

Stylistic Analysis on Smile You Nutter! By Darren Hobson

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Abstract

The study aimed to analyze Darren Hobson's poetry "Laugh You Nutter" from the view of stylistic analysis. It seen through the aspects of morphological level which about the word forms appeared in the poetry based on the kinds of morphology stylistics such unbound (free morphemes), bound (inflectional and derivational morphemes), base and cranberry morphemes. The poet exhibits a madness experience that could encourage the readers' feeling. This research used descriptive qualitative approach. This paper is useful in revealing the words style of language and the meaning of the poem. Based on them, it implies that the students could learn English linguistics and literature widely by absorbing the subject about stylistic and poetry.

Keywords

poetry, stylistic analysis,
morphology stylistics



I. Introduction

Most of people have difficulty to distinguished between language and literature. Language infers any frame of expression or communication, by living life forms through self-assertive signals. Language is one of the best inventions of mankind, without which we won't be able to share our knowledge, opinions, ideas, feelings or express anger, excitement, nervousness, fears, with another person. Language is defined as a purely human and non-instinctive method of communicating ideas, emotions, and desires through a system of voluntarily produced symbols, according to (Syahrin, 2018) First and foremost, language is an auditory representational system of symbols. Language maintenance is cumpolsory responsibility of the users of the language (Ramlan, 2018). Language is an arrangement of arbitrary symbols possessing an agreed upon significance within a community; furthermore, these symbols can be used and understood independent of immediate contexts, and they are connected in regular ways (Ramlan, 2018). Here we are not just talking about vocal language, but all the systems used as a medium for communication. Language is an intellectual body of sounds, symbols, and meaning which are regulated by grammatical rules and structure. On the contrary, literature can be understood as any body of knowledge, present in written form which is used to express of one's thoughts, opinions and ideas, about culture, tradition, life experiences, etc. with the use of language. Now, let's move further to talk about the differences between language and literature.

Language in literary work is really necessary work of art that has a great impact in our life, because we could convey our expressions by words for describing our thoughts and feelings. The term "literature" is ambiguous, but it typically refers to works in the following major genres: epic, play, lyric, novel, and short story (Cuddon, 2014). The term "literature" brings with it qualitative overtones that imply the work in question has exceptional traits and is well above the typical scope of written works when we refer to something as "literature" as opposed to anything else.

Literary stylistics is an applied discipline that draws on a range of linguistic approaches, models and methods to study literary texts. In the digital age, stylistics has benefitted from the availability of digitized versions of literary texts. There are some reasons it is conducted as follows: Most of readers still have difficulties in understanding poetry. Many people are not interesting with poetry. The main obstacle to understanding poetry is Poets tend to pack many points into each poem. Poets often experiment with language and meaning. You have to figure out the rhythm and meter before you can understand a poem.

The researcher focused on Stylistic Analysis on *Smile You Nutter!* by Darren Hobson. Especially research in terms of morphological level, the language feature can be seen through the smallest meaningful unit which can be singled out in a word, such root and affixational morphemes. Morphology was defined differently by experts that the overall picture remained the same. According to Carstairs-McCarthy (2002), morphology is the branch of grammar that deals with the relationships between words involving the morphemes that make them up as well as the structure of words. While Yule (2010) notes that morphology is the study of a language's fundamental forms. We can infer from expert definitions that morphology is the study of word structures in a language.

The poem "Laugh You Nutter" is one of the poems of Darren. The story focus on a man thorough all various emotions experiences in life made angry but encourage himself by the motivation of self with smiling and focusing to keep live the life on. Looking at it line by line and sentence by sentence is a great way to get submerged in its meaning. Therefore, language styles are used to analyze the poem in order to answer the questions: what are the word forms based on the kinds of morphology stylistic on Darren Hobson's poem "Laugh You Nutter"? and how morphology stylistics contribute to understand the theme of the poem?

II. Review of Literatures

Stylistics, or occasionally called "literary linguistics", is the study and analysis of texts. It is especially the disquisition and analysis of literary works. The origin of the style goes back to poetics, especially the rhetoric of the aged classical world. In ancient rhetoric, hir third of the five doctrines is of particular stylistic importance. The ancient Greek called this lexis, and Romans called it elocutio. (Michael Burke, 2011:1)

Simpson (2004:2) says that stylistics is interested in language as a function of texts in context, and it accepts that utterances (literary or otherwise) are created in time, a place, and in a cultural and cognitive context," he continued.

