AN ANALYSIS OF DICTION USED IN THE STORY OF "ALI BABA AND THE FORTY THIEVES" FROM THE ARABIAN NIGHTS WRITTEN BY RICHARD BURTON AND WRITTEN BY MARIE P. CROALL

A THESIS

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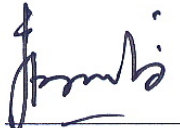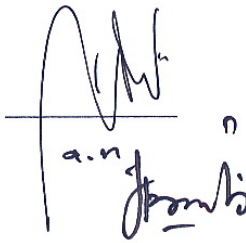**2015**
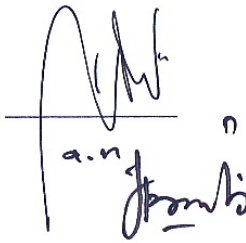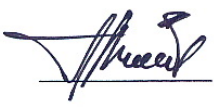
RATIFICATION

This thesis which entitled **AN ANALYSIS OF DICTION USED IN THE STORY OF "ALI BABA AND THE FORTY THIEVES" FROM THE ARABIAN NIGHTS WRITTEN BY RICHARD BURTON AND WRITTEN BY MARIE P. CROALL** written by Khamim Ma'ruf, registered number 14111310036 has been examined on 22nd of June 2015. It has been accepted by the examiners. It has been recognized as on one of the requirements for Undergraduate Degree in English Language Department at *Tarbiyah* and Teacher Training faculty, *Syekh Nurjati* state Islamic Institute Cirebon.

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ABSTRACT

Khamim Ma'ruf. **14111310036**. *An Analysis of Diction Used in the Story of "Ali Baba and The Forty Thieves" from The Arabian Nights Written by Richard Burton and Written by Marie P. Croall.*

The Arabian Nights is the most famous folk tale in the seventeeth century, particularly until the present time, it is to be a heritage of Arabic society to the world. Time by time, the *Nights* has translated into many languages in Europe, such as into French, Russian, Polish, and include into English which the original sources from Arabic language. The work of Sir Richard Burton becomes the standard translation which is written in English language. The Arabian Nights, then, is issued differ from the source language. The researcher highlights dictions are employed in the story by two different writers and also the impact of the distinction upon the story.

Library research becomes the technique to conduct this research. It also takes a qualitative method in analyzing data where the data is taken from internet acces as a main data source to be analyzed in this research. There are some steps to analyze the data. The researcher reads the whole both texts and reduce them to a summary. Then, notice some words that used by both writers and the researcher attemps to break down it Tinto table. Design of this research is content analysis in literature, especially children's literature perspective which is taken from one of the collection of The *Arabian Nights*, that is the tale of *Ali Baba and the Forty Thieves*. The data are collected by internet acces and then download them to be analyzed.

The result of this analysis is that the dictions are used by both writers evidently differ each other. The diction chose by sir Richard Burton is archaic diction, meanwhile Marie employs the low or conversational diction in her work. The distinction, Then, affecting the writers to deliver the story to readers, such as in the following events; when Kasim firstly entered the cave, when thieves come again to the cave, when kasim was slain by the thief, when Morgiana received the bad news of her master, and in the and of the story.

Key words: diction, folk tale, children's literature.

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CHAPTER I
INTRODUCTION

1.1 Research Background

The *Thousand and Nights* or the *Arabian Nights* (Arabic: *alf laylah wa-laylah*) is the most famous folk tale of Arabic society. The Orientalist who lived in Europe, Antoine Galland (1704) have earlier translated it from the Arabic as source language into French. It affected many translators follow to translate it to other languages such as French, Russian, Polish, and English. The effect of the various translation, the *Nights* is issued has some different literary elements includes the diction or word choice of the authors. This research is highlighted the English translation, spesifically written by Sir Richard Burton was published in 2000 and written by Marie P. Croall was published in 2008. The work of Sir Richard Burton become a standard translation of the other English style, but they also have several differences especially in word choice for instance. The impact of this phenomenon, if this story is chosen by the teachers to convey learning process in the clasroom perhaps students will confuse or doubtfully decide the best story. Beside both writers, there are several writers who follow to rewrite the story, for example the story book entitled "Ali Baba and the Forty Thieves" retold by Walter Mc Vitty was published by Cambridge university Press in 1989. It is issued differ from the standard translation because of different authors, so that they have various word choice or diction. There are some wellknown stories that retold and rewritten to readers, like *Aladdin and Wonderful Lamp, Ali Baba and the Forty Thieves, The Seven Voyages of Sinbad the Sailor* (Elturki & Shaman, 2013). So that, the researcher decides to choose one of them to be analyzed, that is the tale of *Ali Baba and the Forty Thieves*.

Sir Richard Francis Burton is the English scholar and Orientalist who lived among 1821-1890, he has published his 30 volumes of translation of many languages like French and Italian, including the translation of *Arabian Nights* in approximately 1885-88 (Brodie: 2015). Meanwhile, Marie P.

Croall is the author of children's book who was published many books either translation or her own work, such as *Twisted Journey 13: School of Evil*, *Under His Spell*, *Sinbad: Sailing into Peril: an Arabian Tale*, and many more. Seemingly, both writers in write the story of *Ali Baba* have different language style so that the researcher curiously would like to proof whether those differences cause the other aspects especially within the stories are conveyed.

Teachers may use several ways to build the atmosphere of learning class more attractive, especially for language teachers, they often use games in the classroom, some prefer to use pictures through learning process, and the other use literary text in the class, can be in form story book, fairy tale, mini drama, and so on. Because the basic purpose of literature is to entertain the readers hopefully by using literature in the classroom will help students to obtain their language acquisition better. In the present time, in globalization and internet era is very possible each kind of literary texts are read by students,especially young learners, moreover byway of internet access. Of course, the attention to the body of text and its content should be given by teachers or parents who responsibly have a role to children's literature experience. Translation of fairy tale from other language for instance, probably has different features of intrinsics because of the limitation of knowledge or other factors.

