



CHAPTER II

LITERATURE REVIEW

This chapter consists of five parts. The first deals with the theory of stylistics, the second deals with the theory of rhetoric, and the third deals with the theory of discourse analysis. For the rest two parts, they deal with the general background of the object and related studies.

II.1. Stylistics

II.1.1 Defining Stylistics

According to Lyons (1979), stylistics is the study of style. The term 'style' is used, non-technically, in a variety of senses. It may be used to refer to the kind of systematic variation in texts that is covered by such terms as 'formal', 'colloquial', 'pedantic', etc. (613-14). Crystal and Davy in 1969 (Cited in Lyons, 1979:614) also stated that this sense of 'style' gives rise to one very broad definition of stylistics, "the description of the linguistic characteristics of all situationally restricted uses of language".

II.1.2. Stylistic Features

Concept of styles covers all kinds of meaningful variation in written and spoken discourse. These variations of style are represented as stylistic features. Since style itself has of such large variations, therefore; in this case, the classification of style made by Gorys Keraf (1984) in his book "Diksi dan Gaya Bahasa" is very useful to analyze. He classified styles in order to differentiate



styles which are appeared in words, phrases, sentences, or discourses. This is also agreed by van Dijk (1993), who says that as members of speech community we are all aware of a number of style features which exist because we have variety of alternatives at hand for referring to the same object, the same process, the same fact. They are not all equal in value but are stylistically differentiated (138). In this case, he also tries to make some kinds of style classification, but the detail of the features itself is not clearly explained.

Moreover, Keraf has classified four kinds of style in language: (1) Style based on Diction, (2) Style based on Tone, (3) Style based on Sentence Structure, and (4) Style based on Meaning. However, style based on tone is not going to be used in this study because of the nature of the discourse of caricature which has no tone in it.

II.1.3. Classification of Stylistic Features

a. Style based on Diction

Keraf (1984) said that style based on diction discusses the most suitable word that is used in a certain position in a sentence and also the most appropriate word which is used toward certain situation (117). According to van Dijk (1993), this kind of style is included in *Lexical Style Features*. He said that this kind of style happens because our vocabulary provides a large variety of alternatives to denote the same thing, but they partially differ in meaning. It is done to make certain effect to the reader (138). This kind of style is divided into three categories: *Formal*, *Informal*, and *Conversational*.



b. Style based on Sentence Structure

We can also find the features of style in language based on its sentence structure. In this notion, Keraf (1984) explains that style based on sentence structure is how a sentence can place an important part which is considered necessary in a certain place (124). Therefore, according to Keraf, there are three characteristics of sentence:

Kalimat periodik (periodical sentence): a complex sentence in which the main clause comes first followed by several (usually) subordinate clause,

Kalimat kendur (loose sentence): a complex sentence in which the main clause is delayed until the end,

Kalimat berimbang (balance sentence): a complex sentence contains two or more clauses where those clauses have the equal degree of importance.

According to those three characteristics, Keraf divides the features of style into five kinds: *Climax, Anticlimax, Parallelism, Antithesis, and Repetition.*

c. Style based on Meaning

According to Keraf (1984), language style based on meaning can be figured out from how the meaning of sentence altered, whether the word/ sentence still represents the denotative meaning or represents shifting in some way. If the sentence has shifted from its denotative meaning, then the sentence is considered to have style in it (129).

This shifting of meaning is called figure of speech or figure of style according to van Dijk (1993). It can be represented in (1) spelling, (2) word-forming, (3) sentence, clause, and phrase construction, (4) application of certain



term, in order to have clearness, attributes, humor, or other effects. Figure of speech has many functions: to explain, to emphasize, to make the exciting object, to make some laughing, or even as an art or an attribute.

Figure of speech can be divided into two groups, which is also agreed by Crystal, they are:

- *Scheme*: to alter the formal structure of language to create stylistic effects, without altering the meaning (Crystal, 1987:108). From scheme, we can have several features: *Alliteration, Assonance, Anastrophe, Apophasis, Apostrophe, Asyndeton, Polysindeton, Chiasmus, Elliptical, Euphemism, Litotes, Hysteron Proteron, Pleonasm and Tautology, Periphrasis, Prolepsis, Erotema, Syllepsis and Zeugma, Correctio, Hyperbole, Paradox, and Oxymoron.*
- *Trope*: to alter the meaning of the language in some way (Crystal, 1987:108). From trope, we can have several features: *Simile, Metaphor, Allegory, Parable, and Fable, Personification, Allusion, Eponym, Epithet, Synecdoche, Metonymy, Antonomacy, Hypalacy, Irony, Cynicism, and Sarcasm, Satire, Innuendo, Antiphrasis, and Pun*

*The features presented in the classification above (in italic) will be explained in the Appendix.



II.2. Rhetorics

II.2.1. Defining Rhetorics

Aristotle (Cited in Dijk, 1993, 157) said that rhetorics is the ability to see, in any given case, the available means of persuasion. Some writers describe rhetorics as a means for persuading audiences; others conceive of rhetoric as a method for reaching reliable judgements and decisions in a community.

