



FOREGROUNDING IN SPOKEN WORD POETRY: A STYLISTIC ANALYSIS

**Deanille Lhuise G. Macabenta¹ⁱ,
Princess Marian Joy T. Cuda²,
Rona Mae Graciela H. Pahuyo³,
Christian Jay O. Syting⁴**

¹Undergraduate Student,
College of Teacher Education,
University of Mindanao,
Philippines

²Associate Professor,
College of Teacher Education,
University of Mindanao,
Philippines

Abstract:

This study analyzed stylistic foregrounding in Filipino spoken word poetry, such as parallelism and deviation. Thirty (30) English-language spoken word poetry were analyzed using stylistic analysis. In terms of stylistic parallelism, it comprised of the following: [1] lexical parallelism, which consisted of epanalepsis, anaphora, epistrophe, anadiplosis, chiasmus, and epizeuxis; [2] syntactic parallelism, which includes synonymous parallelism, antithetic parallelism, constructive parallelism and climactic parallelism; [3] phonological parallelism, which comprised of alliteration, assonance and rhyme; [4] grammatical parallelism, which consisted of grammatical repetition; and [5] semantic parallelism which involves climax, synonymy, and antonymy. On the other hand, the stylistic deviation consisted of the following: [1] lexical deviation, which comprised of neologism, affixation, and compounding; [2] grammatical-morphological deviation which includes malapropism; [3] grammatical-syntactic deviation which consisted of inversion, ungrammaticality, negative sentences and ellipsis; [4] phonological deviation, which comprised of elision, aphaeresis and apocope; and [5] semantic deviation, which consisted of pleonasm, periphrasis, tautology, oxymoron, paradox, synecdoche, metonymy, metaphor, simile, symbolism, hyperbole, and irony. Furthermore, phonological parallelism and semantic deviation emerged as the most frequently used stylistic techniques observed in the samples. The study implies that spoken word poetry can be integrated into the language curriculum as a rich resource for teaching stylistic features across lexical, syntactic, phonological, grammatical, and

ⁱ Correspondence: email d.macabenta.516438@umindanao.edu.ph, macabentadean@gmail.com

semantic levels. By identifying the most common forms of parallelism and deviation, the study contributes concrete and culturally relevant examples that educators can use to strengthen students' analytical and creative language skills.

Keywords: education, stylistic foregrounding, Filipino spoken word poetry, Philippines

1. Introduction

Spoken word poetry is a free-verse form of writing that draws inspiration from any subject matter and is subsequently performed before a crowd (Leyte, 2018). This type of performance has had a profound impact on both writers and audiences, creating an artistic expression that evokes emotions and resonates with people. Barack (2019) emphasized that spoken word poetry is composed of memorized words, written in a style similar to that of plays and performances, with the voice delivered with flair. Through this practice, individuals develop literacy and social-emotional skills, including self-awareness, self-confidence, and communicative competence (Barack, 2019).

According to Gupta (2022), spoken word poetry emerged as a popular contemporary form in the early 20th century and has since become a significant modern type of poetry. Modern poetry is typically recognized for its straightforward language and occasionally incorporates dialect or jargon. Jamsheer and Wadi (2021) explained that it often features an asymmetrical structure, lacks traditional meter and rhyme schemes, and is sometimes written in prose form. Considering the complexities and sense of alienation prevalent in the modern era, contemporary poetry is often sophisticated, with poets expressing feelings of isolation that resonate with those experienced by modern individuals.

Without a doubt, spoken word poetry remains prevalent today, especially among younger generations, due to its societal relevance (Aflonso & Fontanilla, 2014). One of the reasons for this phenomenon is that it allows individuals to explore various progressive and revolutionary ideas, including those related to race, gender equality, mental health, politics, and social injustices (Amadeus, 2016). It has also become a popular activity in which participants share and engage with emotions, not only through entertainment but also by shaping the cultural identity of communities. Spoken word poetry incorporates individual experiences or sentiments and communicates them to a broader audience. It emphasizes emotion and human vulnerability, allowing people to relate to each other better and encouraging authentic, open, and honest self-expression (Osborn, 2016).

Furthermore, Machalko (2012) found that spoken word poetry provides students with opportunities for self-identification and expression, enabling them to explore and develop their own writing voice. The study also highlighted how poetic devices foster development in writing and how performing before an audience enhances confidence and comfort in one's art. Similarly, Fiore (2013) revealed that, compared to the Black Arts Movement and early hip hop, spoken word poetry, firmly established in urban classrooms and modern culture, has the potential to drive significant social change. Offering students a dynamic platform, spoken word poetry encourages critical

examination, questioning, and articulation of their daily experiences and social conditions, fostering personal growth, self-expression, and collective awareness (Fiore, 2013).

Modern poets frequently employ foregrounding to captivate readers and infuse their creations with a unique character, using this technique as a subtle yet confident tool to achieve artistic goals (Wadi & Jamsheer, 2021). Ufot (2017) describes foregrounding as a theory under stylistics that emphasizes a figure or image against its background matrix, highlighting certain elements in a text through distinctive literary devices (Dick & Obobolo, 2023). In systemic functional linguistics, foregrounding refers to the prominent sections of a text that add meaning in contrast to the background, providing context for the foregrounded elements (Nordquist, 2020). Every writer, regardless of era, uses stylistic devices to make their compositions entrancing and impactful (Ambreen *et al.*, 2020). Baldwin (2022) explains that writers adopt certain language choices to make a line or paragraph stand out, while Oztekin (2013) notes that foregrounding is widely recognized as one of the most employed linguistic techniques by poets.

In addition, Leech (1969) defined foregrounding through two techniques: parallelism and deviation. Parallelism involves using similar or equivalent structures in certain aspects of a text, and it impacts both the grammar of sentences and overall organization of thoughts (Leech, 1969; Sun, 2022; Kareem, 2020; Atwood, 2022). Deviation, on the other hand, involves breaking conventional linguistic rules to achieve artistic effects, allowing poets to surprise readers and offer a unique literary experience (Kareem, 2020; Mansoor & Salman, 2021). According to Leech (1969), deviation disrupts normal communication flow, creating a gap in reader understanding that can be bridged through imagination, uncovering deeper meanings.

Notwithstanding the existing studies on spoken word poetry and stylistic foregrounding, significant gaps remain in the literature. While previous research has explored spoken word poetry in terms of identity formation, social activism, and performance (Curwood & Jones, 2022; Fiore, 2013; Machalko, 2012), very few studies have examined how foregrounding techniques specifically operate within Filipino spoken word poetry. Most studies on foregrounding have focused on canonical literary texts, such as Dickens' novels (Ahmed & Hama, 2014), leaving contemporary Filipino poetry largely unexamined. There is also a limited understanding of which types of foregrounding, parallelism, or deviation are most prominent in these poetic performances. This lack of research creates a gap in linking stylistic foregrounding theories to the Philippines' unique cultural and social context. By all odds, this study aims to fill this gap in light of the aforementioned context, analyzing stylistic foregrounding in Filipino spoken word poetry with a specific focus on parallelism and deviation, including their respective categories and subcategories. It aims to identify the stylistic techniques most frequently employed by spoken word artists in the Philippines.

It is also important to note that this research greatly aligns with Sustainable Development Goal 4 (quality education) by promoting critical thinking, analytical skills, and an understanding of diverse cultural expressions. It enhances creative communication, encourages engagement with social issues, and fosters empathy through

the exploration of human experiences. The study further contributes to the fields of linguistics and literature, providing valuable insights for academic institutions, teachers, and students, thereby enriching curricula and enhancing pedagogical approaches. Ultimately, it deepens literary appreciation and demonstrates how Filipino poets effectively use stylistic devices to communicate meaning and artistic expression.

2. Material and Methods

2.1 Research Data

The recommended sample size for qualitative studies is a minimum of twelve (12) to achieve data saturation (Braun & Clarke, 2013). Thus, the data of this study is a collection of thirty (30) spoken word poetry samples from the Philippines, gathered across several social media, namely, YouTube, Facebook, and TikTok. Furthermore, the gathered spoken word poetry, which is of a variety of themes, is chosen by considering the following criteria: first, the poems are in English; and second, the poems were made from 2016 onwards, during the advent of spoken poetry in the country.

2.2 Design & Procedure

This is a qualitative-descriptive research employing stylistic analysis. A qualitative descriptive study is ideal for exploring research questions to understand areas that need better comprehension, rather than focusing on a specific phenomenon. This design prioritizes description over explanation, meaning it does not necessitate explanatory frameworks or theories to support the study and its findings (Ayton, 2023). Performing stylistic analysis allows the extraction of meaning or message present within different language styles. Stylistic analysis is also used to identify usage patterns in speech and writing, along with giving comments regarding a text's quality and meaning (Johnson, 2004). Because poets tend to relay the messages embellished, the essence of skill and understanding is heightened when one delves into literary works or poems (El Baroudi, 2020). Stylistic analysis requires a critical analysis of texts to recognize the various styles used. Hence, there is a need for a good understanding of the identified styles to interpret the message or the hidden meaning.

2.3 Data Analysis

This research paper follows the framework of Miles and Huberman (1994) that involves three (3) phases: data reduction, data display, and conclusion drawing. Firstly, data reduction refers to how data are selected, simplified, abstracted, and transformed from data reduction refers to how data are selected, simplified, abstracted, and transformed from written reports or papers (Miles & Huberman, 1994). A data reduction process allows the data to be edited, summarized, and made manageable (Mezmir, 2020). Data reduction frequently involves deciding which components of the gathered data should be highlighted, diminished, or altogether disregarded for the current project's objectives (Katzenmeyer, 1997). In this paper, following the data collection, the researchers primarily conducted a condensation of the collected data, where the selected spoken

word poems were watched, listened to, and successfully transcribed. Next, the proponents developed a coding scheme of SWP1-SWP30 in accordance with the chronological order of data collection and transcription to serve as a basis for the designation of data. Further, the data underwent categorization, where similar spoken word poems were grouped into broader categories that reflect the mostly used foregrounding strategies. In this paper, the types of stylistic foregrounding, namely parallelism and deviation, are identified (Leech, 1969). Additionally, all of the categories are reduced to what applies in the selected spoken word poems. The categories under foregrounding are realized through the works of Leech (1969), Al-meedi & Mukhef (2017), and Cook (1989). Moreover, the sub-categories or the stylistic devices present in Filipino spoken word poetry are mapped based on Maledo (2019); Cook (1989); Fabb (1997); Leech (1969); Liu (2017); Mansoor & Salman (2021); Pearce (2007); Yemets (2019); and Zhao (2012).

Succeeding that, data display is the next element or level present in Miles and Huberman's (1994) model of qualitative data analysis. Data display is a step performed after data reduction to provide a body of information that is compressed and organized to allow conclusion drawing (Miles & Huberman, 1994). A display can be in the form of an additional group of text or a diagram, chart, or matrix that gives another way of textually embedded data organization and thinking (Katzenmeyer, 1997). In this study, to provide a visual representation of the data, a table is used to tabulate the frequency and distribution of different foregrounding techniques across the selected spoken poems, supplemented with sample lines from the data. Further, the researchers provided a textual display of descriptions and analysis for every category and the respective sub-categories by highlighting relationships between foregrounding techniques and the thematic content of the poems.

Finally, after completing the data analysis, a conclusion is drawn. This step is about moving back to put the analyzed data's meaning and assessing how they relate to the questions at hand (Miles & Huberman, 1994). In this paper, the researchers used stylistic analysis to describe patterns and themes in how particular foregrounding techniques are used across different poems. This leads to identifying what stylistic foregrounding is used the most in terms of parallelism and deviation poets employ in the sample passages to emphasize their messages and engage with their audiences. Ultimately, to ensure the reliability of the analysis, multiple revisions of the data and refining the coding and categorization processes are performed.

3. Results and Discussion

3.1 Stylistic Foregrounding in Spoken Word Poetry

The data of this paper is analyzed using the types of stylistic foregrounding identified by Leech (1969), namely parallelism and deviation present among Filipino spoken word poetry. Based on the gathered data, as shown in Table 1, the two types of foregrounding are categorized: parallelism includes lexical parallelism, syntactic parallelism, phonological parallelism, grammatical parallelism, and semantic parallelism

(Montagoemy 2008; Cook 1989); and deviation consists of lexical deviation, grammatical deviation which entails morphological and syntactic deviation, phonological deviation and, semantic deviation (Leech, 1969). In addition, each category is represented by various identified stylistic devices realized in the analysis through sample statements from the collected Filipino spoken word poetry.