This research is concerned in the fieldwork of literature, so that the researcher seeks to information why do literature is used by teachers in language learning? Lazar states the reasons of using literature in the language classroom such as literature is very motivating, it introduces cultures to students, and it encourages language acquisition (1993:14). Focus of study of this research is on folk tale because students are prefer to choose the shorter story to be read, rather than the longer one, such as novel. Galland as Orientalist translated it into French, so that as the effect of its translation forming the general image of Islam in the Middle East on European perspective, even it raised the short expression such 'Open Sesame' from story of *Ali Baba* and 'wonderful lamp' from story of

Aladdin (Yamanaka & Nishio, 2005: xv). The researcher takes one of famous story in the tale of *Nights* to be analyzed*,* is *Ali Baba and the Forty Thieves* as the well known story beside *Aladdin and the Wonderful Lamp*. The research which is done by Elturki and Shaman (2013: 119) has shown that Disney's version of the Aladdin story is not recomended to young readers because it extremely westernized. The researcher assumes that further research should be conducted to analyze and to evaluate many version of the tale.

The effect of various translators, in many languages, different version, and multi time of publication, the tale is assumed have varied in term of characters and characterization, settings, or so on. For instance, Elturki and Shaman (2013) show to readers that setting of Disney's version of *Aladdin* placed at imaginary town of Agrabah, however, original version of the story told that the setting was in China. In term of character and characterization, Disney's version were added Jafar and other animals which within Arabic version were not exist (Elturki and Shaman, 2013: 131). The readers, then, especially young readers will be confused and ongoing quest about the truth of the story. Indeed the *Arabian Nights* is an old fairy tale of Islamic society, but the researcher considers that the impact of different informations through story are still perceived by Moslem society until now, say, issue that Islam is identically assumed by terorism, or thieves, and other bad characters directed to Moslem.

As student of English Department at the Islamic college, the researcher needs to know the knowledge of Islam broader than other students of other faculties at the college, either the culture, literacy, or history. The Arabian Nights, then, become an icon in the Europe after its translation to French and continuously translated to many languages like Hebrew, Polish, and Russian (Irwin, 2005: ix). It means that the tale has researched by many researchers within several centuries, say, at the nineteeth century by Antoine Silvestre de Sacy, Joseph vonHammer-Purgstall, Edward William Lane,and Richard Burton, at the twenteeth century by Duncan Black Macdonald, Muhsin Mahdi, Mia Gerhardt,

PeterCarraciolo, and Abdelfattah Kilito (Irwin, 2005: xii). The tale is meaningfully attracts the readers who, especially care to Islamic deployment, and the literary researcher to do the further study of it. Many researchers did study about the tale with variety of methods, approach, theories, however the researcher use content analysis to interpret the differences among two English version the story of *Ali Baba and the Forty Thieves*. This research, hopefully useful for teachers to select the appropiate reading matters to their pupils, especially for young learners.

Literature is inseparably interpreted with the term of fiction, fantasy, and unreal. As Eagleton (1996: 1) says, literature is 'such imaginative writing in the sense of fiction', but, then he lengthen the idea of it that literature is not always about 'fact' or 'fiction' but rather the way of author or speaker chose and use words in uncommon style, for instance, when the passengers are waiting at the bus station then someone talk to her friend, " Thou still unravished bride ofquietness", the statement can be said as literature because it is not usually used by friend when she say to her friend, whereas its mean that "Don't you know the drivers are on strike?". Literature, thus significantly is understood as written form of author's idea whether factual or fiction text, yet through this research will analyze the fairy tale which include to fiction. Fairy tale, then, as Vandergrift (1990:37) categorizes into children's literature, other forms of children's literature are science fiction, fairy tales, and fantasy.

Research in the area of literature has touched by many researchers, some analyzed about the novels (Aljenfawi; Alghamdi; Golkowska; Neimneh&Zyoud; Hambuch, 2013). Aljenfawi and Alghamdi analyzed and critized about the characters within the novel which using by the writer to convey a certain purpose, Aljenfawi found that the writer of the novel used main character within the novel for constructing a mental framework in movement of narrative, while Alghamdi critized the novel of McEwan by using meta-critical examination to examine the characters within the novel. Neimneh & Zyoud examined the theme used in the novel to convey the religious prejudice. Hambuch has compared the viewpoint of both writers,

Atwood and Schätzing, on each novels, Oryx and Crake.Another area of the research is poems (Hashim, 2013;). He observed that theme in term of poem had created and developed from the technical devices, the lack of this resrach is there is no suggestion for further research.

The other area is touched about writing autobiography (Al-Mousa, 2013), his research examined four Arabic autobiographical works, where finally found two autobiographers involved the cultural factors, mainly trajectory of travelogues, the theme of encounter between the East and the West, and the tendency to view things from cross cultural perspectives in each works. Other focus studies had studied about how bring literary text to classroom, like the role of teacher in teaching literature (Al-Mahrooqi, 2011), that in teaching literary work, particularly short story, teachers should involve their own experience about learning literature to pupils. Other areas under children's literature (Kow, 2007; Elturki & Shaman, 2013). Kow (2007) has studied the issues in teaching and learning literature for Malaysian children, one assumed that literature is dead, however the curriculum has inserted literary work on the textbook.

The preceding researchers above briefly inform about many issues on research of literature, hence research in the area of literature has much conducted by researchers. This research, particularly will analyze the intrinsics and values within the story of *Ali Baba and the Forty Thieves,* which differ with previous researches. Thus, the researcher conducts the research under the title **An Analysis of Diction Used in the Story of "Ali Baba and The Forty Thieves" from The Arabian Nights Written by Richard Burton and Written by Marie P. Croall**.

1.2 Questions of the Research

The researcher, then can formulate the questions of the research from the description above as follow:

a) How diction is used by Sir Richard Burton to write the story of *Ali Baba and the Forty Thieves* ?

b) How diction is used by Marie P. Croall to write the story of *Ali Baba and the Forty Thieves* ?

c) How the impact of different dictions are used to deliver the story of *Ali Baba and the Forty Thieves* ?

1.3 The Aims of the Research

The purposes of this research are :

a. To know the diction is used by Sir Richard Burton to write the story of *Ali Baba and the Forty Thieves*.

b. To know diction is used by Marie P. Croall to write the story of *Ali Baba and the Forty Thieves.*

c. To know the impact of different dictions are used by the writers to deliver the story of *Ali Baba and the Forty Thieves.*

1.4 The Usefulness of the Research

Theoritically, this study is beneficial for broadening the knowledge about diction, especially in the text of literature, namely the story of *Ali Baba and the Forty Thieves* tale. The researcher expects this study helpfull for teachers who will use the literary text in the learning activivties, because this study serves many division of diction. Hopefully, by this research, teachers, parents, and children have the sharp analysis for the result of better critics of thought especially in literature for children. Beside that, the researcher encourages both students and teachers to enrich the words of English by often reading literature for the purpose of making the atmosphere of language learning more fun and more motivated.