II.2.2. Rhetorical Figures

Expression is one of rhetoric strategies, as Sobur (2001) explains about it as follows:

Expression is intended to help to perform or disappear part of the text conveyed. This element becomes a tool to examine what is being emphasized (considered important) by someone, which can be seen from the text. In written text, this expression can be represented in a form of graphic, picture, photo, raster, or table to support the idea or other part that doesn't want to be performed (84).

It has proven that the picture in caricature, the object of this study, can be analyzed through rhetoric theory.

According to an article by Dorman (1996) entitled "Rhetoric and Visualisation", rhetoric is concerned with the modification of the viewer's conception and attitude toward the object of communication, and its study has provided tools (i.e. rhetorical figures) that will assist authors in their design task. She also suggests that rhetorical figures can help to set the mood, enhance information, or orient the viewer to the context of the information. In this context, the rhetorical figures are represented by the pictures in the caricatures.



However, rhetorical figures are defined as an artful departure from the ordinary mode of speaking or writing. They can be divided into two categories: scheme and trope. A scheme involves a deviation from the ordinary pattern or arrangement of words, and a trope involves a deviation from the ordinary and principal signification of a word. Some rhetorical figures have been transferred to the visual medium. Instances of these figures are found in numerous fields such as in animation and advertising (Dorman, 1996). Animation in this case can include caricature as the picture animated. These rhetorical figures can be divided into eleven types: *Metaphor, Metonymy, Synecdoche, Hyperbole, Visual Pun, Personification, Ellipsis, Accent, Antithesis, and Polyopton*.

II.3. Discourse Analysis

II.3.1. Defining Discourse Analysis

Language in use, for communication is called discourse (Cook, 1989:6). Discourse can be anything from a grunt or single expletive, through short conversation and scribbled notes right up to the Tolstoy's novel, *War and Peace*, or a lengthy legal case (7). Brown and Yule also stated that the analysis of discourse, is necessarily, the analysis of language in use. As such, it cannot be restricted to the description of linguistic forms independent of the purposes or functions which these forms are designed to serve human affairs (1983: 1).

*The above words in italics that haven't been defined, will be explained in the Appendix.



II.3.2. Text, Context, and Discourse

Text, context, and discourse are closely related to discourse analysis. Cook (Eriyanto cited in Sobur, 2001:56) mentions three central things in understanding discourse: *text*, *context*, and *discourse*. Cook defines text as all forms of language, not only words which are printed in a paper, but it is also all kinds of communication expression, utterance, music, picture, sound effect, image, etc. Context puts all of the things and situations laid outside the text and influences the language usage, such as participant in language, situation where text is produced, function referred, etc. Discourse, then, is defined as text and context at the same time (56).

II.3.3. Situational Context (Context of situation)

Contextual information is always information that is identified in relation to something else that is the primary focus of our attention. It means that it is impossible to talk about context in a vacuum: context cannot exist unless we are thinking of “something else” (e.g. an image, a smell, a word, an utterance, and a sequence of utterance) that is located relative to it (Schiffirin, 1982:44). Language is fundamentally a way of behaving and making others behave and therefore ultimately the linguist must concern himself with the verbal process in the context of situation (Coulthard, 1977:63).

Context of situation had been becoming an important discussion among anthropologist and linguist at that time. Malinowski’s discussion of meaning in context has included the more ‘immediate’ context of situation of an utterance and



the more 'global' context of culture. This idea has inspired Firth to build context into his model of language. Firth also remarked:

Logicians are apt to think of words and propositions as having 'meaning' somehow in themselves, apart from participants in context of situation. Speakers and listeners do not seem to be necessary. I suggest that voices shouldn't be entirely dissociated from the social context in which they function and that therefore all texts in modern spoken languages should be regarded as having the implication of utterance', and be referred to typical participants in some generalized context of situation (1957:226, cited in Brown and Yule, 1983:37).

According to Firth (1957), 'context of situation' is best used as a suitable schematic construct to apply to language events. He, then, outlined a provisional schema for application to typical repetitive events in the social process:

1. The participants: persons, personalities, and relevant features of these.
 - (a) The verbal action of the participants.
 - (b) The non-verbal action of the participants.
2. The relevant objects and non-verbal and non-personal events
3. The effect of the verbal action. (Cited in van Dijk, 1997: 238)

However, situational context used in this study is maintained from Halliday's theory. Halliday in 1985 (Cited in van Dijk, 1995:238), found that there is interaction between text and context (social condition) based on three concepts:

Field of Discourse, the social action: what is happening, the nature of the social action that is taking place: what it is that the participants are engaged in, in which the language figures as some essential component.

Tenor of Discourse, the role structure: who is taking part, the nature of the participants, their statuses and roles: what kinds of role relationship obtain among the participants, including permanent and temporary relationships of one kind or



another, both the types of speech role that they are taking on in the dialogue and the whole cluster of socially significant relationships in which they are involved.