Table 1: Types of Foregrounding and their Categories and Stylistic Devices

Foregrounding			
Parallelism			
Category	Stylistic Devices	Sample Lines	Codes
Lexical Parallelism	Epanalepsis	Dreams should always be preserved Since they are valuable diamonds. What drives me to stay up late or get up early in the morning is the pursuit of my dreams. (SWP8) You always try so hard not to burst into tears whenever you watch a sad movie. Thinking it's shameful and frail of you. (SWP9)	SWP1, SWP8, SWP9
	Anaphora	Our established world seemed to separate. Our established world seemed to become opposite. Our established world seemed to be different. (SWP1) I thought we'll still create a universe of our own. I thought we'll still make the planets envy us more 'til they burst. I thought, it's still us until the last orbit. (SWP3)	SWP1, SWP3, SWP5, SWP6, SWP9, SWP10, SWP11, SWP12, SWP15, SWP18, SWP19, SWP20, SWP22, SWP23, SWP24, SWP25, SWP28, SWP30
	Epistrophe	To write a poem, but for you I will push myself to create a poem, Just to show my hidden feelings for you. (SWP13) Everyone can lie to you Everyone can hurt you And everyone can leave you (SWP18)	SWP4, SWP6, SWP7, SWP13, SWP18, SWP21, SWP22, SWP25
	Anadiplosis	The days when we shared one world. A world wherein the seven continents became one. (SWP1)	SWP1, SWP4, SWP6, SWP30

		You, me, and this distance. This distance may separate us for some time. (SWP6)	
	Chiasmus	I was like the moon, and you were the sun. I became night and you became day. (SWP1) I thought we're still creating a universe of our own. I thought we'd still make the planets envy us more 'till they burst. (SWP3)	SWP1, SWP3, SWP5, SWP7, SWP11, SWP14, SWP20, SWP27
	Epizeuxis	to get you, you, and you to buy buy buy (SWP 11) shop a try all you have to do is to buy buy buy (SWP11)	SWP11
Syntactic Parallelism	Synonymous Parallelism	Speak out and tell your story. Don't be untold. (SWP 10) As the lights darkened As the lights of night brightened (SWP 12)	SWP1, SWP5, SWP7, SWP8, SWP10, SWP12, SWP17, SWP19, SWP23, SWP25, SWP28
	Antithetic Parallelism	Soft girl has extra kindness in her pinky and her thumb Because soft girl knows violence (SWP23) She was just too much, But somehow never enough (SWP28)	SWP3, SWP4, SWP8, SWP11, SWP14, SWP19, SWP23, SWP28
	Constructive Parallelism	Be empowered and show the world what you got Doubtful and weak, prove them that you are not Unleash the potential living within you (SWP12) And we made fun of all the girls in my class We hated when any of them said their favorite color was pink	SWP6, SWP10, SWP12, SWP15, SWP17, SWP21, SWP25, SWP29

		Because how unoriginal was it for a girl to like pink (SWP21)	
	Climactic Parallelism	I thought we'll still create a universe of our own. I thought we'll still make the planets envy us more 'til they burst. I thought, it's still us until the last orbit. (SWP3) You, me, and this distance. This distance is craving my heart apart. This distance is making me feel alone. This distance is the barrier between you and me. (SWP6)	SWP1, SWP2, SWP3, SWP5, SWP6, SWP9, SWP11, SWP14, SWP16, SWP15, SWP19, SWP21, SWP22, SWP23, SWP24, SWP25, SWP26, SWP27, SWP28, SWP29, SWP30
Phonological Parallelism	Alliteration	We are in a world where everyone expects us. (SWP17) Superficiality was something she despised. So in each lifetime, she changed her body. (SWP29)	SWP1, SWP2, SWP3, SWP4, SWP5, SWP6 SWP7, SWP8, SWP9, SWP10, SWP11, SWP13, SWP14, SWP17, SWP24, SWP26, SWP27, SWP29
	Assonance	Every time you stare at me accidentally, you fill my heart and soul with glee. (SWP13) How can we endure? Seeing trees uprooted with uncontrollable greed. (SWP7)	SWP1, SWP2, SWP3, SWP4, SWP5, SWP6, SWP7, SWP8, SWP9, SWP10, SWP11, SWP12, SWP13, SWP14, SWP16, SWP17, SWP18, SWP19, SWP20, SWP21, SWP22, SWP23, SWP24, SWP25, SWP26, SWP27, SWP28, SWP29, SWP30
	Rhyme	The noises I heard are judgement from different voices. It clearly states how ugly my flaws embraces. (SWP5) My mind who's so full of the emptiness of you My mind who's so full of blue. (SWP30)	SWP2, SWP4, SWP5, SWP7, SWP9, SWP10, SWP11, SWP12, SWP14, SWP16, SWP17, SWP19, SWP20, SWP21, SWP22, SWP23, SWP25, SWP26, SWP27, SWP29, SWP30
Grammatical Parallelism	Grammatical Repetition	Our established word seemed to separate Our established world seemed to become opposite Our established world seemed to be different (SWP1)	SWP1, SWP3, SWP4, SWP5, SWP6, SWP7, SWP9, SWP10, SWP11, SWP13, SWP15, SWP17 SWP18, SWP21, SWP22, SWP23, SWP25, SWP28,

		I was there when you suffered and I heard your cry I was there when you needed a friend to understand your pain (SWP5)	SWP30
Semantic Parallelism	Gradation	I felt this heavy weight on my chest Something like guilt As if I have done something wrong I stared at the wall with the truth I've been holding in for so long I'm just like other girls (SWP21) I would say thank you for listening to me air myself out But you didn't hear me... How could you? I never said any of this out loud. (SWP27)	SWP2, SWP3, SWP5, SWP7, SWP9, SWP11, SWP12, SWP15, SWP19, SWP21, SWP27
	Synonymy	Never let yourself fall under discouragement For melancholy will be your replacement (SWP17) I searched I yearned (SWP19)	SWP3, SWP4, SWP7, SWP8, SWP10, SWP11, SWP12, SWP14, SWP17, SWP18, SWP19, SWP22, SWP25, SWP28, SWP29
	Antonymy	It hasn't always been easy. But also, hasn't always been difficult. (SWP8) From tall and lean To short and stocky (SWP29)	SWP1, SWP4, SWP6, SWP8, SWP12, SWP21, SWP22, SWP23, SWP24, SWP26, SWP27, SWP28, SWP29
Deviation			
Lexical Deviation	Neologism	Thinking what kind of incantatory We can find to transform to a body that society wants to see (SWP17) So now my eyes spit out blue in every corner eye turn The release the ocean-colored bloat from my mind (SWP30)	SWP17, SWP30
	Affixation	A sea of stormy clouds suddenly blocked my vision and interrupted my counting. It was like the day when our intertwined hands became disentangled, uncoiled. (SWP1)	SWP1, SWP4, SWP5, SWP7, SWP10, SWP14, SWP17, SWP21, SWP25

		I was always looking for someone to be there. Especially when something surrounds me goes unfair. (SWP5)	
	Compounding	One, two, three. In counting the stars above the pitch-dark sky. (SWP1) It will save you from a whirlwind of sadness and pain. You deserve to be loved by someone who puts in the effort. (SWP2)	SWP1, SWP2, SWP4, SWP6, SWP8, SWP9, SWP12, SWP17, SWP19, SWP21, SWP22, SWP23, SWP25, SWP30
Grammatical-Morphological Deviation	Malapropism	Our created world became the biggest fallacy the world has ever known. Our moments together became the residues of our shattered pieces. (SWP1) How had leaving me became that easy? How had all the words you told me turned into a broken constellation? (SWP3)	SWP1, SWP3, SWP11
Grammatical-Syntactic Deviation	Inversion	I know you have a unique personality. And to return my feelings for me is blurry (SWP13) So, in each lifetime, she changed her body. From tall and lean to short and stocky (SWP29)	SWP13, SWP26, SWP29
	Ungrammaticality	I suffocated by the unknown sadness. It's a no. (SWP4) And trick you into believing aren't good enough. No one can tear you down. (SWP10)	SWP1, SWP4, SWP10, SWP11, SWP18
	Negative Sentences	But do not ask for love. Do not ask for more. (SWP2) I am nobody.	SWP2, SWP4, SWP7, SWP9, SWP21, SWP26, SWP28

		You are nobody. (SWP7)	
	Ellipsis	I forged ahead despite the tears that fell. In the quest to know myself all too well (SWP19) That's the thing about love. Not needing to have a reason. (SWP25)	SWP19, SWP25
Phonological Deviation	Ellision	That's became my norm. That even my colleagues doesn't know. (SWP4) Now, you're too far from what you did. That's the simple thing you wanted to become (SWP14)	SWP2, SWP3, SWP4, SWP5, SWP6, SWP8, SWP9, SWP10, SWP11, SWP12, SWP13, SWP14, SWP17, SWP18, SWP19, SWP20, SWP21, SWP22, SWP23, SWP24, SWP26, SWP27, SWP28, SWP29, SWP30
	Aphaeresis	Coz I don't literally know where it came from. Cause that's more easier to do (SWP4) I'm no good for you cause I'm a sinner (SWP5)	SWP4, SWP5
	Apocope	Until you watched cinema with your friends. (SWP9) Just open the app. (SWP11)	SWP9, SWP11
Semantic Deviation	Pleonasm	A struggle to break free from the binding chain. (SWP19) I'd run my fingers through the silky satin fabric. (SWP21)	SWP3, SWP4, SWP6, SWP14, SWP18, SWP19, SWP21, SWP22, SWP29
	Periphrasis	I or we set goals that are challenging and seemingly unattainable. (SWP8) More quiet I am The less there is to judge (SWP27)	SWP7, SWP8, SWP9, SWP13, SWP16, SWP17, SWP20, SWP24, SWP27
	Tautology	It was a world full of impossibilities, but we were loving it.	SWP1, SWP3, SWP4, SWP8, SWP13, SWP15, SWP19, SWP23, SWP25, SWP30

		We were making fantasies for we want to stay away from reality. (SWP1) You always see me as a happy person. Full of sense of humor. (SWP4)	
	Oxymoron	I found me Hidden strong and beautifully rare (SWP19) They take the steps of life with caution. This drives them off the rails with pulchritudinous insanity (SWP22)	SWP1, SWP3, SWP4, SWP5, SWP6, SWP7, SWP19, SWP22, SWP25, SWP27, SWP28, SWP30
	Paradox	But do not ask for love. Do not ask for more. (SWP2) Together, we light the sky up and save it from its mournful days. (SWP3)	SWP2, SWP3, SWP26, SWP27, SWP29, SWP30
	Synecdoche	You must love her as a burden But a tear in her silky sheets was all it took to stop (SWP23) Hand over the knob Knowing I'll never really turn it (SWP24)	SWP4, SWP18, SWP21, SWP23, SWP24
	Metonymy	My ears search for any sign of life Of love (SWP24) And from that day on "Why" never escaped my lips (SWP25)	SWP1, SWP3, SWP4, SWP5, SWP9, SWP10, SWP11, SWP12, SWP17, SWP18, SWP22, SWP24, SWP25, SWP28
	Metaphor	And you are my star, who, with your littlest light, filled my heart with love and glee. (SWP3) You are a diamond. A diamond with value. (SWP9)	SWP3, SWP4, SWP6, SWP9, SWP12, SWP14, SWP16, SWP17, SWP19, SWP20, SWP22, SWP25, SWP26, SWP19, SWP30
	Simile	Us together we stay focused like an eagle (SWP12) I guess I was right to think art is like love (SWP26)	SWP1, SWP2, SWP3, SWP4, SWP8, SWP11, SWP12, SWP19, SWP21, SWP23, SWP26, SWP27

	Symbolism	A sea of stormy clouds suddenly blocked my vision and interrupted my counting (SWP1) And scream to the heavens above that you have found the one (SWP2)	SWP1, SWP3, SWP4, SWP5, SWP6, SWP7, SWP8, SWP9, SWP10, SWP15, SWP17, SWP19, SWP21, SWP23, SWP28, SWP29, SWP30
	Hyperbole	Feeling my own pain. And feeling my own tears falling down my cheeks like rain. (SWP4) And out of all the goddesses in class You chose to call me pretty (SWP25)	SWP1, SWP3, SWP6, SWP9, SWP11, SWP13, SWP15, SWP22, SWP26, SWP28, SWP30
	Irony	Often heard that distance breaks relations. But my love is increasing day by day. (SWP6) How can we endure? Seeing trees uprooted with uncontrollable greed. Our land is exhausted. Yet, we are charging our deeds. (SWP7)	SWP1, SWP2, SWP3, SWP4, SWP5, SWP6, SWP7, SWP8, SWP9, SWP11, SWP12, SWP13, SWP14, SWP16, SWP18, SWP19, SWP20, SWP21, SWP22, SWP23, SWP24, SWP25, SWP26, SWP28, SWP30

3.1.1 Lexical Parallelism

Lexical parallelism involves parallelism in meaning through the use of words. This can include repeating lexical categories such as nouns and verbs or semantic classes like similar or contrasting words embedded within parallel phrasal or verse structures (Al-media & Mukhef, 2017). Besides, Aluya and Ogunsiji (2022) state that lexical repetition is restricted to the reiteration of the same lexical item and the occurrence of a related item. Moreover, lexical parallelism is a key technique for showing the connections between sentences in a text or discourse (Sakamoto & Okamoto, 1982). In the analysis, the stylistic devices present under lexical parallelism are epanalepsis, anaphora, epistrophe, anadiplosis, chiasmus, and epizeuxis.

3.1.1.1 Epanalepsis

Epanalepsis is a figure of speech in rhetoric that entails repeating a word or phrase at consistent intervals (Nordquist, 2020). In particular, epanalepsis can signify the repetition after a clause or sentence of the initial word or phrase. In addition, although interpretations of epanalepsis may vary, it is widely acknowledged that epanalepsis can extend across multiple sentences (Lambert-Sluder, 2017). Epanalepsis is employed in the following statements:

"Dreams should always be preserved since they are valuable diamonds. What drives me to stay up late or get up early in the morning is the pursuit of my dreams." (SWP8)

"You always try so hard not to burst into tears whenever you watch a sad movie. Thinking it's shameful and frail of you." (SWP9)

The first sample lines above observe epanalepsis by repeating the word *dreams* at the statement's beginning and end. It starts with the idea that *dreams should always be preserved* and concludes with *the pursuit of my dreams*. This repetition amplifies the importance of dreams and creates a circular structure that reiterates the central theme of the passage, highlighting the significance of dreams in the speaker's motivation and life. Additionally, in sample line two, the word *you* is used at the beginning and end of two successive sentences. The presence of *you* at the start and end of the sentences emphasizes the subject's internal struggle and personal effort. It brings attention to the individual's actions and feelings, creating a sense of focus on their emotional experience. It reinforces the personal nature of the statement, highlighting the tension between the desire to control one's emotions and the inevitability of feeling them.