According to David Crystal, the field of linguistics known as stylistics "studies some aspects of language diversity" (as cited in Khan, et al., 2015). Additionally, stylistics is the category of linguistics that focuses on the various use of language, frequently but not solely, and pays particular attention to the most deliberate and intricate uses of language in literature. A stylistic approach is one that considers language style. The relationship between stylistics and literature raises two essential considerations, the first of which is that sophistication and ingenuity in language use should not be considered as the only domain of creative writing.

A figure of speech, also known as a stylistic device or rhetorical device, is a method used in literature and writing to convey an auxiliary meaning, idea, or emotion. Sometimes a word deviates from its usual meaning, or a phrase has a specific meaning that is not

dependent on the terms' literal meanings. Metaphor, simile, and personification are some examples. Oftentimes, stylistic devices offer emphasis, originality of language, or clarity.

A stylistic device, according to Galperin (1977) in Journal Vrabel (2016), is an intentional and conscious intensification of a typical structural or semantic property of a language unit (neutral or expressive) that is elevated to a generalized status and subsequently becomes a generative model. So, an abstract pattern, or a mold into which any content can be poured, is a stylistic device. As is well known, the typical is not only that which is frequently used but also that which most clearly and forcefully conveys the core of a situation. Language-related concepts such as sentence patterns, phonological devices, lexical varieties, morphological varieties, rhetorical words, semantic terms, and even semiotic terms and expressions can be used to examine style or stylistic variations.

Paul Simpson (2004), the goal of stylistic analysis is to investigate language and, more particularly, to investigate linguistic originality. As a result, studying stylistics expands our perspectives on language, and it has been noted that doing so significantly improves our comprehension of (literary) works.

With stylistics, language is given priority in the process of literary interpretation. Because the many forms, patterns, and levels that make up linguistic structure serve as a significant indicator of the purpose of the text, stylisticians place a great deal of importance on language. The practical importance of the text as discourse also serves as a doorway to its reinterpretation. Despite the fact that linguistic characteristics do not in and of themselves define a text's "meaning," a description of linguistic characteristics may nevertheless be used to support a stylistic perception and to assist the analyst understand why particular meanings are acceptable. (Paul Simson,2004:17)

In literature and writing, a figure of speech (also called stylistic device or rhetorical device) is the use of any of a variety of techniques to give an auxiliary meaning, idea, or feeling. Sometimes a word diverges from its normal meaning, or a phrase has a specialized meaning not based on the literal meaning of the words in it. Examples are metaphor, simile, or personification. Stylistic devices often provide emphasis, freshness of expression, or clarity. (Micah and Jennifer:2021)

Stylistic devices occur often in all kinds of literature. For instance, in Shakespeare's play *The Comedy of Errors*, Antipholus states that "I to the world am like a drop of water, / That in the ocean seeks another drop." This is a simile because Antipholus claims to be similar to a drop of water in order to represent his internal state. Another example of a stylistic device is the line, "All the world's a stage," from Jaques in Shakespeare's play *As You Like It*. This is a metaphor because the line doesn't literally mean that the world is a stage, but rather is a way of noting similarities between life and theatre.

Based on the level above, the researcher who is interested in analyzing this study relates to stylistic morphology according to O'Grady & Dobrovolsky's perception because this level looked at speech variants associated with poetic elements. In a similar vein, Zhukovska (2010) cited Galperin (1997, book), who said that while all means of expression can include style devices, not all ways of expression can include stylistic devices. Thus, the phonetic, morphological, word-structured, lexical, phraseological, and syntactic forms that are present in the language as a system for improving logic and/or sentiment-feel for words serve as the language's method of expression.

Galperin (1977) divided all stylistics means of a language into expressive means and stylistic devices. The researcher focused on morphology level, the language feature can be seen through the smallest meaningful unit which can be singled out in a word, such root and affixational morphemes. For instance, the poem of William Wordsworth, in morphology, William uses Affixes in some words. From the lexico-syntactic, it is found that the poem "I Wandered Lonely as a Cloud" mostly uses noun. Hyperbole, symbolism,

personification, simile, repetition, metaphor, and antithesis are found as the figurative language. In the forefront on syntax, it is found that William likes to use a noun related to nature and human to convey the meaning of the poem to the readers.

