

## CHAPTER FOUR

### CONCLUSION

Having analyzed the stylistic categories of *Charlie and the Chocolate Factory* and *Matilda*, I conclude that the use of stylistic categories carries out the need of imagination in a fantasy story or a story of something extreme. In the two novels, both Charlie and Matilda are two little children who undergo some unusual experiences. In the first novel, the story is emphasized more on its fantasy by creating an amazing chocolate factory with the strange incidents, the marvellous candies and even the brilliant chocolate maker. The second novel is stressed more on the extreme adults' attitudes towards children. It plays with the readers' feeling more than their imagination.

In *Charlie and the Chocolate Factory*, I find twelve data in cohesion, eight in devices of sound, ten in figurative language and thirteen in graphological variation. Whereas in *Matilda*, there are seventeen data in cohesion, fourteen in devices of sound, thirteen in figurative language and three in graphological variation. The number of data in each category, except the graphological variation in *Matilda*, is relatively quite equal and not too contrastive. It can be said that both novels contain the four categories. In *Matilda*, the number of graphological

variation is the least of all. Although graphological variation is the medium to emphasize something, apparently in *Matilda* the emphasis is focused more through the other three categories.

The effects found in the stylistic categories are giving precise description, emphatic effect, humorous effect, giving pleasant sound, variation, sympathy, imitating sound, reflecting meaning, and get the readers' attention to involve in the story. Basically, each category in each novel has the same effect. As stated in the theory, repetition is an explicit way to repeat the expression and it has the purpose of emphasizing or increasing emotion. The same effects can be found in the two novels through both formal repetition and elegant variation. The emphatic effect occurs frequently to express the description. In my opinion, elegant variation has more dominant effects for the reason that there are various terms in describing the same thing. The readers will become more interested because of the use of the various words. Most of the data in elegant variation are in the form of synonyms. Basically, it has the same form and effect as the formal repetition. However, this type of repetition helps the readers to have a more precise description of something or someone.

The devices of sound in the two novels play their role to give a pleasant sound, to imitate the sound and even to reflect a meaning. The readers can enjoy the story more through the interesting sounds that occur. The author's use of figurative language instead of stating the literal meaning presents another way to express the description in more interesting and beautiful language. As a result, the readers can acquire clearer image of something described.

The capitalization and italicization found in the novels are not the same as the ones that are usually found in the rule of writing, like italicizing titles of books or capitalizing chapter titles. In these two novels, the graphological variation serves as the writer's medium to convey his implicit messages, namely the writer's intention of giving more emphasis on something. Normally, the different writing style from the surrounding text allows the readers pay more attention to the intended words. It can be a way to highlight something that will be focused on. Through the use of this technique, the emphasized words can be noticeable easily, and consequently, the readers will understand the writer's messages better.

From the number of the effects that occur, in *Charlie and the Chocolate Factory* there are twenty-five data having an emphatic effect, twenty-one giving a precise description, eleven creating a humorous effect and eight giving a pleasant sound. While in *Matilda*, there are twenty-eight data having an emphatic effect, twenty-one giving a precise description, five creating a humorous effect and thirteen giving a pleasant sound. Since the emphatic effect and precise description are the most dominant effects in the two novels, I figure that the main idea in the two novels is to deliver deeper and clearer messages. The emphatic effect makes the readers concern more about emphasized things. Precise description gives an easy way of building the readers' imagination. As these two novels are intended for children, precise description plays an important role to help the readers, especially children, in understanding and imagining the story. The description in the stories requires detailed information in order to deliver the message properly to the readers. The other effects, giving a pleasant sound and creating a humorous effect, function more as a medium in entertaining the readers. These effects will

make readers enjoy their reading more. As a result, I am sure that both novels are interesting to read.

I am of the opinion that the most interesting stylistic categories are the alliteration and the use of metaphors. There are a lot of words that are created with the intention to have the same consonant sounds, for example in the names of the characters like Willy Wonka, Mr and Mrs Wormwood, Matilda and Michael, and Bruce Bogtrotter. Furthermore, the swearings, such as ‘You witless weed! You empty-headed hamster! You stupid glob of glue!’ (Dahl, 1998: 148) are some examples of the writer’s creative skills to use the sound repetitions. Even some of the similes found in the novels contain alliteration, like ‘The place stank like a sewer’ (Dahl, 1998:85) or ‘...she’ll be sizzled like a sausage!’ (Dahl, 1998: 113)

The use of metaphors in the two novels is also interesting to discuss. From the metaphors in the two novels, it can be figured that the writer’s way of comparing the characters or situation is unusual, and hence, very special. The comparisons are absolutely different from the common metaphors I know. For instance, ‘...and his face was like a monstrous ball of dough with two small greedy curranty eyes peering out upon the world.’ (Dahl, 1998: 21) This contributes a lot to the fact that the novels are worth reading. It is through the metaphors of the uncommon comparison that the most humorous effects are produced. The use of unusual comparisons encourages the readers to explore their own imagination and get the clearer description as well as laugh.

The use of the stylistic categories can be said as Dahl’s specialties in his writings. Instead of delivering the story explicitly, Dahl applies some variations which cannot be considered an easy thing to do. Devices of sound or figurative

language need some 'extra' work; as a result, he comes up with a readable story for children. In my opinion, Dahl is a very good children's story writer. He uses such a wide diction, that is various vocabulary used in forming the sentences, which adds to the funny element in the stories. The way he delivers the message is so fantastic that the readers will not be bored. On the contrary, they will be entertained. All these factors lead to one fact that readers, in this case children, are asked to get more involved in the course of the stories.

As a closing remark, I would say that Dahl's unique and creative skills in writing children's stories make children literature valued more. The aesthetic language in his stories can attract children to read literature further for their being an interesting reading. For linguists, there are a lot of linguistic items that are worth analyzing in Dahl's children's novels. Although they are children fiction which contains easy-to-understand sentences and simple plot of story, the language style is certainly of high quality for linguists to explore.