3.1.1.2 Anaphora

Anaphora is a stylistic device where words are repeated at the beginning of successive clauses, phrases, or sentences (Lorenz, 2017). Anaphora is sometimes described as the phenomenon where one expression's meaning depends on another's meaning or another expression's referent is provided by another expression within the same or a different sentence (King & Lewis, 2021). Writers across various disciplines use anaphora to emphasize specific words, concepts, and ideas, creating a harmonious narrative for the readers (Heckman, 2023). Anaphora is realized in the following statements:

"Our established world seemed to separate. Our established world seemed to become opposite. Our established world seemed to be different." (SWP1)

"I thought we'll still create a universe of our own. I thought we'll still make the planets envy us more 'til they burst. I thought, it's still us until the last orbit." (SWP3)

The first sample lines in the analysis use anaphora because it repeats the phrase *our established world seemed to* at the beginning of each clause. In this example, the repetition of the phrase highlights the changes and contrasts described in each subsequent clause, enhancing the sense of transformation and reinforcing the overall message. On the other hand, in the second sample lines, the phrase *I thought* was also repeated at the beginning of each sentence. This repetition emphasizes the speaker's expectations and hopes, creating a rhythmic structure that solidifies the depth of their reflections and emotions.

3.1.1.3 Epistrophe

Unlike anaphora, which involves repetition at the beginning, epistrophe occurs at the end of lines or phrases (Malewitz, 2020). This form of phrase repetition, or turning back, is intended to emphasize a point (Heckman, 2023). To use epistrophe effectively, identify an idea's keywords or phrases and strategically place them at the end of several sentences or clauses. Inherently, since epistrophe enhances the emphasis and memorability of specific words, the clearest and most meaningful ideas should be positioned at the ends of the sentences or clauses. Epistrophe is used in the following statements:

"To write a poem, but for you. I will push myself to create a poem just to show my hidden feelings for you." (SWP13)

"Everyone can lie to you. Everyone can hurt you. And everyone can leave you." (SWP18)

The first sample line above uses epistrophe by repeating the word *you* at the end of two successive clauses. By repeating *you*, the significance of the person being addressed and the dedication and emotional effort behind writing the poem is underscored. Similarly, the second sample line also repeats the word *you* at each clause's end. This repetition shows the impact of these negative actions on the person being addressed, highlighting the universality and inevitability of these experiences. The repetition reinforces the emotional weight and creates a rhythmic emphasis on how these actions affect the listener.

3.1.1.4 Anadiplosis

Anadiplosis is a rhetorical and literary technique that involves repeating a word or phrase from the end of one clause at the beginning of the next (Somers, 2020). It illustrates connections between elements or events, showcasing relationships and delineating cause and effect (Heijligers, 2017). For Daley and Maxwell (2018), anadiplosis orchestrates a cadence that amplifies emphasis. This emphasis, in turn, guides towards a resonant culmination. This culmination isn't just memorable; it feels irrefutable because anadiplosis asserts a seamless progression from one idea to the next. The following statements employ this anadiplosis:

"The days when we shared one world. A world wherein the seven continents became one." (SWP1)

"You, me, and this distance. This distance may separate us for some time." (SWP6)

Anadiplosis is used in the first sample lines by repeating the word *world* at the end of the first sentence and the beginning of the second sentence. The repetition of *world* links the two sentences, creating a sense of continuity and emphasis. The first sentence sets up the idea of a shared, unified world, and the second sentence expands on that idea by describing a world where the seven continents are united. Further, the second sample

line repeats the phrase *this distance* also at the end of the first clause and the beginning of the second clause. The repetition of *this distance* ties the two sentences together, emphasizing the concept of distance as a significant factor in the relationship being discussed. The first sentence introduces the key elements *you*, *me*, and *this distance*, and the second sentence elaborates on the impact of the distance, reinforcing its importance. Using anadiplosis, the passage highlights the continuity and significance of the distance between the two individuals. It creates a smooth transition from one sentence to the next, making the relationship between the ideas more explicit and impactful.

3.1.1.5 Chiasmus

Chiasmus is a rhetorical device where the second part of a phrase or sentence inverts the order of the elements in the first part, creating a mirror-like structure in terms of grammar, words, or ideas (Yamasaki, 2023). When used effectively, it can make writing more memorable and engaging with its several purposes in literature, such as grabbing attention, adding a poetic or musical touch, and having effective rhetoric and persuasion (Barbara, 2023). The employment of chiasmus can be seen through the following statements:

"I thought we're still creating a universe of our own. I thought we'd still make the planets envy us more 'till they burst." (SWP3)

"I was like the moon, and you were the sun. I became night, and you became day." (SWP1)

In the initial sample lines, chiasmus is in the repetition of *I thought we* at the beginning of each clause, creating a mirrored structure that balances the two ideas. The first clause speaks of creating a universe, while the second speaks of making the planets envy, which results in both actions implying grand, universe-altering impacts. Meanwhile, in the latter sample lines, *I was like the moon, and you were the sun* is mirrored in the second clause *I became night and you became day*, with the reversal of concepts, creating a chiastic effect. Mirroring highlights the transformation and the connection between the speaker and their partner, illustrating their complementary but opposite roles.

3.1.1.6 Epizeuxis

Epizeuxis is a rhetorical device where a word or phrase is immediately repeated without any words in between (Florman, 2017). Employing this rhetorical device can be impactful as it captures the reader's focus on the emphasized point. However, epizeuxis should be used sparingly because once overused, it can become tedious and detract from the narrative (Baldwin, 2021). As reiterated by Florman (2017), repeating the same word acts like a hammer, delivering strong and unyielding emphasis. The following employs epizeuxis:

"to get you, you, and you to buy buy buy." (SWP 11)

"shop a try all you have to do is to buy buy buy" (SWP11)

The first sample lines use epizeuxis through the repetition of *you* and *buy* which intensifies the message of urgency and reinforces the call to action. This technique draws attention and emphasizes the importance of the action being repeated, making the statement more impactful and memorable. Likewise, the next sample lines employ epizeuxis by repeating the word *buy* three times in quick succession. The use of epizeuxis here emphasizes the action of purchasing, creating, once again, a sense of urgency and importance. The repetition makes the directive more forceful and memorable, reinforcing the central message that shopping involves buying. This technique captures the reader's attention and underscores the simplicity and necessity of the action being promoted.

3.1.2 Syntactic Parallelism

Syntactic or structural parallelism occurs when two parts of a text share the same structural format (Maledo, 2019). In other words, syntactic parallelism refers to the repetition of sentence structure. It involves a similarity in form, where two text sections share the same syntactic elements (Al-meedi & Mukhef, 2017). In the analysis, synonymous parallelism, antithetic parallelism, constructive parallelism, and climactic parallelism constitute syntactic parallelism (Allen, 1996).

3.1.2.1 Synonymous Parallelism

Synonymous parallelism is a literary technique where two lines express the same idea in different words, often forming a couplet that restates the concept in varied ways (Roat, 2020). Allen (1996, as cited by Maledo, 2019) recognized synonymous parallelism as the most common form of syntactic parallelism, featuring minor variations in the structures involved, as it often includes only substituting a single word in the second line. With that, we can observe that in synonymous parallelism, the second line echoes the idea of the first line without adding or removing any significant elements (Waymeyer, 2006). This typically involves maintaining a precise grammatical structure across both lines. To exemplify, this type of syntactic parallelism is employed in the following statements:

"As the lights darkened. As the lights of night brightened." (SWP 12)

"You are unbreakable. You are unstoppable." (SWP17)

The former sample lines use synonymous parallelism because they present two parallel clauses that convey related ideas using different expressions. The clause, *as the lights darkened*, describes the transition from light to dark, suggesting the onset of evening or night. Whereas *as the lights of night brightened*, describes the lights associated with nighttime becoming more prominent as the sky darkens. Both clauses describe different aspects of the same concept of transition from day to night. The first clause focuses on the diminishing daylight, while the second highlights the emergence of nighttime illumination. The passage emphasizes these events' simultaneous and complementary

nature by presenting these related ideas in parallel structures. Additionally, in the latter sample lines, *you are unbreakable*, which suggests that the person cannot be broken, implying resilience and strength, while the line *you are unstoppable* implies that the person cannot be stopped, which can pertain to determination and power. Though they use different adjectives, both clauses emphasize the person's strength and perseverance. The passage reinforces the overall message of the individual's formidable nature by paralleling these synonymous ideas.

3.1.2.2 Antithetic Parallelism

This form of syntactic parallelism typically involves two lines and is marked by a contrast or opposition of ideas between them (Parry, 2020). Moreover, Allen (1996) in a study by Maledo (2019), states that the contrast or denial is created through the succeeding line. In relevance, antithetic parallelism is modernly referred to as antithesis, which is known as a rhetorical and literary device that uses a parallel grammatical structure to present a nearly complete or exact opposition in ideas or characters (Malo, 2022). As a writing tool, antithesis is a writing technique that places contrasting qualities side by side using a similar grammatical format. Essentially, it involves positioning opposites together with a matching structure or terms (Yamasaki, 2022). This technique creates a vivid contrast that highlights dramatic elements and introduces an engaging rhythm for the reader. Sample lines that were analyzed to use antithesis can be seen below:

"Soft girl has extra kindness in her pinky and her thumb. Because soft girl knows violence."
(SWP23)

"She was just too much. But somehow never enough." (SWP28)

The first sample line is considered using antithetic parallelism because it juxtaposes contrasting ideas within the same context to highlight their differences. The phrase *soft girl has extra kindness in her pinky, and her thumb* presents an image of gentleness and compassion. This is contrasted with the phrase *because soft girl knows violence*, which introduces a starkly different concept of violence and harshness. By placing these opposing ideas together, the passage emphasizes the complexity of the *soft girl* character, which suggests that her kindness is profound because she understands violence. This contrast enhances the depth of her character, highlighting that her gentleness is not due to naivety but rather a conscious choice despite her awareness of violence. Additionally, in the second sample, the phrase *she was just too much* suggests an excessiveness or overwhelming presence. In contrast, the phrase *but somehow never enough* conveys a sense of insufficiency or lack. With these phrases together, the line highlights contradiction through the complexity and paradox of the person's character or behavior, emphasizing that despite being overwhelming in some aspects, she still falls short in others.

3.1.2.3 Constructive Parallelism

Constructive parallelism, also called synthetic or epithetical, is a variation of synonymous parallelism where the second line enhances or elaborates on the idea introduced in the first line by adding new information (Waymeyer, 2006). It remains synonymous if the second line merely repeats the first without offering further insight. However, when the second line clarifies or expands on the initial thought, it qualifies as synthetic parallelism. Ultimately, the parallelism lies solely in a similar structural format, where words and sentences do not correspond directly as equivalents or opposites. Instead, there is a balance and harmony between different propositions regarding the overall shape and construction of the sentences and their components (Berlin, 1992). The usage of constructive parallelism can be seen through the statements below:

"Be empowered and show the world what you got. Doubtful and weak, prove them that you are not. Unleash the potential living within you." (SWP12)

"And we made fun of all the girls in my class. We hated when any of them said their favorite color was pink. Because how unoriginal was it for a girl to like pink." (SWP21)

The primary sample lines use constructive parallelism because each line adds new information or a new perspective to the overall message rather than repeating the same idea. The line *be empowered and show the world what you got* encourages empowerment and demonstrates one's capabilities. More so, the line *doubtful and weak, prove them that you are not* builds on the first by addressing potential feelings of doubt and weakness, urging the person to prove those perceptions wrong. On top of those, *unleash the potential living within you* further develops the idea by calling for releasing one's inner potential, complementing the initial call for empowerment. Secondly, in the succeeding sample lines, *and we made fun of all the girls in my class*, which introduces the general action of making fun of the girls. Meanwhile, the line *we hated when any of them said their favorite color was pink* builds on the first by specifying one particular reason for their mockery, adding a specific context to the general action. Ultimately, the final line *because how unoriginal was it for a girl to like pink*, explains the reason behind their disdain, which also gives a rationale for their behavior and deepens the understanding of the initial action. Each line contributes additional details, creating a more comprehensive picture of the behavior and attitudes described.

3.1.2.4 Climactic Parallelism

This variant of syntactic parallelism involves a staircase pattern where certain elements from the first line are repeated exactly in the second line, with additional components introduced to complete the idea (Berlin, 1992). Besides that, as defined by Allen (1996, as cited by Maledo, 2019), climactic parallelism involves repetition where the first line is unfinished, and the second line picks up a word from the first to accomplish a thought. This poetic device is employed in the following statements:

"I thought we'll still create a universe of our own. I thought we'll still make the planets envy us more 'til they burst. I thought, it's still us until the last orbit." (SWP3)

"You, me, and this distance. This distance is craving my heart apart. This distance is making me feel alone. This distance is the barrier between you and me." (SWP6)

Because of the arrangement of the phrases in an order that gradually increases in intensity and significance, the first sample lines can be observed using climactic parallelism. The line *I thought we'll still create a universe of our own*, introduces the idea of creating something vast and unique together, setting a high initial bar of intimacy and ambition. Furthermore, the next line, *I thought we'll still make the planets envy us more 'til they burst*, builds on the first, which elevates the imagery to a cosmic level where their relationship is so powerful that it provokes envy from celestial bodies, adding a sense of emotional intensity. Lastly, by saying *I thought it's still us until the last orbit*, a climax is reached, which suggests an enduring, unbreakable bond that lasts until the end of time or existence. Latterly, the next sample lines build up an emotional intensity and a sense of separation with each successive line, leading to a culminating point that emphasizes the impact of the distance. By introducing the line, *you, me, and this distance*, the central theme of the distance separating two people is implied, setting the stage for the following emotional escalation. By succeeding with the line *this distance is craving my heart apart*, an intensification of the theme is underscored by describing the physical and emotional pain caused by the distance, using vivid imagery to convey the suffering. Moreover, by building on the previous line, *this distance is making me feel alone*, adding another layer of emotional impact by highlighting the loneliness that the distance brings. Finally, in the lines of *this distance is the barrier between you and me*, the climax is projected by explicitly stating that the distance is the obstacle preventing their connection, all while summarizing the overall effect of the distance and emphasizing its role as the primary barrier in their relationship. In conclusion, each line escalates the emotional stakes and deepens the understanding of how the distance affects the speaker, culminating in a powerful final statement that encapsulates the core issue.