Znamenskaya (2008) stated that The stylistic potential of particular grammatical forms and categories, such as the number of the noun or the unusual usage of verb tense patterns, is the starting point of stylistic morphology. The term "morphology" has been used in the English language for a very long period, especially in biology, according to Famala (2021). It refers to "the area of biology that studies the structure and interactions between the parts and shape of living creatures." The Greek word "morph," which meaning "shape," is the source of the word "morphology." It is clear from its name that morphology discusses forms.

Although morphology was defined differently by experts, the overall picture remained the same. According to Carstairs-McCarthy (2002), morphology is the branch of grammar that deals with the relationships between words involving the morphemes that make them up as well as the structure of words. While Yule (2010) notes that morphology is the study of a language's fundamental forms. We can infer from expert definitions that morphology is the study of word structures in a language. Noer Doddy (2014) For convenience, poetry devices divided the meaning of poetry into two parts: denotation and connotation, as follows: Denotation, Connotation, Imagery. Visual Imagery and Variations, Auditory Imagery, Articulatory Imagery , Figurative Language Noer Doddy (2014) Language used in poetry frequently employs figures of speech. In poetry, they provide a structural function and enable a depth and breadth that would be impossible to accomplish by plain statement. The most significant figures of speech used in figurative language are simile, metaphor, personification, and symbol.

III. Research Methods

This study used descriptive qualitative research methods. Qualitative research, according to Sarah (2013), "focuses on the thick description of contextual and frequently comes from situated issues in the area." The explanation of the research methodology is frequently based on the experiences, interactions, and observations that were recorded in writing during the data collection, analysis, study, and reflecting processes. This research was designed to analyses on morphology stylistics and the meaning in *Laugh You Nutter!* poetry by Darren Hobson. The data itself appeared in the form of discourses, sentences, clauses, words and even morphemes from the text of the poem. The steps first, the researcher searched the poetry on *Google Play Books* and read the poetry *Laugh You Nutter!* by Darren Hobson. Second, the researcher selected the poetry and understanding every line in that poetry. Afterward, the researcher identified the kinds of morphology stylistic that used in *Laugh You Nutter!* poetry by Darren Hobson morphology stylistics and the meaning of the poetry, then calculate the data.

IV. Discussion

This study presented the analysis of the data on the kinds of morphology stylistics by O'Grady & Dobrovolsky. The study analyzed the data in *Laugh You Nutter!* poetry. The data had been taken from the *E-book* of Darren Hobson's poetry *Smile You Nutter!*. This study was put mind to stylistic analysis that focused on the kinds of morphology stylistics and the meaning of the poetry. Based on the analysis of the data, it described that there are 5 kinds of morphology stylistics such unbound (free) morphemes, bound morphemes that

consists of two basic types of morphemes; inflectional and derivational morphemes, *base* and *cranberry* morphemes. This study concluded that They were 91 free morphemes (unbound), there are two kinds basic in bound morphemes; they were 46 inflectional morphemes (suffixes), and there were 4 derivational morphemes (consist of prefixes and suffixes), 2 *base*, and 1 *cranberry* morphemes.

In this study analyzed the stylistic that focused on the kinds of morphology stylistics by O'Grady & Dobrovolsky. This section implied the meaning of the poetry and the morphology stylistics used in *Laugh You Nutter!* poetry by Darren Hobson. Based on the table above, the total number of the kinds of morphology stylistic that used in *Laugh You Nutter!* were 5 kinds of morphology stylistics. They were 90 free morphemes (unbound), there are two classes bound morphemes; they were 46 inflectional (consist of 8 suffixes), and there were 4 derivational morphemes (consist of prefixes and suffixes), 2 *base*, and 1 *cranberry* morpheme in that poetry.

The Meaning and Identifying The Poetry

The researcher identified each line of the poetry which is consist of 4 pages and 63 lines. On this section aimed to understanding the meaning of the poetry and to find out the word forms based on 5 kinds of morphology stylistics. On the first line it said *The best days have gone away* which means the best experiences have passed. The word of *days* refers to the experiences of the poet. In this line found the kinds of morphology stylistic, The word *best* refers to free morpheme (unbound) which is an adjective, the word of *days* refers to bound (inflectional morpheme) which is *day +s* (plural) means multiple day. The second line, *You clear thoughts have gone astray* means the poet logical thinking were wrong. The word of *clear* and *astray* refers to free morpheme (unbound) which is an adjective. The word *thought+s* categorized as bound (inflectional morpheme) which used suffixes-*s* (plural).

