

People's Democratic Republic of Algeria
Ministry of Higher Education and Scientific Research
Hamma Lakhdar University of El-Oued
Faculty of Arts and Languages
Department of Arts and English Language



Figurative Language in *Little Bee* by Chris Cleave: A Stylistic Analysis

**Dissertation Submitted in Partial Fulfillment of the Requirements for
Master's Degree in Literature and Civilization**

Submitted by:

MAALOUL Ibtihaj
BOUSBIA Metira

Supervised by:

Ms. KHELEF Embarka

Board of Examiners:

Dr. ZELLOUMA Ahmed

President

University of El-Oued

Ms. KHELEF Embarka

Supervisor

University of El-Oued

Mr. DIDA Nassireddine

Examiner

University of El-Oued

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Dedication

“Without continual growth and progress, such words as improvement, achievement, and success have no meaning”.

- BENJAMIN FRANKLIN -

This dissertation is the result of countless and arduous sacrifices. This work is proudly and deeply devoted to the individuals who serve as inspiration.

I, MAALOUL Ibtihaj, this work is wholeheartedly dedicated to my family: to my mother who has been my source of inspiration, my father, my sisters and my only brother Ayman, to my beautiful niece Djenna and to my pupils.

I, BOUSBIA Metira, this modest work is dedicated to my family; to my mother who was my source of happiness, to my beloved father, to my dear sisters, and brothers, to my nephews, and to every soul who had an effect on my life, and did not forget me from my mind.

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Abstract

Figurative language plays a crucial role in shaping meaning and emotional resonance in literature. Chris Cleave's powerful novel *Little Bee* utilizes a rich tapestry of figurative language to explore themes of displacement, trauma, and cultural differences. This dissertation delves into a stylistic analysis of the novel, examining how Cleave employs figures of speech to show what effects they have in constructing meaning and a compelling narrative. While previous studies on *Little Bee* focused on thematic contents or postcolonial issues, a stylistic analysis of Cleave's use of figurative language remains unexplored. This dissertation aims to bridge this gap by analyzing how similes, metaphors, and other figures of speech contribute to the power of *Little Bee*. The study follows Leech and Short's stylistic analysis in analyzing the figurative language; a close reading approach is employed to identify and analyze various figures of speech used by the author, as well as the corpus analysis, in addition to secondary data sources such as online books, academic journals, etc. The analysis shows that similes and metaphors are the most used in comparison to other figures of speech like personification, hyperbole..., etc. In addition, figures of speech are mostly used by Little Bee: metaphors, personification, repetition, hyperbole, imagery, alliteration, onomatopoeia, rhetorical questions, and idioms to show marginalization, hybridity, and displacement, while Sarah mostly uses: similes, symbolism, allusion, oxymoron, and idioms to express her complex emotions. Figurative language plays an important role in reflecting characters' origins, both Nigerian and British.

Keywords: Figurative Language, *Little Bee*, Postcolonial Literature, Stylistic Analysis.

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General Introduction

1. Background of the Study

Postcolonial literature is concerned with literary works from colonized countries by western powers. It is considered a refuge for marginalized people to convey their voices through exploring themes of identity, cultural differences, refugees' experiences, and the consequences of colonialism and its impacts on previously occupied peoples. *Little Bee* by Chris Cleave is considered refugee literature and falls under the umbrella of postcolonial literary works. This novel addresses many important issues in reality and themes related to refugees and illegal immigrants in order to shed light on their problems and to enhance their situation.

Stylistics connects language to literature; it examines the writer's language, the style of writing, grammar, lexical categories, semantics, figures of speech, etc. Stylistic analysis helps the readers unlock the secrets of language in literature; through this analysis, the reader will gain a deep understanding of the meaning of the work. In addition to that, stylistic analysis helps the audience to understand the complex emotions and the motivations of the characters. Stylistic studies are the things where language's secrets and its uses are revealed.

The writers use figurative language as a potent tool in their literary works to convey ideas, themes, and emotions. It adds beauty and emotional impact to the literary work; it allows the writer to play with words to convey themes. By using figurative language, the writer can communicate strong feelings, emotions, and thoughts to the reader; this plays a great role in the reader's understanding of the work. These figures of speech allow the writers to create a meaningful and enjoyable work for the audience.

2. Statement of the Argument

This academic paper argues that Chris Cleave used figurative language masterfully to convey themes such as displacement, identity, and cultural differences and the refugee's experiences in the novel *Little Bee*. Through a close analysis of the figurative language that is used

in *Little Bee*, this dissertation demonstrates how Cleave creates a style of writing that leads to a great emotional impact and how he uses this figurative language to make the reader aware of the refugee's plight.

The study analyzes the figures of speech that are used by the two main characters, the Nigerian protagonist "Little Bee" to depict her psychological trauma. In addition, it discusses the figures of speech that are used by the British character "Sarah" to show how figures of speech play an important role in expressing feelings and conveying complex emotions.

3. Research Questions

The study seeks to provide answers to the following queries:

1. What figurative language does Chris Cleave use in *Little Bee*?
2. What effects does figurative language have on meaning?

4. Literature Review

Limited critical attention has been paid specifically to Cleave's use of figurative language in *Little Bee*. Existing scholarship on *Little Bee* has focused on character development, thematic analysis, and the exploration of postcolonial issues. For instance, Awaliah Nur Annisa, Singgih Daru Kunkara, and Nasrullah (2019), in their article "The Representation of 'The Other' towards Little Bee's Character in Chris Cleave's *The Other Hand* Novel: A Postcolonial Analysis," identify the representation of the Other in one of the main characters, Little Bee. Laura E. Savu (2014), in her essay "Bearing Wit(h)ness: "Just Emotions" and Ethical Choices in Chris Cleave's *Little Bee*," focuses of the ethical and political grounds in cross-cultural encounters.

5. Aims of the Study

The aim of this dissertation is to provide a comprehensive stylistic analysis of the figurative language that is used in the novel *Little Bee* by Chris Cleave. In addition, the study will specifically focus on how Cleave uses similes, metaphors, personification, and other figures of speech to show

the effects of figurative language on meaning, the reader's comprehension, the emotions of the characters, and how it conveys postcolonial themes such as displacement and cultural differences.

6. Significance of the Study

While previous studies have examined the themes in *Little Bee*, postcolonial issues, and the characters' traits, a close analysis of Cleave's use of figurative language remains largely unexplored. This study aims to address this gap by showing how refugee literature uses figurative language and how these figures of speech play an important role in conveying meaning and in conveying themes of postcolonial literature.

7. Research Methodology

A qualitative nature with the stylistic analysis of Leech and Short. This dissertation utilizes secondary data sources in the first chapter: academic articles, books, academic journals, magazines, etc. The second chapter utilizes a dual approach for data collection. The first step involves closely examining the entire text of "*Little Bee*" to pinpoint the use of figurative language. Second, a corpus of contemporary literature: the British National Corpus (BNC) to determine Cleave's choices of words.

8. Structure of the Study

The current study is composed of two chapters. In the first chapter, which is the theoretical chapter, entitled "Exploring Postcolonial Literary Stylistics: Understanding Stylistics and Figurative Language," the dissertation gives a comprehensive definition of postcolonial literature, how it appeared, and its subjects, with a primary focus on refugee literature. After that, the study explores the field of stylistics by illustrating the term style, defining stylistics with a focus on literary stylistics, and showing how the stylistic analysis is done. In addition, this chapter provides broad definitions and types of these figures of speech: metaphor, simile, personification, hyperbole, allusion, imagery, symbolism, oxymoron, alliteration, onomatopoeia, repetition, rhetorical questions, and idioms. Lastly, the first chapter shows the importance of figurative language in postcolonial literature.

The second chapter, which is the practical one, is entitled “Stylistic Analysis of Figurative Language in *Little Bee*.” This chapter starts by introducing the writer “Chris Cleave,” then provides the plot summary of the novel “*Little Bee*,” introducing the characters, and sets the setting of the novel. After that, the practical chapter analyzes the figurative language that is used by Chris Cleave as a stylistic feature, categorizes these figures of speech from most to least used, and illustrates by whom they were used, by Little Bee or Sarah.

CHAPTER ONE

Exploring Postcolonial Literary Stylistics: Understanding Stylistics and Figurative Language

Chapter One: Exploring Postcolonial Literary Stylistics: Understanding Stylistics and Figurative Language

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Introduction

The first chapter explores the realm of postcolonial literary stylistics, shedding light on the profound impact of stylistic features in portraying the complexities of postcolonial narratives. This chapter illustrates the emergence of postcolonial literature and its subjects in addition to the major stylistic features of postcolonial literature with focusing on refugee literature, as it is one of its subsets. Moreover, the study delves into the details of style, defining stylistics, and the examination of linguistic and literary methods employed in written and spoken language, providing a clear sight about literary stylistics with the dominant approaches and figures, in addition to the techniques of stylistic analysis that help in examining and understanding the linguistic and literary features of a text. Also, this chapter shows the impactful use of figurative language, culminating in a comprehensive understanding of the role of figures of speech, how they are used to enhance the literary texts' emotional impact. Lastly, the study highlights the importance of figurative language in postcolonial literature.

1.1. Postcolonial Literature

1.1.1. Postcolonial Literature Emergence

Through history, countries from around the world suffered from colonialism as a practice, a powerful country directly controls a less powerful country and uses its resources to increase its own power and wealth, and imperialism as an ideology control and their aspects such as, India, Africa, Canada, and Australia. Those colonies have resisted to obtain their independence. Consequently, the term decolonization refers to the period when colonies were independent from the hands of British imperialists, demonstrating their own cultures, values, and identities. In 1960s, a new field started to emerge in the world which is Postcolonialism.

1.1.2. Definition of Postcolonial Literature

Postcolonialism broadly refers to the representation of race, ethnicity, culture and human identity in the modern world, when many colonies gained independence (Thamarana, 2015).

Subsequently, the word "postcolonialism" dealt to influence colonization on culture and society of formerly colonized societies. However, from the late 1970s, cultural critics used the term to discuss the social, political, and cultural effects of colonization (Hadejia, 2022). Related to the field of literature, postcolonial literature relates to writing that was “influenced by the imperial process from the time of colonization to the present” (Ashcroft et al, 2). One of the main theorists in this fields is Edward Said, who was one of the promoter writers. Said believed that in contrast to Western thought, the false image of the East was fabricated, the primitive "other", and the consequences of colonialism still existed in the form of chaos, coups d'état, corruption, civil war, and bloodshed that permeated many of the former colonies ((Hadejia, 2022 as cited in Hamadi, 2014).

1.1.3. Postcolonial Literature Subjects

Postcolonial literature often deals with the problems and consequences of country decolonization, especially with regard to the political and cultural independence of former subjects. It attempts to decolonization of Eurocentric norms and cultures of colonies, and above all, of their own thoughts. They began to regain their own culture, religion and tradition. They created their own history and literature and liberated themselves from the shackles of colonial power (Rana, 2021). Therefore, postcolonial writers such as: Chinua Achebe and Frantz Fanon employed a set of postcolonial features to deliver its themes. Postcolonial literature focuses on the experiences of people from colonized countries and explores themes of identity, power, and cultural clashes.

1.1.4. The Stylistic Features of Postcolonial Literature

A key characteristic of postcolonial literature is its employment of language and storytelling strategies to express the intricate nature of postcolonial encounters. The main stylistic features of postcolonial literature are classified into four items:

1- Hybridity and Language

Postcolonial literature frequently features the blending of various cultures and languages, known as hybridity. This can be seen in *Little Bee*, where the main character, a Nigerian refugee, uses a combination of English and her mother tongue. The use of this mixed language showcases the character's challenges in her African roots with the English-dominated environment (Loomba, 2015).

2- Intertextuality and Cultural References

Intertextuality, a stylistic element in postcolonial literature, involves incorporating references to other texts and cultural traditions. In *Little Bee*, this technique is utilized with allusions to Nigerian folklore and British colonial history, enhancing the narrative and offering insights into the characters' cultural contexts (Bhabha, 2004).

3- Multiple Perspectives and Narrative Voices

Postcolonial literature commonly uses various viewpoints and narrative voices to question prevailing narratives and highlight the voices of underrepresented communities. In *Little Bee*, the novel presents two perspectives: Little Bee, the Nigerian asylum seeker, and Sarah, a British woman. This storytelling method offers readers a dual understanding of the viewpoints and realities of both the colonized and the colonizer. (Spivak, 2010).