Practically, this research might be utilized by teachers to teach the culture of Moslem through literature. They can invite children to read the story of *Ali Baba and the Forty Thieves*together in the classroom and then practice to read one by one. This research also can be used to teach vocabulary, because children may find out some new words after read the story and attempt to pronounce it together. The other, this research may be used as suggestion to teach history of English language, because the story

offers several archaic words that seen uncommon to use in the present time.

1.5 The Theoritical Foundation

1.5.1 Diction

Diction can be defined as a style of speaking or writing determined by the choice of words by a speaker or a writer. It is also understood as the selection of certain words or phrases that become the trademark of a writer. Abrams (1999: 228) defines diction as a type of words, phrases, and sentence structure and sometimes also figurative language that constitute any work of literature. Then, he similarly mentioned diction same with "style" to refer to word choice of the author in writing a prose or poems. He defines word choice or style is the variation of the writer in telling the story. Historically, the term "diction" comes from Latin word *dictio* means choice of words especially with regard to correctness, clearness, or effectiveness (Encyclopedia Britanica: 2015). Then, the dictionary of Britanica adds the levels of diction have four general branches, those are formal, informal, colloquial, and slang. Additionally, Harper (2010) explain wider information of historical background of the word "diction", 1540s, "a word;" 1580s, "expression of ideas in words," from late Latin *dictionem* (nominative dictio) "a saying, expression, word," noun of action from dic-, past participle stem of Latin *dicer*e "speak, tell, say" (source of French *dire* "to say"), related to *dicare* "proclaim, dedicate," from the root word *deik*- "to point out" (cf. Sanskrit dic- "point out, show," Greek *deiknynai* "to prove," Latin *digitus* "finger," Old High German *zeigon*, "to show," Old English *teon* "to accuse," *tæcan* "to teach").

According to Schanzer (1996: 94) that the writer has the right to build plot, characters, and settings by the riches of words

choice. She adds, that the writer is enable to use metaphor or simile to convey the motive of story, or in other times (s)he also can evoke the words and sentence structure with rythms. Beside that, what Abrams (1999: 304) portrays also interesting about the distinction of style is used in prose. He says that the authors usually use two different syles, those parataxis style and hypotexis style. Whereby, the authors through paratactic style use the conjunction "and" to bunch the sequence of events within the story. Whereas, the hypotactic show the causal, temporal, and logical relation between sentences and members, the conjunctions are used such as because, therefore, then, and when. Next, we will discuss the dividing of diction. Then, the discussion about diction relate to language style that used by the writer, figurative language.

Diction can be divided into three main class, they are archaic diction, high (formal) diction, and low (conversational) diction (Keraf, 1996: 86). He continues to convey the explanation about the kinds of diction, that diction which convey the real meaning (*denotasi*), connotation, abstract word, concrete word, general word, special word, popular word, jargon, slang word. Word choice or style is the variation of the writer in telling the story. Diction, in this research issued has influenced the events within the story, so that it is better to know about event itself in the story. The online oxford dictionary defines term 'event' as "A thing that happens or takes place, especially one of importance", whereas in an English-Indonesian Dictionary by Echols (1976: 220) the word 'event'has meaning peristiwa, kejadian. Applied to literary work, the events may be understood as a sequence of action from characters in order to make the story more interested.

It follows then that the term 'style', being ambiguous, needs a restricting adjective to denote what particular aspect of

style we intend to deal with. It is suggested here that the term individual style should be applied to that sphere of linguistic and literary science which deals with the peculiarities of a writer's individual manner of using language means to achieve the effect he desires. Deliberate choice must be distinguished from a habitual idiosyncrasy in the use of language units; every individual has his own manner and habits of using them. The speech of an. individual which is characterized by peculiarities typical of that particular individual is called an idi le t. The idiolect should be distinguished from what we call individual style, inasmuch as the word 'style' presupposes a deliberate choice. It follows then that the individual style of a writer is marked by its uniqueness. It can be recognized by the specific and peculiar combination of language media and stylistic devices which in their Interaction present a certain system. This system derives its origin from the creative spirit, and elusive though it may seem, it can nevertheless be ascertained. Naturally, the individual style of a writer will never be intirely independent of the literary norms and canons of the given period. When we read novels by Swift or Fielding we can easily detect features common to both writers. These features are conditioned by the general literary canons of the period and cannot therefore be neglected. But the adaptations of these canons will always be peculiar and therefore distinguishable. Alexander Blok said that" the style of a writer is so closely connected with the content of his soul, that the experienced eye can see the soul through his style, and by studying the form penetrate to the depth of the content.

1.5.2   Poetic Diction

Actually, we may assume that the word "diction" commonly be found in poems because usually a poet wants to

convey the message in peculiar way, by his/her own style. If we refer to Britanica dictionary, poetic dictioncan be understood as grandiose, elevated, and unfamiliar language, supposedly the prerogative of poetry but not of prose. The earliest critical reference to poetic diction is Aristotle's remark in the Poetics that it should be clear without being "mean." But subsequent generations of poets were more scrupulous in avoiding meanness than in cultivating clarity. Depending heavily on expressions used by previous poets, they evolved in time a language sprinkled with such archaic terms as eftsoons, prithee, oft, and ere. It was this "inane phraseology" that William Wordsworth rebelled against in his preface to the Lyrical Ballads (1800), in which he advocated a poetry written in the "language really used by men." Subsequent critics, notably Samuel Taylor Coleridge in *Biographia Literaria* (1817), felt that wordsworth overstated the case, that his own best work contradicted his theory, and that some of his work written in "the language really used by men" did not achieve the level of poetry. Modern critics take the position that there is no diction peculiar to poetry, though there may be a diction peculiar to an individual poem. Thus, Shakespeare's sonnet "Not marble, nor the gilded monuments," beginning with such images of stately dignity, continues with words evocative of public pomp and temporal power.

