

**THE USE OF "STILE" IN LITERATURE:  
A STUDY FROM THE PERSPECTIVE OF STYLE AS A LINGUISTIC  
DAVIATION AND ITS IMPLICATIONS ON LANGUAGE TEACHING**

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**ABSTRACT**

The writer of literacy works, in conveying messages to his/her audiences as the result of contemplation may manipulate "style" by style here – which comes from English word – is meant the way of the writer to choose languages in conveying messages to the readers or audiences. Style is marked by the formal language forms, such as: the choice of correct dictions, sentence structure, figurative languages, the use of coherence, etc. So style is the appropriate use of language form in certain context, by certain writer, and certain purposes, etc. The final goal of manipulating style is to give exceedingly real satisfaction to the readers or audiences. And this language style should be taught and practiced to the students in the classroom in order that the students may have understanding of the use of different style of languages other than that normally used in formal style

**Keywords:** Style; Contemplation; Language deviation; Diachronic-Synchronic

**I. Introduction**

Human life is not enough just with the need for physical entertainment alone, but he must also be filled with the need for spiritual entertainment. Spiritual entertainment is no less important than entertainment that can only satisfy the physical one. One of the spiritual entertainments can be obtained by reading quality literary works. Good quality literary works as a result of quality-based cultural creativity can change human character, have the potential to strengthen identity and spirit. Empirically this cannot be denied. We have seen a lot in reality, a number of literary works have been banned by the authorities because they are considered to have bad influences on humans. Therefore, a good literary work is able to humanize humans to be better. Through good literature, it is hoped that it will be able to provide and increase the horizon of readers' expectations, because literary works contain various aspects of life that can be learned in this life, such as: philosophy, religion, law, and others. In expressing the author's ideas

as a result of his life contemplation, an author often manipulates certain expressions to give certain effects to the audience. Authors often use their own distinctive styles which are different from other authors.

Literary works manipulate language and language is essentially a system of sound symbols that is arbitrary (Sibarani, 1992, Aronoff & Rees-Miller, 2003). So there is no mandatory relationship between the symbols as the thing that marks the tangible word and the marked object or concept. Further stated by Aronoff and (Reel-Miller 2003) knowledge of the relationship between a symbols or language unit, and its meaning is very necessary for communicating with that language.

From what has been described above, then the problems that the writer wants to find out in this study are: What effects may be caused by the use of style in literary works. In addition, he also wants to find out how are the models of style or language deviations manipulated in literary works and the effect of these deviations on the readers. No less interesting is why the author uses style in expressing ideas that the author wants to convey through his work? Then what contribution may be shared by this study especially to language teaching?

Language style does not only follow the style of certain sentences (Keraft, 2006). Some more researches which were done by other previous researchers such as in article written by Seditono et al. (2017) about language style focusing on the use of figurative language. Another research done by Nurhaida & Marlina (2017) was about language style used in newspaper. In short, the use of certain language styles can change and lead to certain connotation, therefore research results related to language styles are appropriate to be used as learning materials. In the context of literature it has been realized that it has fulfilled five literary learning objectives, including: motivating students to absorb language expressions, simulative tools in language acquisition, as a medium in understanding community culture, tools in developing interpretive abilities, and as a means to educate people as a whole.

Further it is also stated by Paradopo that Stylistics are (1) the study of the language used in literary works; interdisciplinary science between linguistics and literature; (2) the application of linguistics to language style research. Stylistics is knowledge of the word soul. The word soul is a word used in literary works that contain the feelings of the author. It is argued that the stylistic task is to reveal the impression of using wording in sentences to the reader which plays an important role in literary creation besides the accuracy of word choice (Pradopo, 2004). From this understanding, it can be concluded that stylistics is the science of language style. In the General Indonesian Dictionary, it is stated that stylistics is the science of the use of language and language styles in literary works. Studies of language styles can include styles of spoken language, but stylistics tends to study written language including literary works (Richards & Renandya, 2002).

