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Lingstdevtn atrhetric igkesa' selected plays Fathu Rahman – Sukardi Weda DOI:

10.18355/XL.2019.12.01.03 Abstract This research is the study of linguistic deviation is one of linguistic analysis in literary studies. The purpose was to uncover the linguistic deviation found in Shakespeare's plays.

It should be considered important and helpful for foreign readers (non-native speakers of English) to have a better understanding of the stylistics used in Shakespeare's plays. The analysis applied was language-based. As a great author who lived in the transitional period from Old to Modern English, Shakespeare has been credited with encouraging the birth of new English, and his contribution has been recorded in the history of the English Language. His rhetoric remains topical and has continued to captivate readers through several centuries.

His plays are still learned in many parts of the world. The objectives of the study are 1) to inventory a number of linguistic deviations contained in Shakespeare's works, 2) to find out the types of rhetorical style in Shakespeare's linguistic deviation, and 3) to determine to what the extent of respondents (non-native English) failed to understand the linguistic deviation in Shakespeare's works.

However, the language that Shakespeare used in his plays, besides sustaining the beauty of the style, it also contains a number of linguistic deviations. His specific deviations and the stylistics concerned were the topics of this qualitative research. The results of this research show that linguistic deviations found in Sheare's rks ststically varied dmabmiscnedbfo readers.

This kind of deviation, in turn, may give rise to misinterpretation and misunderstanding for foreign English readers. Key words: linguistic deviation, stylistics, rhetoric, play, Shakespeare, *licencia poetica* 1. Introduction There is no doubt that English is the most vital subject at schools and universities around the globe (Weda – Sakti, 2018: 718).

For learners of foreign languages, especially English, an understanding of linguistic deviation is very important. However, linguistic deviation often disrupts the understanding of readers, especially foreign readers. Chaos may occur in syntactic aspects and in semantic aspects. The syntax is related to structure, both sentences, and phrases, whereas semantic is related to the field of meaning.

Semantic fields are usually called notional categories considered with the complex of split-level means of their expression in a certain language; these categories interact each other because of the prevalence of their semantic functions (Ptashki, 2015). Stylistics is the field of study or the study of the style of language used by someone or an author in expressing thoughts, ideas.

In the style of language, language forestry is increasingly visible to influence readers. The power of language use can be found in rhetoric figures. This is one characteristic of the language used by Shakespeare in his works. Stylistics can also be defined as a means used by the author to achieve a goal, such as the beauty of sound because stylistics is a way to express the mind, soul, and personality of the author in his or her unique way.

It is a linguistic part that focuses on variations in language use but does not exclusively give special attention to the use of complex languages in literary works. In stylistic, the division of 38 language style is broadly under the Scheme and Trope. The Syntax is related to Scheme while Trope is related to Semantics. This research is an attempt to explain the symptoms of language use as found in some of Shakespeare's works.

The results of this study are very useful for English readers and learners in understanding the rules of language applied in stylistics. 1.1 Linguistic deviation and stylistics Linguistic Deviation (LD) is a term used by linguists to describe distortion in the use of language (at least at lexical and grammatical levels).

Leech (1969: 42-52) claims that there are 9 kinds of deviation found in poetry (according to his study on various poems collected over a period of time). These are as follows: a) lexical deviation, b) semantic deviation, c) phonological deviation, d) morphological deviation, e) syntactic deviation, f) register use deviation, g) historical deviation, and h) graphological deviation.

In literary study, the linguistic deviation is often to happen since the *licencia poetica* or poetical licence of the authors. In fact, LD does not only occur in literary works of poetry but also in other literary works, including dramas such as those written by Shakespeare. Over the centuries, readers can sense the various linguistic deviations in the works of Shakespeare.

Licencia poetica (LP) is a colloquial term in literary study, often also referred to more prosaically as poetical licence. LP occasionally refer to the rhetorical euphemism which is used for indicating linguistic distortion, the alternation of language construction or grammar, or recomposing the existing text made by the author in the name of art or beauty. There can be no doubt that, Shakespeare utilized LP for poetic effect in his plays.

In the study of linguistics, the language used by authors which departs from general rules, both lexical and grammatical, is usually termed deviation. The term LD was first introduced by Leech when researching a number of poems in his studies. He later found numerous irregularities **in the use of** language from a linguistic perspective, a fact which recalls the researcher's claim that one interesting aspect of stylistics is the ability of the author to manipulate the language used for the sake of dramatic effect and rhetoric purposes, and that such manipulation can usually be referred to as LD.