Mode of Discourse, the symbolic organization: what part of language is playing, what it is that the participants are expecting the language to do for them in the situation: the symbolic organization of the text, the status that it has, and its function in the context, including the channel (is it spoken or written or some combination of the two?) and also the rhetorical mode, what is being achieved by the text in terms of such categories as persuasive, expository, didactic, and the like.

Halliday's theory is actually a result of reworking schema of Firth's situational context.

II.4. General Background of the Population

II.4.1. Caricature

Caricature is originated from the Latin word 'caricare' which means to deviate or to distort picture, while in Italian language 'caricatura' means to exaggerate. Schwartz (1997) in his article "The Subtle of Truth of Caricature" defines caricature as descriptive writing, which gives an exaggerated or distorted picture of a character by emphasizing certain personal qualities to produce ridiculous effect. Generally, caricature is defined as a ridiculous picture which is cynical, ironic, or sarcastic in the form of humor as a reflection of certain social, political, economic, and cultural conditions.



Caricature is one effective form of visual communication in delivering social criticisms. In good caricatures there are combined elements of intelligence, sharpness and critical thinking as well as expressiveness in response to public living. These social criticisms are packed in humorous style (Waluyanto, 2000: 128). Its humorous style makes us consider caricature to be a kind of entertainment. However caricature is not only one kind of entertainment or intermezzo, because it is made to convey certain purpose and message. It criticizes certain condition that is happening in public and social life.

Moreover, caricature is not only a picture but it also contains opinions. In newspaper, caricature frequently appears in opinion column. Therefore, the function of press as social control can be represented in caricature.

II.4.2. Cartoon and Caricature

Many people consider cartoon and caricature have the same meaning, but they are actually different. Cartoon is a name for a certain form of picture which is made to represent certain condition and story in a funny way in order to make the reader smile and laugh. While caricature is one form of picture which redescribes concrete object and exaggerates a special characteristic of the object.

In order to notice them differently, we can say that if a funny picture in some way tends to have a story in it, the picture is categorized as cartoon. But if a picture where its ridiculous purpose is to exaggerate certain condition or characteristic of the object without adding too many narrations in it, the picture is categorized as caricature.



II.4.3. Sketsa di Tanah Mer(d)eka

Sketsa di Tanah Merdeka is the title of the book which is the object of this study. This book which was published in June 1999, contains collection of caricatures made by Kuss Indarto. Actually those caricatures had already been made by Kuss Indarto since 1992 to 1998 and were published in *Bernas* daily newspaper.

This book contains six parts: Introduction, Acknowledgement, Table of Contents, Comments from Experts, and Caricatures. The third part consists of Comments from Experts about the book, the caricatures and about Kuss Indarto as the caricaturist. These comments came from four experts: Heru Nugroho, Riswandha Imawan, M, Dwi Marianto, and Brotoseno. The caricatures presented in this book are divided into six parts: 1. Politics, Power and Democratization, 2. Economics and Distribution, 3. Law, Justice and Criminal, 4. Social, Culture and Behaviour, 5. Education, and 6. Sports.

Generally, those caricatures give the readers description about the situation in the New Order Era (*Orde Baru*) and that of the beginning of the Reformation Era. For that reason the writer decides to choose the caricatures with political theme to be analyzed in this study which is included in the first part entitled Politics, Power and Democratization.

II.4.3.1. Figures in the Caricature

In the caricatures made by Kuss Indarto, there are generally some figures that frequently appear in any theme of Kuss' caricatures. The first figure is a young man with a big nose and long hair which sometimes covers his eyes. He



sometimes wears a hat that looks like Afro-American rap singer. The way he dresses is a typical youngster in big cities of Indonesia. He is expected to represent the young generation's point of view, their language style, their physical appearance, their problems, and their hopes for the future. The other figures are a clean-shaven man and a clean-shaven boy which are described as common people whose mind and thought are naïve.

II.5. Related Studies

The study about stylistics has been done before by a student of Petra University. The title of the thesis is *A Study of Styles of the Language used in Joger T-shirts*, and it is written by Rudi Sugiharto. This thesis wants to find out what is the most dominant linguistics style, styles based on diction; styles based on sentence structure; and styles based on meaning in Joger T-shirts. This thesis is analyzed based on Keraf's classification theory of style and some definitions of style from Traugott and Pratt, Crystal and Davy, and also Keraf.

A student of Petra University has done other study that analyzes caricature before. The title of the thesis is *The study of Meaning and Contextual Features of Caricature in Surabaya Pos*, and it is written by Lucky Rahmania. The thesis wants to find out the denotation and the connotation meaning of the caricature along with its contextual feature. This thesis is analyzed based on denotation and connotation theory by Jacobson and contextual feature by Hymes.

CHAPTER III

PRESENTATION AND ANALYSIS OF THE DATA