4- Subverting Colonial Language

Postcolonial literature often challenges colonial language and questions the power imbalances within linguistic imperialism. Chris Cleave's *Little Bee* deliberately incorporates grammatical errors to emphasize the main character's non-native English-speaking origins, highlighting how language can be used as a means of control and dominance (Said, 1994).

1.1.5. Refugee Literature

Refugee literature appeared in the twenty-first century when the illegal migration has recently taken on huge and uncontrollable proportions in Europe. People from different African countries search for better life in Europe; African populations are heavily burdened by poverty

related diseases and debilitating diseases keep many people in extreme poverty. Likewise, hundreds, if not thousands of Africans die every year trying to reach the shores of Fortress Europe to escape from the hard reality, from the war or social, political or natural crisis. Refugees and illegal immigrants, especially those who are from Nigeria in Europe face different obstacles such as displacement, violence and conflict, dangerous journeys, discrimination, exploitation, integration difficulties ...Nigerians are one of the largest African migrants' populations in Europe, they reached Europe through illegal ways and irregular channels.

Refugee literature shows the sufferance of the refugees through presenting their struggling to be accepted and their seeking for asylum in other countries. This subset of postcolonial literature sheds lights on the problems in the detention centres, these refugees and illegal immigrants suffer from the hostile conditions of the detention camp where they consider them as anonymous beings, the absence of proper names denies these people that kind of respect (Lloyd, 2000). It illustrated the suffering of the cultural differences, the fear of eviction that every refugee feared from, the uncertainty all the time, the fear of being sent back to their lands and facing their fates again.

1.2.Stylistics

1.2.1. Style

A writers' style is their unique manner of expressing their ideas through language. The process encompasses numerous paradigmatic and syntagmatic choices, including lexical items, tropes, figures of speech, phrasal and syntactic structures, and the structure of paragraphs (Murtaza, Qasmi 2013).

The term style in literature embodies a multitude of concepts which according to Gray's dictionary of literary terms, it is the writer's way of expressing himself, or herself, or the specific way in which he expresses his or her individual literary work. Each style of writer is distinctive, but it can be a combination. A wide range of factors, such as typical syntactical structures, favorite or distinctive vocabulary, types of imagery, attitude to the subject matter, type of subject matter,

and so on (Murtaza, Qasmi 2013). Another definition of style argued by Leech and Short (2007), it is the study of the diversity of linguistic elements during actual language use. Chambers' Twentieth Century Dictionary defines style as "A literary composition: manner of writing, mode of expressing thought in language or of expression, execution, action, or bearing generally: the distinctive manner peculiar to an author or other" (Murtaza, Qasmi 2013). The distinctive style of language in prose or lyric; how a specific writer explains things. The analysis and appraisal of style entails a review of a writer's word choice, figures of speech, devices (rhetorical or otherwise), the shape of his sentences, and the shape of his paragraphs--in short, of every conceivable facet of his language and the way he employs it. Style is unique to each writer, just like their laugh, walk, handwriting, and facial expression. It cannot be fully defined. In other words, style is defined as each writer uses the different linguistic items of language in his or her production to be unlike to another writer, in order to express his or her ideas and to convey his or her message in a distinctive way. The multiple definitions of the term style in literature have numerous aspects, exhibits diverse dimensions, and serves a vast array of functions.

The term "style" has been described as a "dress of thought" that embellishes pre-existing content; as a choice between alternative expressions; as a set of recurrent, individual or collective characteristics; as a signature; as an expression of the author's personality; as a way of writing dictated by rules or an acquired disposition to act on a set of rules; but also, as a systematic violation of rules or deviation from a norm. It is viewed as an expression of originality, a means to manifest a perspective or point of view, and a way to highlight the possible uses of a medium, thereby drawing attention to the workings of language (Huemer, 2016).

1.2.2. Stylistics

Stylistics involves analyzing how language is employed in various situations, aiming to comprehend the decisions made by the writer and their influence on the interpretation and significance of the text. Here are three definitions of Stylistics from different scholars, Wales (2001) stated: "Stylistics is the study of language in use, or discourse. The key objective of

stylistics is to account for the way in which meanings are conveyed through language in real-life situations" (Wales, 2001, p. 1-2). According to Simpton (2004): "Stylistics is the study of the effects of linguistic choices, especially those affecting meaning, in literary texts and other discourse types, with a view to describing, analysing, and interpreting their nature, functions, and value" (Simpson, 2004, p. 15). In defining stylistics Short writes: "Stylistics is the study of how meanings are created and conveyed through language in different texts and contexts. It is concerned with the use of language as a means of communication and expression, and with the ways in which it is used to achieve particular effects" (Short, 1996, p. 1). These definitions highlight stylistics as a link between linguistics and literary criticism. It uses linguistic tools to analyze texts, particularly literary ones, but also applies to other forms of communication. By examining language choices, stylistics helps us understand the author's intention, the impact on the reader, and the overall meaning of the text.

According to Geoffrey N. Leech, a prominent scholar in the field of stylistics, the importance of stylistics lies in its ability to uncover the aesthetic and communicative aspects of language. Leech (2007) states that Stylistics combines various approaches and discoveries from different fields to analyze an author's decisions and a reader's language processing methods. It aids in comprehending how language is utilized to produce artistic impacts, portray subtle messages, and elicit emotional reactions (p.3). According to Leech, stylistics improves a person's understanding of literature and provides insightful knowledge about the expressive and potent nature of language. It enables the examination of the complex interplay between linguistic decisions, literary methods, and their effects on readers.

Stylistics is a discipline that examines the linguistic and literary methods employed in written and spoken language. Here are several fundamental elements or techniques frequently seen in stylistics: Figurative Language, Sentence Structure, Lexical Choice, Sound Devices, Cohesion and Coherence, Register and Style Shifting, Intertextuality and Pragmatics.

1.2.3. Literary Stylistics

The language study now called stylistics was developed between 1910 and 1930 with the Russian formalists' work. During the late 19th and early 20th centuries, stylistics appeared to describe the style used by writers in written productions. Stylistics has been defined as a branch of linguistics that deals with the systematic analysis of language style and how it can vary according to factors such as genre, context, historical period, and author (Crystal and Davy 1969: 9 and Leech 2008: 54). According to Barry (2002), "Stylistics is a critical approach to using the methods and results of linguistic science to analyse literary texts."(p, 203). One of the approaches of stylistics is literary stylistics, which refer to the study of language characteristics and linguistic tools that contribute to the style and depth of the interpretation of literary texts.

This field examines elements such as syntax, figurative languages, and narrative structures and those elements help to identify how they improve themes, character development, and emotional effects, using linguistics and literary theory. Also, literary stylistics is a practice of analysing literary languages by means of vocabulary concepts and categories to explain how literary meanings are generated by the use of linguistic choices and patterns in certain language choices and texts. The ultimate objective of this approach is to intuitively locate styles and functions and effects created and analyse how they contribute to interpretations. In addition to other main purposes: literary stylistic helps to explain the writer's personal message in terms that make its importance clear to others, it focuses on the figurative and emotive uses of language that characterize the message being understood.

Also, its purpose is interpreting, which means it is interested in knowing what the aesthetic experience or perception of reality, for example, a poem tries to convey. In other word, this stylistic approach, concerned in the basic significance, language expresses the basic artistic vision. It interprets literary works as messages.

1.2.3.1.Prominent Figures in Literary Stylistics:

The dominant figures of the literary stylistic approach are: Geoffrey N. Leech (British Stylistician): Leech's work, such as "The Linguistic Guide to English Poetry", as a stylistic analysis bridges the gap between linguistics and literary criticism. M.A.K. Halliday (British Linguist): Halliday's systematic functional linguistics provided a framework for analyzing the effects of language choices on the function and meaning of texts in literary contexts. Roman Jakobson (Russian linguist): Jakobson studied the "poetic function" of language by exploring how language in literature differs from everyday communication to create aesthetic effects.

These figures have an important role in shaping literary stylistic studies. Their theories, concepts, and works have influenced the understanding and analysis of the unique features of literature from different genres and traditions.

1.2.4. Stylistic Analysis

Language in literature is a powerful tool for expression and communication. Stylistic analysis, a form of literary criticism, helps to uncover the complexities of language and delve deeper into the meanings of literary works through the examination of writer's linguistic techniques, rhetoric and artistic decisions. Stylistic analysis is a method used to study a text or piece of writing and analyze its linguistic and literary style. This approach involves examining various elements such as vocabulary, sentence construction, figurative language, tone, and rhetorical devices to interpret the text's style and meaning.

According to Geoffrey N. Leech (1969), stylistic analysis involves scrutinizing the linguistic elements of style in language, focusing on how individuals make deliberate choices in their language to convey meanings and create specific effects in different contexts. Similarly, M.A.K. Halliday and Ruqaiya Hasan (1976) suggest that stylistic analysis entails examining the language choices made by speakers and writers to convey particular meanings or achieve desired effects. As defined by Roman Jakobson (1960) in his work "Linguistics and Poetics," stylistic analysis is

the study of the various expressive means by which a poet constructs their poem, with an emphasis on understanding the principles that guide the selection and arrangement of these tools (Jakobson, p. 350-377).

Leech & Short (2007) stated that stylistic analysis involves several processes that help in examining and understanding the linguistic and literary features of a text. Here are the key processes involved in stylistic analysis:

1. Identification of Stylistic Features: The first step of stylistic analysis involves recognizing the different stylistic elements found in the text, which may encompass literary devices like metaphors, or rhetorical devices like parallelism, repetition, or irony. Additionally, it is important to assess the words chosen by the author, sentence structures, and the overall tone and mood of the text.

2. Coding and Categorization: Once the stylistic features are identified, they are coded and sorted to structure the examination. This includes tagging and highlighting the appropriate sections or paragraphs in the text where the specific feature is found.

3. Extraction of Meaning: The subsequent stage involves extracting the meaning and importance of each feature by interpreting how they contribute to the overall text.

4. Contextual Analysis: It is crucial to consider the socio-cultural, historical, and literary context of the text being analyzed. Understanding the context helps in unravelling the deeper layers of meaning, such as the author's intentions, social critique, or cultural references embedded in the text. Examining the context enables a more comprehensive analysis of the stylistic choices made by the author.

5. Comparison and Contrast: Stylistic analysis also includes comparing and contrasting the stylistic elements within a text or with other works by the same author or within the same genre.

This comparison aids in grasping the distinct style of the author, recognizing repeated patterns, and delving into the thematic links between various pieces of literature.

6. Interpretation and Evaluation: Interpreting and evaluating the stylistic elements and their impact on the overall text. This includes forming significant conclusions about the author's intent, the success of the stylistic decisions, and the emotional or intellectual reactions evoked in the audience. Evaluating the stylistic analysis may also entail examining the text's style for its strengths and weaknesses as identified during the analysis.

Stylistic analysis is a way of analysis that reveal the secrets of the literary work through the identification of stylistic elements, coding them, how they contribute the overall meaning and lastly the interpretation and evaluation of these stylistic elements. This kind of analysis help the reader to appreciate the variations of the language use from a literary work to another.

1.3.Figurative Language

Language is seen as a tool for communication, through oral or written form. Authors communicate by language in the written form of it, either directly introducing the meaning of their work literally or indirectly which require to interpret the meaning that used in figurative language.

A lot of linguists and theorists have defined figurative language. McKenzie (2016: 66) states that "Figurative Language refers to language that communicates ideas beyond the literal meaning of word". In other words, figurative language is concrete because it allows for imaginative usage. The author can present the same topic in many ways. They can employ both direct remarks and figurative language.

Also, according to Keraf (2009: p.136) as cited by Khairunnisa and Juanda (2022)" Figurative language is a word or phrase that departs from every literal language which is very difficult for people and even students to understand because it has differences in context and the reality of its meaning, to know that figurative language is formed based on comparisons and

similarities". It means Figurative language may require some practice to understand, but it is a powerful tool that brings richness and depth to communication. Dancygier and Sweetser (2014, p.9) in Hutasoitas cited by Nirmawati and Kristiana (2022), says figurative language refers to words and groups of words that exaggerate or modify the usual meaning of component words. Figure words are often found in literary works, especially novels. When a novelist writes a book, he or she not only presents facts as they are, but usually uses exaggerations or changes to make specific linguistic points. These definitions means that figurative language refers to words, and groups of words, which exaggerate or change the usual meaning in the figures of the speeches of the words that make up the components and it is a language that used to transfer or to express a message or meaning.