Furthermore, the researcher considers that Shakespeare was a playwright who could readily manipulate the language he used for personal identity and aesthetic purposes, as well as rhetoric effects. His rhetoric constructs used for aesthetic and dramatic effects are often evident in the form of forces and iconicity present in his works. 1.2

Research questions Based on the topic of this research, the researcher formulated the following research questions: 1) What kind of Linguistic Deviation are present in Shakespeare's plays; 2) What form do the Rhetoric Figures of linguistic deviations in Shakespeare's plays take; and 3) How can knowledge and comprehension of these linguistic deviations and rhetoric figures assist English language learners to understand the works of Shakespeare.

The first uncanbanedbelog hear's la through dialogues of character and soliloquy to find the linguistic deviations present. The second question can be achieved through a study of the stylistics of Shakespeare's plays. The third uncanbaned descriptive explanation of the linguistic artifacts to assist **readers (non-native speakers of English) to attain a better understanding of the** linguistic deviations and **stylistics used in Shakespeare's plays.**
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Objectives of the study **The purpose of this study was** formulated as follows: **1) to**

inventory a number of linguistic deviations contained in Shakespeare's works, 2) to find out the types of rhetorical style in Shakespeare's linguistic deviation, and 3) to determine to what the extent of respondents (non-native English) failed to understand the linguistic deviation in Shakespeare's works. The first objective can be achieved by searching the texts of plays accurately.

This also includes the kind of linguistic deviation reported by respondents. The second objective is to examine their scheme and trope and then to determine what type of rhetoric they belong to, and the third objective is to provide a questionnaire to respondents.

The simple statistical method is used to find out in what cases for non- native English failed to understand the linguistic deviation in Shakespeare's plays. 2. Material and methods 2.1 Material This study examines the linguistic aspects of Shakespeare's works using the perspective of stylistics study. Only 10 of the 38 Shakespeare works were used as data sources.

These were: 1) Romeo and Juliet (RJ), 2) King Henry V (KH), 3) Antony and Cleopatra (AC), 4) King Lear (KL), 5) Hamlet (HM), 6) The Merchant of Venice (MV), 7) Julius Caesar (JC), 8) Troilus and Cressida (TC), 9) King Richard II (KR), and 10) Measure for Measure (MM). Primary data sources (Shakespeare's works) are compiled in a collection entitled "The Complete Works of Shakespeare", published in 2008 by Gedded & Grossel, David Dale House, New Lamark, Scotland. For referencing this research data, it is done by mentioning it in succession: drama titles in short, Act, Scene and pages.

For example (AC / V.II.218-219), read Antony and Cleopatra, Act V, scene II, page 218-219. 2.2 Procedure The data of this study are drawn from each Shakespearean work (in 10 selected works) through decontextualization, that is, separating the pieces of dialogue, sentences, or phrases that are known to have linguistic deviation elements.

For the prpses f e searchdssn mpothcas "Sakespé's rd unfamiliar in today English" has been shown in the following Table 1. The next step is to present 13 data (sampling) from various works to be tested on respondents. Respondents are gathered in a classroom, given sufficient explanation, they are then presented with each data one by one through the projector show.

The respondents are given the opportunity to appreciate each question. The time available for each number is five minutes. There are three choices; a) guess the meaning and context, b) strongly confusing, and c) no idea at all. 40 Figure 1 Resp odeud the linguistic deviation 2.3 Respondents Respondents were 30 students of Literature of

English Language Studies (ELS) Department of the Faculty of Cultural Sciences, Hasanuddin University - Indonesia. The respondents are postgraduate students. They were instructed to answer multiple choice questions that have been prepared by the researcher.

The option was set up 3 choices, namely a) agree, b) disagree, and c) neither agree nor disagree. The questionnaire was specifically designed to investigate linguistic deviation in Searly's work. The respondents were instructed to answer the questionnaire in one spot place. They are like attending a diagnostic test. The instructions included the following: 1) Read the following instruction of question carefully.