3.1.3 Phonological Parallelism

Phonological parallelism involves repeating sounds to create a rhythmic effect, often employed to emphasize or leave a lasting impression in speech or writing (Bamgbose, 2023). According to Al-Ameedi and Mukhef (2017), the most common type of phonological parallelism in English literature requires coherent clumps of sound, such as the end or beginning of a syllable. Dou (2018) also stated that when phonetic forms are repeated, the ear is drawn to the musical quality created by this parallelism, particularly in poetry. In the analysis, phonological parallelism involves alliteration, assonance, and rhyme (Pearce, 2007).

3.1.1.1 Alliteration

Alliteration involves repeating the initial consonant sound in words near each other, though they don't have to be immediately next to one another (Kramer, 2021). Although cliché, they also effectively express broad and familiar meanings (Nizomova, 2021). In addition, alliteration is also bound to spoken rather than written. In other words, it has a far greater effect on the listener than on the reader because the word's sound, not its visual appearance or other characteristics, brings it to life (Onic, 2006). Below are statements where alliteration is employed:

"We are in a world where everyone expects us." (SWP17)

"Superficiality was something she despised. So in each lifetime she changed her body." (SWP29)

In significance, in the prior sample lines, *we are in a world where everyone expects us* to use alliteration because it repeats the initial *w* sound in the words *we*, *world*, and *where*. This repetition of the initial consonant sound creates a rhythmic and musical quality characteristic of alliteration. To sum up, in the next sample lines, *superficiality was something she despised, so in each lifetime she changed her body*, also employs alliteration through the repetition of the initial *s* sound in *superficiality*, *something*, and *she*. This repetition of the *s* sound ties the words together and adds a rhythmic quality to the sentence.

3.1.1.2 Assonance

Assonance refers to the repetitive use of vowel sounds within a single line of text (DeGuzman, 2021). Referred to as *vowel rhyming*, it typically utilizes recurring vowel sounds in the middle of consecutive words. The chief function of assonance in poetry is to create rhythm, guiding which syllables should be stressed. Its rhythm-making has a flow-on effect, helping to embed a set of words within the mind of whoever hears them (Collins, 2021). The sample lines below employ assonance:

"Every time you stare at me accidentally, you fill my heart and soul with glee." (SWP13)

"How can we endure? Seeing trees uprooted with uncontrollable greed." (SWP7)

The repetition of vowel sounds within closely placed words explains why the first sample lines *Every time you stare at me accidentally, you fill my heart and soul with glee* exhibit assonance. The long *a* sound in *stare* and *accidentally* creates a subtle internal rhyme. On the other hand, the short *i* sound in *fill* and *with*, and the long *e* sound in *glee* contribute to the assonance. Similarly, the lines *How can we endure? Seeing trees uprooted with uncontrollable greed*, uses assonance by repeating the vowel sound *ee*. The long *ee* sound in *seeing* and *trees* creates the pattern of assonance, which is continued by the long *ee* sound in *greed*. In this example, the recurring *ee* sound ties the words together, enhancing

the auditory appeal and emphasizing the emotional weight of the statement about the destruction of nature driven by greed.

3.1.1.3 Rhyme

Rhyme uses repeated patterns of similar sounds to create musicality and rhythm, which give poems symmetry (Simmonds, 2022). Moreover, rhyme differentiates poems from prose by giving a pleasing auditory effect. People can easily recite and learn poems because of rhyme, making it enjoyable and fun (Vyad, 2023). The following statements exemplify how rhyme is used:

"The noises I heard are judgement from different voices. It clearly states how ugly my flaws embrace." (SWP5)

"My mind who's so full of the emptiness of you. My mind who's so full of blue." (SWP30)

In the initial sample lines, *the noises I heard are judgment from different voices, it clearly states how ugly my flaws embraces*, follows the AABB rhyming pattern where the words *voices* and *embraces* share the same ending *-es* sound, creating a rhyming pair. This rhyme also helps emphasize the thematic connection between the judgmental voices and the speaker's perception of their flaws. Likewise, the next sample line, *my mind who's so full of the emptiness of you, my mind who's so full of blue*, also follows the AABB pattern, wherein the words *you* and *blue* share the same ending *-u* sound, which creates a pair. This rhyme also underscores the emotional connection between the emptiness felt by the speaker and the color blue, which is often associated with sadness and melancholy.

3.1.4 Grammatical Parallelism

Parallel structures use consistent grammatical patterns to indicate that two or more ideas share equal importance (Kashyap & Dyquisto, 2020). Moreover, poetry and speeches are frequently employed for emphasis, as repetition helps make the message more memorable for the audience (Abreu, 2022). In addition, speakers especially favor grammatical parallelism because it typically streamlines sentence structure, allowing the speaker to maintain the audience's attention longer and convey their message more understandably. (Atwood, 2022). In the analysis, one stylistic device that emerged in this category is grammatical repetition (Cook, 1989).

3.1.4.1 Grammatical Repetition

Grammatical repetition occurs when a sentence's components, like phrases and clauses, have the same grammatical structure (Glatch, 2024). This assists writers in attaining brevity and simplicity, which are key features of modern communication (Paquette, 2023). Grammatical repetition is employed in the statements seen below:

"Our established world seemed to separate. Our established world seemed to become opposite. Our established world seemed to be different." (SWP1)

"I was there when you suffered, and I heard your cry. I was there when you needed a friend to understand your pain." (SWP5)

To exemplify, the presented sample lines above illustrate grammatical repetition, with the first one being *our established world seemed to separate, our established world seemed to become opposite, our established world seemed to be different,* which displays grammatical repetition through the repeated use of the phrase *our established world seemed too* at the beginning of each clause. Each line also maintains the subject *Our established world*, the verb phrase *seemed to*, and a variety of predicates being *separate, become opposite* and, *be different*. Equivalently, the second sample line, *I was there when you suffered and I heard your cry, I was there when you needed a friend to understand your pain* is also an example of grammatical repetition by repeating the phrase *I was there when*. Both sentences consist of two clauses joined by *and* with *I was there* being the main clause, and *when you suffered and I heard your cry* and *when you needed a friend to understand your pain* being the subordinate clauses. This structure is a repetition of a compound sentence where a coordinating conjunction connects both clauses, and the second clause starts with *when* indicating a time or condition.

3.1.5 Semantic Parallelism

This parallelism is defined as the repetition of related words and phrases (Ameedi, 2021). Additionally, semantic parallelism refers to how words relate to one another in terms of the relationship in their meanings (Bamgbose, 2023). It is featured by making a substituted characteristic of the repeated concept. Moreover, it is regarded as the most complicated kind of repetition in linguistic analysis. In the analysis, the stylistic devices that exhibit semantic parallelism are gradation, synonymy, and antonymy (Yemets, 2019; Fabb, 1997).

3.1.5.1 Gradation

Gradation or climax refers to the gradual progression through words or sentences that increase in significance, often using parallel structure (Nordquist, 2019). This technique emphasizes the peak or culmination of an experience or sequence of events, generating a sense of escalating excitement, urgency, or importance. Although gradation is defined as the use of language marked by a rising intensity across successive words, phrases, clauses, or sentences, it is generally agreed that for something to be considered an example of climax, tension must build throughout at least three distinct words, phrases, clauses, or sentences. Gradation can be observed through the sample lines located below:

"I felt this heavy weight on my chest. Something like guilt as if I have done something wrong. I stared at the wall with the truth I've been holding in for so long...I'm just like other girls." (SWP21)

"I would say thank you for listening to me air myself out. But you didn't hear me...How could you? I never said any of this out loud." (SWP27)

In the first sample, *I felt this heavy weight on my chest* set the stage by describing a strong physical sensation of emotional burden, suggesting the beginning of an important realization. The next line, *something like guilt*, specifies the nature of the heavyweight, adding a layer of emotional complexity. Additionally, the line *as if I have done something wrong* intensifies the feeling of guilt, making it more personal and specific, indicating that the speaker feels a sense of personal failure or wrongdoing. Then, with the line, *I stared at the wall with the truth I've been holding in for so long*, a higher emotional peak is reached by revealing that the speaker has been grappling with a significant, long-held truth. And finally, the line *I'm just like other girls*, delivers the climax, the moment of ultimate realization and acceptance. It reveals the core truth that the speaker has been struggling with, making it the most emotionally intense and important part of the passage. Looking at the next sample line, the climax builds tension and draws attention to the speaker's frustration and disbelief. The speaker begins with gratitude through the line, *I would say thank you for listening to me air myself out*, then introduces doubt with *but you didn't hear me...*, followed by a question, *how could you?* and finally reveals the reason for their disbelief using the line, *I never said any of this out loud*. This progression creates a sense of increasing intensity, culminating in the revelation that the speaker's thoughts were never vocalized, thereby emphasizing their feeling of being unheard or misunderstood.

3.1.5.2 Synonymy

Synonymy is traditionally defined as the sameness of meaning or a semantic relationship of two or more words with the same or similar meaning (Broz & Glavan, 2011). In simpler terms, synonymy is defined as words with the same or almost the same meaning. Synonymy denotes the phenomenon of two or more different linguistic forms with the same meaning, widely known as synonyms, which can be substituted for one another in certain contexts (Al-Hindawi & Alkhazaali, 2012).

"Never let yourself fall under discouragement. For melancholy will be your replacement."
(SWP17)

"I searched. I yearned." (SWP19)

The presented sample lines above illustrate synonymy wherein the first sample lines, *discouragement* and *melancholy* are synonyms, both referring to feelings of sadness, hopelessness, or a lack of motivation. Using two words with similar meanings, the writer emphasizes the negative emotional state that should be avoided. Furthermore, the first sentence warns against falling into discouragement, and the second sentence reinforces this by stating that melancholy will take over if one does. The synonymy in these lines reinforces the warning against falling into a negative emotional state by using two different but related terms. Alongside that, present in the next sample lines are the words *searched* and *yearned*, which both describe a longing or striving for something. While *searching* suggests an active pursuit, *yearned* implies a deep emotional longing. Because of these two words, the writer emphasizes the intensity and depth of the desire or quest.

The repetition of the idea through synonymy highlights the persistence and emotional weight behind the actions. All in all, the synonymy in these lines strengthens the depiction of a persistent and emotionally charged quest by using two distinct yet related terms.

3.1.5.3 Antonymy

Antonymy refers to the relationship between pairs of words that are understood to have opposite semantic meanings within a specific context (Jones *et al.*, 2012). The term *opposite* describes this semantic relationship, where antonyms convey meanings that contrast each other in the context in which they are used. In addition, placing opposites together highlights the differences and strengthens the individual words.

"It hasn't always been easy. But also, hasn't always been difficult." (SWP8)

"From tall and lean, to short and stocky." (SWP29)

The sample lines above demonstrate the use of antonymy with the first set of lines using the words *easy* and *difficult*. Naturally, these words are antonyms, which inherently means that they have opposite meanings, and by placing them in contrasting statements, the text highlights the fluctuating nature of the situation being described, emphasizing that it has varied between being easy and difficult. This contrast effectively utilizes antonymy to convey the ups and downs experienced over time. Similarly, the next sample lines, *from tall and lean to short and stocky*, use antonymy because they present opposing physical descriptions. Basically, *tall* contrasts with *short*, and *lean* contrasts with *stocky*. These pairs of words have opposite meanings, and by juxtaposing these descriptions, the text highlights the significant differences in body types, effectively using antonymy to convey a stark contrast in physical appearance.

3.1.6 Lexical Deviation

The term 'lexis' pertains to a language's vocabulary. Thus, lexical deviation means breaking the rules of this vocabulary by inventing new words, using archaic terms, borrowing from other languages, or using words inappropriate for a particular context (Stone, 2023). Lexical deviation in literature happens when words stray from their usual standards or when new words are invented. This is done to add deeper meaning and aesthetic value, create a specific stylistic effect, or fulfill a unique lexical requirement for a particular instance (Mansoor & Salman, 2021). In the analysis, the stylistic devices that emerged under lexical deviation are neologism, affixation, and compounding (Leech, 1969).

3.1.6.1 Neologism

This is defined as the newly coined words or phrases that have entered common usage or established words that have acquired new meanings. Moreover, neologism also refers to introducing a new meaning for an existing word or expression (Zeidan, 2024).

Essentially, it explores the integration of foreign words into English and the evolution of existing words into new forms or meanings (Lohman, 2023). The presented sample lines below connote neologism:

"Thinking what kind of incantatory. We can find to transform to a body that society wants to see." (SWP17)

"So now my eyes spit out blue in every corner eye turn. The release the ocean-colored bloat from my mind." (SWP30)

In the first sample lines, the term *incantatory* is a form of neologism because it uses a familiar word in a new way. This word is normally an adjective; however, it is used as a noun to suggest a magical spell or formula. This creative use of the word helps to convey the idea of changing oneself to fit what society wants. The same goes for the second sample lines. The phrase *ocean colored bloat* is an example of a neologism. This term creatively combines familiar words to convey a new and specific concept, describing an overwhelming and inescapable feeling of sadness or emotional heaviness associated with the color blue. This inventive expression is characteristic of neologisms, as it provides a fresh way to articulate a complex emotional state.