In fact, there is no fixed classification of the types of figurative languages. Each linguist has his own view of classification. For example: McArthur (1996:72) classified figurative language types into 13 types: antithesis, euphemism, hyperbole, idioms, irony, metaphor, metonymy, paradox, personification, pleonasm, simile, sarcasm, and synecdoche. However, Keraf (1998:129) divides figurative language into two categories. The first is a rhetorical figure composed of illiteracy, assonances, anastrophe, asyndeton, polycyndethon, chiasmus, ellipses, euphemism, litotes, paradoxes, hyperboles, and oxymorons. The second covers similes, metaphors, allegory, personification, allusions, metonymy, ironies, and synecdoche. Besides, according to Kennedy (1991:587-595), the types of figurative languages were divided into eleven types: metaphor, simile, metonymy, synecdoche, transferred epithet, personification, apostrophe, hyperbole, understatement, paradox, paronomasia. The dominant types of figurative language are: metaphors, similes, personification, hyperbole, allusion, imagery, symbolism, oxymoron, alliteration, onomatopoeia, repetition, rhetorical question and the use of idioms.

The use of figurative language is mainly for four reasons (Perrine 1982:10). Firstly, the language of representation provides readers with an imaginative pleasure in literary works. Secondly, it is a way to introduce additional images into the verses, to make abstract concrete and

to make literary works more sensual. The third, figurative is a way to add emotional intensity to otherwise simply informative statements and to transmit attitudes and information together. And the last, it is a way of saying a lot in a short compass.

1.3.1. Metaphors

A metaphor is a type of figurative language in which two things are compared, usually by saying that one is the other. It can be words or phrases that the person uses to make his or her language creative, it can be used either in literature or in poetry. The metaphor involves a comparison of two unrelated things to provide the similar issue between both of them without using “like“or“as “. Time is money: is a metaphor which indicates the meaning that the time is important as the money, it shows the value of the time in comparison with the money.

Metaphors have long been an important element of figurative language, with scholars studying their meanings over many years. Various scholars have defined metaphors differently: Aristotle saw metaphors as a transfer of meaning between two subjects, attributing a name from one to the other to draw a comparison. In Cognitive Linguistics, metaphors are seen as more than just decorative language; they represent how the human being conceptualize the world by linking from one domain to another. George Lakoff and Mark Johnson in their groundbreaking book “Metaphors We Live By” (1980), notable Cognitive Linguistics, believe that metaphors are not simply about words but are ingrained in how the person think. Metaphors are not just decorative elements; they possess the ability to enhance writing significantly, taking it from good to exceptional.

There are various types of metaphors according to Ryan in her article published on August 11, 2023 and Daniel Bal in his article published on January 12,2023:

1-Standard Metaphor: Direct and standard, like laughter, is the medicine of the soul. According to the Conceptual Metaphor Theory (CTM), they are the most frequently used. This influential theory, developed by George Lakoff and Mark Johnson, suggests that standard metaphors are not

simply linguistic devices but rather mirrors of our comprehension of abstract ideas, and it involves comparing one thing to another as if they are the same.

2-Implied Metaphor: It hints at a comparison without directly stating it like: the children squealed in excitement when school was cancelled for a snow day. An implied metaphor is more subtle form of comparison that does not directly mention one of the two things being compared, unlike a regular metaphor where both things are explicitly stated.

3-Visual Metaphor: Employs an image to symbolize a concept, a technique prevalent in various art forms like painting, sculptures and more, like: "The full moon was a giant, yellow cheese wheel in the sky". Visual metaphors compare two unrelated things using visual elements like shapes, colors, or objects to convey a new meaning or association. They are commonly utilized in art, advertising, and graphic design to express complex ideas or concepts in a concise manner.

4-Extended Metaphor: Is a literary device that involves comparing two things over a series of lines or an entire piece of writing, in other words a sustained metaphor is one that extends over numerous lines or even an entire piece of writing, drawing a through comparison between two subjects. In the poem "Hope is the Thing with Feathers (254)", Emily Dickinson uses an extended metaphor to compare hope with a perched bird with feathers that never stops singing, a powerful image that suggests its delicate nature and constant presence.

5-Dead Metaphor: Is figurative language that has been used so frequently that it is now considered a common and literal expression. For instance, "leg of a table" is a dead metaphor.

1.3.2. Similes

Simile is a figure of speech in which one thing is compared to something else which uses words like or as (McCall et.al, 1980:1). As stated by Abrams (1999:97), —in a simile, a comparison between two distinctly different things is explicitly indicated by the word 'like' or 'as'. McArthur (1992: 936) stated, Simile is "figuratively speaking in which more or less fantastic or unrealistic comparisons are constructed using the words like or as." It can be concluded that

similes are constructed from unrealistic or imaginary comparisons. For Tarigan (1986) simile comes from Latin which means “such as” .Simile is comparison of two different elements sharing the illiteral meaning. Simile is described explicitly by the use of the words: such as, like, if as, as though, be like. (p, 118). Example: “He is as busy as a bee”. The example includes simile because the comparison between a human being and a bee in the hard-working using the conjunction as.

According to Arifiyanto et al. (2020), simile as a figurative language aims to describe or concretize a concept, to trigger or improve impression of a certain atmosphere, to shorten an utterance, to describe the characters’ feelings.

1.3.3. Personification

Personification is a figure of speech that is used to attribute human characteristics to something that is not human. Personification, as described by the Oxford Learner’s Dictionary, involves portraying objects or qualities as humans in art and literature. The Cambridge Dictionary defines personification as attributing human qualities to non-human things. According to the Merriam _Webster Dictionary, personification is: “representation of a thing or abstraction as a person or by the human form.”

Personification can be used in a sentence to provide a concise description and add a deeper meaning and connection to the object or trait being personified. Personification goes beyond giving life to inanimate objects like flowers smile. Instead, it serves as a powerful writing device to engage readers, evoke emotions and it enriches the narrative by bringing the setting to life. Nonetheless, being figurative in nature, it is not suitable for formal essays, professional or technical writing, or conveying literal information. This act of giving human entities, can be demonstrated in various ways.

Below are a few popular methods of personifying objects:

1_Giving human emotions to objects: For enhancing creativity, expression and for building connection and empathy like: "The wind whispered secrets through the trees." in this situation, the

wind is being endowed with the capacity to whisper, a behavior typically associated with humans. This adds a sense of intrigue and enhances the imagery of the scene. (Robert Frost's poem "A Prayer in Spring").

2_Giving human actions or senses to objects: For maintaining clarity and evoking emotions. "The sun smiled down on the children playing in the park." while the sun doesn't actually have a facial expression, the author uses this technique to convey a feeling of happiness and comfort in the scene, implying that the sun is benevolently shining on the children. ("The Wonderful Wizard of Oz" by L. Frank Baum).

3_Giving objects a human form: For enhancing emotional connection and to add depth and symbolism. "The mountain stood tall and majestic, its peak crowned with snow like a regal head of hair." the mountain stood tall and majestic; here by giving it human qualities, portraying it as imposing and proud. This artistic technique transforms the mountain into a more powerful and impressive entity. ("The Lord of the Rings" by J.R.R. Tolkien).

4_Personifying abstract concepts: Like love, death, or time can be portrayed as characters, personifying abstract concepts helps visualize and understand complex ideas like "Justice is blind" justice is personified as being blind highlighting its neutrality and absence of favoritism. (Symbolic representation seen in many legal and judicial systems: MICHIGAN SUPREME COURT LEARNING CENTER).

1.3.4. Hyperbole

Hyperbole, a figure of speech involving exaggerated statements, is commonly used in literature and everyday language to add emphasis, humour or create a strong impact. The statements are not to be interpreted literally. It is a figure of speech that utilizes exaggeration to create emphasis, evoke emotions or convey deeper meaning.

In case of focusing on the function of hyperbole, scholars such as Aristotle in his work 'Rhetoric' (Aristotle, 1924) and (Cicero, 1942) may underline the importance of hyperbole in

convincing an audience. They could explore how exaggeration plays a crucial role in generating powerful emotional responses in speeches or epic poetry. During the Medieval and Renaissance periods, intellectuals could examine the use of hyperbole in religious writings stories to elucidate profound messages. They may explore how amplification highlights spiritual ideas and inspires a sense of wonder (Vickers, 1999).

In case of focusing on mechanics of hyperbole (Modern Linguistics and Literary Criticism), Contemporary researchers like Salvatore Attardo, Gábor Alberti, Marta Dynel and others who interested in exploring the intricacies of language and the role of hyperbole aim to understand how hyperbole can generate irony, humour, or a feeling of the absurd, emphasizing the impact of exaggeration rather than merely acknowledging its use.

Hyperbole can be used for different purposes:

1-Hyperbole for Emphasis: This is the most common type; exaggeration is utilized to emphasize the significance or intensity of a particular thing, such as: This backpack weighs a ton (it may not actually weigh a ton, but it feels incredibly heavy).

2-Hyperbole for Humour: By using it, it can be an effective technique for generating laughter and humour, like: She was laughing; she almost died laughing(the fact that she found it so funny, does not mean will actually die from it).

3-Hyperbole for Understatement (Irony): Expressing the opposite of the true intention to achieve a comedic or ironic impact, such as that test, was a bit challenging (actually, the test was incredibly difficult).

1.3.5. Allusion

According to Keraf (2009), “Allusion is a figurative language that refers to the similarities between people, places, and events.” (p.141). Basically, it is an explicit and implicit reference to events, characters, or places in real life”. (Khairunnisa & Juanda, 2022). Allusion is defined by Wibisono and Widodo (2019) as “a reference in a literary work to a person, place, thing in history,

or another work of literature”. Also, Xoshimova and Maxmudjonova (2023) defined allusion as “...a reference to a person, place, event, or literary work that the audience is expected to recognize and understand.” (p.1712). For example: Chandler: Hey, you guys in the living room all know what you want to do. You know, you have goals. You have dreams. I don’t have a dream. Ross: Ah, the lesser-known “I don’t have a dream”. This allusion is based on the celebrated discourse “I have a dream” by Martin Luther King, which calls for a conclusion to racial isolation within the United States. What is important to know about references is that the reader or audience must have a firm grasp of historical references and popular culture; otherwise, an allusion can only seem like words.

Xoshimova and Maxmudjonova (2023) investigated in their article the various types of allusion in contemporary fiction, they are:

1. Mythological Allusions: Refer to references to figures, characters, events, or symbols of mythology in literature, art, or everyday language. These references use the rich traditions, stories and symbols of different mythologies to add depth, meaning and cultural references to the work.

2. Literary Allusions: Are references to famous literary works, characters or events. These references are often used by writers to improve their own works by examining the cultural and literary importance of reference texts.

3. Historical Allusions: Are references to historical events, figures, or periods of history, used in literature, art, or conversations to add depth, complexity, or resonance to messages or ideas. These references can provide context, evoke emotions or convey additional meanings by using shared knowledge and understanding of historical events.

4. Pop Culture Allusions: Refer to references made in literature, cinema, music or other forms of media that take inspiration from elements of pop culture such as films, television programs, music, celebrities, brands or internet phenomena. These references serve a variety of purposes, including enhancing reader engagement, creating a common cultural context, and adding a layer of meaning.

Authors in literature may use allusion to expand and enhance the meaning of a text by adding a cover that may not be observable to all readers/listeners, to add dimension to a work by relating it to other texts, to efficiently convey big ideas, or refer to events that would take too long to explain, to give a credibility to an argument stated by a speaker in a specific context. (Rasheed, 2018).

1.3.6. Imagery

Imagery is the art of using descriptive language to evoke mental images and sensory impressions in the reader's mind. It goes beyond just visual elements and includes all senses. Many literary scholars go beyond the surface level of imagery, examining its nuances and deeper meanings. According to literary scholars: imagery goes beyond creating visual images in the minds of human beings; it also symbolizes deeper concepts or ideas (Smith, 2019). For example, a description of a turbulent sea not only depicts bad weather but also conveys the inner emotional struggle of a character (Johnson, 2018). It is widely acknowledged that the interpretation of imagery can be influenced by the cultural background of the viewer, resulting in varying significance and emotional responses based on individual cultural perspectives (Garcia, 2020).