Tick your answer! 2) **You do not need** to write your name in the answer sheet 3) Answer (tick) one of the options: a) agree, b) disagree, and c) neither agree nor disagree. Remember! There is no any **right or wrong answer** for this assessment 4) Read the item as printed, no question about the item, the instruction is already clear.

The result of the assessment is presented in the following table. Table 1. Responses to the result of *XLinguae*, Volume 12 Issue 1, January 2019, ISSN 1337-8384, eISSN 2453-711X 41. Based on Table 1 it can be seen that 68.4% said they agreed with the items asked in this assessment, this number dominated those who disagreed and who were neutral.

This shows that LD can disturb the reader (especially a non-native speaker of English) when they are reading and the limit of their understanding of Shakespeare's works. 2.4 Methodology This research aimed to identify the topic of Linguistic Deviation and Stylistic Features. In order to achieve this goal, the following methodological steps and procedures were undertaken: 1) carefully examine the LD and the style used by Shakespeare in constructing his literary work through observation of data gathered from both primary and secondary data sources; 2) detect the stylistic devices used in the text; 3) decontextualize the utterances containing the LD; 4) describe the use of language with elements of LD; 5) categorization into rhetoric figures of style; and 6) outline a tentative conclusion.

The researcher made the assumption that, by adopting and adapting the general principles of corpus analysis (as shown the steps above), it would be possible to develop a bottom-up strategy, beginning by looking at the instances of language **in order to arrive at** generalizations about the significance of certain patterns, and then use a top-down approach for other points. By using this procedure, a theoretical construction could be developed.

The researcher considers that this new approach (perhaps more appropriately a new procedure) can bring to light new kinds of evidence. Thus, this study may help other researchers to validate and privilege certain interpretations, and perhaps even arrive at interpretations that have not been offered before.

2.5 Data collection procedure

These research elements were already mentioned above.

Some of the procedures and methods of data collection are formulated as follows: 1) read the objects carefully as the primary data source, 2) identify the dialogues, who speaks to whom, and what the speakers intend to, 3) identify the part of the events, the relationship between speech events and characters' action related to the topic, 4) select specific expressions, keywords, symbols, names of places, proper names, and terms found in each work, 5) most applied in Shakespeare's plays, 6) the syntagmatic of processed data, and 7) arranging the reference quotations in a row under the quotation; title (in abbreviation), act, scene, and lines. Primary data is the data obtained from works intrinsically.

In supporting the primary data, this study also made use of secondary data from the extrinsic element of the works. Thus, this study applies both literary study and the semantic one (language-based analysis). The language-based analysis is introduced by Cummings and Simmons (1986:3). **It may lead to** reaching the objective of this study. This study is a descriptive qualitative by using the structural and semantic approach of the works.

The main data sources (primary data) of this study come from a user-friendly collection of documents (plays). The validity of data sources was done by using check and recheck method. This is also called "cross-examination". Data analysis consists of three components, namely data reduction, data presentation, and data verification as well as tentative conclusions.

3 Shakespeare and plays

3.1 Shakespeare

Most non-native of English speakers complain that Shakespeare's language is very hard to understand (Crystal, 1986:9). It is understandable that people may sometimes be a little overwhelmed when reading Shakespeare, since language is always evolving, and nowadays some of the words **used in Shakespeare's plays** can have a very different meaning from that which was current when the plays were created, while a number of words or grammatical constructions are no longer used in modern English. Some examples (Bloomfield, 1981:xiv) are as follows:

"Thus 'u' oexale: o a lain.

"Thas 'u' oexamp"enwilI thee next?" "Thas 'u' oexale: y ais re atefuth y ce. ?
"Hathas as." oexamp"He h led y man" "He hath a horse " InShakespeare's certainposp frequency

wited and "normal" sentence order is frequently varied, often for the sake of rhyme or meter (which is related to rhythm).

He often played with non-standard English; some common features include: ? Nouns or adjectives used as verbs ? Verbs and subjects which don't agree ? The use of implied words or omissions ? Word endings such as "-ly" applied inconsistently ? Some tricky sentence constructions. For instance, consider the simple, normal sentence: "John caught the ball".

Shakespeare might write this as "John the ball caught," or even "The ball John caught" (Shakespeare's Grammar). In fact, the English language has already changed a great deal over the last few hundred years, and it is assuredly still changing. A list of some of the most common words used in Shakespeare's time and works which might not be familiar in English today, as they either have different meanings or have nearly been forgotten, are shown in Table 2. *XLinguae*, Volume 12 Issue 1, January 2019, ISSN 1337-8384, eISSN 2453-711X 43 Table 2.