The term poem or poetry is recognized as the verses are included to traditional children's literature because it rouse since the seventeeth century. Poems have transmitted become a ballad in the eighteenth century, we can cite the familiar ballad in that time like *The Friar and The Boy* which has characteristics such as written in fom of fourth line poem, rhyming a-b-a-b, with four accented syllables in the first and third line, and three accented syllables in second and fourth line (Grenby, 2008: 37).

The other form of verses is satire, and they were used for many purposes, like moral teaching to children, do the action against war, for nursery topics, and also convey the values of religion. In short, all of the types of poems above are written in the form of verses not in a narrative story, but they contain the learning materials as well as in the narrative.

Atiar (2007) gives the great example of using poetic diction, namely the work of William Shakespeare. He says that Shakespeare's poetry is a great off-planet of poetic diction and it has dimension which can be dedicated to contemplate human conflicts with different critics and psychological aspects of life in a penetrating materialization by bringing contrast of feelings for metaphorical representation and reflections of factual events. He additionally state that in his almost all play's, Shakespeare often correlated the sense of using poems to show the ethics of human conflicts and contrasts by bringing similarities and dissimilarities of human attitudes with the nature and the tremendous beauties of forceful happenings what is ordered and disciplined. On the other word, Abrams (1999: 228) adds the example of using poetic diction like in the Elizabethan by Edmund Spenser which employed a diction that deviated markedly not only from common speech, but even from the writings of other poets of their era.

1.5.3 Figurative Language

The using of language for distinctive meaning is short definition we may assume to the term of figurative language. According to Abrams (1999: 96-99) that figurative language is special meaning or effect of words, or word order. He additionally divide it into two classes; figure of thougt, means opposition from the literal meaning or actual meaning and figure of speech, means word order or syntax. There are two terms that

commonly used on figurative language, simile which can be understood as a comparison of two different things and usually there exist adverb 'as' or 'like', and metaphor is a word or expression that represent two different things without comparison. Beside both familiar terms, apparently many types of it, such as personification, hyperbole, and so on. Figure of speech or figurative langauge usually often used in poems. The discussion, then, will involve some terms that mentioned before under the kinds of figurative language.

According to Britanica dictionary (2015), personification is speaking of an abstract quality or inanimate object as if it were a person, for example "Money talks"; then, metaphor is implied resemblances derived from human physiology are commonly extended to nature or inanimate objects as in the expressions "the mouth of a river," "the snout of a glacier," "the bowels of the earth," or "the eye of a needle." Conversely, resemblances to natural phenomena are frequently applied to other areas, as in the expressions "a wave of enthusiasm," "a ripple of excitement," or "a storm of abuse; simile is a comparison, usually indicated by "like" or "as", for instance, "We were packed in the room like sardines"; Metonymy is using the name of one thing for another closely related to it), in "How would the Pentagon react?"; Synecdoche is the using of a part to imply the whole, in expressions such as "brass" for high-ranking military officers or "hard hats" for construction workers; Hyperbole is the word choice of a writer exaggeration for the sake of effect, for example "I would like to say the thousands thanks to the attended audiences"; Rhetorical question is the expression of writer to ask for the effect, without expect the exact answer, for example "How can I express my thanks to you?"; Litotes is an emphasis by negation as in "It's no fun to be

sick"; and onomatopoeia is an imitation of natural sounds by words, in such words as "crunch," "plunk," and "splash."

In addition, the Britanica dictionary has stated about the figure of speech that used in many languages in Europe and it can be classified into five major categories, those are (1) figures of resemblance or relationship (e.g., simile, metaphor, kenning, conceit, parallelism, personification, metonymy, synecdoche, and euphemism); (2) figures of emphasis or understatement (e.g., hyperbole, litotes, rhetorical question, antithesis, climax, bathos, paradox, oxymoron, and irony); (3) figures of sound (e.g., alliteration, repetition, anaphora, and onomatopoeia); (4) verbal games and gymnastics (e.g., pun and anagram); and (5) errors (e.g., malapropism, periphrasis, and spoonerism).

1.5.4 Style & Stylistic

Abrams (1999: 303) state about definition of style and stylistic in literature. He says that style is the manner of linguistic expression in prose or poems, the classes of it can be categorized into three level; low, middle, and high. He adds that in prose, style commonly divided into two types; a paratactic style and a hypotactic style. Paratactic style is the sequence of setences in the story which overlap each other, commonly by using the conjunction "and". Hypotactic style is the way of a writer to express the causal, logical, or temporal setences which have syntactic relation and usually use the words like "when", "because", or "then". Furthermore, the discussion about style breaks down into the topic about functional style (FS), then, what is FS? To answer the question, the researcher rely on the *GALPERIN STYLISTIC* (1997) as the truthful sources, wherein defines a functional style of language is a system of interrelated language means which serves a definite aim in communication. A functional style is thus to be regarded as the product of a

certain concrete task set by the sender of the message. Functional styles appear mainly in the literary standard of a language.

The literary standard of the English language, like that of any other developed language, is not so homogeneous as it may seem. In fact the standard English literary language in the course of its development has fallen into several subsystems each of which has acquired its own peculiarities which are typical of the given functional style. The members of the language community, especially those who are sufficiently trained and responsive to language variations, recognize these styles as independent wholes. The peculiar choice of language means is primarily predetermined by the aim of the communication with the result that a more or less closed system is built up. One set of language media stands in opposition to other sets of language media with other aims, and these other sets have other choices and arrangements of language means. What we here call functional styles are also called registers or dis   rses.

In the English literary standard we distinguish the following major functional style:

1) The language of belles-lettres.
2) The language of publicistic literature.
3) The language of newspapers.
4) The language of scientific prose.
5) The language of official documents.

As has already been mentioned, functional styles are the product of the development of the written variety of language.1 Each FS may be characterized by a number of distinctive features, leading or subordinate, constant or changing, obligatory or optional. Most of the FSs, however, are perceived as independent wholes due to a peculiar combination and interrelation of features common to all (especially when taking

into account syntactical arrangement) with the leading ones of each FS.

Each FS is subdivided into a number of substyles. These represent varieties of the abstract invariant. Each variety has basic features common to all the varieties of the given FS and peculiar features typical of this variety alone. Still a substyle can, in some cases, deviate so far from the invariant that in its extreme it may even break away.

We clearly perceive the following substyles of the five FSs given above. The belles-lettres FS has the following substyles:

a) the language style of poetry;

b) the language style of emotive prose;

c) the language style of drama.