Literary experts analyze the role of imagery in a text and how it contributes to the overall message, theme, character growth, or plot advancement (Paudyal, 2013). It should be noted that imagery is not merely a superficial embellishment; it plays a crucial role in realizing the author's artistic intent (Davis, 2021). Researchers could delve into how the use of imagery has evolved over time in literature, providing insights into its historical importance (Wilson, 2016). They may also explore how different eras or literary movements favoured specific kinds of imagery, or how individual writers creatively employed imagery in their works (Adams, 2019).

There are five main categories of imagery by Glatch 2023 that target different human senses:

1-Visual Imagery: This is the most frequently used type of writing, in which writers utilize words to paint vivid imagery in the reader's mind. They describe colors, shapes, dimensions, textures to immerse the reader in the setting.

2-Auditory Imagery: This type emphasizes the senses of hearing. Authors utilize language to depict sounds such as music, dialogues, footsteps, or ambient sounds, in order to immerse the reader in an auditory journey.

3-Gustatory Imagery: This genre is centered around the sense of taste. Authors employ language to depict flavours, consistencies and the complete sensation of eating or drinking.

4-Olfactory Imagery: This targets the sense of smell. Authors employ descriptive language to convey both pleasing and unpleasing scents in order to enhance the reader's experience.

5-Tactile Imagery: This targets the sense of touch. Authors utilize language to portray sensations such as roughness, smoothness, or softness, temperature like hot or cold and the sense of movement to immerse the reader in a more tangible experience.

1.3.7.Symbolism

Symbolism is related to the term symbol, therefore before we define symbolism, we define the symbol which is something that represents or stands for something else, especially a material object that represents something abstract. The symbol is an ordinary object, an event, a person, an animal or a colour that has a special meaning and significance. "Literarydevices.net claims "Symbolism can take different forms". It is generally an object representing another to give it an entirely different meaning that is much deeper and more significant. Sometimes, however, an action, an event or a word spoken by someone may have a symbolic value". According to Abrams (1999:311), symbolism is a word or phrase that signifies an object or event which in its turn signifies something, or has a range of reference, beyond itself. Wulandari (2016) states in her thesis the definition of symbolism as "Symbolism is very fallible in the sense that it may induce actions, feelings, emotions and beliefs about things which are only notions without exemplification in the world which the symbolism leads us to presuppose." (Whitehead, 1927:6). It means that symbolism as a figurative language is a sort of abbreviation that connects abstract ideas with concrete images or objects. However, this shortcut is based on mutual understanding and

agreement about what these images or objects represent. If there is a lack of mutual understanding, or if symbols are based on something that does not have a clear counterpart in the real world, symbols may not work as they should. This leads to misunderstandings and people believe in something that is not based on reality or react to it. From the definitions above, symbolism means a literary device using symbols to refer to something more abstract. An example of symbolism: A movie about the history of the United States might show a bald eagle flying overhead. The eagle serves as a symbol for freedom.

This type of figurative language has three kinds, which are: universal symbol, conventional or cultural symbol, and private symbol.

-Universal Symbols: They are generally recognised and accepted by societies and cultures in a natural and universal way. These symbols are closely linked to everyone's experience, which is found in every man's physical environment.

-Conventional or Cultural Symbols: They are words that we learn to represent something. It is created by a certain person at a certain time and place. It is suggested that conventional symbols are symbols with a deep meaning in their use.

-Private Symbol: Private symbols are sometimes difficult to interpret by readers because they depend on the choice of the author. The author has his own reason for using this symbol. The author determines the meaning of the symbol himself. According to Abrams (1971:206), the private symbol uses a widely shared association between an object or event or action and a particular concept.

Symbolism in literature is the depth and hidden meaning of a work; often used to represent things, moral or religious beliefs, or values through symbols. When used as a literary device, it means injecting objects with a certain meaning different from their original meaning or function.

1.3.8. Oxymoron

An oxymoron is a type of figurative language that combines two opposite words with contradictory meaning for a purpose to get attention or to give contradictory ideas. In the 20th Century and beyond, I.A. Richards, a literary critic, examined the contradiction found in oxymorons. He stated that they generate a sense of "tension" by contrasting contradictory ideas, prompting readers to delve deeper into the text. William Empson a critic from the 20th century, was famous for his examination of the ambiguity introduced by oxymorons. He reasoned that they lead to different interpretations which enhance the level of the meaning in the literary work.

According to Merriam Webster Dictionary the oxymoron has two types in term of the structure: The first one is single-word oxymorons, these are words that combine elements with contradictory meanings, such as "bittersweet" (two opposite words: bitter and sweet) or "lovesick" (two opposite words: love and sick). The second one is double-word oxymorons, these phrases are constructed by two opposing words, for examples, "deafening silence" (deafening means noise and the silence means calm or piece), "burning ice" (combustion with ice).

Oxymorons can provide a deeper meaning through this blend of contrasting words. They attract the reader and they get him to go deeper. Oxymorons can evoke complex emotions by mixing between two different emotions to be kept in the mind of the reader.

1.3.9. Alliteration

Alliteration is a poetic device that entails repeating consonant sounds at the beginning of words or emphasized syllables. It is frequently linked with assonance and consonance. Occasionally, the repetition of initial vowel sounds, known as head rhyme, can also be categorized as alliteration. Alliteration involves using consonant sounds that are similar and occur in close proximity at the beginning of words to create a rhythmic and impactful effect. Sometimes alliteration can focus on emphasized syllabus within words, not limited only to the beginning of words. For example, "Once upon a midnight dreary, while I pondered, weak and weary, / Over

many a quaint and curious volume of forgotten lore, - / While I **n**odded, **n**early **n**apping, suddenly there came a tapping." (Excerpt from "The Raven" by Edgar Allan Poe). Alliteration is frequently compared to both assonance (repetition of vowel sounds) and consonance (repetition of consonant sounds anywhere in the word, not limited to the beginning). ("Sweet Silent Thought: Alliteration and Resonance in Poetry", 2008).

Using repeated sounds at the beginning of words in writing can bring rhythm and musical quality, making the text feel balanced and smooth. This technique can draw in the reader and hold their interest. Alliteration plays a role in emphasizing certain words and painting vivid pictures with languages, making the literary work more striking and memorable for the audience. Additionally, it adds to the overall beauty and enjoyment of the reader's experience. (Article name: "Alliteration in Literature" by Whitney Tomczyk, 2023).

1.3.10. Onomatopoeia

Onomatopoeia is a literary device, a word that mimics the sound it represents is called an onomatopoeia. When spoken, the word closely resembles the actual noise it is referring to. Here are common examples:

- Animal Sounds: Moo for cows, meow for cats...
- Actions or Objects: Crash (falling objects), drip (water) ...

Example from "The Raven" by Edgar Allan Poe:

"Once upon a midnight dreary, while I pondered, weak and weary, Over many a quaint and curious volume of forgotten lore, While I nodded, nearly napping, suddenly there came a tapping, As of someone gently rapping, rapping at my chamber door". "Tapping, rapping, rapping": These words are onomatopoeic, representing the sound heard at the narrator's door.

Onomatopoeias are useful in illustrating one's instructive, perceptive, and unclear emotions. Introducing onomatopoeia in writing literary works can engage readers and make it more

memorable by adding excitement, action, and interest. It can also bring a humorous element and create laughter for the audience in poems or stories.

1.3.11. Repetition

Repetition is a figure of speech that involves using identical words or phrases in subsequent clauses (Tarigan, 1985 :152). Jurnal Ilmiah *Langue and Parole* stated that "As mentioned by Keraf (2009) repetition is repeating sound, words in sentence form intensifying in suitable context. Simply repetition involves using the same word or phrase over and over again in a piece of writing or speech. It refers to the repeated use of sounds, phrases, expressions, and clauses in a specific order or without placement, in order to provide emphasis that is necessary to attract a reader's attention on the key-word or a key-phrase of the text. In addition to that, repetition can be used for emphasizing key themes and ideas, play with multiple meanings and ambiguities, and situate an important setting in the text, both figuratively and literally. For example:

"That ends this strange eventful history, is second childishness and mere oblivion, sans teeth, sans eyes, sans taste, sans everything. From Shakespeare writing he repeated the word "sans" means that a man remains without teeth, eyes, taste, and many other things in the old age."

Sobirova (2017) argues that there are five forms of repetition as a stylistic device in a complete sentence:

- 1. Anaphora:** The beginning of several successive sentences clauses phrases is repeated.
- 2. Epiphora:** The ending of several successive sentences clauses phrases is repeated.
- 3. Framee (obraamlenie):** The beginning of the sentence is repeated in the end.
- 4. Anadiplosis:** The end of the 1-st sentence is repeated in the beginning of the following one.
- 5. Chain repetition:** Several successive anadiplosis.

1.3.12. Rhetorical Question

A rhetorical question is a question which is abnormal, in that it expects no answer. “Who cares?”. It is a positive question, which is understood as if equivalent to a negative statement. “Who cares?” is an emphatic way of saying ‘Nobody cares’” (Leech, 1969). This refers to asking rhetorical questions without requiring an answer. Therefore, the answer is that, this question provides only an affirmative response (Astuti, A and Astuti, W, 2020). Rhetorical questions as a literary device in literature have different functions which include express strong feelings of outrage, vehement indignation, and jolt readers/listeners out of a state of complacency/stupor. Example: But you pay me no attention, do you? (Song Lyrics, Shiver). This rhetorical question is the person desire to be noticed by someone he loves is a reflection of his self-respect.

1.3.13. Idioms

Idioms refer to “collocation of two or three words whose combined meaning is not deducible from knowledge of the meanings of its component words and their grammatical syntagmatic relations to each other”. (Meetham and Hudson 1969:667). Also, Suhendar, Hermawan, M.A. and Budiarto. (2023) define idioms as "...a collection of words whose meaning cannot be deduced from the context of the words that make up the piece of language. It is a way of expression or a set of terms that are typical of a certain dialect”. Which means that the use of idioms is a speech form or an expression of a given language that is peculiar to itself cannot be understood from the individual meanings of its elements. Mäntylä (2004) categorizes idioms into three groups based on their transparency, though the degree of transparency can be debated. These groups consist of: transparent idioms, where the literal and figurative meanings are connected; semi-transparent idioms, which have a relationship between literal and figurative meanings but are not fully transparent; and opaque idioms, where the literal and figurative meanings are entirely different.

1.4. The Importance of Figurative Language in Postcolonial Literature

Figurative language is extremely important in postcolonial literature because it conveys the complexity of cultural identity, power dynamics, and resistance to colonial legacies. Several researchers have investigated the importance of figurative language in this setting. These scholars

argue that figurative language in postcolonial literature is critical for expressing resistance, cultural representation, and subversion of dominant narratives by providing useful insights into its role and functions.

_ Homi K. Bhabha in his seminal work "The Location of Culture" underlines the relevance of hybridity and imitation in postcolonial discourse. He contends that figurative language, such as metaphor and allegory, allows marginalised voices to articulate alternative conceptions of identity and agency in colonial and postcolonial contexts (Bhabha, 1994).

_ Gayatri Chakravorty Spivak, in her essay "Can the Subaltern Speak?", explores the power dynamics inherent in language and representation. She contends that figurative language enables subaltern voices to undermine dominant discourses and establish their own agency, opposing colonial structures and ideologies (Spivak, 1988).

_ In "Orientalism," Edward Said looks at how language and imagery are used to generate Western conceptions of the 'Orient'. He contends that figurative language, particularly Orientalist tropes and stereotypes, maintains colonial narratives of superiority and exoticism, sustaining oppression and Othering (Said, 1978).

_ In "In Theory: Classes, Nations, Literatures," Aijaz Ahmad addresses the importance of literary form and style in postcolonial writing. He suggests that figurative language allows writers to manage the complications of cultural hybridity and challenge Eurocentric aesthetic conventions, ultimately establishing the legitimacy of non-Western literary traditions (Ahmad, 1992).