3.1.6.2 Affixation

In English grammar and morphology, affixation involves adding a morpheme, or affix, to a word to produce either a different form of that word or a completely new word with a different meaning. This process is the most common way to create new English words (Nordquist, 2019). Significantly, affixes are classified into three types: prefixes, infixes, and suffixes. English uses only prefixes, which are added to the beginning of a root word, and suffixes, which are added to the end. Whereas infixes, which are inserted in the middle of a word, are used in languages like Greek and Tagalog (Linford & Blakely, 2023). Displayed below are the lines that denote affixation:

"A sea of stormy clouds suddenly blocked my vision and interrupted my counting. It was like the day when our intertwined hands became disentangled, uncoiled." (SWP1)

"I was always looking for someone to be there. Especially when something that surrounds me goes unfair." (SWP5)

The word *uncoiled* in the first sample line uses *un-*, a prefix indicating reversal or removal, added to the root word *-coiled*. Together, they form the word *uncoiled*, meaning to unwind or straighten from a coiled position. Moreover, in the succeeding set of sample lines, the word *unfair* is also an example of affixation, where the prefix *un-* is added to the base word *fair* to create a new word with an altered meaning of a situation, action, or decision that is not just, equitable, or impartial.

3.1.6.3 Compounding

Compounding, or composition, is the process of merging two words to form a new word, typically a noun, verb, or adjective (Nordquist, 2019). These compound words can be closed or combined into a single word, open or kept as two separate words, or hyphenated, linked by a hyphen (Palmer & Betts, 2023). The given samples below utilize compounding:

"One, two, three. In counting the stars above the pitch-dark sky." (SWP1)

"It will save you from a whirlwind of sadness and pain. You deserve to be loved by someone who puts in the effort." (SWP2)

The word *pitch-dark* is combined to describe the sky in the initial sample lines. In this context, *pitch* refers to a dark, viscous substance, and *dark* indicates the absence of light. Together, *pitch-dark* creates a vivid image of complete darkness, emphasizing the deep, impenetrable blackness of the sky. In the next sample lines, *whirlwind* is a compound word describing a rapid movement, chaotic situation, or event. In the passage, *whirlwind of sadness and pain* metaphorically represents the emotional turmoil and distress that can result from seeking love where it is not freely given.

3.1.7 Morphological Deviation

Morphology examines how words are structured internally, with the word serving as the smallest unit of syntax. Morphemes, in turn, form the foundational elements of words (Evaristo, 2023). Correspondingly, morphological deviation refers to a deliberate departure from the usual spelling, formation, structure, or usage of words (Minhas, 2013). Any form of deviant morphological construction results from improperly formed morphemes. This divergence, frequently encountered in literary works, pertains to the formation of words (Mansoor & Salman, 2021). In the analysis, malapropism solely showed presence under this morphological deviation (Leech, 1969).

3.1.7.1 Malapropism

Malapropism happens when a word is wrongly used instead of a similar-sounding one, often leading to humor. These are typically unintentional, but they can also be done intentionally to evoke a comedic effect (Chesaneck, 2018). Further, malapropism is a linguistic phenomenon observed in everyday speech and employed intentionally as a literary device (Shabo, 2024). Below are the sample lines observed to have malapropisms in them:

"Our created world became the biggest fallacy the world has ever known. Our moments together became the residues of our shattered pieces." (SWP1)

"How had leaving me became that easy? How had all the words you told me turned into a broken constellation?" (SWP3)

Along the former sample lines, the phrase *the biggest fallacy* is a malapropism because it doesn't quite fit the context. A fallacy typically refers to a mistaken belief or idea, often used in arguments or reasoning. In this context, fallacy seems out of place when the speaker is describing the end of a relationship and the destruction of a shared world. Perhaps the author intended to use a different word, such as *tragedy* or *illusion*, to convey that the shared world they once believed in turned out to be false or non-existent. Moreover, the phrase *broken constellations* stands out in the latter sample lines as a malapropism. Typically, constellations are formations of stars that create recognizable patterns or images in the night sky, which are also often associated with beauty, wonder, and mythology. However, in the passage's context, the phrase *broken constellations* seems to imply a sense of shattered or disrupted imagery, suggesting that the relationship and the promises made within it have been fractured or destroyed. While *broken constellations* effectively convey the idea of something once whole now being fragmented or ruined, it is not a conventional usage of the term *constellations*, which usually refers to specific groupings of stars. Thus, it could be considered a malapropism in this context, where the intended meaning diverges slightly from the traditional definition of the term.

3.1.8 Syntactic Deviation

Syntactic deviation involves the relocation, cancellation, rearrangement, and substitution of syntactic components within a sentence. This deviation often results in grammatically incorrect structures, characterized by mismatches between subjects and main verbs, a lack of cohesion and finite elements, incorrect tense usage, improper application of tag questions, and unconventional use of parentheses, dashes, and commas, particularly in poetry (Muhammad, 2021). With this in mind, syntactic deviation arises when a writer strays from the conventions of syntax. It represents a departure from the usual principles of grammar, wherein poets diverge from standard rules of grammar and sentence construction (Mansoor & Salman, 2021). In the analysis, inversion, ungrammaticality, negative sentences, and ellipsis are observed under syntactic deviation (Leech, 1969).

3.1.8.1 Inversion

Inversion, which is also called *hyperbaton*, refers to the reversal of normal word order, particularly the placement of a verb ahead of the subject, and is often employed to highlight a specific statement, perspective, or entire passage for the reader (Nordquist, 2020). Specifically, inversion can be used in short stories, poems, novels, prose poetry, plays, and even everyday speech, where writers may intend for their audience to pay greater attention to certain portions of the text over others (Baldwin, 2021). Inversion is a powerful stylistic device that authors use to achieve specific goals aligned with their style and intention by altering the traditional word order, thus enhancing the expressiveness of the text (Tilavova, 2021). The sample lines that employ inversion are seen below:

"I know you have a unique personality. And to return my feelings for me is blurry."
(SWP13)

"So, in each lifetime she changed her body. From tall and lean to short and stocky."
(SWP29)

From the first sample lines, inversion can be observed through, *and in return, my feelings for me is blurry*. In a typical sentence, the subject usually comes before the verb. However, in this line, the order is inverted *to return my feelings for me*, placed before the verb *is*. This inversion emphasizes the subject and adds a poetic or rhetorical effect to the sentence. Furthermore, *so in each lifetime she changed her body*, from the second sample lines also exhibits inversion. Typically, in a declarative sentence, the subject comes before the verb. However, in this line, the adverbial phrase *so, in each lifetime*, is placed at the beginning of the sentence, causing an inversion of the typical word order. In this inversion, the adverbial phrase is emphasized, suggesting a causal or explanatory connection between the preceding context and the action described in the sentence.

3.1.8.2 Ungrammaticality

Ungrammaticality refers to a word group or sentence structure that appears nonsensical because it ignores the language's syntactic rules. It also deviates from the prescribed rules of proper speech or writing (Nordquist, 2018). In retrospect, grammar rules in poetry provide structure and clarity to our writing, offering common guidelines for clear and effective communication, much like a tightrope provides an acrobat with a foundation to walk on (Donovan, 2022).

"I suffocated by the unknown sadness. It's a no." **(SWP4)**

"And trick you into believing aren't good enough. No one can tear you down." **(SWP10)**

In the foremost sample lines, the phrase *I suffocated by the unknown sadness* is considered ungrammatical because it lacks a subject. The intended construction is *that I am suffocated by the unknown sadness*, where *I* am the subject acting suffocated. However, *suffocated* is used as a verb without a subject in the given sentence, making the sentence incomplete and grammatically incorrect. Similarly, in the next sample lines, the phrase *and trick you into believing aren't good enough*, lacking a subject for the verb *aren't*, making it incomplete. In English grammar, a complete sentence typically consists of a subject and a verb that expresses a complete thought. In this phrase, an action is described, but there is no subject for the verb *aren't* to complete the thought. A subject should be added to make the phrase grammatically correct and clearer. For example, it could be revised to say *and trick you into believing you aren't good enough*. With this addition of the subject, *you* provide the necessary element to complete the thought, making the sentence grammatically correct and conveying the intended meaning.

3.1.8.3 Negative Sentences

Negative sentences express negation, falsehood, or disagreement. This includes words like *not*, *no*, *never*, or *nothing* (Najafi & Taccone, 2023). In addition, negation in poetry

involves a partnership between the speaker and listener or the writer and reader. Essentially, it signals that a statement should be perceived as unrealized regarding its state, event, or existence (Nahajec, 2009). Shown below are the sample lines that are negative sentences:

"But do not ask for love. Do not ask for more." (SWP2)

"I am nobody. You are nobody." (SWP7)

Along the lines of the first sample lines, the sentences *but do not ask for love* and *do not ask for more* convey negative implications because they instruct against seeking certain actions or expectations. Specifically, the phrase *do not* indicate a prohibition or advisement against an action, in this case, asking for love or asking for more. This conveys a negative tone, suggesting a restriction or limitation on what one should seek or desire. Instead of encouraging pursuit, these statements advise against it, which can be perceived as discouraging or pessimistic. Subsequently, the next set of sample lines *I am nobody. You are nobody*, displays a clear implication of insignificance and worthlessness. This sentiment arises within a broader discussion about societal issues, particularly regarding the disregard for marginalized individuals. The phrase suggests a sense of being overlooked or dismissed, highlighting the challenges faced by those who feel marginalized or excluded from mainstream society. Ultimately, it underscores the need for recognition and acknowledgement of the struggles faced by such individuals.

3.1.8.4 Ellipsis

In analyzing the first sample lines, that's *the thing about love, not needing to have a reason*, ellipsis serves to create a moment of pause or hesitation, heightening the impact of the profound realization about love conveyed in the poem. It underscores the speaker's recognition that love transcends logic or explanation, which exists beyond rationality. The ellipsis invites readers to pause and reflect on the depth of this insight, allowing the sentiment to resonate more deeply before the poem concludes. Likewise, ellipsis also occurs in the second sample line, *in the quest to know myself all too well*, which adds a sense of continuation or suspension, inviting the reader to pause and reflect on the journey of self-discovery described in the poem.

"That's the thing about love. Not needing to have a reason." (SWP25)

"I forged ahead despite the tears that fell. In the quest to know myself all too well."
(SWP19)

In analyzing the first sample lines, that's *the thing about love, not needing to have a reason*, ellipsis serves to create a moment of pause or hesitation, heightening the impact of the profound realization about love conveyed in the poem. It underscores the speaker's recognition that love transcends logic or explanation, which exists beyond rationality.

The ellipsis invites readers to pause and reflect on the depth of this insight, allowing the sentiment to resonate more deeply before the poem concludes. Likewise, ellipsis also occurs in the second sample line, *in the quest to know myself all too well*, which adds a sense of continuation or suspension, inviting the reader to pause and reflect on the journey of self-discovery described in the poem.

3.1.9 Phonological Deviation

Phonological deviation encompasses the intentional creation of sounds and pronunciation in music composition, focusing on achieving rhyming patterns (Abdullah, 2021). The phonological deviation is characterized by the improper application of phonological rules within a language and typically results from linguistic disorganization. Moreover, this can occur in poetry when poets intentionally alter the pronunciation of a word at the end of a line to fulfill the need for rhyme (Salman, 2021). Phonology is influenced by word choice and sentence structure at the syntactic level, making it a significant element of stylistic expression. Therefore, it's important to note that phonological deviation, as a phonetic behavior, is influenced by individuals and their adherence to a recognized norm, serving as a standard across all speech communities (Minhas, 2013). The analysis represents phonological deviations by elision, aphaeresis and apocope (Leech, 1969).

3.1.9.1 Elision

Elision is how one omits a sound or syllable, like a passage in a book, speech, or film. Additionally, elision may denote the process of joining or merging things, especially abstract ideas (Team, 2023). Usually, the omission is a sound in a word, resulting in a shorter version. In most cases, the omitted sound is not a stressed syllable, making this a popular way for poets to conform to a set meter in poems (Miller-Wilson, 2020).

"That's became my norm. That even my colleagues doesn't know." (SWP4)

"Now, you're too far from what you did. That's the simple thing you wanted to become,"
(SWP14)

The sample lines one and two apply Elision as they contain contractions where two words are combined into one. With the sample lines above, these contractions are of words such as *that's* (that is), *doesn't* (does not), and *you're* (you are).

3.1.9.2 Aphaeresis

Aphaeresis describes the dropping of the initial syllable of a word. However, if the first syllable is just a vowel, both technical terms for this process are used similarly (Markus, 2019). To simplify, aphaeresis is a term for removing one or more sounds or syllables from the start of a word (Nordquist, 2018). The illustrated sample lines below show aphaeresis:

"Coz I don't literally know where it came from. Cause that's more easier to do." (SWP4)

"I'm no good for you cause I'm a sinner." (SWP5)

In the first sample line, *Coz* is aphaeresis of *because*. The initial syllable *be-* is dropped, simplifying the word. This informal contraction is common in spoken English and text messages, where brevity is preferred. Similarly, the next sample line used *cause* as a contraction of *because* using aphaeresis to create a conversational tone and to be less formal than *because*.

3.1.9.3 Apocope

If the previous stylistic tool omits the first syllable of a word, apocope is a rhetorical term for dropping one or more sounds or syllables from the end of a word (Nordquist, 2018). The following lines exhibit the use of apocope:

"Until you watched cinema with your friends." (SWP9)

"Just open the app and marvel at your personal mall." (SWP11)

In sample line one, *until you watched cinema with your friends*, the word *cinema* is the derived word of *cinematography*. While on sample line two, *open the app*, the word *app* came from the original word *application*.