The publicistic FS comprises the following substyles:

a) the language style of oratory;

b) the language style of essays;

c) the language style of feature articles in newspapers and journals.

The newspaper FS falls into:

a) the language style of brief news items and communiques;

b) the language style of newspaper headings and

c) the language style of notices and advertisements.

The scientific prose FS also has three divisions:

a) the language style of humanitarian sciences;

b) the language style of "exact" sciences;

c) the language style of popular scientific prose.

The official document FS can be divided into four varieties:

a) the language style of diplomatic documents;

b) the language style of business documents;

c) the language style of legal documents;

d) the language style of military documents.

The classification presented here is by no means arbitrary. It is the result of long and minute observations of factual material in which not only peculiarities of language usage were taken into account but also extralinguistic data, in particular the purport of the communication. However, we admit that this classification is not proof against criticism. Other schemes may possibly be elaborated and highlighted by different approaches to the problem of functional styles. The classification of FSs is not a simple matter and any discussion of it is bound to reflect more than one angle of vision. Thus, for example, some stylicists consider that newspaper articles (including feature articles) should be classed under the functional style of newspaper language, not under the language of publicistic literature. Others insist on including the language of everyday-life discourse into the system of functional styles. Prof. Budagov singles out only two main functional styles: the language of science and that of emotive literature.

It is inevitable, of course, that any classification should lead to some kind of simplification of the facts classified, because items are considered in isolation. Moreover, substyles assume, as it were, the aspect of closed systems. But no classification, useful though it may be from the theoretical point of view, should be allowed to blind us as to the conventionality of classification in general. When analysing concrete texts, we discover that the boundaries between them sometimes become less and less discernible. Thus, for instance, the signs of difference are sometimes almost imperceptible between poetry and emotive prose; between newspaper FS and publicistic FS; between a popular scientific article and a scientific treatise;

between an essay and a scientific article. But the extremes are apparent from the ways language units are used both structurally and semantically. Language serves a variety of needs and these needs have given birth to the principles on which our classification is based and which in their turn presuppose the choice and combination of language means.

Then, stylistic is the study which focus on analyses the style in literary text (Abrams, 1999: 306). He adds the modes of concentrating the study of style divided onto two eras, in the first time it is understood the style as the distinction between content and form of a text, whereby the content is about message or information that will be conveyed meanwhile the style is the way to convey it by the writer or author. At that period, stylistic commonly be called as formal stylistic. Then, the next period it is broaden to be a study of language that used in literature. Broadly viewed as the analysis of linguistic form and its social effects, stylistics can be seen as a direct descendant of rhetoric, which constituted a major part of the training of educated men for most of the past two and a half millennia. Specifically, stylistics overlaps considerably with 'elocutio', the selection of style for an appropriate effect. (The other four divisions of rhetorical skill were: invention, the organisation of ideas, memory, and delivery). It is important to note the dual aspect in the discipline: rhetoric was concerned not only with linguistic form but also inextricably with the notion of the appropriacy of the form in context. The context was typically and primarily for spoken discourse, though rhetorical discussion was also applied to written texts. In the course of the 20th century, stylistics developed with an almost exclusive focus on written literature, while at the same time the link between formalism and readerly effects became weakened.

According to Fowler (1981), there were three direct influences which produced stylistics: Anglo-American literary criticism; the emerging field of linguistics; and European, especially French, structuralism. Early 20th century literary criticism tended to be variously an exercise in philology, historical in orientation, based in author-intention, or more focused on the texture of the language of literary works. The latter, though also encompassing textual editing and manuscript scholarship, mainly focused on the 'practical criticism' of short poems or extracts from longer prose texts. Such 'close reading' was largely informed by a few descriptive terms from the traditional school-taught grammar of parts of speech. This British practical criticism developed in the US into the 'New Criticism'. Where the former placed readerly interpretation first with the close reading to support it, the New Critics focused on 'the words themselves'. Famous essays by Wimsatt and Beardsley (1954a, 1954b) and others argued for the exclusion of any considerations of authorial intention or the historical conditions of contemporary production of literary works, and also against any psychologising of the literary reading experience.

Despite the rather uncompromising stance taken by New Criticism, the belief that a literary work was sufficient unto itself did not amount to a purely descriptive account of literary texts. Interpretative decisions and resolutions simply remained implicit in terms of the social conditions and ideologies that informed them, while being dressed up in an apparent descriptive objectivity. A more rigorous descriptive account was, however, being developed in the field of linguistics. As Fowler (1981) again points out, Bloomfieldian structural linguistics evolving between the 1920s and 1950s offered a

precise terminology and framework for detailed analyses of metrical structure in poetry.

The third area which influenced stylistics was European structuralism, arising out of Saussurean semiology and Russian Formalism through the work of Jakobson, Barthes, Todorov, Levi-Strauss and Culler, among others. Branded 'formalists' by their detractors, many of the main concerns of modern poetics were in fact developed by the Moscow Linguistic Circle, the St Petersburg group Opayaz, and later the Prague School linguists (Eagelton,1996: 96). These concerns included studies of metaphor, the foregrounding and dominance of theme, trope and other linguistic variables, narrative morphology, the effects of literary defamiliarisation, and the use of theme and rheme to delineate perspective in sentences. The Formalists called themselves 'literary linguists', in recognition of their belief that linguistics was the necessary ground for literary study. (Jameson 1972, in Selden 1984: 84).

As Lodge points out in this volume, stylistics began as a distinct approach to literary texts in the hands of Spitzer (1948), Wellek and Warren (1949), and Ullmann (1964), for example, but it really emerged from the 1960s onwards as the different influences mentioned above came to be integrated into a set of conventions for analysis. From Formalism and practical criticism came the focus of interest on literature and the literary, and from linguistics came the rigour of descriptive analysis and a scientific concern for transparency and replicability in that description. Though stylistic analysis could be practised on any sort of text, much discussion involved the specification of 'literariness' and the search to define a 'literary language', this preoccupation dominated to such an extent that stylistics has come to be identified very strongly with the discussion of literature, with non-literary investigations of texts delineating

themselves separately as 'critical linguistics' or 'critical discourse analysis' or 'text linguistics' and so on. Of course, the notion of literariness makes no sense within a formalist or structuralist paradigm, since a large part of what is literary depends on the social, institutional and ideological conditions of production and interpretation. Nevertheless, stylistic analyses flourished in the 1970s, especially explorations of the metrics and grammar of poetry, and explanations of deviant or striking forms of expression in both poetry and prose.