The third line, *You walk with a limp* means the poet walks slowly. The word *walk* (verb), *limp* (noun) categorized as unbound (free morphemes). Otherwise, on the fourth line, *Bad case of the piles* means there are a lot of problems in poet life. The word of *bad* (adjective), *case* (noun) classified as unbound (free morphemes). The word *pile+s* (plural) implied as bound (inflectional morpheme).

In the fifth line, *Hoping it will blow over* means expecting something will pass away. This line has bound (inflectional morpheme) *hope+ing* (present participle), unbound (free morpheme) *blow* (verb). Next on the sixth line, *Like a tornado* means passing like a windstorm. The word *tornado* (noun) categorized as unbound (free morpheme). Also on the seventh line, *Rattling the tiles* means annoyed the poet. This line has bound (inflectional morpheme) *rattle+ing* (present participle) and *tile+s* (plural).

In the eighth line, *Your job does not pay well* means unpaid worker. The word *job*, *pay* (verb) categorized as unbound (free morphemes). Next on the ninth line, *The bills are getting higher* means there are a lot of expenses. This line has bound (inflectional morpheme) *get+ing* (present participle), *bill+s* (plural) and *high+er* (comperative). Also on the tenth line, *You have offended the loyal cat* means the poet has a cat that needs taken a good care. The word *offend+ed* (regular past participle) categorized as bound (inflectional morpheme), and *loyal* (adjective), *cat* (noun) which are unbound (free morphemes).

In the eleventh line, it meant the condition of the poet seem not what it looks. The word of *goldfish* (noun) refers to unbound (free morpheme), the word of *call+ed* (regular past tense) classified as bound (inflectional morpheme), and *lier: lie+person* categorized as cranberry morpheme. Also the twelfth line, it meant the people around look unhappy. The word of *ant+s* (plural) classified as bound (inflectional morpheme), the word *sugar*

(noun), *happy* (adjective), categorized as unbound (free morphemes). Next on the thirteenth line, it meant the poet bought the cheap things. The word *dis+count* (prefix -dis) classified as bound (derivational morpheme) and the word *brand* (noun) categorized as unbound (free morpheme).

In the fourteenth line, it meant the poet used the coupons to get lower price. The word *cut+ing* (present participle) and *coupon+s* (plural) classified as bound (inflectional morpheme). Next on the fifteenth line, it meant the poet almost hurt himself. The word *cut* (verb), *hand* (noun) categorized as unbound (free morphemes). Also on the sixteenth line, it meant always there is opportunity on every situation. The word *right, many* (adjective), *go* (verb) categorized as unbound (free morphemes) and the word *thing+s* (plural) classified as bound (inflectional morpheme).

In the seventeenth line, it has meant that in every situation might has unlucky things. The word *many, more, wrong* (adjective) categorized as unbound (free morphemes). Next on the eighteenth line, the poet expressed to try accepting the advice. The word *heed* (verb), *advice* (noun), categorized as unbound (free morphemes) and *try+ed* (regular past tense) classified as bound (inflectional morpheme). Also the nineteenth line, it meant it was hard to express the unsatisfied feeling by keep smiling. The word *type, song* (noun) categorized as unbound (free morphemes) and the word *smile+ing* (present participle) classified as bound (inflectional morpheme).

In the twentieth line, it has meant that when the problems hit you. The word *tree, house* (noun) categorized as unbound (free morphemes) and *fall+s* (third person singular) classified as bound (inflectional morpheme). Next on the twenty-first line, it meant that the family gets raid by someone or something. The word *home, mouse* (noun) categorized as unbound (free morphemes) and the prefix+word *over+run* classified as base which can be a new word means raid, the word also can be added to be *runner, rerun, and runaway*.

In the twenty-second line, it has meant that overstatement could make the matter be worse. The word of *exaggerate* (verb), *worse* (adjective) categorized as unbound (free morphemes). Also in the twenty-third line, it meant that getting a lot of problems doesn't mean the end of the world. The word of *end, world, curse* (noun) categorized as unbound (free morphemes). In the twenty-fourth line, it meant that *it does not something serious. The word of laugh* (verb) classified as unbound (free morphemes).