Shakespeare's familiar words in today's English 3.2. Shakespeare and his works William Shakespeare is a well-known author in the world. He and his plays have the reputation of being among the greatest of authors and works in the English language and in Western literature. Traditionally, his 38 plays are divided into three genres. They are tragedy, history and comedy.

In fact, they have been translated into every major language in the world, in addition to being continually performed all over the world. My first hearsy's riginy p ptingartos series, but half around of them until 1623 were still remained unpublished, when the 44 posthumous First Folio was published. Based on the traditional divisions of the plays, they were categorized into tragedies, comedies and histories following the categories used in what we called the First Folio.

However, a number of modern critics have named them or some of them as "problem plays" which elude easy categorization, or perhaps purposely break generic conventions. What we called romance has been introduced for what scholars believe to be his later comedies. The categorization used in this research was based on the traditional divisions of the plays, as shown in Table 3. Table 3.

The ategal ribn Sapeap lays Inthis cle, resenLD'u heare's lawere gathered from 10 plays. These were: 1) Romeo and Juliet; 2) King Henry V; 3) Antony and Cleopatra; 4) King Lear; 5) Hamlet; 6) The Merchant of Venice; 7) Julius Caesar; 8) Troilus and Cressida; 9), King Richard II; and 10) Measure for Measure. The types of LD found and their sources are

shown in Table 4. Table 4.

The main types and sources of LD found in 10 Shakespeare plays Table 3 above shows that the dominant type of LD was a lexical deviation, followed by semantic, phonological and syntactic deviations. The rhetoric figures were limited to apheresis, neologism, apocope, and polyptoton (lexical deviation), paronomasia and hypallage (semantic deviation), paronomasia (phonological deviation), and syntactic (syntactic deviation).

Thus, it might seem that there was a relationship between the kind of LD and the rhetoric figures used. However, in fact, there is no definite relation between LD and rhetoric figure types. The same rhetoric figure (e.g. paronomasia) might be present with more than one linguistic deviation type. 3.3

The rhetorical means of communication between the author and the reader (the so-called audience) include dialogue and soliloquy (Peng, 2008: 216). Through the dialogues *XLinguae*, Volume 12 Issue 1, January 2019, ISSN 1337-8384, eISSN 2453-711X the reason why dramas have sometimes come to be called dialogues, since their essential is usually contained in the dialogue. The power of the dialogue itself is rhetoric.

Rhetoric (Lyne, 2001:72) is the art of persuasive argument through writing or speech – the art of eloquence and charismatic language, while the rhetoric figure is a category of the figures of speech such as schemes and tropes. A trope is an artful deviation from principal or ordinary signification of a word, in other words, the trope can refer to the use of word, phrase or images where its meaning cannot be interpreted in normal way, while scheme is the deviation of words arrangement from the standard pattern to the artful words pattern (Verdonk, 1995:17). Rhetoric bears the same meaning.

Pierce's model has been used as a model for interpreting the system of rhetorical figures; Pierce also developed a pragmatic theory of rhetoric (Noth, 1990:342). Based on the conceptual framework outlined above, the author strongly believes that literary text is a good tool for tracing LDs used by authors in creating their works. Through the LD, the author often conveys an important implied message and meaning which the reader (audience) needs to interpret.

In communicating, understanding of LD is important to attain a more meaningful communication. In relation to rhetoric, this relates to the persuasiveness of the speaker to the listener (audience), author to readers, and performers to the audience, or the strength of the dialogue between the characters in the drama, and so forth.

The communication between author and reader/audience through the medium of the language used in dialogues (also via soliloquy) (Murphy, 2007:132). Misunderstanding and misinterpretation often occur due to the presence of various types of LD, especially for non-native speakers (foreign learners) of English (Figure 2).

Figure 2: Medium of communication between author and reader/audience (Murphy, 2007) With that point in mind, how does one make an argument persuasive enough to change the beliefs of another person? In classical Greek rhetoric, there are three basic approaches - three "rhetorical appeals"- one can use to make a convincing argument. They include these three items; a) logos (using logical arguments such as induction and deduction); b) pathos (creating an emotional reaction in the audience); and c) ethos (projecting a trustworthy, authoritative, or charismatic image) In addition to balancing logic, emotion, and charisma, the rhetorician also has to adapt the argument, tone, and approach for the specific reader/audience.