Concerns with literariness, the investigation of artificial rather than natural language, and the spectre of capricious interpretation all served to make theoretical and applied linguists in other areas of linguistic study rather suspicious of stylistics. At a time when the other branches of linguistics were claiming prestige and institutional funding as social sciences, those who were interested in literary analysis tended to be regarded as operating at the 'soft' end of the discipline. Equally and contrarily, literary critics and philosophers tended to regard the practices of stylisticians as being mechanistic and reductive. Since stylisticians often worked in literature departments, the most heated debates occurred with literary critics: traditional liberal humanist critics attacked a perceived irreverence for literary genius and its ineffable product; critics excited by the rise of literary theory as a discipline attacked stylistics for claiming to be merely a method without an ideological or theoretical underpinning. Notorious examples of the antagonism include the debate between the stylistician Roger Fowler and the literary critic F.W. Bateson (Fowler: 1971), centring on the question of rigorous descriptiveness against literary sensibility; or the attack by Stanley Fish and defence by Michael Toolan (Fish: 1980; Toolan: 1990), circling around the status of

interpretation in literary reading. (Stubbs, in this volume, returns again to the issue).

Although vigorous defences of stylistics continued to be raised in the 1970s and 1980s, the field largely sidestepped the theoretical quagmire by taking an explicitly practical approach in the form of 'pedagogical stylistics'. This was a natural consequence of teaching (English) language using literary texts: foreign language learners took most readily to a linguistic approach to literature without importing any undue concern for theoretical niceties nor any misplaced reverence for the literary artefact. Teaching language through literature mirrored stylistics very clearly: texts tended to be those of contemporary literature; stylistically deviant texts were popular because they were fun and made it easy for the teacher to illustrate a specific point of usage; grammar and lexical choice were discussed as a motivating means of accessing the literature, rather than studied rather dryly for their own sake. Stylistics thus took itself out of literature departments and found adherents in education and modern language study around the world, enthusiastically supported by the international cultural promotion agency of the UK government, the British Council (Widdowson 1975, 1992; Brumfit 1983; Brumfit and Carter 1986).

At the same time, in the 1970s and 1980s traditional linguists (with their focus on grammar and phonology) began to feel threatened by rapid advances in pragmatics, sociolinguistics and discourse analysis. These developments allowed stylistics to move beyond the analysis of short texts and sentence-level phenomena and generated richer accounts of language in use and in context. Studies involving speech act theory, norms of spoken interaction, politeness, appropriacy of register choice, dialectal variation, cohesion and coherence, deictic projection, turn-taking and floor-holding all allowed stylistics the

opportunity of exploring text-level features and the interpersonal dimension of literature, especially in prose fiction and dramatic texts. New labels for a host of sub-disciplines of stylistics blossomed: 'literary pragmatics', 'literary semantics', 'discourse stylistics', 'literarysemantics', 'stylometrics', 'critical linguistics', 'schema poetics', and so on. Stylistics came to identify itself as virtuously interdisciplinary, though it should perhaps properly be seen in this period as 'inter-sub-disciplinary' (Fowler: 1996; Verdonk: 2002).

By the early 1980s, stylistics had established itself as a coherent set of practices largely based in Europe, mainly in Britain and Ireland, with strong centres in the Germanic and Scandinavian countries, representation in Spain as a major EFL destination for British teachers, with a separate tradition of stylistique operating in France, Italy, Greece and Turkey (Verdonk, 2002: 53). Stylistics also developed where teaching links to Britain were strongest: in Australasia, India, Japan, S.E. Asia (especially Hong Kong and Singapore), and parts of Africa in the Commonwealth (Fowler, 1996: 96). The term 'stylistics' was nowhere near as widely used in North America, where generative grammar maintained its paradigmatic hold on linguistics, and post-structuralist theory enthralled those literature departments that aspired to more than character-study and a simple historicism, although some literary critics began to feel threatened by the linguistic turn in the humanities and social sciences. At this time, too, there was a steady professionalisation of the subject with the founding of the international Poetics and Linguistics Association (PALA) in 1980, and new journals and series devoted to the interfaces between language and literature were established with international publishers.

As Toolan (1990: 42-6) points out, stylistics can be used for a variety of purposes, including, as we see in this book, the

teaching of language and of literature. It can also be used as a means of demystifying literary responses, understanding how varied readings are produced from the same text; and it can be used to assist in seeing features that might not otherwise have been noticed. It can shed light on the crafted texture of the literary text, as well as offering a productive form of assistance in completing interpretations, making them richer and more complex. Stylistics can thus be used both as a descriptive tool and as a catalyst for interpretation. These two possible functions of stylistics have been debated as if they were mutually exclusive: is stylistics a type of descriptive linguistics or is it a type of critical theory? The sense of exclusivity arises only if it is assumed that description is non-ideological. There are some stylisticians who argue that stylistics is simply a tool which can then be used in the service of a range of critical and interpretative positions. For example, it is an objective fact that a certain poem has a certain set of noun phrases from a particular semantic domain. Or it is a fact that the viewpoint in a certain novel is consistently a first person focalisation. There are examples of this position in the *Foundations* section of this *Reader*.

