader sense. For example, defining stylistics as the study of language beyond the limits of the sentence. Stylistics thus covers the whole field of text linguistics. Others, in particular literary critics, have adopted definitions of style according to which the scope of stylistics is essentially coextensive with the field of novel or the interpretation of literature.

1.7 Definitions of Key Term

1.7.1 Cruelty

Cruelty is a tendency to enjoy, or to get satisfaction, and in causing of suffering against animals or other humans (Drever, 1986: 87). This includes narcissistic personality. This personality is accompanied by egocentric self-assurance attitude and superior feelings which tend to be arrogant. People whose attitudes like that tend to exploit others for their own advantages very much, and they neglect the rights of others carelessly by immature fantasies. They behave like that because they attempt to reach superiority ambitiously.

A person strives to reach a position of power. That well-adjusted person expresses the striving for superiority through concern for social interest. A successful business person achieves a sense of superiority in his or her accomplishments, but he or she does so with the consideration for the welfare of others. The politician who seeks public office for personal gain and power is poorly adjusted. That poorly adjusted person might develop an inferiority complex, a belief that one is so vastly inferior to anyone else that the reaction is helpless rather than an upward drive to establish superiority.

Based on George Orwell's Animal Farm, the writer wants to study about Napoleon's cruelty in Animal Farm further. While reading this story, the writer wants to reveal the main character, Napoleon, that shows an uncontrolled ambition to achieve an absolute power.

1.7.2 Stylistics

A. Some Definitions of Stylistics

Definitions of Stylistics can be operated from broad definition to specific definition as follows:

1. Broad Definition

Stylistics is the study of style with a suggestion from the form of the words, of a scientific or at least a methodical study (Turner, 1973: 8).

2. Specific Definitions

- a. The linguistic description of literary texts (Widdowson in Ching et.al., 1980: 235).
- b. The part of Linguistics that concentrates, on variation in the use of language, often, but not exclusively with special attention to the most conscious and complex usage of language in literature (Turner, 1973: 7).
- c. The product of social situation of a common relationship between language and users (Sociolinguistic point of view) (Chapman, 1973: 11).
- d. The variety of discourse analysis dealing with literary discourse (Leech, 1983: 151).

B. Definition based on the Communication Process

Style can be defined based on the basic stages of the communication process. The classification of the definitions as follows (Enkvist, 1964: 10):

- (a) Definitions based on the point of view of the writer. According to Goethe, style is a higher, active principle of composition by which the writer

penetrates and reveals the inner form of his subject. Style is not just a passive imitation of nature or the superficial application of characteristics to the subject.

- (b) Definitions that deal with the characteristics of the text, which analyze texts in terms of objective investigation of textual features.
- (c) Definitions based on the impressions of the reader. They are common in most works of literary criticism and literary history that characterize individual or group styles.

C. Form and Definition of Stylistics

Based on the form, Stylistics can be divided into the following:

1. Linguistic Stylistics:

Linguistic Stylistics is the purest form of Stylistics.

Its practitioners attempt to derive from the study of style and language a refinement of models for the analysis of language and thus to contribute to the development of linguistic theory (Carter and Simpson, 1995: 4).

2. Literary Stylistics:

It is the provision of a basis for fuller understanding, appreciation and interpretation of avowedly literary and author-centered texts (Carter and Simpson, 1995: 7).

1.7.3 Literature

Literature means anything written (Mayhead, 1965: 10). In this sense, a physics text-book can be called literature. We shall be concerned in the present book, however, with what is known as imaginative literature. A simple definition of imaginative literature could be that it is made up of poems, plays, short stories, and novels. Biographies and autobiographies, works of history, travel, and adventure, philosophical treatises, essays on social, religious, political, or even literary topics, many books by famous scientists - these can and often do deserve to be called literature by reason of a certain status and permanence given to them usually by a combination of the intrinsic importance or interest of their subject-matter and the mastery with which it is handled by the author.