This reader/audience adaptation takes into account the assumptions of that reader/audience, and analyses the spoken and unspoken assumptions behind a specific line of argument. 4. Linguistic deviation and the Significance of this study 4.1 Linguistic deviations of Shakespeare In the present study, the researcher has found a number of LDs of hypallage, apheresis, apocope, enallage, and so on.

For the sake of evidence, some examples are presented as follows: 4.1.1 Deviation of syntax LD tax alsofon mewhe akesppys. h e b ghis gooexale. ub(SV), ject is e simplest pattern of sentences which mostly found in modern English. A subject (John), a verb (caught), and a noun (ball), when they are composed, will derive an understandable sentence, "John caught the ball."

This case is exactly the same sentence in modern English as understood as in Shakespeare's era. However, Shakespeare often changes the pattern of these three basic components where he used a great deal of SOV inversions, which makes the sentence "John door kicked." This SOV pattern is commonly found in the German language where much English comes from its syntactical basis (Shakespeare's Grammar).

The use of such sentence patterns is considered by Shakespeare to be more practical where at that time the romance of Italian and French introduced rhythmic poetry. Since the introduction of this rhythmic poetic form there had been a shift in English poetry. Houston (qtd. Shakespeare's Grammar), "vs ren Italian make handy rhymes, and they make even better ones in English because many English verbare nsyllic" .

It is a natural development in the verse line or couplet comprising a subject near the

beginning and a verb at the end. It is certain that Shakespeare wrote his work in blank verse which mostly urh mbptawh that time, Elizabethans allowed for a lot more leeway inwo rd heare id't n realize that, but he took as his advantage of it.

In this case, Shakespeare was effectively putting the metrical stress wherever he wanted and thus English is very dependent on vocal inflection. In this case, English became very difficult to translate in suggesting emphasis and meaning. By using inversion order, Shakespeare could offset his literary shortcoming. In another case, Shakespeare had also given many samples of word inversion on the sentence pattern used by using OSV (object, subject, and verb) which canbfon chintsence e allJon caught ". seems at Shakespeare employed this colloquially in many works as a transitory device to supply continuity especially in bridging two sentences.

Besides that, Shakespeare also used the verb subject costruon ghJo" er an"Joh gh ich seems like a stylistic choice. Finally, according to Houston that, this happens might become the effort in making the language more memorable through the linguistic deviation of the spoken habits. It shows the essence of literature is to heighten the language even colloquial over that the prose, a heightening that produces an idealized, imaginative conception of the subject.

A good example of LD (syntactic) in the stylistic study is the basic set distinction within the grammar which distinguishes between different parts of speech. XLinguae, Volume 12 Issue 1, January 2019, ISSN 1337-8384, eISSN 2453-711X 47 Consider now first that the following well-known lines from Sakespe's Antony and Cleopatra (AC).Shakespeare writes; 1) " boy would, of course, be specific as a noun in the standard description of English. Here, however, it operates as a transitive verb.

Shakespeare is consequently guilty of violating a grammatical rule [..]. In the case of the line from Shakespeare quoted above, the linguist can note that they constitute a deviant sentence and can specify where the deviance lies; the playwright hvio 'c aterrubtsferrinthleitm boy from the category of noun to the category of verb and more precisely to the sub-category of transitive verb (Widdowson, 1988). 4.1.2

Hypallage Hypallage (combining two examples of hyperbaton or anastrophe) is characterized by the presence of the reversed elements are not grammatically or syntactically parallel. In this case, it is easier to give examples than to explain it. Look at the example, "The smell has brought the well- knwnbwh wold expect, in terms of proper cause-and-effect, to have "the breezes bring well-known smells."

In King Henry V (KH), Shakespeare writes, 2) Our gayness and our gift are besmirched

With rainy marching in the painful field" (KH/IV.3.110) When logically the reader would expect "with painful marching in the rainy field." Roethke playfully states, "Once upon a tree // I came across a time." In each example, not just one hyperbaton appears, but two when the two words switch places (inversion) with the two spots where we expect to find them.