Through an analysis of the writings of Bhabha, Spivak, Said, and Ahmad, among others, a great deal about the purposes and roles of figurative language in postcolonial literature are learned. It is an effective instrument that marginalized voices can use to assert their agency, question the effects of colonialism, and present different viewpoints on cultural identity. One of the effective techniques in postcolonial writing is the use of figurative language. It gives the authors the

opportunity to express resistance, produce intricate cultural representations, and challenge the narratives imposed by colonialism. By analyzing how writers use figurative language, the reader gains a deeper understanding of the complexities of postcolonial experiences.

Conclusion

As a conclusion, exploring the stylistic elements of postcolonial literature delves into a nuanced blend of language, culture, and identity that transcends time and place. This chapter attempted to unravel the intricate stylistic features emblematic of postcolonial literature, it provided a foundational understanding of stylistic features of postcolonial literature interwoven with the refugee literature and how it presented the life of refugees and illegal immigrants. Moreover, the study has discussed the style, stylistics, with a primary focus on literary stylistics, in addition to discussing the techniques of stylistic analysis that help in examining and understanding the linguistic and literary features of a text. This theoretical chapter stated the various formats of the figurative language, their importance in literary texts and their importance in postcolonial literature, setting the stage for further exploration of how language shapes narratives, identities, and cultural representations in postcolonial texts.

CHAPTER TWO

Stylistic Analysis of Figurative Language in *Little Bee*

Chapter Two: Stylistic Analysis of Figurative Language in *Little Bee*

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Introduction

Figurative language plays an important role in the narration of events. The second chapter analyzes the figurative language that is used in *Little Bee* novel by following the stylistic analysis of Leech and Short. The current chapter gives a glimpse into Chris Cleave's life, and then it provides a thorough summary of the novel events, locating the novel's setting, introducing the novel's characters and what themes the novel deals with. This chapter shows the different types of figurative language that Cleave uses from most used to least used through the identification of the stylistic elements then, extract the meaning after that providing the effects from using such elements. Lastly, the study shows the figurative language that is used by the two main characters: Little Bee and Sarah and determines the importance of figurative language as stylistic analysis in *Little Bee* and in postcolonial literature in general.

2.1. Chris Cleave

Chris Cleave is a contemporary English postcolonial writer. He was born in London in 1973, and grew up in Cameroon and Buckinghamshire, graduating from Balliol College in Oxford in the field of psychology. Chris now lives in the United Kingdom with his French wife and three children (Mursalina, 2015).

Cleave is a London novelist and columnist for the Guardian. His very successful book *Incendiary* was published in 20 countries. He was awarded the Somerset Award in 2006, was a finalist for the 2006 Commonwealth Writers' Prize, won the First Fiction Award from the United States Book of the Month Club in 2007, and won the Spécial Jury Award at the French Lecteurs Award in 2007 (Little Bee, 2008).

Little Bee is his second novel, published in 2008 in Canada and the United States, it is the best-selling book of the New York Times. It is called *The Other Hand* in the United Kingdom. It was nominated for the Costa Novel Award.

In *Little Bee*, Chris Cleave shows the suffering of refugees in the United Kingdom. It presented that through four refugee girls and focuses in particular on the experiences of two women, Little Bee, who struggles to be accepted and seek asylum in England, and a British woman named Sarah. The novel originated from a short period during which the author worked at a British immigration detention centre. Cleave was inspired from his childhood in West Africa to write *Little Bee*.

Gold was Chris' third novel to be published in 2012. Gold was released on July 3, 2012 by Simon & Schuster. From 2008 to 2010, he wrote a column for the Guardian titled Down with the Kids. His last novel that published in 2016, titled by Everyone Brave is Forgiven.

2.2. *Little Bee*

Little Bee, also known as *The Other Hand*, was written by the British author Chris Cleave in 2008. The novel is an affecting and thought-provoking story that delves into topics of immigration, trauma, and the friendship between two very different women, Little Bee a Nigerian refugee, and Sarah O'Rourke is a British magazine editor. This novel can be analyzed through several literary theories, such as: postcolonial theory, immigration and diaspora theory, or even feminist theory and other theories. Through the parallel narrative of these two characters, this literary work addresses topics such as British colonialism, globalization, political violence, and personal accountability. Cleave's purpose was to humanize the predicament of British asylum seekers and raise awareness about how the asylum system treats migrants.

2.2.1. Plot Summary

The novel tells the experiences of a Nigerian refugee named Little Bee and Sarah O'Rourke, a magazine editor from Surrey. This Nigerian refugee escaped from a terrible background and seeks asylum in England. She remembered her escape from Nigeria, which involved stowing away aboard a cargo ship carrying tea, as well as the nightmares she had during the journey. After two years in a British immigration detention center, Little Bee was illegally released. She

went to visit Sarah and her husband because they were the only ones that she knew; she had met them two years before on a beach in Nigeria when the tragic events of the novel happened, and her sister was killed by the soldiers due to the oil crisis. After a period of living with Sarah, the English government forced her to return to her country. The novel ends with the soldiers coming to her, and Little Bee was thrilled to look at Charlie playing with the Nigerian children on the Nigerian beach.

2.2.1.1. Settings

1- Setting of Time: *Little Bee* takes place between 2005 and 2007. Firstly, the tragic events and problems in Nigeria, in addition to Little Bee's entry into the detention center, occurred in summer 2005: "I realized I would have to tell my son the whole story, someday. I wondered where I would begin. It was two years before, in the summer of 2005." (Cleave 2008, p. 38). Secondly, in spring 2007, Little Bee managed to get out of the detention center, and she moved to live with Sarah: "FROM THE SPRING OF 2007 until the end of that long summer when Little Bee came to live with us." (Cleave 2008, p. 35).

2- Setting of Place: The novel takes place in two countries Nigeria and England. Nigeria, Little Bee's country where the early events of Nigeria occur. England, the story of Little Bee shifts then to England; in this country there are two places:

- Immigration Detention Center: Little Bee lived for two years in this center.
- Sarah's House: Where Little Bee lived because she was the only one, she knew.

2.2.2. Characters

The novel includes different characters, whether main or minor, who create a complete story.

There are main characters in *Little Bee* among them:

- 1- Little Bee:** A teenage Nigerian immigrant flees to England and builds a friendship with Sarah O'Rourke. Little Bee is a strong and intellectual girl who faces the problems of

displacement, trauma, and cultural assimilation. She suffers from some identity issues and disrespect.

- 2- **Sarah O'Rourke:** A British magazine editor and the wife of Andrew O'Rourke, she helped Little Bee in England and saved her life before in Nigeria, when she sacrificed her finger to save the Nigerian girl life.
- 3- **Andrew O'Rourke:** The husband of Sarah, he represents the complexities of relationships and responsibilities. He was suffering from psychological diseases due to the events of the Nigerian trip, and he had a tragic death (he hanged himself).
- 4- **Charlie O'Rourke:** The son of Sarah and Andrew, is four years old. They call him Batman, and he refuses to wear anything except a Batman costume because it makes him feel he is a powerful and strong warrior.
- 5- **Lawrence:** Sarah's lover; he helped Sarah in her life before Andrew's death and after. Lawrence did not want Little Bee to live with Sarah; he was trying to convince her to be careful around this girl because she is dangerous and criminal.

There are other characters in *Little Bee* who are considered minor characters:

- 6- **Nkiruka:** Nkiruka is Little Bee's older sister, and she treats her as if she were her own child.
- 7- **Clarissa:** Clarissa is Sarah's friend and one of the magazine's editors.
- 8- **Yvette, the girl in the yellow sari, and The Girl with Green Trainers:** Are refugees who live with Little Bee in the detention center.
- 9- **Mr. Ayres:** Is the farmer who gave Little Bee and the other three girl refugees a place to stay and to sleep because his farm is near the detention center.

2.2.3. Themes

1- Identity: The novel explores how identity is formed and changed by experience. Little Bee's desire to blend and Sarah's journey to understand her role in the world highlight the fluidity of identity and the impact of personal growth.

2- The Experience of Refugee: Little Bee, a refugee, sought sanctuary in England after witnessing her family's slaughter and genocide during the Nigerian oil war.

3- Multicultural Relationships: Little Bee and Sarah represent two distinct worlds: war-torn Nigeria and elegant London. Although they appear to be unusual companions, they make significant attempts to comprehend each other's lives and cultures.

2.3. The Analysis of Figurative Language

In the analysis of the novel, Leech and Short stylistic analysis was adopted. This analysis consists of six main stages: identification of stylistic features, coding and categorization, extraction of meaning, contextual analysis, comparison and contrast, and interpretation and evaluation. The analysis introduced the figurative language from the most to the least used in Cleave's novel.

2.3.1. Simile

As a figurative language, simile was frequently used in *Little Bee* by Chris Cleave. Both narrators, Little Bee and Sarah, used it in their narration to make the image of events and emotions very clear.

Similes used by Little Bee

The refugee girl, when she wishes to be a British pound coin, she imagined and supposed herself as, "We would be happy, like lovers who met on holiday and forgot each other's names." (Cleave 2008, p. 16). This simile is a comparison between Little Bee, as if she was a British pound coin, and lovers, based on the state of freedom and happiness using the conjunction like.

Cleave used this simile to express the feelings of lost and hope of the Nigerian girl when she was in England.

In the detention camp, Little Bee describes the men there saying, “They caged them like wolves when the sun went down.” (Cleave 2008, p. 21). The protagonist compares the men to the wolves, they are dangerous, and she is afraid of them. When these “wolves” are putting in the cage she feels safe. It was used to portray the bad behavior and the dangerous misconduct of the men in the detention center.

Just as detainee girls left the center, meditating little girl addressed the British admirably, “I admire you people. You are like sorcerers, and you have made your language as safe as your money.” (Cleave 2008, p. 27). There are two similes in this quotation. The first is a comparison between the English people and sorcerers, as they have a magical power to control and impose their language. The second they were the people who made their language as important, valued, and secure as their money.

Moreover, Little Bee praises the British culture saying, “Your culture has become sophisticated, like a computer, or a drug that you take for a headache.” (Cleave 2008, p. 135). The Nigerian narrator says that the British culture has the computers sophistication. It is complex and difficult to understand. Nevertheless, this culture is a relief to the suffering who seek refuge.

Recalling her fear when escaping the atrocities of the oil war in Nigeria, Little Bee says, “We heard men screaming like pigs when they were waiting in the cage to have their throats cut.” (Cleave 2008, p. 76). This simile compared the screaming of men to that of the pigs when they were waiting to be killed in the cage. It was used to demonstrate the fear and horror of men when they were killed and to introduce a clear image to readers about the scene.

Describing Lawrence, her threatening character, Udo portrays his skin as follows; “His skin was white as a seabird’s egg, and fragile like it too.” (Cleave 2008, p. 190). The author compared

the color and fragility of the skin to the egg of a seabird to emphasize how the skin was very white.

When Little Bee was with Sarah and Larwence and Charlie in the garden, the child was lost for a while. After a desperate search, he was found. Little Bee smiled. “I gave a smile like the sun.” she says (Cleave 2008, p. 241). This simile was clear, her smiling was shining that it compares the sun raise in terms of happiness, warmth, and energy.

Similes used by Sarah

Sarah O’Rourke is the second narrator of events; she also uses a number of similes:

In the church she described her husband funeral, “It seemed like a dream that might be awoken from with relatively little effort.” (Cleave 2008, p. 38). She compared her husband’s funeral and the coming of the Nigerian girl to a dream. It meant that what happened to her was hardly believable. The simile shows how shocked she was.

In the same context in a different instance she said, “Beyond our garden, I could see the whole street’s back gardens, curving away like a bent green spine, with barbecues and faded plastic swings for vertebrae.” (Cleave 2008, p. 96). The editor compared the gardens’ back to a green spine in the curving. This simulation is a creative way of describing a garden line, making the scene livelier and more interesting for the reader.

Before Andrew’s funeral when she was still at home, Sarah was very stressed. “I’m just waiting for the undertaker now. I’m slightly nervous, maybe. That’s all. Like waiting at the dentist’s.” she says (Cleave 2008, p. 102). This waiting was as stressing and painful as that of a patient with an aching tooth waiting for their turn at the dentist. In fact, that is one of the most painful waitings.

A while earlier she looked in the mirror and noticed, “In the mirror my green eyes were placid —as still as a body of water that is either very deep, or very shallow.” (Cleave 2008, p.

100). Sarah compares her green eyes to the body of water in placidity and stillness. She feels unstable, and her feelings are ambiguous.