However, stylistics is not only the study of language style in literature but also the study of styles in the language in general although there is special attention to the most basic and most complex literary language. Further as stated by Pradopo (2004) that stylistics is a part of linguistics that focuses on variations in language use. Stylistics means studies that suggest a form of science or at least a methodical study. He further states that language style is a composition of speech that occurs because of feelings in the author's heart, which intentionally or not, creates certain feelings in the reader's heart. This is also evident in the definition of Keraf, G (2006) which says that the language style is a way of expressing thoughts through language in a distinctive way that shows the soul and personality of the writer or language speaker. The language style is one of the significant parts of literary stylistics that every writer has. According to Keraf (2006), language style or stylistics reflects the soul or personality to become his characteristic for different writers.

In English teaching material, introducing language style or language varieties is worth implementing. As an instance that figurative language is an essential part of learning and one of the language styles where the understanding of figurative language is primarily in the younger generation. According to Al-Ma'ruf (2009), humans produce literary works in transcriptive and audio, meaning and aesthetic value. It is hoped that it is able to fill in the gaps that exist today by introducing and discussing language styles or even language deviant that may need to be studied to add literary insight to create an easier understanding.

## **II. Methods**

This research is a library research, a qualitative research design in which some related data sources in some books and journals that state describe about the utilization of styles in literature as the main sources of data. Meanwhile, the object of this research are statements or views about the use of styles, language deviation used in some literature works (Turner, 2004; McQuat, 1996; Zupnik, 1994; Pan & Block, 2011).

The collected qualitative research data were analyzed inductively (Lincoln & Guba, 1985). This means that specific things related statements that are found during the study are grouped, then abstraction is made (Bogdan & Biklen, 1990). Also, the collected data were not used to prove or reject the hypotheses but were used to facilitate data description.

The analysis was done through descriptive analysis with argumentative technique which just vividly describe phenomena found in some books and journals related to the objective of the study.

## **III. Findings and Discussion**

In this paper, it is described how the roles and effects caused by the use of "style" or literary style which is the creative power of an author that can be enjoyed in the form of various

media, both printed and electronic media such as television, radio, magazines, newspapers, tabloids as well as in the form of books that are very easy to get nowadays at relatively affordable prices.

The language used in literary works has distinctive characteristics when compared to other works, such as popular scientific writings or reports or the language contained in newspapers or magazines. Language in literary works is often interpretive connotative so that it will lead to different interpretations depending on who is interpreting it, especially in literary works that we are familiar with in the form of poetry. This characteristic is one of the things that distinguishes literary works from non-literary works, although we may also find connotative elements in non-literary works, but usually the intensity level is not as high as in literary works (Astawa, 2022). To cause the desired effect by the author on the connoisseurs of literary works, an author usually devotes all his creative power, his imagination so that the goals desired by the author can achieve the target. In this case, one of them is the use of "style". What is meant by style-borrowing the term used by Nurgiantoro- (style in English) here is the way the author uses language in expressing something that will be stated (Abram in Burham Nurgiantoro, 1995). Style is characterized by formal linguistic characteristics such as word choice, sentence structure, figurative language forms, use of cohesion and others.

Further stated by Eckert (2001) that style is the locus of individual's internalization of broader linguistic social distribution of variation. A good style should contain three elements: honesty, courtesy and interesting language. Style is used to convey the author's message. The use of language style may convey different meaning according to the context and circumstances. According to Geoffrey Leech (2008) the meaning of style suggests understanding how language is used in certain contexts, by certain authors, for certain purposes, and so on. Thus style can vary in nature. It depends on the context in which it is used, the tastes of the author, but also depends on the purpose of the author himself. Style in literary works cannot be separated from the things mentioned above. It will become a literary style because it is written in a literary context, coupled with the aim of getting a prominent beauty effect. This particular context, form, and purpose will determine the style of a work. Even if an author writes in a different context and purpose, for example in the context of fiction literature and scientific papers, he will inevitably use a different style. Style is essentially a technique, namely a technique for selecting linguistic expressions that are felt to represent something that will be expressed.

### **Utilization of style in literary works**

There are several reasons why style manipulation is so important for authors, including: Firstly, the style expressed by the author can have a certain effect on the connoisseurs of literary works, whether it is short stories, novels or literary works visualized on a small screen and others. Secondly, style manipulation is intended to distinguish the style of one author from

another, in other words the formation of the author's self-identity. For example, one author likes to use very simple, straightforward sentences while the other author likes to use complex sentences or other language styles (Astawa, 2022). The readers, as connoisseurs of literary works may be able to distinguish the works of certain authors which are usually like that and other authors are usually like this and so on. That is the author's distinctive style, which sometimes has its own distinctive style different from others. Ernest Hemingway prefers to use short sentences in his works such as in the work "The Old Man and the Sea" (Hemingway, E in Astawa, 2002). This style arises because of the necessity to use a certain variety of language according to what situation or when and for what language it is used.