The twenty-fifth line, it meant that to take a break. The word of *breath* (verb) classified as unbound (free morphemes). Next in the twenty-sixth line, it meant that considering that was not his mistake. The word of *see, blame* (verb) classified as unbound (free morphemes). Also, in the twenty-seventh line meant that asking the poet/someone who got the same feeling to laugh. The word *re+member* (prefix *re-*), *nut+er* (suffix *-er*) categorized as bound (derivational morpheme), and *laugh* (verb) refers to unbound (free morphemes).

The twenty-eighth line, it meant that something annoying on head. The word of *annoy+ing* (present participle) classified as bound (inflectional morpheme) and the word *fly* (verb) classified as unbound (free morphemes). Next in the twenty-ninth line has meant that the matters hit several times. The word of *beat+ing* (present participle) classified as bound (inflectional morpheme) and the word *ten, nil* (noun) classified as unbound (free morphemes). Also in the thirtieth, it meant that such on a game/enjoyment. The word of *game* (noun), *console* (verb) classified as unbound (free morphemes).

In the thirty-first line, it meant that in angry/annoying situation. The word of *postman* (noun), *drive* (verb) classified as unbound (free morphemes) and *piss+ing* (present participle) classified as bound (inflectional morpheme). Next in the thirty-second line has meant that the poet should pay the tax of the car. The word of *car, date* (noun) categorized as unbound (free morphemes). Also in the thirty-third line has meant that the

person who is confident or not afraid in every situation. The word *tyre+s* (plural) classified as bound (inflectional morpheme) and the word *bold* (adjective), *brass* (noun) categorized as unbound (free morphemes).

In the thirty-fourth line, it meant that questioning the plans. The word *need, do* (verb) categorized as unbound (free morphemes). Next in the thirty-fifth line, it meant that the poet should keep going on his life. The word of *keep* (verb), *alive* (adjective) classified as unbound (free morphemes). Besides the thirty-sixth line has meant that keep enemies away from home. The word of *keep* (verb), *door* (noun) classified as unbound (free morphemes) and *bailiff+s* (plural) categorized as bound (inflectional morpheme).

In the thirty-seventh line, it meant that the poet should keep esteem. The word *keep+ing* (present participle) classified as bound (inflectional morpheme) and *pride* (noun) categorized as unbound (free morphemes). Next in the thirty-eighth line, it has meant that a person who fail/unexpected situation in embarrassing way. The word *slip+ing* (present participle) classified as bound (inflectional morpheme) and *banana, skin* (noun) categorized as unbound (free morphemes). Also in the thirty-ninth line has meant that does not accept the fact. The word *mean+s* (third person singular), *fail+ed* (regular past tense) classified as bound (inflectional morpheme) and *dis+agree* (prefix *dis-*) categorized as bound (derivational morpheme).

In the fortieth line, it meant that a person who mess up the confusion. The word *crack+ed, steam+ed* (regular past tense) classified as bound (inflectional morpheme) and *mirror* (noun) categorized as unbound (free morphemes). Next in the forty-first line has meant that the poet is imagine something, stupid. The word *think+ing* (present participle) classified as bound (inflectional morpheme) and *silly* (adjective) categorized as unbound (free morphemes). Also in the forty-second line meant that with all the matters/someone from another county. The word *germ+s* (plural), *import+ed* (regular past tense) classified as bound (inflectional morpheme).

In the forty-third line, it meant that the person/something is from Germany. The word of *exotic* (adjective), *land* (noun), *Germany* (noun) categorized as unbound (free morphemes) and *call+ed* (regular past tense) classified as bound (inflectional morpheme). Next in the forty-fourth line has meant that others have a good thought. The word *better* which the root of *good* categorized as (comparative) in bound (inflectional morpheme). Besides in the forty-fifth line has meant that purpose to tell someone in another country. The word *contact* (verb), *Frank, France* (noun) categorized as unbound (free morphemes).

In the forty-sixth line, it meant that the person thought that he could know about the information firstly. The word *early+er* (comparative) categorized as (comparative) in bound (inflectional morpheme). Next in the forty-seventh line has meant that another matter has come. The word *war, break* (verb) categorized as unbound (free morphemes). Besides in the forty-eighth has meant that he would change the plans. The word *change+ed* (regular past tense), *underpant+s* (plural) classified as bound (inflectional morpheme).