After Sarah made two glasses of G&Ts drinking, she illustrated her way of drinking as, “I drank mine down like medicine.” (Cleave 2008, p. 109). She compared the drink of G&Ts as medicine to the acidity of lemon. It was used to demonstrate a clear image of the sour taste the drink, as it was unenjoyable as a medicine.

When the hunters meet Sarah, Andrew and Little Bee with her sister, the British editor described the face of the neck wounded man. “The emotion played across his face like a television flipped impatiently between channels.” she says (Cleave 2008, p. 117). This simile compared the emotion to a television in the speed of changing. Cleave used it to show that the character had a variety of emotions, which referred to confusion.

In the same context she said, “The wounded man giggled and made a noise like a pig.” (Cleave 2008, p. 118). The comparison was between the giggle of the wounded man and the noise of a pig. It used to describe the sound of the man as unpleasant.

Cleave focuses in the use of similes in the novel in order to create a clear image of events, characters, and themes. Also, to make readers feel and touch the scene as it was to reach the meaning.

2.3.2. Metaphor

Chris Cleave’s *Little Bee* the metaphor is a key literary device utilized throughout the narrative to express deeper meanings and elicit emotions. Little Bee frequently uses metaphor to describe her experiences, feelings, and impressions of the world around her. Sarah also used metaphors to express her thoughts and emotions. Here are examples from *Little Bee* (2008):

Metaphors used by Little Bee

Cleave started the novel by using a metaphor to evoke the reader's attention. Little Bee expresses her feelings as a refugee when she says: "MOST DAYS I WISH I was a British pound coin instead of an African girl" (Cleave2008, p. 16). This metaphor shows the value of British pound, she was wishing to be a pound coin to move everywhere and to get all the respect from the people because she was unseen and marginalized due to her Nigerian origin. She once again expresses her feelings and how her freedom was restricted by saying: "A girl like me gets stopped at immigration, but a pound can leap the turnstiles, and dodge the tackles of those big men with their uniform caps, and jump straight into a waiting airport taxi."(Cleave2008, p. 17). This extended metaphor shows the comparison between Little Bee and pound coin, when she could not become free. She faced challenges and problems during her immigration, while the pound coin is considered agile and free to move.

In describing England, Little Bee is so impressed and amazed by England; she does not even know how to tell her Nigerian friends about this new world, so she says: "your country was an enchanted federation of miracles and my own story within it was really very small and unmagical."(Cleave 2008, p. 20). This complex metaphor contrasts between two different nations: the British nation through "your country was an enchanted federation of miracles" and the Nigerian nation through "my country". The metaphor shows the unequal powers and the cultural differences those result from colonialism. In addition, it emphasizes how much Little Bee admires the new country and new life.

In expressing the psychological situation of the population of Nigeria, and especially the refugees, Little Bee states: "horror is a disease and we are sick with it" (Cleave 2008, p. 58). This standard metaphor related horror to disease, Little Bee wanted to express that horror affected her and her fellows the same way as the disease affected the body. Cleave, through this metaphor, he wanted to show the psychological horror and fear felt by every refugee.

Furthermore, she expresses how fear is like a disease in its effect on the body: “Horror in your country is something you take a dose of to remind yourself that you are not suffering from it.” (Cleave 2008, p. 58). This is a standard metaphor, or in another name simple metaphor. Chris Cleave compares two things “horror” and “medicine” without using like or as to express Little Bee’s feelings.

Little Bee saw that the fear was insufferable and no one could try to decrease it. “You dressed my horror in boots and a colorful shirt. You sent it something to paint its nails with.” (Cleave 2008, p. 59). This standard metaphor tries to connect the dressing action and the varnish with the horror to make it less scary because the act of dressing and nail polish are used in real life to look good.

Little Bee imagines that her sister is alive, and she is enjoying the scenery with her without any fear: “I was walking through clouds of it. The sun was blazing on the white mist that hung over the fields” (Cleave 2008, p. 91). It is considered a simple metaphor. Cleave through this comparing of clouds with mist; he wanted to make the reader imagine the situation in the ground and the sky.

Metaphors used by Sarah

Sarah expresses her husband’s distress and psychological problems in her words: "Death, of course, is a refuge."(Cleave2008, p. 36). Through comparing death to refuge, this metaphor reflects the human situation, sometimes the person faces problems in his life and he can not bear them, so he will see death as a refuge. By using this metaphor, Cleave wanted to show the reader the suffering of Andrew in his life.

Sarah is troubled by the events surrounding her, her husband’s death, and Little Bee’s coming. She states: “my head was pinioned in such a position that I could only look.” (Cleave 2008, p. 44). This metaphor can be a situational metaphor, the “pinioned” presents the inability

to move, something that is not comfortable and being forced to watch uncomfortable things. Cleave wanted to describe Sarah's entire feelings.

In describing the war in Iraq, Sarah describes how long the war is going on as her son is growing. She says: "The war was four years old. It had started in the same month my son was born, and they'd grown up together" (Cleave 2008, p. 46). Cleave used the personification metaphor to personify the war as a human being by giving it the human trait "grown up". This figure of speech presents the development of the war like the development of a child. By using this kind of metaphor, Cleave gave a strong emotional description.

The British narrator was confused about whether to focus on her son or on the war news on TV. "momentarily to look at one or the other of them—my son, or the war with my full attention" (Cleave 2008, p. 47). This separated metaphor presents the internal conflict of Sarah when she is confused about who gives her attention, her son or the war. Through this metaphor, Cleave wanted to show how Sarah did not know how to make the right decision.

In describing the situations of Andrew's death, Sarah says: "these bloody suburbs are purgatory" (Cleave 2008, p. 96). This metaphor is a standard metaphor when Cleave compares two things "bloody suburbs," to another thing, "purgatory," without using "like" or "as." These two terms usually they refer to places after death; it expresses the negative feeling of Sarah.

Sarah expresses her love for Little Bee when she says: "And thus love makes fools of us all" (Cleave 2008, p. 234). This extended metaphor represents the effects of love on the soul, like doing strange things. Cleave used this metaphor on page 234 to express Sarah's love for Little Bee and how she changed her life.

The metaphors in *Little Bee* are used in every chapter through Little Bee's voice or Sarah's voice. Cleave used Little Bee metaphors to express her struggle to accept the new life in England or her remembering of the tragic events in Nigeria, while Sarah metaphors are used to express

her complex emotions or her internal feelings. Metaphors play a crucial role in the narratives of postcolonial literary works; they are used to address the characters' feelings and to show their complex.

2.3.3. Personification

Chris Cleave overuses personification in *Little Bee* novel for many purposes. The narrator Little Bee uses it more frequently through personifying things, as they have human's traits. Personification gives an aesthetic picture to the language, and in addition to that, it gives the value to the actions, places and objects. Here are some cases from the novel:

The personification of the British pound coin: Little Bee gave the British pound coin human characteristics: "A pound coin can go wherever it thinks it will be safest. It can cross deserts and oceans and leave the sound of gunfire and the bitter smell of burning thatch behind." (Cleave 2008, p. 16). This personification shows the desire of Little Bee to be free and stable, as well as the fact that she despises herself as a Nigerian refugee due to the disrespect and racism.

Little Bee read what was written in the newspaper: "The headline on the new page said ASYLUM SEEKERS EATING OUR SWANS" (Cleave 2008, p. 32). The headline is not a human being eating asylum seekers, but a personification used by Little Bee to express her fear and her disapproval of the events.

The personification of Batman costume: on page 35, Sarah personifies the costume as: "It was a dirty, green-kneed job, fighting master criminals" and Batman identity is referred to as "I lived with the consequences—a houseful of acolytes, henchmen, and stooges ". This personification shows how attached her son Charlie is to Batman and how receptive she is to the idea of her son's attachment to Batman. (Cleave 2008, p. 35).

The concept of "silence" is personified throughout the novel: "The silence lasted all week. It rumbled in the taxi home. It howled when I picked up Charlie from the nursery. It crackled on

the phone call with my parents. It roared in my ears” (Cleave 2008, p. 52). Silence is characterized as a human being through rumbling, howling, and crackling. Cleave used that to dress the complex feeling of Sarah.

Little Bee escaped from the other three girls because one of them died, she says: “Death came and I left in fear” (Cleave 2008, p. 91). Little Bee used this personification to show her feelings and to describe her fear. Through death came, Cleave personified death as human being in an attempt to communicate the full picture of the situation.

While Sarah was thinking about an article she should write, she says: “Britain was sinking into the sea” (Cleave 2008, p. 157). Through Sarah’s personification, Britain is personified as a human being who “was sinking.” Cleave wanted to create a strong image about the problems that Britain was facing.

Little Bee describes the scene when she was with Sarah and Lawrence, she says: “The sun was lighting up the kitchen. It was thick yellow—a warm light” (Cleave 2008, p. 188). This interesting personification gives the sun a phrase that describes the human being (thick yellow). Cleave used this personification to make the reader imagine the scene through the description.

Little Bee said to Lawrence during their speech: “In my world death will come chasing. In your world it will start whispering in your ear to destroy yourself” (Cleave 2008, p. 190). This personification gives human actions to death, “chasing and whispering.” Through this figure of speech, Cleave expressed Little Bee’s fear of death.

Sarah remembers herself when she was young and how she became responsible for making decisions in her life. She says: “I REMEMBER THE EXACT day when England became me” (Cleave 2008, p. 201). This personification used by Sarah to show how she was connected to her country. It personified England to human qualities; a country cannot be a person.

Personification is one of the rhetorical devices that is essential to the incarnation of ideas. It connects different ideas to communicate a particular purpose, trying to give a strong image to add a special touch to the language. In the *Little Bee* novel, personification was essential in expressing Little Bee and Sarah's emotions.

2.3.4. Repetition

Repetition is usually employed in the novel by Cleave. It clarified ideas, themes, and characters. Little Bee was the most use of repetition in her narration for emphasize her experience as a refugee Nigerian girl.

When Little Bee in the immigration detention center, she talks about her room there. "It was cold, cold, cold." she says (Cleave 2008, p. 22). She repeated the same word "cold" to describe her room. Cleave used this repetition to emphasize the frozen atmosphere of the place and how the immigrants suffer when they become refugee.

In the oceans, in the cargo ship, the Nigerian girl in the darkness hears sounds and said that, "Listening to the bom-bom-bom of the engines." (Cleave 2008, p. 59). This is also a repetition of the same word "bom" which demonstrated the thunderously sound of engines. Using this repetition by Cleave, is to create a vivid image about the fright escaping of Udo from her country to British. It makes the experience of the reader more impression about the sound of engines.

In the same context, she says that when she was in the ship with other refugees." All of us whispering, praying, thinking." (Cleave 2008, p. 59). Little Bee repeated the form of "ing" in the verbs. The writer employed the repetition of the gerund form as adjectives, to emphasize indirectly the inner feelings of characters in the ship. While the adjective whispering could reflect fear, praying might refer to hope, and thinking could relate to worry.

After the death of Andrew, the British character Sarah realized the loss of her husband. "First from my heart, then from my mind, and only finally from my life." she says (Cleave 2008,

p. 105). She assimilated the absence of her husband from her heart and her mind after he was dead. Cleave used the repetition to emphasize the progression of priorities and the importance of heart, mind, and life.

Sarah when she was going to the funeral, she demonstrated the walk with her son and Little Bee.” Mismatched, dazed, semidetached, we walked to my husband’s funeral.” (Cleave 2008, p.106). She repeated the sound” ed” to the verbs to describe the state shock of her, her son, and Little Bee in the funeral of her husband.

Little Bee repeated the word “dead” in the sentence while she explained the meaning of death to the son, “Yes Charlie. My daddy is dead and my mummy is dead and my sister is dead too. All of them are dead.” she says (Cleave 2008, p. 150). The author used this repetition to highlight the tragedy and suffering of Little Bee to the killing of her family. Also, it shows how death is hardly to be accepted.

Little Bee tells Sarah about her thinking in the first period of detention in the center. “After a month, six months, you start to think, Maybe I will grow old in here. Maybe I will die here. Maybe I am already dead.” she says (Cleave 2008, p. 152). This type of repetition called anaphora, which was the beginning of the sentence “Maybe I “repeated. Cleave employed anaphora by Little Bee narration to emphasize the character’s mental emotions and to see how the refugee girl feels hopeless and despair in the immigration detention center.