3.1.10 Semantic Deviation

Semantic deviation is the alteration of meaning where a particular word, phrase, or even an entire sentence may become ambiguous or unclear (Ibrahim *et al.*, 2020). This type of deviation plays a crucial role in linguistic analysis because it uses figurative language, which forms the essence of literary expression (Hashem & Muhi, 2021). Furthermore, Leech (1969) categorizes various forms of semantic deviation. These are identified as semantic oddity, which denotes unconventional expression; transference of meaning, which refers to the shift from literal to figurative meanings; and honest deception, which involves the subtle manipulation of truth (Prafitri & Suhatmady, 2014). In the analysis, semantic oddity consists of pleonasm, periphrasis, tautology, paradox, and oxymoron. On the other hand, synecdoche, metonymy, metaphor, simile, and symbolism make up the transference of meaning. Meanwhile, honest deception involves hyperbole and irony (Leech, 1969).

3.1.10.1 Pleonasm

Pleonasm involves using more words than needed to convey a point (Nordquist, 2017). This phenomenon happens when a writer pairs synonymous or nearly synonymous words to describe an experience, idea, person, or other subject, where one is redundant and does not add to the reader's comprehension (Baldwin, 2021). This device is employed deliberately by writers who seek to emphasize a point, but it can also occur inadvertently

as an error. Further, while pleonasm is typically best avoided in writing, there are occasions when a writer might deliberately use it for emphasis or to create more persuasive dialogue. Pleonasm is realized through the following sample lines:

"A struggle to break free from the binding chain." (SWP19)

"I'd run my fingers through the silky satin fabric." (SWP21)

In the line, a *struggle to break free from the binding chain* lies in pleonasm because of the redundant words or phrases that add no additional meaning. In this case, the word *struggle* already implies an effort to break free, making *to break free* somewhat redundant. Also, the term *chain* inherently suggests that it binds or restrains, so describing it as *binding* is redundant. The phrase emphasizes the difficulty and constraint by including *break free* and *binding* with *struggle* and *chain*, but does so with redundant expressions, which is characteristic of pleonasm. On the other hand, the statement *I'd run my fingers through the silky satin fabric* uses pleonasm because it includes redundant descriptors that convey similar meanings. Specifically, the term *satin* already implies a smooth and silky texture, as satin is known for its smooth, glossy surface. Adding *silky* to describe satin is redundant because the silky quality is already inherent, like satin. Therefore, *silky* and *satin* are unnecessary, making it a pleonasm by providing redundant descriptive details.

3.1.10.2 Periphrasis

In rhetoric and prose, periphrasis involves expressing an idea roundaboutly using longer phrases instead of shorter, more direct ones (Nordquist, 2018). Consequently, it often leads to verbosity and can obscure the intended meaning. Alongside that, Baldwin (2021) refers to periphrasis as a term that may sound complex but describes speaking indirectly or avoiding a subject. In other words, people, characters in literature, or individuals in everyday conversations often elongate their sentences to sidestep addressing a topic directly. This might happen when someone hesitates to acknowledge a mistake, is anxious about a consequence, or in various other situations. The following statements are examples of this phenomenon:

"I or we set goals that are challenging and seemingly unattainable." (SWP8)

"More quiet I am, the less there is to judge." (SWP27)

The first sample line uses periphrasis because it employs a roundabout way of expressing a simpler idea. Instead of directly saying *I or we set difficult goals*, the phrase adds *that are challenging and seemingly unattainable*, which is a more elaborate way of describing the nature of the goals. To reiterate, periphrasis involves using longer, more complex expressions to convey something that could be said more succinctly. In this case, the extended description adds unnecessary length to the sentence, illustrating periphrasis by avoiding more straightforward and concise wording. Moving forward, this can also

be observed in the next sample lines. *More quiet I am* is a more elaborate way of saying *the quieter I am*. Meanwhile, *the less there is to judge* could be simplified to *the less I am judged*. Using an indirect and lengthier construction, the sentence adds complexity to what could be conveyed more directly and succinctly.

3.1.10.3 Tautology

A tautology is a statement that redundantly expresses an idea using words or phrases that mean the same or nearly the same thing (Baldwin, 2021). As a result, most scholars distinguish it from repetition because it involves using different words that convey the same meaning. On top of that, Ryan (2023) says that tautologies are typically seen as a stylistic error to avoid. Nevertheless, they can be effectively employed as a rhetorical device or figure of speech. In retrospect, the distinction between pleonasm and tautology can be unclear, as both involve redundancy. In comparison, pleonasm generally refers to using an excess number of words to introduce or transition an idea, while tautology involves repeating or reiterating the same concept using different words (Coyle, 2012). Tautology can be further understood with the following statements:

"It was a world full of impossibilities, but we were loving it. We were making fantasies for we want to stay away from reality." (SWP1)

"You always see me as a happy person. Full of sense of humor." (SWP4)

In the first sample lines, tautology arises because *making fantasies* inherently includes escaping or staying away from reality. Fantasies, by definition, are a departure from real life, where imagination and creativity replace the ordinary and mundane aspects of existence. Therefore, the clause *for we want to stay away from reality* is redundant because it merely reiterates the purpose of creating fantasies, which is already implied. Further, by using both phrases, the sentence redundantly emphasizes the same point twice. The passage could be more concise without losing meaning by removing the redundant part, which can be read as *we were making fantasies to escape reality*. In relevance, the second sample statement can elicit the same thing. The presence of tautology is shown because both parts of the passage convey the same underlying idea of seeing one as cheerful and light-hearted. A *sense of humor* is often associated with happiness, so stating both adds redundancy without new information. The passage creates a tautological effect by describing the same concept of cheerfulness and joyfulness through two different but overlapping expressions.

3.1.10.4 Oxymoron

An oxymoron is a figurative language characterized by the abstract or symbolic interpretation of words through pairing two opposing or contradictory terms in succession to create a particular effect (Schouten, 2023). Moreover, oxymorons frequently find application in poetry, where they infuse words or phrases with novel meanings, transitioning into everyday expressions in contemporary English.

Furthermore, these rhetorical devices have been employed across various mediums, from political speeches to novels to stage plays, illustrating their versatility and enduring relevance in communication. The following statements showcase an oxymoron:

"I found me. Hidden strong and beautifully rare." (SWP19)

"They take the steps of life with caution."

"This drives them off the rails with pulchritudinous insanity." (SWP22)

Within the initial sample statement are the words *strong* and *beautifully rare*, which are opposites, considering that *strong* suggests power and resilience, while *beautifully rare* implies delicacy and scarcity. The phrase creates a vivid and intriguing image by juxtaposing these contrasting terms. Similarly, in the second sample lines, the word *pulchritudinous* means beautiful or physically attractive, while *insanity* refers to a state of mental illness or madness. By combining these contradictory terms, the phrase creates a striking contrast, implying a somehow beautiful madness. This juxtaposition of beauty and madness adds depth and complexity to the expression.

3.1.10.5 Paradox

A paradox refers to a statement or pair of statements that appear illogical on the surface but demand deeper contemplation to comprehend (Nordquist, 2020). This might stimulate engaged reading, foster discussion, or encourage deeper contemplation of the subject matter. Paradoxes can also inject humor, satire, or wit into a narrative (Tomczyk, 2023). Paradox is employed through the following statements:

"But do not ask for love. Do not ask for more." (SWP2)

"Together we light the sky up and save it from its mournful days." (SWP3)

In the analysis of the first sample lines, *but do not ask for love, do not ask for more*, this paradoxical statement seems contradictory to the common desire to seek love and affection. The paradox suggests that while the desire for love is natural and understandable, actively asking for it may not lead to genuine love. It presents the idea that true love should come voluntarily and without coercion rather than being demanded or requested. Following that, the sentence *Together we light the sky up and save it from its mournful days* creates a paradox because while the speaker describes their relationship as a source of light and joy, it is juxtaposed with the sadness and darkness that follow the departure of the other person. On top of that, the paradox highlights the contrast between the happiness experienced during the relationship and the sorrow experienced after its end.

3.1.10.6 Synecdoche

Synecdoche is a literary device where a word for a small component of something can stand rhetorically for the larger whole or vice-versa (Gaiman, 2022). Synecdoche is a useful tool employed in prose to help emphasize important themes and to make the imagery more vivid. Additionally, Kindree (2019) states that synecdoche is considered a subset of metaphor that sometimes functions in the reverse, referring to a whole when the intended meaning is only a part of that whole. The following statements demonstrate synecdoche:

"You must love her as a burden. But a tear in her silky sheets was all it took to stop."
(SWP23)

"Hand over the knob. Knowing I'll never really turn it." (SWP24)

Along the lines of the first sample statement, synecdoche is used by *sheets* to represent something made out of fabric possessed by the person referred to in the narrative. Because of this word, there is a vivid identification of a particular garment, like a dress, blanket, and the like. On a deeper scale, *a tear in her silky sheets* represents a minor flaw or problem that stands for larger issues in the relationship. Here, *silky sheets* symbolize the overall comfort and intimacy of the relationship, and a *tear* signifies a disruption or small problem that causes significant trouble, illustrating how a part represents the whole. Secondly, the next statement uses the word *knob* to represent something that uses it to open. Particularly, we can immediately tell that *knob* is used as a synecdoche to refer to a door, as it is inherent to know that a knob is a part of a door. To understand more, aside from *the knob* representing the door, we can also view it more broadly as the opportunity or decision that the door symbolizes. By mentioning the knob, a part of the door, the text suggests the idea of opening or closing off possibilities without directly stating it. Additionally, the action of handing over the knob implies offering control or access to something significant, while the hesitation to turn it signifies reluctance to proceed with a decision or step forward.

3.1.10.2 Metonymy

Metonymy is a figure of speech where the name of something closely related calls an object or idea. Metonymy often uses a tangible item to represent an abstract concept in literature. Moreover, metonymy is frequently used in everyday language to simplify broad concepts. Consequently, writers often employ metonymy to create vivid imagery, enhance the impact of their writing, and make complex ideas more succinct. Below are lines that use metonymy:

"My ears search for any sign of life, of love." (SWP24)

"And from that day on, 'Why' never escaped my lips." (SWP25)

The former sample lines use metonymy by substituting *ears* for the act of listening or being alert. Here, *ears* represent the person's active effort to detect sounds or signals, implying a deeper search for life or love. This metonymy conveys the idea of listening as a way of seeking emotional connection or reassurance, encapsulating the broader concept of searching for signs of life and love through a specific sensory organ. Later, the lines *and from that day on, 'why' never escaped my lips*. Also use metonymy by using *lips* to represent the act of speaking or asking questions. To further understand, *why* stands for questioning or seeking reasons, and *lips* symbolize the physical act of voicing those questions. This metonymy effectively conveys that the speaker stopped asking questions or seeking explanations, emphasizing a change in behavior or attitude without directly stating it.

3.1.10.3 Metaphor

A metaphor suggests comparing two unrelated elements by saying one is the other. This evokes strong images, highlighting a trait or action or conveying a complicated concept (Ryan, 2023). By comparing two unrelated elements, metaphors can introduce creativity and clarity to writing and daily conversation, enabling us to perceive things from various perspectives and in a new way (Jensen, 2019). On top of that, metaphor is also widely utilized in poetry, literature, and various forms of communication, as this enriches language by infusing it with vivid imagery and depth of meaning. The following sample lines display a metaphor:

"And you are my star, who, with your littlest light, filled my heart with love and glee."
(SWP3)

"You are a diamond. A diamond with value." (SWP9)

The statement *and you are my star, who, with your littlest light, filled my heart with love and glee* uses a metaphor by comparing the person to a star. This metaphor implies that the person, like a star, provides light and guidance. Further, the *littlest light* suggests even the smallest gesture or presence from this person has a significant positive impact, filling the speaker's heart with love and happiness. By equating the person to a star, the metaphor conveys that they are a vital and uplifting presence in the speaker's life. Meanwhile, in the other sample lines, *you are a diamond. A diamond with value* uses a metaphor where a comparison of a person to a diamond is made. With that, it suggests that the person possesses qualities similar to a diamond, such as being precious, rare, and highly valued. The comparison implies that the person has intrinsic worth and is highly esteemed by the speaker, much like a diamond, which is cherished for its beauty and value.

3.1.10.4 Simile

A simile is a literary device that compares two distinct things by highlighting their similarities using the words *like* or *as* (Deguzman, 2020). Similes create vivid imagery and

reveal unexpected connections between unrelated things. They are frequently employed in literature, advertising, and daily conversation and are closely related to metaphors and analogies (Ryan, 2023). According to Betjemann (2019), a simile is defined by highlighting its clear identifiability. Unlike broader metaphors, a simile explicitly instructs us to compare the shared traits of the items being compared. The following lines show the usage of simile:

"Us together we stay focused like an eagle. Provision is the key to matter of mission."
(SWP12)

"I guess I was right to think art is like love." (SWP26)

The first sample line uses the word *like* to draw a comparison between *us together* and *an eagle*, projecting the quality of focus. It is known that Eagles have exceptional vision and concentration when hunting. Using the simile *like an eagle*, the passage suggests that when the people are together, their focus and determination are as sharp and unwavering as an eagle's. This comparison helps to convey the intensity and clarity of their collective focus. Moreover, the simile is also present in the second sample line with the phrase *art is like love*. The comparison between *art* and *love* suggests similar qualities that art and love share. These qualities might include passion, emotion, creativity, and the ability to affect and connect people deeply. Through simile, the parallelism between the experiences and feelings evoked by art and love enriches the reader's understanding of the speaker's perspective on art.