The result often seems to overlap with hysteron-proteron, in that case, it creates a catachresis. Based on the illustration, it is found that the use of iconic force to make a convincing argument, respectively; a) logos (using logical arguments such as induction and deduction), b) pathos (creating an emotional reaction in the audience), and c) ethos (projecting a trustworthy, authoritative, or charismatic image). 4.1.3

Aphaeresis Here, the researcher also proposes aphaeresis as one of LDs. Aphaeresis (also spelled apheresis; plural: aphaereses, adj. apheretic) is rhetorically deleting a syllable - unaccented or accented - from the beginning of a word to create a new term or phrasing. For instance, in King Lear (KL), we hear/read that, 3) "the king hath cause to plain" (KL/III.1.39) Here, the word complain has lost its first syllable, com (com+plain).

This kind of deviation also happens in Hamlet (HM), when Hamlet asks, 4) 48 For the case above, note that the e- in escape has itself cleverly escaped from its position! It is an aphaeresis example of a rhetorical scheme or trope. It is clear this one contrasts with the more precise linguistic term aphaeresis. In the idea of aphaeresis, it linguistically operates the omission of an unaccented syllable from the front of a word.

It strongly contrasts with the more general rhetorical term, aphaeresis. 4.1.4 Apocope
What to discuss then is apocope. In the case of apocope, it is to delete a syllable or letter from the end of a word. In The Merchant of Venice (MV), one character says, 5) "when I ope my lips let no dog bark," (MV/I.1.93-94) Furthermore, the last syllable of open falls away into ope before the reader's eyes. This also happens in Troilus and Cressida (TC) (IV.5.148-150), Shakespeare proclaims, 6) "If I might in entreaties find success seldom becomes sold. This one belongs to apocope (the omission of a final part of a word).

Based on the case, it is what the researcher needs to state clearly that apocope is an example of a rhetorical scheme. And it needs to note that some scholars modernize this word and refer to it as apocopation. It is really contrasted with syncope. Syncope is the omission of a medial part. In relation to the linguistic deviation, Shakespeare has placed many "gugwos" as a character of his works. 4.1.5

Polyptoton Now we are on polyptoton rhetorical figure. As an instance of polyptoton

consisting of two verb forms, a line from Richard II (KR/V.5. 49) can be quoted: 7) I wasted time, the period of incompetent rule and the period of his decline-finds a rhetorical equivalent in the and the change of the tense-form of the verb iconizes a change of fortune. Furthermore, the misuse of grammar might be one interesting case in the discussion of LD. This method is very linguistics.

It is about enallage. This term is derived from Greek, meaning an "interchange". Here Shakespeare is intentionally misusing grammar to characterize his character (speaker) or to create a memorable phrase (to his reader or audience). In daily life, the current deviations are also seen in advertisement language such as "We was robbed!", or "You pays your money, and you takes your chances." 4.1.6

Neologism As has already been described earlier that Shakespeare lived during the early modern English. Consequently, in addition to the poetical license, or for an XLinguae, Volume 12 Issue 1, January 2019, ISSN 1337-8384, eISSN 2453-711X 49 artistic reason, it is meant to upgrade the emotional effect and sense of beauty for the readers (audience).

Shakespeare also used a lot of big words and are rarely found in the English language today, such as th , never found any more. In stylistics, the use of words such as so-called neologism. Neologism is a made-up word that is not a part of normal everyday vocabulary. As a matter of fact, Shakespeare of Measure for Measure (MM) often invented new words for artistic reasons.

For instance, 8) enskied implies that the girl should be placed in the heavens. Other Shakespearean examples include climature (a mix between climate and temperature) and abyssm (a blend between abyss and chasm), and compounded verbs like outface or un-king. Occasionally, the neologism is so useful, it becomes a part of common usage, such as the word new-fangled that Chaucer invented in the 1300s.

The following quotations are examples from King Richard (KR) where LD has related to iconic forces: 9) Pardon me, if you please; if not, I d'd warm' 4.1.7 Paronomasia The point of paronomasia is that a mere accidental phonetic relationship assumes the appearance of a semantic relationship. It seems the words couple in paronomasia may have a different or contrasting or even contradictory meaning.