The same context, Sarah feels wistfulness for the refugee and she said that “You’re sixteen years old, Bee. You’re a refugee. You’re an orphan, for god’s sake.” (Cleave 2008, p. 153). It was an anaphora repetition which the beginning “you’re” was repeated. The author used to emphasize the state of Little Bee from her age to her dead family.

In the beach, after Charlie removed his Batman costume, Little Bee felt gladness watching the children and she said that “I watched all of those children smiling and dancing and splashing

one another in salt water and bright sunlight, and I laughed and laughed and laughed until the sound of the sea was drowned.” (Cleave 2008, p. 264). The quotation consists of two repetitions. The first one was the repetition of the “ing” form which was a gerund as adjectives. Cleave used them to clarify the innocence and joy of children when they played together. The second one was the repetition of the verb laughed which indicated the happiness of Little Bee.

2.3.5. Imagery

In *Little Bee*, Chris Cleave used imagery to portray the places, feelings, and emotions to cover the themes of the novel. The imagery used several times by the two main characters, especially from Little Bee, she used to describe her new experience in England or to tell her tragic events. Here are some examples of using imagery:

1. The Nigerian Beach: Where Little Bee and Sarah first met, this place represents beauty and danger; these can be seen in Sarah’s speech about the Nigerian beach. Sarah and her husband came to this beach on vacation to have a good time together. Then this place turned into a nightmare in their lives:

“It started on the day we first met Little Bee, on a lonely beach in Nigeria. The only souvenir I have of that first meeting is an absence where the middle finger of my left hand used to be.” (Cleave 2008, p. 38)

“As I reached out my hand to pick up my phone, I saw the two of them staring at the stump of my missing finger. “Oh. This? I lost it on holiday. On a beach, actually.” (Cleave 2008, p. 51).

“I sat at my kitchen table and I imagined her fleeing through the fields and the jungle, as fast as she could, until she arrived at the beach where Andrew and I were being unconventional. That beach was as far as she got.” (Cleave 2008, p. 109).

“The memories from the beach swirled in my mind, inchoate, senseless, awful. I called Lawrence again.” (Cleave 2008, p. 127).

“I watched the killers taking Little Bee and Kindness along the beach. I watched them disappear.” (Cleave 2008, p. 132).

2. The British Detention Center: In the novel, Little Bee describes the detention center several times in a bad way. Through her description, Cleave showed the suffering of refugees in the detention centers:

“They put me in the same detention center as the adults. The trouble was, there were men and women locked up together in that place. At night they kept the men in a different wing of the detention center. They caged them like wolves when the sun went down.” (Cleave 2008, p. 21).

“There were no seasons there. It was cold, cold, cold, and I did not have anyone to smile at. Those cold years are frozen inside me.” (Cleave 2008, p. 22).

“For two years I had smelled only bleach, and my nail varnish, and the other detainees’ cigarettes. Nothing natural.” (Cleave 2008, p. 33).

3. The Clothes: Little Bee’s clothes in the novel are considered imagery. Cleave used that to make the reader imagine what she was wearing to give the exact details of the refugees.

“I wore loose blue jeans and a man’s Hawaiian shirt and heavy black boots with the steel toe caps shining through the torn leather. I went to the detention nurse and I made her cut my hair very short with medical scissors.” (Cleave 2008, p.21).

4. The British Countryside: According to Little Bee, the countryside is the beautiful picture of England; she forgot her sorrows for a moment. Cleave used the British countryside as imagery and this can be seen in the speech of the four girls:

“When we came to the main gate, the four of us girls stopped for a moment. We looked out through the high razor-wire fence and down the slopes of Black Hill. The English countryside stretched away to the horizon. Soft mist was hanging in the valleys, and the tops of the low hills

were gold in the morning sun, and I smiled because the whole world was fresh and new and bright.” (Cleave 2008, p. 34).

The use of imagery makes the reader understand the story very well. Through the use of imagery, the reader can imagine the places, people, or scene; it helps him or her feel the story. The imagery in *Little Bee* conveys trauma, and it highlights the displacement of the characters, which reflects the experiences of many postcolonial characters who are forced to leave their homes due to colonialism’s impact.

2.3.6. Hyperbole

In the novel *Little Bee* by Chris Cleave, hyperbole is used as an important literary device to express the extreme situations of the characters. Little Bee used hyperbole more than any other character to show how much she’s suffering; she used the exaggerated language to express the horror that she faced in Nigeria.

In the description of the detention center, Little Bee says: “It was cold, cold, cold, and I did not have anyone to smile at. Those cold years are frozen inside me.” (Cleave 2008, p. 22). This exaggeration language was used by Little Bee to express the pitiful situation at the detention center. Cleave, in his novel, wanted to show how refugees are suffering in detention centers and how they do not have the simplest things necessary.

Little Bee describes the events inside the detention center accurately; an example of her descriptions is: “And suddenly here comes a girl with three kilos of documents and no motivation” (Cleave 2008, p. 32). This hyperbole is used by Little Bee in the first chapter; it is not literally that the person carries 3 kilos of documents, but an expression to reflect the abundance of documents.

The Nigerian refugee girl faced several disappointments in her life; when Little Bee was telling Sarah what happened to her and her sister, she said: "Disappointment was something I

understood better than fear." (Cleave 2008, p. 115). This is a hyperbole used by Little Bee to express her experience with disappointment, as she said, it is the feeling she most understands. Cleave emphasized her feelings due to the tragic events that happened to her.

While Sarah and Little Bee were talking about what happened on the Nigerian beach, Sarah stated: "There seemed to be more blood than one skinny African boy could possibly have had inside him." (Cleave 2008, p. 119). This exaggeration was used by Sarah to express her shock and horror at the scene in the Nigerian beach. Through this hyperbole, Cleave tried to portray the horror of the scene for the reader.

Little Bee misses her sister, and every once in a while, she describes how she was. She gave Sarah a description of her; she said: "Yes she was a beautiful girl, you are right. In my village they said she was the kind of girl that could make a man forget his troubles." (Cleave 2008, p. 138). This hyperbole was used by Little Bee to express the beauty of her sister, Nkiruka. This expression is used in Little Bee to emphasize the emotional impact and the difficult feeling of displacement.

The Nigerian teenager describes what she was like while she was hiding from men. She says about that: "Every noise I heard, I thought it was the men coming back. I said to myself, Little Bee, the men are coming to tear your wings off." (Cleave 2008, p. 141). This hyperbole used by Little Bee, shows her great fear of men. When she listens to any movement, she thinks men are coming at her. Cleave wanted to express Little Bee's fear for men to the reader through this exaggeration.

In the description of the policemen, when Charlie gets lost, Little Bee says: "These policemen have more gadgets than Batman." (Cleave 2008, p. 240). This hyperbole was used by Little Bee to express the number of gadgets. It is known that Batman has an extensive number of gadgets, and it is possible that police officers have more gadgets than Batman does. Cleave added this hyperbole to give a touch of humor to the painful reality.

When Little Bee was arrested as a refugee without papers, they put her in a center to be deported back to her country. In describing this place, she says: “The cell door closed behind her with a noise like the boom of thunder on the first day of the rainy season.” (Cleave 2008, p. 245). Closing the cell door was compared to the sound of a boom of thunder on the first day of the rainy season. This hyperbole expresses Little Bee’s nervousness and fear.

Hyperbole plays a crucial role in the *Little Bee* novel; it is considered a tool to convey the deep feelings of the characters and what they feel. In addition, it plays an important role in describing the life experiences of the Little Bee character.

2.3.7. Symbolism

Symbolism in the novel was narrated by Little Bee. Cleave did not employ symbols as much as the other figurative language. It used to indicate the themes of identity, adaptation in the British culture and feelings.

The Nigerian refugee says the reason behind her life. “I learned the Queen’s English.” (Cleave 2008, p. 17). The symbol in the sentence that narrated by Little Bee was Queen’s English. This symbol used to clarify that, Little Bee learned the formal language of English and she was tried to assimilate in the British’s culture and society to keep her life.

The officer of the detention is presented by Little Bee when they let her out of the immigration detention center. “like there was something very interesting up there, and he said, Jesus.” she says (Cleave 2008, p. 18). In the sentence the symbol was Jesus. It is a religious symbol and it clarify the religion of the country which is Christianity.

Outside the detention, the refugee girl addresses the English people. “the color of my life is gray.” (Cleave 2008, p. 23). The statement includes the symbol of color which was gray. It was narrated by Little Bee to convey the theme of sadness in her childhood and the suffering in her life.

Sarah realized that, the new story of her and her husband's life is started on the meeting with Little Bee in that place. "on a lonely beach in Nigeria." she says (Cleave, p. 38). The symbolism in the expression was beach. It symbolized the meeting of two different world and how they changed their life. Also, the place presented the line of death and life of the people who met in the beach.

In same context, she has a bad souvenir. "The only souvenir I have of that first meeting is an absence where the middle finger of my left hand used to be." (Cleave, p. 38). The absence of the middle finger of Sarah's left hand was the symbolism of sacrifice for Little Bee life. It presented their common trauma and the impact that Little Bee had on Sarah's life.

While Little Bee come to live with Sarah and his son from the spring of 2007 until the end of a long summer. "my son removed his Batman costume only at bath times." (Cleave 2008, p. 35). In the narration of Sarah, the symbol was obviously the Batman costume. It indicates that wearing the Batman costume could symbolize the desire of the child to be a hero as a Batman and to present actions like Batman. Also, the author used it to make the reader wonder about the personality of the child Charlie and to convey the real and the fake personality of each character in the novel.

Sarah describes her room when she was with her husband. "The bedroom walls were yellow and ocher." (Cleave 2008, p. 41). The symbols in the sentence were the colors of walls yellow and ocher. The symbol of the color yellow referred to warmth and happiness.

The use of symbolism is purposive. It presents that what each symbol introduced by the Nigerian refugee and the British editor referred to each culture and see the similarities and differences among them.

2.3.8. Alliteration

Alliteration was used in the *Little Bee* novel like the other figures of speech. It was used by Little Bee to describe her experiences and what she has seen in the new country:

“All of us girls were looking, but when the **f**eathers **f**inished **f**alling there was nothing there” (Cleave 2008, p. 86): This alliteration was used by Little Bee to describe her journey with the other three girls, Yevette, the sari girl, and the girl with no name.

“The farmer’s **w**ife **w**as surprised **w**hen **w**e asked for **f**ive plates instead of **f**our” (Cleave 2008, p. 88): Cleave wanted to grab the reader’s attention by using this alliteration; he presented Little Bee’s perspective, when she was with the other girls after being released from the detention center.

“The **s**un shone out of the **b**right **b**lue sky.” (Cleave 2008, p. 94): The alliteration described a specific moment of Little Bee; it described the scene after being released from shelter.

”**b**reeze **b**lew along the **b**ank of the river.” (Cleave 2008, p. 94): It was used by Little Bee to describe the landscape after being released from the detention center.

“I **r**emember **r**ealizing, with a guilty thrill” (Cleave 2008, p. 97): This alliteration was used by Sarah when she described her house and her situation after the death of her husband.

“a man was **s**elling **s**ilver balloons, and **s**ouvenir postcards, and plastic masks of the British Royal Family.” (Cleave 2008, p. 219): Little Bee used this alliteration in describing the picnic she took with her friend Sarah.

“He hid in a **b**ig **b**lack **b**ox and when money was dropped.” (Cleave 2008, p. 219): This alliteration was used by Little Bee to describe the hiding action.

“There was a pale light all around us, a thin **gray-green** light.” (Cleave 2008, p. 215). This alliteration is used to describe the scene between Little Bee and her sister Nkiruka in their village in Nigeria.

Alliteration plays an important role in the description and embodiment of the story’s events. It attracts the reader and makes him discover the secrets of letters in the language configuration of the story.

2.3.9. Onomatopoeia

Onomatopoeia is the word that imitates the sound of the action, or the verb. Chris Cleave used this figure of speech in Little Bee’s voice and Sarah’s voice to communicate a real and powerful description for the reader to imagine.

“They would giggle behind their hands” (Cleave 2008, p. 19). It was said by Little Bee when she was imagining how her village girls would react when she told them things about the English culture. It indicates the giggling sound. Cleave used that to strengthen the Little Bee’s imagination for the reader.