### **Style as deviance of language**

There are various definitions of "force as deviation". But in essence, style is considered as the use of language that is different from the use of ordinary language. It may be understood as the use of another language, or it may be understood as the use of language that violates grammar. In this latter case, it is usually associated with the concept of *licentia poetica*, "the freedom of the poet" in breaking grammatical laws. The problem of deviation arises because of the confrontation between the use of stylish language and the use of ordinary language which is seen as the norm. This can be seen how a linguist sees the use of language in literary works, which he easily says is 'different' from the use of ordinary language, without the need to relate it to the notion of violating grammar (Ardila.A, et al, 1993).

This phenomenon may be seen in terms of differences, or it may also be the opposition of two systems. Between the system that applies in literary works and the system that applies in language. This can clearly be seen in the differences in beheading poetry and language. The writer of literary works often utilize some different kinds of language style. As stated in Martin Joos's theory that he divides language style into five types: frozen style, formal, consultative, casual and intimate style (Joos, 1967). Different authors may use certain styles according to his purpose to convey his messages.

### **Style in literature as a manifestation of freedom**

The definition of "force as deviation" in this discussion will be seen in understanding attached to "*licentia poetica*". Benjamin Hrushovski (1960) among other things said: "...It is not only the 'resistance of the language material' or certain allowances of '*licentia poetica*' which account for deviations from a smooth metrical order". This shows that the poet is free to violate the rules of the meter or rhyme, which is caused by the coercion of the language element. This understanding is clearly different from the understanding we have of the freedom of the poet which is usually understood as the freedom to 'break' the rules of language. For example, Rustam Effendi in his poetry writes 'pearl' with 'perl', just to get a certain ending rhyme. Kemala says

'humanity fairy' which we usually say 'fairy humanity'. That way, the freedom of the poet is always used as an excuse when people question, or blame, someone's use of language in a literary work. Therefore, when we are dealing with literary works, we must be prepared to face errors or language deviations that stem from the freedom of the poet or writer. And we will assume that deviation is the main aspect of style.

Actually, the notion of style as a deviation is something artificial. However, this concept has lived in our minds because it was born together with the birth of modern literature. We have always considered modern literature as a myth of freedom and rebellion against all ties. In other words, freedom is the key word for modern literature, which in this case, of course, violates the habit of language. In addition, there are other factors that make the element of freedom so important. First, it can be seen in terms of the notion of freedom itself. Freedom to us is a modern phenomenon, born from our acquaintance with western culture and people, including those who colonized us. Thus freedom is understood as freedom from something old, including in this case, freedom and rebellion against the old characteristics that have been enforced by the colonizer. Only with this the poet, who is usually a freedom fighter, can his struggle be carried out. In this case, the poet in fighting for his independence emphasizes the freedom which is manifested through the violation of the language rules enforced by the colonizers. This can be related to the concept of 'style as rebellion' (Benjamin Hrushovski, 1983).

Another thing that can be taken into account is that by writing literary works, they think that they emit such a strong and turbulent feeling that they want other people to feel it too. And this is spoken in the form provided by the language. So here is the same concept that exists in the 'style as a pack' relationship. Language is used to convey what has been there before. And if the statement is not perfect, then the fault lies in the imperfection of language. And language is indeed not perfect for conveying it, because it cannot accommodate all of them. To accommodate all of them, language can be "raped", by making language mistakes. In doing so, they see their actions, violating the rules of grammar, as a rebellion in itself, a rebellion of the style which they consider the whole rebellion itself.

There is something else that can account for their distrust of the perfection of language. According to them language is an imperfect tool to accommodate the beauty you want to express. Rules are arranged rationally and carried out by rational scientists. This goes against the beauty of being in touch with the feeling and of dealing with subtle and soulful artistic people. Thus, according to him, the use of language will only be perfect if the rules are violated. And this violation is in accordance with the principle of the poet's freedom. Further as stated by Rahman, et al.(2019) that in some of Shakespeare's plays can be found some language deviations, and it can be said that the language use in his plays manipulate some language deviation, rebellion of styles.