3.1.10.5 Symbolism

Symbolism describes anything that represents something larger than itself, which allows one to express a lot in a condensed manner. Further, the meaning of a symbol is connotative or suggestive rather than definitive, which allows for multiple interpretations (Kashyap & Ringo, 2024). To exemplify, symbolism can be an object, action, word, or event used to represent an abstract idea, thereby giving it a larger meaning concerning the story. Through symbolism, a theme is expressed or reinforced without becoming explicit. (DiLouie, 2021). Symbolism can be observed through the following sample lines:

"A struggle to break free from the binding chain. A phoenix, rising from the ashes within."
(SWP19)

"Ignite the flame within your heart. For it is a great asset for you to start." (SWP12)

Sample lines above illustrate the use of symbolism. The lines of *a struggle to break free from the binding chain*, *A phoenix, rising from the ashes within*, use symbolism in two ways. *A binding chain* symbolizes obstacles, restrictions, or hardships that keep someone trapped or hinder their progress. While *phoenix, rising from the ashes*, symbolizes rebirth,

renewal, and overcoming difficulties. These symbols illustrate a narrative of breaking free from constraints and experiencing personal transformation and renewal. Likewise, *ignite the flame within your heart. For it is a great asset for you to start* employing symbolism by representing inner passion or motivation as a *flame*. This flame symbolizes enthusiasm, drive, and energy, and igniting it implies awakening or nurturing one's inner drive, essential for embarking on any new endeavor. Ultimately, this means that the flame within the heart stands for the personal strength and determination necessary to initiate and pursue goals, suggesting that inner passion is a powerful and valuable asset for beginning any journey.

3.1.10.6 Hyperbole

Hyperbole involves using extreme exaggeration for emphasis or comedic effect without the intention of being taken literally (Nikopoulou, 2024). Instead of striving for realism, these expressions exemplify hyperbole, the technique of using exaggeration to intensify personal reactions. Hyperbole captures the essence of going beyond the essential to convey a specific emotion, experience, or response (Passarello, 2019). Below are sample lines that were analyzed to use hyperbole:

"Feeling my own pain. And feeling my own tears falling down my cheeks like rain."
(SWP4)

"And out of all the goddesses in class. You chose to call me pretty." (SWP25)

The first sample line exaggerates the amount and frequency of the *tears* by comparing them to *rain*. In reality, tears don't fall as continuously or abundantly as *rain*, but this hyperbole vividly conveys the speaker's profound sadness and the overwhelming nature of their crying. The passage amplifies the emotional impact by using hyperbole, making the reader more aware of the depth of the speaker's sorrow. The following statement hyperbolically elevates the other individuals in the *class* to the status of *goddesses*, suggesting that they possess exceptional beauty or qualities. In reality, the classmates are not literal *goddesses*, but this exaggeration highlights their perceived attractiveness or desirability. This technique shows the speaker's sense of honor and astonishment at being called *pretty*, making the compliment seem more significant and flattering.

3.1.10.7 Irony

Irony serves as a rhetorical tool wherein language conveys a meaning that contrasts with its literal interpretation. This device highlights the disparity or incongruity between apparent meaning and underlying reality (Stanley, 2024). At its core, irony entails a contradiction of our perceived reality. Although this potent literary tool is frequently misunderstood or misapplied, it can uncover profound truths by emphasizing the various peculiar contradictions and juxtapositions inherent in life when used effectively (Glatch, 2024). The following sample lines exemplify irony:

"Often heard that distance breaks relations. But my love is increasing day by day."
(SWP6)

"How can we endure? Seeing trees uprooted with uncontrollable greed. Our land is exhausted. Yet, we are charging our deeds." (SWP7)

The first sample lines *often heard that distance breaks relations. But my love is increasing day by day* contains irony because it contradicts the commonly held belief that physical distance leads to weakened relationships. Specifically, the irony arises from the contrast between the expectation of distance causing relationships to deteriorate and the speaker's experience of their love growing stronger despite the distance. Similarly, the second lines show the contradiction between the expected behavior and people's actual actions. The expected behavior would be for people to recognize the damage their greed causes to the environment and take steps to protect and restore it. Instead, despite witnessing the destruction of trees and the exhaustion of the land, people continue to pursue their harmful actions. In this example, the irony is that even though we are fully aware of the detrimental effects of our actions on nature, we persist in the same behaviors that cause the damage, highlighting a disconnect between knowledge and behavior.

3.2 Most Used Stylistic Foregrounding in Filipino Spoken Poetry

As shown in Table 1, the analysis uncovered the types of stylistic foregrounding that are mostly observed in the sample Filipino spoken word poetry compared to others. In parallelism, phonological parallelism holds the highest frequency of usage in the sampled data. Despite only having three (3) sub-categories, namely alliteration, assonance, and rhyme, its usage in almost all thirty (30) spoken word poetry is highly evident, amounting to eighteen (18), twenty-nine (29) and twenty-one (21) times of usage respectively. The discussion reveals that the poet primarily employs phonological parallels to create rhyming effects between words and phrases, aligning with the overall flow of the poem and subtly indicating the intended audience (Baro and Dwivedi, 2020). Further, delving deeper into the study of Baro and Dwivedi (2020), the results reveal that the poet employs words and phrases to create phonetic parallelisms, which generate an exciting rhythmic effect in the poems. These parallelisms may also enhance the text's overall meaning, which involves repeating similar sounds, as utilized in the analyzed poems for various purposes.

Meanwhile, in deviation, semantic deviation was analyzed to be the most used stylistic deviation by spoken word artists. The sub-categories under semantic deviation emerged into twelve (12) stylistic devices, surpassing other deviation categories. Its sub-categories, namely pleonasm, periphrasis, tautology, oxymoron, paradox, synecdoche, metonymy, metaphor, simile, symbolism, hyperbole, and irony are used nine (9), nine (9), ten (10), twelve (12), six (6), twenty (20), sixteen (16), fifteen (15), seventeen (17), nineteen (19), eleven (11), and twenty-five (25) times respectively out of the total number of the collected data. As a result, it can be concluded that poets use semantic deviation to refrain from following standard meaning to foster creativity and innovation to transform

their poems to be more engaging and thought-provoking while emphasizing key ideas by drawing attention to unconventional word usage. According to Prafitri and Suhatmady (2014), semantic deviations in these poems significantly enhance their overall meaning. In their study, the author William Blake used these deviations to convey his perspectives on various aspects of life, including his religious beliefs, social views, and concepts of love and human relationships. By incorporating semantic deviations, Blake's poems become more engaging and aesthetically pleasing, offering readers deeper layers of meaning. As a result, these deviations allow communication of more complex ideas than conventional word combinations, resulting in poems rich in meaning and depth (Prafitrti & Suhatmadi, 2014).

4. Conclusion

This paper reveals the use of stylistic foregrounding in Filipino spoken word poetry. Foregrounding appears in the forms of parallelism and deviation, which are further categorized into lexical, syntactic, phonological, grammatical, and semantic levels for parallelism, and lexical, grammatical-morphological, grammatical-syntactic, phonological, and semantic levels for deviation. These findings show how poets use stylistic devices to make certain parts of the poem stand out. The researchers observed that this is because poets want to leave a lasting impression, guide audience interpretation, and emphasize key themes or messages. With this understanding, students are encouraged to develop a deeper appreciation of both written and spoken literature.

The focus of this study is only on Filipino spoken word poetry performed in the Philippines. Future research can explore its historical development, including its roots, evolution, and sociocultural influences. Researchers may also examine the role of digital media and online platforms in spreading Filipino spoken word poetry and its stylistic innovations. Comparative studies can analyze spoken word poetry in other countries to identify similarities and unique characteristics. These directions would expand understanding of how spoken word poetry evolves and impacts society.

Another avenue for future research is to examine the performance aspect of Filipino spoken word poetry. This can include body language, voice modulation, stage presence, and audience interaction to see how these elements enhance the poetry's effect. Audience reception studies can also explore how different groups respond emotionally or psychologically. Additionally, research can investigate the therapeutic or mental health benefits of spoken word poetry for performers and audiences. These studies would provide a more complete understanding of spoken word as both literary and performative art.

Ultimately, this paper demonstrates that Filipino spoken word poets utilize their platform to address cultural identity, social issues, and personal themes, including capitalism, love, depression, and self-awareness. Stylistic devices, often overlooked, play a crucial role in conveying ideas and emotions. The rise of digital platforms has enabled poets to reach a wider audience, including the Filipino diaspora, and has influenced the

evolution of stylistic devices. Overall, studying stylistic foregrounding in Filipino spoken word poetry demonstrates its value as a powerful form of artistic and cultural expression. These findings encourage further exploration of language, style, and performance in both education and literary studies.

Acknowledgements

The researchers express their heartfelt gratitude to their adviser, Dr. Christian Jay O. Syting, for his steadfast guidance, encouragement, and invaluable insights that greatly contributed to the completion of this paper. Deep appreciation is also extended to the panel members – Dr. Phyll Gildore, for his constructive feedback and thoughtful suggestions, and Dr. Melissa Napil, for her unwavering dedication to the development of the college's students. Lastly, sincere thanks are likewise given to Dr. Cristy Ngo, our data analyst, whose patience, understanding, and expertise were instrumental in the success of this research.

Creative Commons License Statement

This research work is licensed under a Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License. To view a copy of this license, visit <https://creativecommons.org/licenses/by-nc-nd/4.0>. To view the complete legal code, visit <https://creativecommons.org/licenses/by-nc-nd/4.0/legalcode.en>. Under the terms of this license, members of the community may copy, distribute, and transmit the article, provided that proper, prominent, and unambiguous attribution is given to the authors, and the material is not used for commercial purposes or modified in any way. Reuse is only allowed under the terms of the Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License.

Conflict of Interest Statement

The authors declare no conflicts of interest.

About the Author(s)

Deanille Lhuise G. Macabenta is a Bachelor of Secondary Education major in English student at the University of Mindanao. His academic interests include language teaching, discourse analysis, and various areas related to English education. He is also passionate about shaping future learners through creative, effective, and meaningful language instruction.

Princess Marian Joy T. Cuda is a student of Bachelor of Secondary Education major in English at the University of Mindanao. Her areas of academic interest are literature, language teaching, and exploring innovative strategies to support student learning and engagement.

Rona Mae Graciela H. Pahuyo is a BSED English student of the College of Teacher Education at the University of Mindanao. Her research interests are described by literature, reading comprehension, word register, and pedagogy-related studies.

Dr. Christian Jay O. Syting is an Associate Professor at the University of Mindanao. His research interests include language pedagogy, discourse and critical discourse studies, sociolinguistics, pragmatics, and other education-related areas.

References

- Abdullah, K. A. (2020). A comparative phonological study of Elision in standard British English and central Kurdish. Retrieved from <https://ccsenet.org/journal/index.php/ijel/article/view/0/44096>
- Abdullah, R. A. Q. (2021). Phonological and semantic deviation in selected poems. Retrieved from https://www.researchgate.net/publication/352247733_Phonological_and_Semantic_Deviation_in_Selected_Poems
- Abreu, R. (2022). What is parallelism — definition and examples for writers. Retrieved from https://www.studiobinder.com/what-is-parallelism-definition/?fbclid=IwZXh0bgNhZW0CMTEAAR2WG-UyuRnSmvdlB33Py8AgwD5euIo95anVhMjg_g45HYVQW7pjtIHnheU_aemSeHuE8twmplJ4z6oSg4OAO
- Aflonso, A. & Fontanilla, A. (2014). Spoken word: Integrating discourse into contemporary literature. Retrieved from https://www.academia.edu/19853359/Spoken_Word_Integrating_Discourse_into_Contemporary_Literature
- Ahmed, M. & Hama, S. (2014). A stylistic analysis of foregrounding features in Charles Dickens's Great Expectations. Retrieved from <https://www.iasj.net/iasj/download/8a6a845e3201f8f7>
- Al-Ameedi, R. & Mukhef, R. (2017). Aspects of political language and parallelism. Retrieved from https://www.iiste.org/Journals/index.php/JEP/article/view/40409#google_vignette
- Al-Hindawi, F. H., & Alkhazaali, M. A. (2012). A stylistic study of synonymy in W. Wordsworth's poetry. Retrieved from <https://iasj.net/iasj/download/dec3fcf55c746015>
- Ali, G. A.-H. (2023). The use of Synecdoche in social speech interaction. doi:10.35950/cbej.v21i88.8956
- Aluya, I. & Ogunsiji, A. (2022). Lexical repetition and syntactic parallelism in selected political essays of Niyi Osundare and Ray Ekpu. Retrieved from https://www.researchgate.net/publication/360155682_Lexical_Repetition_and_Syntactic_Parallelism_in_Selected_Political_Essays_of_Niyi_Osundare_and_Ray_Ekpu
- Amadeus, D. (2016). What is the role of spoken word poetry in the modern society? Retrieved from <https://www.quora.com/What-is-the-role-of-spoken-word-poetry-in-the-modern-society>