However, we would argue against this position, firstly on the theoretical dimension set out above that interpretation at least partly precedes analysis, and secondly on the practical dimension: since stylistics as a tool can only be manifest by being used; the fact that it is a descriptive tool in an ideal state is true but irrelevant in practice. As soon as stylistic analysis is undertaken, it partakes of ideological motivations, from the nature of the reading to the selection of the particular work and particular linguistic model for analysis. Examining noun phrases in the poem, rather than verb phrases, or describing them as a semantic domain, or choosing to explore focalisation are all

matters of ideological selection. So we might as well admit the fact and accept the ideological foundations on which we are operating. Such debates within stylistics indicate that the field is far from settled at the theoretical level. It is a strange fact that the emphasis on practical application has meant that stylistics has a generally accepted method and approach; theoretical disagreements about the status of the discipline have continued around what remains a relatively consistent analytical practice. Any differences in stylistic approach tend to arrange themselves along a cline from 'linguistic stylistics' to 'literary stylistics' (Carter: 1997), reflecting the motivations of the researcher rather than any programmatic political attachment. Linguistic stylisticians tend to be interested in exploring language using literature; literary stylisticians tend to be interested in exploring literature through analysis of its language. The former are more likely to be language teachers and the literary text is the equivalent of the data in applied linguistics. The latter are more likely to be cognisant of critical theoretical issues. However, the best stylisticians, in our view, are those who perceive an animating value in both positions. Clearly, in setting out to explore the texture of novels, any stylistic analysis of readable length cannot possibly be exhaustive, and we have mentioned that a process of selection and excerpting of key passages is necessary. This unavoidable selection is also part of what makes stylistics an interpretative enterprise rather than a mechanistic or purely descriptive approach. Scenes or passages that appear intuitively to be key parts of the text, or which create oddities in readerly sensation, are often good places to begin a more systematic stylistic analysis. It could even be said that the mark of a good stylistician is someone who selects a particular analytical tool best suited to the passage in hand.

1.6 Significance of Research

This research is useful for whosoever who are bounded with education, literature, reading, young EFL learners. Hopefully, this research help teachers to make the learning process easier, more interesting because it offers the literature as art to entertain the students and make them enjoy the learning activities. Particularly, this research investigates how diction are used by the writers in conveying the message through the story, is helpful to learning language especially in increasing the riches of vocabularies. Because of that, the researcher wants to emphasize that the understanding of diction is important because by mastering a number of glossaries, students will not face any difficulty in writing activities for instance, furthermore they will be eased to express the language.

1.7 Research Methodology

This literary research is conducted by using content analysis study. Content analysis is "a form of innertextual study or a close examination of content within a text, its focus is most often on the text's representation of an external reality" (Vandergrift, 1990: 33). She categorizes literary research into three classification, those are, innertextual study which focus on the text itself, intratextual that focus on knowledge of literature, and the last is extratextual study which studies about the world, the author or the historical aspects outside the text (p.29). Thus, this research is categorized toward innertextual study because it seeks the intrinsics of the tale which exist within the text itself. As well the second question is about values, the external reality but still correlate to the content of text.

1.7.1 Instrument of the Research

The instrumentin this research is the researcher himself because the researcher take an important role to collect and analyze the data. According to Ary et al (2010: 492) that the

qualitative research uses human instrument as the instrument of research.

1.7.2 Sources and Types of Data

Data source in this research is documents. Documents can be in form of written or text-based artifact, like textbook, novel, journals, newspaper, or nonwritten records such as photos, audiotapes, etc (Ary et al, 2010: 442). Thus, this research is included into personal written category, because to obtain the text of the tale *Ali Baba and the Forty Thieves*not by way of bureaucracies.

Types of data in this research are classified into two categories, namely primary and secondary data. Primary data of this research is the tale of *Ali Baba and the Forty Thieves* translated by Sir Richard Burton and Marie P. Croall. Both of them are seemingly the most similar in the story, but unfortunately the words are used by both writers are different, it possible because of the time of translation, or the peculiar way of writer to present the story. For the secondary data, this research is supported by many kinds of dictionaries, either online or offline, thus the researcher employs the dictionaries of English-Indonesian by John Echols, oxford dictionary online, Encyclopedia Britanica and other supported dictionary.

1.7.3 Techniques of Collecting Data

In this research, the researcher use library research as technique to collect all data. Additionally, Kothari (2004: 7) states that library research has some techniques to collect data within analysis of documents, such as statistical compilations and manipulations, reference and abstract guides, and contents analysis. The researcher takes the last

one as technique to solve the problem of the research. Here, the researcher analyzes in terms of settings, characters, and events. Other kind of intrinsics also analyzed within this research, because can not be deceived that English version of the tale written by Richard Burton as standard of the translation may be different with the tale is written by Marie, further discussion available on research finding section.

1.7.4 Technique of Analyzing Data

Data analysis method is the way used to analyze data collection. According to Miles and Huberman (1992: 10-12) there are three activities in qualitative data analysis; data reduction, data display and conclusion drawing and verification.

a. Data reduction

Data reduction is a process together with data collection conducted. Data reduction also can be understood as the techniques of clarifying, making shorter, and then arrange to achieve the conclusion. In this research, data reduction is a process of summarizing the tale *Ali Baba and the Forty Thieves* after read the whole texts written by both Sir Richard and Marie.

b. Data display

Data display is a process of showing the result of analysis. After sumarizing the researcher make a table and classifies information of teh tale, for example which one is grouped into characters, settings, and so on.

c. Conclusion Drawing and verification

At this stage, the researcher finishes all data collection, and has some conclusion from the research was conducted.

1.7.5 Steps of the Research

According to Ari et al (2010: 31-32) that the steps are involved in each research methodology can be divided into seven steps. We will discuss them as follows:

1. Selecting a problem.

   This is the beginning phase of all kind of research. The researchers have to find out the main problem will be investigated. In this case, the reseacher who conducts qualitative research start with the question "why" or "how".

2. Reviewing the literature on the problem.

   Then, after decide the problem, the researchers have to seek for the literatures that related to the study which will be conducted. The literatures can be in form of journal or articles which similarly discuss about the same topics. The researchers also can involve many books reference to enrich the knowledge particularly that related to the study.

3. Designing the research.

   The researcher begins to plan the path of the study, determine how the way study will be undertaken. The researcher has an important role through this stage, because he should make a planning that will support the research is conducted as well as possible.

4. Collecting the data

   The researcher collect all data from the internet acces and download them, and then read them

intensively. The researcher chose the tale *Ali Baba and the Forty Thieves* as the data will be analyzed.

5. Analyzing the data

In this stage, the researcher more focus on the data that have been gathered and analyze them. Firstly, the researcher read the whole both texts and look for the intrinsics of the tale, such as characters, setting and so on. After that, the researcher noting the differences within both texts.

6. Interpreting the findings and stating conclusion

The researcher, then, write the findings onto paper and make a conclusion about the problem solving.

7. Reporting result.

Finally, the reseacher presents the thesis in public space. This research is available for they who interest to children's literature, or Arabic tale, and the moral values.