### **Style as language deviation: linguistic point of view**

The problem of style as a language deviation may not attract the attention of language scholars if they continue to formulate standard language in literary language. Although the standard origin of the Malay language was formulated in the Saga language, this fact no longer applies to our understanding of the standard language. There is something else that defines the standard of our language today. Now literary language is no longer considered suitable to be used to determine standard language. In fact it is characterized by deviations which may be connected with the poet's concept of freedom. Therefore they try to explain the nature of language in literary works, something related to style, as language deviation (Umar Yunus, 1989). Therefore, Umar Yunus further explained, they questioned whether we need two grammars, namely ordinary grammar and literary grammar, or do we only need one grammar because the use of language in literary works can be produced through a certain transformation process from ordinary grammar. Here language scholars try to see the nature of the 'deviation' of language. With the concept of 'language deviation', for them, the language of literary works may be seen as the use of (ordinary) language plus something (+X). And what they take into account is that X factor. This X factor may be seen as beauty by paying attention to the elements that produce beauty, for example with metaphor and metonymy. Or how the X factor distinguishes literary language from everyday language (Umar Yunus, 1989). Literary language is non-banal or non-casual which is different from ordinary language which is banal or casual. And it can be said, stylistic problems generally move with problems belonging to a style because they generally move descriptively. It is not impossible, belonging to a style is seen in terms of the selection of the possible choices that language does provide. In relation to this, there is an assumption that sees literary problems as only a matter of presentation, packaging, that is, presenting something in a better way (Stankiewicz, 2073). In this way, the problem of 'language deviation' is transferred to the issue of the 'privilege' of the language of literary works. The specialty of this language as a result of the author's expression is often referred to as a special human being. Everything depends on the author, and is completely subject to him. That way everything depends on the human factor. A writer seems to be able to do as he pleases. They do not see style as the intersection of two systems, namely the system of language and literature. Before that, we will first discuss the definition of deviation from Riffaterre as concluded by S.J. Schmidt which was formulated again by Asmuth & Bewrg-Ehlers (1978) as follows:

- (a) Violation of syntactic or syntactic order
- (b) Violation of national language, high language by including external elements, neologisms, jargon, racial language and so on.
- (c) Violation of a perspective, the focus of storytelling.
- (d) Insert quotes, metaphysical sayings.

- (e) Violation of the schemata of expectations, through metaphors, repetition, changes in sensation, from what is seen.
- (f) Pattern formation (through repeated forms in the story), connecting the use of certain language by a certain character.
- (g) Use of non-language elements (eg optical elements in visual poetry).

From this understanding, no one says there is a grammatical violation. There are only violations of language habits, deviations from the use of language from previous habits.

Force and Convergence (intersection) of Two Systems

Take a look at the Minang song snippet below.

Ur taka budu Allah  
ur taka siutangtibo  
(Umar Yunus, 1989)

Umar Yunus had difficulty in understanding the two lines above. This happens because the words “takabue”, “takabur” are read as /taka/ + /bue/, and the /bue/ is combined with the next word, namely “udu”, “enemy”. Likewise with the word "takasie", "taksir" which is read as /taka/ + /sie/, and the /sie/ is combined with "debt", "debt". After rearranging the way the two lines were read, namely urangtakabueudu Allah/urangtakasie debt tibo, then he was able to understand the two lines.

The difficulty in understanding the line is because the line uses language elements and this is the element we use to understand a language pronunciation. So it must be read using a poetry reading method, which is not the same as a language reading method. In other words, it can be said that the two lines that use language elements are in accordance with language fragmentation. But because the two lines are also elements of a poem in the form of a rhyme, it must be read by means of poetry reading, which uses poetry fragments.

The fragmnets of poetry of urang taka / Budu Allah  
Undo taka / siutangtibo  
Beheading the language of urangtakabue // udu Allah  
Undo takasie // tibo debt  
(Umar Yunus, 1989)

Based on the examples above, it is possible that the problem of style as a language deviation can be seen in the relationship between two systems, the language system and the poetry system.

### **Implications of the use of style for language teaching**

In order to see one force as the intersection of two systems, which are different and contradictory, we must be able to know the two systems. We cannot see it only in terms of the formal relationship of the two systems, as shown in the relationship between the beheading of

poetry and language. We must integrate historical thinking into it. This is very important if we see literature as something “creative”, which sees itself in relation to previous works, a kind of “automatized” or “defamiliarized” derived from Victor Shklovsky (1965).