In the forty-ninth line, it meant that people said the situation is always think good. The word *say* (verb), *grass* (noun) categorized as unbound (free morphemes) and *green-er* (comparative) categorized as (comparative) in bound (inflectional morpheme). Next in the fiftieth line has meaning that the others thought different. The word *side, wall* (noun) categorized as unbound (free morphemes). Besides in the fiftieth-one line has meaning that questioning the others about the characters and personalities. The word *additive+s, colour+s* (plural) as bound (inflectional morpheme).

In the fiftieth-two line has meaning about the bad feeling in every situation. The word *toxic* (adjective) categorized as unbound (free morphemes) and *taste+s* (third person singular) as bound (inflectional morpheme). Next in the fiftieth-three line has meaning that

the poet will not distract by others in their bad situation/place. The word *get* (verb), *toxic* (adjective), *green* (noun) categorized as unbound (free morphemes) and *dance+ing* (present participle) classified as bound (inflectional morpheme). Besides, the fiftieth-four line has meaning that the poet is prefer take every opportunity. The word *take* (verb) as unbound (free morphemes) and *chance+s* (plural) as bound (inflectional morpheme). In the fiftieth-five line has meaning about under the pressure of others is very useful. The word *foreign* (adjective) categorized as unbound (free morphemes) *tree+s* (plural), as bound (inflectional morpheme) and *ever+green* (prefix) classified as *base* which can be a new word means a plant with green leaves growing in a year. Next in the fiftieth-six line has meaning about the plans has made in a point. The word *world, pot* (noun) categorized as unbound (free morphemes) and *go+es* (third person singular) as bound (inflectional morpheme). Besides the fiftieth-seven line has meaning about the unplan things. The word of *seem* (verb) and *plan* (noun) categorized as unbound (free morphemes).

In the fiftieth-eight line has meaning about reminding to smile however it is. The word *re+member* (prefix *re-*), *nut+er* (suffix *-er*) categorized as bound (derivational morpheme), and *smile* (verb) categorized as unbound (free morphemes). Next in the fiftieth-nine line has meaning about considering that the poet/someone who feel the same can do it. The word *re+member* (prefix *re-*), *nut+er* (suffix *-er*) categorized as bound (derivational morpheme), and *can* (verb) categorized as unbound (free morphemes). Besides in the sixtieth line has meaning that every experience has its bad moment so remember thing. The word *gold+en* (suffix *-en*) categorized as bound (derivational morpheme) and the word *rule* (noun) categorized as unbound (free morphemes). In the sixtieth-first line, it has meaning about being a good person not a fool. The word *become* (verb) and *fool* (adjective) categorized as unbound (free morphemes). Next in the sixtieth-second line, it has meaning about asking to focus on ourself and stat the life happily. The word *look, start, grin,* (verb) and *mirror* (noun) categorized as unbound (free morphemes). Last but not least in the sixtieth-third line, it has meaning about an order to smile. The word *smile* (verb) classified as unbound (free morphemes) and *nut+er* (suffix *-er*) categorized as bound (derivational morpheme).

The discussion above focused on the meaning of the poetry, the word forms based on the kinds of morphology stylistics and the reason why the words classified in the morphemes that have 5 kinds of morphology stylistics like unbound (free morphemes), bound (inflectional and derivational) morphemes, *base*, and *cranberry* morphemes. From these kinds of morphology stylistics, the words already divided in every kind of morphology in accordance with the explanation and function about morphology stylistics itself. So that, the readers can understand the meaning of the poetry and improve their knowledge about style of language that appeared in the poetry which used some difficult word and it has described in the discussion above so that easily to understand.

V. Conclusion

Grounded on the results of data analysis on poetry which focused on the kinds of morphology stylistic used in the Laugh You Nutter poetry, by Darren Hobson, they were unbound (free morpheme), bound consisted of two classes: inflectional and derivational morphemes, base and cranberry morphemes. Meanwhile, Laugh You Nutter is showed 90 unbound (free morpheme), bound consisted of two classes: 46 inflectional and 4 derivational morphemes, 2 base and 1 cranberry morpheme. Obviously, it can obtain conclusion that these kinds of morphology stylistic in poetry used to improve knowledge and insight in linguistic and literature study especially literary works of poetry. So that, the

students can simplify the language and words style in literary works specifically on poetry easily.

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