1.7.6 Research Timeline

Spesifically this research analyzes English versions of tale *Ali Baba and the Forty Thieves* written by Sir Richard Burton and Marie P. Croall. The tale translated by Sir Richard is used in this research accessed from internet published by Blackmask Online in 2000, and it also regarded as standard of other English translation. Another is a work of Marie published in 2008 by Graphic Universe[TM] in New York. Whilst the study is conducted from 11th February until 11th May, the researcher analyzes and notes the characteristics of the story and it takes place at the library of IAIN Syekh Nurjati Cirebon.

1.8   Previous Studies

First, Elturki & Shaman (2013) have studied about how are foreign folktales conveyed in Western children's literature (*Aladdin's Wonderful Lamp*). They have been analyzing 8 English versions of the story and an Arabic version to compare the differences English versions to it. Through looking at the settings, the characters and the events as well as the cultural characteristics presented in the books, they found that most of the English versions were not faithful to the Arabic version, specifically the Disney version of Aladdin, it is most Americanized. Both recommended that teachers, educators and parents should not rely on a single book to be the only source for providing information. The study used critical multiculture analysis keep comparing the eight version of English and original version of Arabic. Yet, Elturki & Shaman were not accomplish the analysis of characters, settings and events in other stories of Arabian Night such *Ali Baba and the Forty Thieves* or *The Seven Voyages of Sinbad the Sailor*. The researcher able to obtain a part to analyze one of the most famous story of the tale, that is *Ali Baba and the Forty Thieves*.

Second, other study was conducted by Hashim (2013) about technique that used by poet for the purpose to express or showing his feelings and ideas. The object of his study is the poem by MacNiece, 'Pray before Birth'. The result of his study portrays that the author has employed poetic techniques to enrich the poems, such as diction, anaphora, enjambment, alliteration, assonance, consonance, rhyme, metaphor, personification, paradox, irony and many others.

Third, is Najar (2012) has studied about the importance of using diction in the play *Dubliners*, the main object to be investigated is the work of James Joyce, "the Sister" and "the Dead". He argues that diction help the writer to carry the themes of decrepitude,   stagnation, and paralysis in Irish   society at the turning of the twentieth century.

In conclusion, whereby diction has influenced the theme of the work of literature, either poems or prose. So that in this research will proof whether the diction also can influence the events within the story or not. The previous researchers have portrayed that diction has an influence especially in theme of the story, this research is directed o proof that the diction also can influence events of the story. This study is conducted under the reference by first researchers who suggest the other tale from the *Arabian Nights* to be investigated, thus the researcher decide to choose the story of *Ali Baba and the Forty Thieves.*

by both writers. Sir Richard mainly detail in telling the story, in each part of events. Whereas Marie used the illustrated pictures to make her work more intersting.

CHAPTER V
CONCLUSION

5.1 Conclusion

After reading this research, the readers are expected to have conclusion that the study of diction is important to enrich the student's

knowledge of vocabulary, it is broke down into archaic diction, conversational diction, and formal diction. The result of this analysis is that the dictions are used by both writers evidently differ each other. The diction chose by sir Richard Burton is archaic diction,like the words *thee* or *thy,* both rarely used by the speaker or writer to refer to the person who is involved in the conversation or second person, but some of them still in form of original archaic words which are not be found the meaning, they also used in uncommon situation or they are only used for some certain reason. These words can not be found in all dictionaries, but it is not the serious matter because the present time the easiest online dictionary accesible for students or teachers to find out the exact meaning. Many of the archaic words are come from foreign language, means that they are not originally rise from English words, but might be come from Greek, French, Latin, and etc., like the word *Ducat.* The origin of this word comes from Italian or Latin word, *Ducato, ducatus.* The researcher also found the using of figurative language within the story, like personification, simile and hypotactic style.

Meanwhile, Marie employs the conversational diction in her work, the language

style also involved in her work to interpret the story. She also used the unique langauge to express the sense of interest, namely jargon and onomatopeia. The popular jargon from the story is "open sesame", and then "nok nok nok" is one of the jargon is used by Marie in conveying the story of Ali Baba. The distinction, then affecting the writers to deliver the story to readers, such as when Kasim firstly entered the cave, when thieves come again to the cave, when kasim was slain by the thief, when Morgiana received the bad news of her master, and in the and of the story. The events actually exist within story is written by Sir Richard, but they are not appeared in story is written by Marie P. Croall, such as when Kasim firstly entered the cave, when thieves come again to the cave, when kasim was slain by the thief, when Morgiana received the bad news of her master, and in the closing of the story.

5.2 Suggestion

The researcher breaks down suggestion of this research into three categories, the first is suggestion for teachers that relate to the awareness of using literature in the classroom. It seems will become more interesting to add

literature before or after learning process, it is probably help pupils to feel not too burdened by learning English as new language that they not obtained from their neighborhood. Teachers, may use the story of *Ali Baba and the Forty Thieves* to ammuse the pupils earlier before they are given the duty of memorizing vocabularies, because in the version is written by Marie P. Croall present the pictures through story which seems more interested to them. Teachers also could bring other forms of literature such as poems to convey the learning of rythm or rhyme to students. In addition to practice, teachers may use the drama script to exercise the students' fluency and confidence.

Next, the researcher suggests students to keep loving read the book and have the critical thinking about what you have read. This research can be a gate of critical thinking of literary work, therefore they could develop analyzing fictions, sciences, or the others lesson topics. The last, for the further research is suggested to seek for the information of how young learners of EFL in Indonesia accept the story of *Ali Baba and the Forty Thieves* with the riches of archaic words written by sir Richard Burton. Furthermore, the

researcher would suggest to look for the language styles or diction are used by the English translators in writing the other tale in collection of *the Arabian Nights*, for example*The Seven Voyages Sinbad and the Sailor.*

5.3 Implication

The implication of this thesis is about diction which are used by the writers of *Ali Baba and the Forty Thieves.*It is for the readers who read this thesis can get several knowledge and theories about the application of word choice, language style, and stylistic of a writer to tell the story. The benefits of this thesis are the readers can obtain several knowledge of word choice, like archaic word, jargon, and onomatopeia.The riches of English langauge have many groups and kind of words, one of them is archaic r old English words. The readers arepossibly used this research as guidance to practice of utilizing those words in may be writing poem, or build a marvelous essays. Applying into language teaching process, teachers may use this research to conduct the learning of vocabulary, reading, literature, or memorizing words.

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