“The girl in the purple dress grabbed my arm and hissed at me” (Cleave 2008, p. 29). Little Bee uttered this statement following her release from the detention center alongside the other girls, it indicates a hissing sound. Cleave used that when Little Bee and the three girls were out of the detention center.

“We listened to the screech of the metal wheels on the track” (Cleave 2008, p. 43): It was said by Sarah, it represents the powerful sound of Charlie’s truck. Cleave used that in describing the condition of Sarah’s family home.

“sent them crashing into the gloomy troughs” (Cleave 2008, p. 45): It was used by Sarah to describe the beauty of the ocean. Crashing expresses the sound of the wave collision.

“the strange clanking sounds of ships” (Cleave 2008, p. 59): It was used by Little Bee, and Cleave through this use, gave an exact description of Little Bee’s on her way to England.

“listening to the bom-bom-bom of the engines” (Cleave 2008, p. 59): It is said by Little Bee to describe the powerful sound of the engines of the ship in the ocean.

Onomatopoeia plays an important role in giving an accurate description of events. Chris Cleave used this figure of speech in *Little Bee* to describe the events subtly and accurately on all sides, focusing on the phonetic side by using onomatopoeia.

2.3.10. Allusion

This figurative language was narrated by Sarah more than Little Bee in the novel. It was used by Cleave to make the concepts and the objects clear and obvious.

In the moment the undertaker came to Sarah’s house, Charlie opened the door and said to his mother:” Mummy it’s Bruce Wayne.” (Cleave 2008, p. 36). The allusion was clear stated in the quotation, which was Bruce Wayne. It was the hidden character of Batman, and the author used this to show the powerful and wealth that associated with Bruce Wayne.

Sarah describes her room with Andrew. “the tall Georgian windows with the yellow silk blinds.” she says (Cleave2008, p. 40). Georgian architecture was the allusion in the quote that narrated by Sarah. It was a historical allusion famous by its featured architecture style. Cleave used this type of allusion to enhance the bedroom was in a snorter and the house was in rich history.

Sarah tells about the writing of her husband. ”my son was fighting the Penguin and the Puffin, and my country was fighting Iraq and Afghanistan.” (Cleave 2008, p. 41). The allusions were the Penguin and the Puffin which were the enemies of Batman, my country was fighting Iraq and Afghanistan was an allusion of war. The author used to express his conflicted feelings.

Outside the immigration detention center, Little Bee with the refugee girls stands in the front of the taxi. “It was a song called “We Are the Champions”.” she says (Cleave 2008, p. 67).. The allusion was the song of We Are the Champions which was a pop culture allusion. It was used by Cleave to portray how Little Bee overcoming her challenges.

The coming of the black girl in the front door of Sarah’s house. “I left Little Bee sitting on the sofa, propped up on the John Lewis cushions.” she says (Cleave 2008, p. 98). The allusion in the sentence was the John Lewis cushions which is a British department store chain known as John Lewis. Cleave used this allusion to demonstrate the two different worlds of the two main characters.

As a fact, allusion in the novel employed as a source to emphasize the significance element of Nigerian and British cultures.

2.3.11. Rhetorical Question

This figurative language is used by Little Bee more than Sarah. Little Bee employed rhetorical questions in the novel to confirm her feelings and her views.

Little Bee thinks about the scars of the girl’s brown legs and she said, “Do those scars cover the whole of you, like the stars and the moons on your dress?”. (Cleave 2008, p. 24). This rhetorical question is a comparison between the scars and the stars and moons in the huge number of them in both, in her dress and her body.

The Nigerian girl wondered about the act of suicide in the immigration detention center. “Which will make me stronger for the act of suicide? The carrots or the peas?” she says (Cleave 2008, p. 61). This rhetorical question was used to confirm that the act of suicide would happen, whether by carrots or peas.

While Little Bee rans in the roads of London, going to Andrew's house. The refugee girl said, "What is an office, and what crops can you grow in it?" (Cleave 2008, p. 92). The rhetorical question is used to emphasize the concept and object of an office.

Sarah in a conversation with Lawrence, she said, "I'm being impossible again, aren't I?" (Cleave 2008, p. 211). She asked this rhetorical question to express her feeling of self-awareness.

Little Bee remembers her childhood with her sister and she talks about their lost in the jungle of their village. "Didn't I tell you that the darkness would not last forever?" she says (Cleave 2008, p. 216). Little Bee asked this to assert the ending of darkness, and the darkness referred to the obstacles that faced them.

The writer presents rhetorical questions in the narration to confirm about the multiple feelings of characters.

2.3.12. Oxymoron

Oxymoron is the use of two contradictory words within the same sentence; Chris Cleave used this figure of speech in the Little Bee novel to show the complex narrator's personality. He used the oxymoron in Little Bee's name and Sarah's speech:

Little Bee: That is what she prefers to be called, Cleave did not give an explanation why she prefers to call her Little Bee, but the symbolic explanation refers to bees and their scroll from place to place to find comfort and safety. Little means that she has certain abilities and cannot do what she wants. Cleave made her "fragile" and "strong" at the same time, and this contradiction expresses her name, Little Bee:

"I felt so fragile from the detention center, I was afraid those bright rays of sunshine could snap me in half." (Cleave 2008, p. 33).

"I felt strong enough to carry on."(Cleave 2008, p. 91).

Summer Cloud: “a summer cloud” (Cleave 2008, p. 180): These contradictory words were used by Sarah. Summer is famous for the warm and sunny weather, whereas the cloud expresses a cold state.

Winter Butterfly: “or a winter butterfly” (Cleave 2008, p. 180): It was used by Sarah. Winter is known as a harsh climate with no butterflies.

Through these oxymorons, Cleave shows Sarah’s complex personality, how she was distracted, especially after her husband died, and how she plays with words as she likes to express her situation.

2.3.13. Idioms

Idioms are related to the culture of each language which carried in its element figurative and literal meaning. Cleave in the novel rarely used idioms by the two narrators.

After the end of Charlie’s screams, the rain came heavily, Little Bee says, “However long the moon disappears, someday it must shine again.” (Cleave 2008, p.56): this idiom narrated by the Nigerian character which means that whatever the difficult, sadness, and bitterest of times occur, the good life and moments will return back.

In the same context, Sarah says, “April showers bring May flowers.” (Cleave 2008, p.57). This idiom said by the British character Sarah and it hope happiness and good life after the period of struggling and haven an unpleasant moment.

Both of the idioms are opaque idioms which is the literal and the figurative meaning different from each other. Cleave used idioms from two culture to show the diversity of language items and the sharing meaning of the Nigerian and British cultures.

Conclusion

In the narration of events, the metaphorical language plays an important role. This practical chapter analysed the figurative language used in the novel using Leech and Short’s stylistic

analysis. The chapter introduced Chris Cleave's life, then it gave an overview about the novel, its events, its characters and its themes. This chapter pointed out the different types of figurative language used by Cleave from the most used to the least by identifying the stylistic elements, then identifying the meanings after providing effects by using these elements. Finally, the analysis showed the expressive language used by both characters: Little Bee and Sarah, and determined the importance of expressive language in the style analysis of *Little Bee* and post-colonial literature as a whole.

General Conclusion

Little Bee by Chris Cleave is a postcolonial literary work that was written by a British writer. This novel dealt with many important issues, through which the author tried to shed light on refugees. The current dissertation studied the novel on a different side than what had been studied before. The present study was designed to determine the effects of figurative language, as it was a stylistic feature in the novel.

The dissertation was divided into two chapters. The first chapter, “Exploring Postcolonial Literary Stylistics: Understanding Stylistics and Figurative Language,” was the theoretical chapter. It gave a general overview of stylistic studies and explored definitions and types of figurative language and how they are used in literary texts. The second chapter, the practical one, “Stylistic Analysis of Figurative Language in *Little Bee*,” illustrated the multifaceted role of figurative language in Chris Cleave’s novel, “*Little Bee*.” The practical chapter examined how Cleave utilizes these figures of speech that were mentioned in the first chapter to illuminate themes, convey emotions, and enhance the overall reader experience.

In this investigation, figurative language was analyzed to assess its importance in postcolonial literature and how the writer used figurative language masterfully to convey themes and describe characters’ emotions. The present study was designed to determine the effects of figurative language in *Little Bee* by doing stylistic analysis of these figures of speech to show how they were used in this novel and what are the points of using them?

The first chapter of the dissertation adopted the qualitative approach with secondary sources for collecting data. Leech and Short’s stylistic analysis of figurative language was employed in the second chapter. In addition to that, a close reading approach was employed to identify and analyze various figures of speech used by the author, as well as the corpus analysis.

The results of this stylistic analysis of figurative language showed that similes and metaphors are the most used in *Little Bee*, and this was done by carefully comparing the narrators’

speech. In addition to that, Chris Cleave used these figures of speech mostly in Little Bee's voice: metaphor, personification, hyperbole, imagery, alliteration, onomatopoeia, rhetorical questions, and idioms whereas in Sarah's voice, he focused on the use of similes, symbolism, allusion, oxymoron, and idioms. Cleave used different figures of speech for Little Bee and Sarah for different purposes; he wanted to highlight the experiences and cultural background of Little Bee through the use of metaphors and the other figures of speech that are mentioned above. For Sarah, he wanted to illustrate Sarah's complex feelings and her urban experiences.

Figurative language is not only a decorative language or just words that the writer uses to form an integrated text; it carries a deeper dimension than that. Through the use of these figures of speech, the writer can convey meaning, many ideas, important issues, feelings, and suffering of other people in literature. It plays an important role in postcolonial literary studies through its precise description and strong expressions. This study, as far as we know, is the first comprehensive investigation of the use of figurative language and its effects in *Little Bee* by Chris Cleave, in refugee literature, and in postcolonial literature in general. Ultimately, this dissertation serves as a springboard for continued exploration of how figurative language shapes meaning, themes, and emotions and how it resonates with readers in *Little Bee* and beyond.

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ملخص

تلعب اللغة المجازية دورًا حاسمًا في تشكيل المعنى والصدى العاطفي في الأدب. تستخدم رواية كريس كليف ذات المعنى القوي "النحلة الصغيرة" نسيجًا غنيًا من البلاغة لاستكشاف موضوعات النزوح والصدمات والاختلافات الثقافية. تتعمق هذه المذكرة في التحليل الأسلوبي للرواية، وتدرس كيفية استخدام كليف للصور البيانية لإظهار التأثيرات التي تحدثها في بناء المعنى والسرد المقنع. بينما توجد دراسات نقدية للرواية، في حين أنّ الدراسات السابقة لنحلة الصغيرة متعلقة بمواضيع ما بعد الاستعمار، لا يزال التحليل الأسلوبي لاستخدام كليف للبلاغة غير مستكشف. تهدف هذه المذكرة إلى سد هذه الفجوة من خلال تحليل كيفية مساهمة التشبيهات والاستعارات والصور البيانية الأخرى في قوة سرد الرواية. تتبع الدراسة التحليل الأسلوبي في تحليل اللغة المجازية؛ كما يتم استخدام منهج القراءة الدقيقة لتحديد وتحليل مختلف الصور البيانية التي يستخدمها المؤلف، واعتماد التحليل الأسلوبي لـ "لينش و شورت" لتحليل البلاغة، بالإضافة إلى مصادر البيانات الثانوية مثل الكتب على الإنترنت والمجلات الأكاديمية وما إلى ذلك. يُظهر التحليل أن التشبيهات والاستعارات هي الأكثر استخدامًا مقارنة بالصور البيانية الأخرى مثل التجسيد والمبالغة... إلخ. بالإضافة إلى ذلك، يتم استخدام صور بيانية في الغالب من قبل شخصية النحلة الصغيرة: الاستعارات، والتجسيد، والتكرار، والمبالغة، والصور، والجناس الاستهلاكي، والمحاكات الصوتية، والأسئلة البلاغية، والعبارات الاصطلاحية لإظهار الإزاحة والصدمة، بينما تستخدم سارة في الغالب: التشبيهات، والرمزية، والتلميح، والتناقض في اللغة، والعبارات الاصطلاحية للتعبير عن مشاعرها المعقدة. تلعب اللغة المجازية دورًا مهمًا في عكس أصول الشخصيات، النيجيرية والبريطانية.

الكلمات المفتاحية: البلاغة، النحلة الصغيرة، أدب ما بعد الاستعمار، التحليل الأسلوبي.