In understanding literary works, we tend to understand an utterance as a metaphor, because we believe that literary works are dominated by metaphors (Kraft, 2006). This might be considered a literary system. When we hear "a pair of doves" which was originally used (only) in literary works, we will first understand it as "a pair of lovers". We will not understand it as “two doves” which are birds. If Iwan Simatupang mentions "a pair of pigeons" in Ziarah (1969), and the pair of pigeons is having sex on the street and is watched by people, then we tend to associate it with "a couple of lovers". We may forget to associate it with 'two doves that are birds'. Here we are dealing with “simulacrum”, hiding something (Nicholas Zurbrugg, 1986; Davis, 1987). We can never be sure whether a pair of doves means two pigeons that are birds or a pair of human lovers. And Iwan uses simulacrum as a style.

We can take into account language traditions in literary works, which are seen as systems as well. Malay literature, as observed by Umar Yunus, is dominated by a tradition of polite language, which is subtle in dealing with emotions and feelings. This system may be in contrast to other systems, for example the "mimesis" system which sees a literary work as tasked with depicting a reality that causes it to submit to that reality. He uses impolite, rude language which is usually avoided in literary works. Or the author uses of another language system altogether, for example using a dialect that is different from the dialect that has been used so far. The use of dialect is understood by people as a mimetic process. Literature has been understood as something honest, straight and we can understand it as it is. But that perception has changed. Literature is no longer honest because it is controlled by manipulation, as seen in the simulacrum earlier.

Understanding literature tends to be associated with language and language is spoken. Writing only serves to record it. But modern literature has changed this fact. The nature of writing plays an important role and writing is seen as developing its own system. Poetry was started by Chairil Anwar (Umar Yunus, 1976). Style may manifest itself in the way of writing. Two language statements that are exactly the same, all elements of the language are the same, only they look different because they are written differently (Roberta Kevelson, 1977), for example, one is written in poetry and the other in prose.

Back to the problem of language deviation, where it does not need to be associated with something that violates grammar. If we still want to see style in terms of deviation, then it must be seen in terms of the use of language in the previous work. And it will be felt as a deviation by the layman because his understanding of the use of language is limited by the language that has existed before. It does not take into account the possibility of using new languages, which are and will be carried out by creative writers who are always creating new possibilities. Such is the

problem of surrounding "style as a deviation of language". This is clearly related to the diachronic problem as Juha Hamalainen (2014) has done in his research. This essence must lead him to be different from the understanding that exists in linguistics which tends to limit itself to a synchronic understanding. Therefore, it is clear that stylistics brings a different world to linguistics. It shows a dynamic world, which is always different. Stylistics is more concerned with aspects of discontinuity, the difference with the previous language. The opposite situation occurs with linguistics which limits itself to a static world. The use of language in the two periods is considered mutually sustainable which then seemed to just continue what was there before. We must see stylistics as different from linguistics, although we cannot separate the two. In classroom learning, teachers or lecturers must teach and train the use of different languages that deviate from linguistic rules to students in class. The thing to remember is that just by training it doesn't necessarily work well, let alone not being trained. To have more understanding dealing with literary work, it is highly advisable to teach language styles, language that deviate from the formal language rule (Astawa, 2022). The way a style is defined for a genre becomes a part of their work. Similies, metaphors, alliterations, personifications, and other literary devices are employed as they write. As students learning literary work, they can appear more well-read and involved (Tribhuwan et al., 2022)

#### **IV. Conclusion**

What has been discussed above then can be concluded that in order to have a certain effect on literary works, authors often manipulate or play with the use of style or language style in such a way as to express ideas, messages in the form of words, phrases or sentences so that the results of contemplation can be enjoyed by the readers of literary works as a whole to get real inner satisfaction. To get this effect, the author often makes use of language deviations as a manifestation of the expression of freedom, deviations from the use of formal rule of language. All of this is done to provide real enjoyment to literary as inner entertainment for mind. Then, language styles should be taught to the students to get better understanding when reading literary works since qualified literary works may give valuable moral teaching to the readers or students and further also is expected to be able to write and use language styles so that they can appear more well-read and involved.

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