Here is, first, an instance of an antithetical relation of the punning words from Sakespmeoan li(RJ) as o elo 50 12) (RJ/III.4.8) The iconic impact of this pun lies in the fact that words of similar sound, but sharply contrasted meaning (woe-woo) are combined. The figure then reflects the contrarities and antagonisms which dominate

the whole action of the play.

Furthermore, the fundamental problem of the play is iconized in miniature by such an antithetical combination of similar-sounding words, an effect which is also produced by the rhetorical figure of oxymoron which pervades the whole play. This case is commonly found in Shakespeare's plays. The example above must be classified as an instance of endophoric iconicity (Moyle, 2001) since it has a clearly identifiable function in that an individual linguistic element is here an analog to the larger structure of the whole text.

A different case is to be found in the following instance of paronomasia, the plot contains the conspiracy against the eagerly/would be king Julius Caesar (Julius Caesar play, 13) Now is it Rome indeed, and room enough, When there is in it but one only man. (Julius Caesar, 1.2.155-156) This pun relates the word "Room" to the phonetic similarity between the two words—according to Elizabethan pronunciation the pun might be conceived as a homonymic pun – coincides with a semantic correspondence.

What Cassius protests against is that Rome is under the given circumstances in danger of losing its political identity, its status of being room for many people and not for one man, i.e. an autocratic ruler. The pun with its combination of different words of similar sound has a profound semiotic function. It is used to express the political ideal of Rome as a stronghold of republicanism. To make this point, the author uses the word "room" which has the same meaning as "one" (4.2).

The significance of this study This study was designed with two objectives; theoretically and pragmatically. Theoretically, it is to examine that *licentia poetica* makes exceptions and authority to the author to treat language as reasons effect of meaning without considering the limitations of the reader's understanding.

However, it is important to note that misinterpretation and misunderstanding can reduce the appreciation of literature for readers (Rees, 1973). Pragmatically, this study will be useful, among others, the first to help the reader (especially non-native speakers of English) to understand the style of the author through the use of LD. This kind of research will hopefully solve the problem of teaching English as a foreign language especially in reading Shakespeare's plays.

Things become obstacles for foreign speakers, in fact Elizabethan dialect is strongly different from Modern English as today, but it becomes obstacles even if they basically are mostly the same. In the present day, there are actually some anomalies that the prepositional usage, for instance, verb agreement and number of Shakespeare's words are different from the present vocabulary.

What was then happened, the improvement of the language in the case with the word order from Middle to Early Modern English was slightly more flexible, although XLinguae, Volume 12 Issue 1, January 2019, ISSN 1337-8384, eISSN 2453-711X 51 Sakesppse,caas ike e ostand rothc ould give greater licenses in expression. As a result, the Elizabethan English period remains a sibship of the tongue, and eventually, accessible.

As for the significance of this research is expected to provide two keys of benefits, increase appreciation of literary works of Shakespeare and to enhance the knowledge of English especially for readers of non-native speakers of English. This research is designed to help the non-native of English, but not to give all the answer. It is simply to show a case that they can help for themselves. 5.

Conclusion As mentioned previously, LD can disturb the reader (especially a non-native spoEnshan mitteir nddg f hspwo is research revealed a number of LDs, including a) Deviation of Syntax, b) Hypallage, c) Aphaearesis, d) Apocope, e) Polypoton, f) Neologism, and g) Paronomasia. Sakespliguc eviatio eedtobuerstoo d gli itwas Sakespi The LD can be parsed from the stylistic elements, since in reality, the same LD may have different stylistic categories. That case was found in this research and is part of what makes this study of interest.

As this research shows that the linguistic devi atinfon heare's works is stylistically varied, there is a high likelihood that specific instances will be misinterpreted especially by the foreign readers, and is likely to cause misinterpreted and lead to misunderstanding. However, the results of this study can help the reader to overcome this challenge through a better understanding of the linguistic deviations pt Sakesprk Finally, this study proves that the same LD may have different rhetoric figures, and vice versa, both in the same and or different works.

The significance of this information can be applied to assist learners of English as a foreign language, through enhancing their familiarity with language stylistics, and the art with which Shakespeare employed various usages of the English language. It is often argued that Shakespeare is as relevant today as he was in his own time; through a deeper understanding of LD, non- nve eakers f gli y nerstan akesp true meaning with greater ease and proficiency, and thus come to truly appreciate his great literary works. Bibliographic references BLOOMFIELD, N. W. 1981.

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