- Ambreen, T., Bibi, B., Sultana, A., & Ullah, A. (2020). Analysis of stylistic devices in Robert Frost's poem, Stopping by Woods on a Snowy Evening. Retrieved from <https://archives.palarch.nl/index.php/jae/article/view/9825>
- Ameedi, R. A. (2021). Parallelism in Hemingway's old man and the sea: syntactic and semantic study. *Psychology and Education Journal* 58(1) 4348-4354. doi:10.17762/pae.v58i1.1512
- Atwood, M. (2022). Writing 101: What Is Parallelism? Retrieved from <https://www.masterclass.com/articles/writing-101-what-is-parallelism#7rMcjOHbyg7EWaCuOKPWe6>
- Ayton, D. (2023). Chapter 5: Qualitative descriptive research. Retrieved from <https://oercollective.caul.edu.au/qualitative-research/chapter/unknown-5/0pattern>.
- Baldwin, E. (2021). Ellipsis. Retrieved from <https://poemanalysis.com/literary-device/ellipsis/>
- Baldwin, E. (2021). Epizeuxis. Retrieved from <https://poemanalysis.com/literary-device/epizeuxis/>
- Baldwin, E. (2021). Inversion. Retrieved from <https://poemanalysis.com/literary-device/inversion/>
- Baldwin, E. (2021). Pleonasm. Poem Analysis. Retrieved from <https://poemanalysis.com/literary-device/pleonasm/>
- Baldwin, E. (2022). Foregrounding. Poem analysis. Retrieved from <https://poemanalysis.com/literary-device/foregrounding/>
- Baldwin, E., (2021). Periphrasis. Retrieved from <https://poemanalysis.com/literary-device/periphrasis/>
- Baldwin, E., (2021, April 26). Tautology. Retrieved from <https://poemanalysis.com/literary-device/tautology/>
- Bamgbose, G. (2023). Parallelism in English grammar. Retrieved from <https://businessday.ng/columnist/article/parallelism-in-english-grammar/>
- Barack, L. (2019). Spoken word poetry raises student voice, literacy and confidence. Retrieved from <https://www.k12dive.com/news/spoken-word-poetry-raises-student-voice-literacy-and-confidence/548606/>
- Barbara, P. (2023). Chiasmus - A complete guide with examples. Retrieved from <https://www.5staressays.com/literary-devices/chiasmus>
- Baro, H. & Dwivedi, P. (2020). Stylistics analysis of sound devices using parallelism on the selected Tigrina poems. Retrieved from <https://core.ac.uk/download/pdf/304921935.pdf>
- Berlin, A. (1992). Parallelism. Retrieved from http://individual.utoronto.ca/mfkolarcik/BerlinA_Parallelism-ABD.html
- Betjemann, P. (2019). What is a Simile?-Oregon State guide to literary terms. Retrieved from <https://liberalarts.oregonstate.edu/wlf/what-simile>
- Braun, V. & Clarke, V. (2013). Successful qualitative research: A practical guide for beginners. Retrieved from

- https://www.researchgate.net/publication/256089360_Successful_Qualitative_Research_A_Practical_Guide_for_Beginners
- Broz, V., & Glavan, M. (2011). Synonymy in idiomatic expressions. Retrieved from <https://hrcak.srce.hr/file/150106#:~:text=Synonymy%20is%20traditionally%20defined%20as,same%20or%20a%20similar%20meaning>
- Chesaneck, C. (2018). What is a Malapropism? definition and examples. Retrieved from <https://www.thoughtco.com/what-is-malapropism-1691368>
- Collins, B. (2021). Poetry 101: What is Assonance in poetry? Assonance definition with examples. Retrieved from <https://www.masterclass.com/articles/poetry-101-what-is-asonance-in-poetry-asonance-definition-with-examples#5Z8q4o9917lAnWrMtjywBu>
- Cook, G. (1989). Discourse. Retrieved from <https://pdfcoffee.com/discourse-guy-cook-pdf-free.html>
- Coyle, R. (2012). Pleonasm and Tautology. Retrieved from <https://robincoyle.wordpress.com/tag/tautology-vs-pleonasm/>
- Curwood, J. & Jones, K. (2022). A bridge across our fears: Understanding spoken word poetry in troubled times. <https://doi.org/10.1111/lit.12270>
- Daley, J. & Maxwell, J. (2018). Rhetorical device of the month: Anadiplosis. Retrieved from <https://www.buckleyschool.com/magazine/articles/rhetorical-device-of-the-month-anadiplosis/>
- Deguzman, K. (2020). Simile definition and examples. Retrieved from <https://www.studiobinder.com/what-is-a-simile-defintion/>
- DeGuzman, K. (2021). What is Assonance — Definition and examples for writers. Retrieved from <https://www.studiobinder.com/what-is-asonance-definition/>
- Dick, T. & Obobolo, V. (2023). Stylistic foregrounding in the language of advertising. Retrieved from <https://eprajournals.com/IJMR/article/10473/download>
- DiLouie, C. (2021). Thoughts on theme, Symbolism, and figurative language: Part 1. Retrieved from <https://craigdilouie.com/thoughts-on-theme-symbolism-and-figurativelanguage-part-1/>
- Donovan, M. (2022, May 6). Breaking grammar rules in poetry writing | Writing forward. Retrieved from <https://www.writingforward.com/poetry-writing/breaking-grammar-rules-in-poetry-writing>
- Dou, A. (2018). A corpus-assisted stylistic analysis of parallelism in Virginia Woolf's short fiction -The case of twenty short stories. Retrieved from https://www.academia.edu/38093601/A_Corpus_Assisted_Stylistic_Analysis_of_Parallelism_in_Virginia_Woolf_s_Short_Fiction_pdf
- El Baroudi, M. (2020). A stylistic analysis of honest deception: The case of 'Seinfeld TV series' msitcom. Retrieved from <https://arxiv.org/ftp/arxiv/papers/2104/2104.08599.pdf#:~:text=Stylistics%20analysis%20involves%20the%20analysis,an%20indirect%20and%20hidden%20pattern>
- Evaristo, A. (2023). Morphological deviation in Africa's new brood by Timothy Wangusa. <https://doi.org/10.37284/eajass.6.1.1122>

- Fabb, N. (1997). Linguistics and Literature. Retrieved from https://www.researchgate.net/publication/314669207_Linguistics_and_Literature
- Fiore, M. (2013). Pedagogy for liberation: Spoken word poetry in urban Schools, 47(7). <https://doi.org/10.1177/0013124513511269>
- Gaiman, N. (2022). Synecdoche definition and examples. Retrieved from <https://www.masterclass.com/articles/what-is-synecdoche-definition-of-synecdoche-and-examples-in-literature>
- Glatch, S. (2024). Irony definition: Different types of Irony in literature. Retrieved from <https://writers.com/irony-definition>
- Glatch, S. (2024). Repetition definition: Types of repetition in poetry and prose. Retrieved from <https://writers.com/repetition-definition>
- Gupta, S. (2022). Spoken word poetry. Poem analysis. Retrieved from <https://poemanalysis.com/genre/spoken-word-poetry/>
- Hashem, Z. & Muhi, T. (2021). Semantic deviation in Arabic and English proverbs of love. Retrieved from <https://media.neliti.com/media/publications/410775-semantic-deviationin-arabic-and-english-a657030f.pdf>
- Heckman, C. (2023). What is an Epistrophe? Definition, examples for writers. Retrieved from <https://www.studiobinder.com/what-is-an-epistrophe-definition>
- Heijligers, H. (2017). Anadiplosis definition & Anadiplosis examples to power up your message!. Retrieved from <https://smartleadershiphut.com/rhetorical-devices/rhetorical-deviceslist/anadiplosis-definition-examples/>
- Ibrahim,A., Mugair, S. & Abbas, A. (2020). Semantic deviation in Al-Sayyab's The detective and Eliot's Ash Wednesday poems. Retrieved from https://www.ijicc.net/images/vol11iss10/111039_Ibrahim_2020_E_R.pdf
- Jamsheer, S. & Wadi, D. (2021). Stylistic investigation of foregrounding in contemporary poetry. Retrieved from https://sarpublication.com/media/articles/SARJALL_35_81-.pdf
- Jensen, T. (2019). What is a Metaphor? | Definition & examples. Retrieved from <https://liberalarts.oregonstate.edu/wlf/what-metaphor>
- Johnson, R. (2004). Stylistic analysis – how to do it. Retrieved from <https://mantex.co.uk/englishlanguage-stylistic-analysis/>
- Jones, et al., (2012). Antonymy and antonyms. Retrieved from https://assets.cambridge.org/97805217/61796/excerpt/9780521761796_excerpt.pdf
- Kareem, R. (2020). Foregrounding: Deviation, choice, and Parallelism. Retrieved from <https://lms.su.edu.pk/download?filename=1588448784-types-offoregrounding.pptx&lesson=16460>
- Kashyap, A. & Dyquisto, E. (2020). Grammatical parallelism. Retrieved from [https://human.libretexts.org/Courses/City_College_of_San_Francisco/Writing_Reading_and_College_Success%3A_A_First-Year_Composition_Course_for_All_Learners_\(Kashyap_and_Dyquisto\)/12%3AGrammar/12.21%3AGrammatical_Parallelism](https://human.libretexts.org/Courses/City_College_of_San_Francisco/Writing_Reading_and_College_Success%3A_A_First-Year_Composition_Course_for_All_Learners_(Kashyap_and_Dyquisto)/12%3AGrammar/12.21%3AGrammatical_Parallelism)
- Kashyap, A. & Ringo, H. (2024). Symbolism and figurative language. Retrieved from https://human.libretexts.org/Courses/Oxnard_College/Introduction_to_Literatu6

5re and Critical Thinking/02%3A About Fiction/2.10%3A Symbolism and Figurative Language

- Katzenmeyer, C. (1997). Analyzing qualitative data. Retrieved from https://www.nsf.gov/pubs/1997/nsf97153/chap_4.htm
- Kindree, J. (2019). Synecdoche & Metonymy: Figurative language bootcamp #3. Retrieved from <https://wordsliketrees.wordpress.com/2019/10/27/synecdoche-metonymy-fig-lang-3/>
- King, J. & Lewis, K. (2021). Anaphora. Retrieved from <https://plato.stanford.edu/archives/win2021/entries/anaphora/>
- Leech, G. (1969). A linguistic guide to English poetry. <https://doi.org/10.4324/9781315836034>
- Leyte, M. (2018). Spoken word poetry: An art beyond the hugot. Retrieved from <https://reginalucisccc.wixsite.com/main/post/spoken-word-poetry-an-art-beyond-the-hugot>
- Linford, S. & Blakely, S. (2023). Affix overview, types & examples. Retrieved from <https://study.com/academy/lesson/what-is-an-affix-definition-examples.html>
- Liu, S. (2017). A study of the foregrounded features in English advertising text. Retrieved from <https://www.atlantis-pess.com/article/25884724.pdf>
- Lohman, L. (2023). Neologism | Definition, origins & examples. Retrieved from <https://study.com/academy/lesson/neologism-definition-examples.html>
- Machalko, K. (2012). The effect of spoken word poetry on the development of writing. Retrieved from https://fisherpub.sjf.edu/cgi/viewcontent.cgi?article=1210&context=education_ETgD_masters#:~:text=The%20teaching%20of%20Spoken%20Word,discourse%20into%20their%20secondary%20discourse.
- Maledo, R. (2019). Syntactic parallelism and meaning relation in Tanure Ojaide's poetry. Retrieved from https://www.researchgate.net/publication/354512148_Syntactic_Parallelism_and_Meaning_Relation_in_Tanure_Ojaide's_Poetry
- Malewitz, R. (2020). What is Epistrophe? Retrieved from <https://liberalarts.oregonstate.edu/wlf/what-epistrophe>
- Malo, D. (2022). What is Antithesis — Definition & examples in literature & film. Retrieved from <https://www.studiobinder.com/what-is-antithesis-definition/>
- Mansoor, M. & Salman, Y. (2021). Linguistic deviation in literary style: A stylistic Analysis. Retrieved from https://www.researchgate.net/publication/354852592_Linguistic_Deviation_in_Literary_StyleA_Stylistic_Analysis
- Markus, M. (2019). Aphesis and Aphaeresis in late modern English dialects (based on EDD online). Retrieved from <https://www.tandfonline.com/doi/full/10.1080/0013838X.2020.186630666>
- Mezmir, E. (2020). Qualitative data analysis: An overview of data reduction, data display and interpretation. Retrieved from <https://www.iiste.org/Journals/index.php/RHSS/article/viewFile/54898/56707>

- Miles, M. B. & Huberman, A. M. (1994). Qualitative data analysis (2nd ed.). Retrieved from <https://vivauniversity.wordpress.com/wp-content/uploads/2013/11/milesandhuberman1994.pdf>
- Miller-Wilson, K. (2020). What is Elision? examples in language and literature. Retrieved from <https://www.yourdictionary.com/articles/elision-examples-literature>
- Minhas, A. (2013). Types of deviation. Retrieved from <https://www.slideshare.net/slideshow/types-of-deviation/29363074>
- Muhammad, F. F. (2021, March 22). Syntactic deviation in poetry. Retrieved from https://www.academia.edu/45593512/Syntactic_Deviation_in_Poetry
- Nahajec, L. (2009). Negation and the creation of implicit meaning in poetry. Retrieved from <https://doi.org/10.1177/0963947009105340>
- Najafi, H., & Taccone, N. (2023). Negative sentence formation & examples. Retrieved from <https://study.com/academy/lesson/what-is-a-negative-sentence-definition-structure-examples.html>
- Nikopoulou, K. (2024). What is Hyperbole? | Definition & Examples. Retrieved from <https://quillbot.com/hyperbole/>
- Nizomova, Z. (2021). Alliteration as a literary device. Retrieved from <https://www.doi.org/10.51348/tziuj2021S215>
- Nordquist, R. (2017). Pleonasm. Retrieved from <https://www.thoughtco.com/pleonasm-definition-1691633>
- Nordquist, R. (2018). Aphaeresis (words). Retrieved from <https://www.thoughtco.com/what-is-aphaeresis-words-1688993>
- Nordquist, R. (2018). What is Apocope? Retrieved from <https://www.thoughtco.com/what-is-apocope-1689114>
- Nordquist, R. (2018). What is considered 'ungrammatical'? Retrieved from <https://www.thoughtco.com/ungrammatical-meaning-1692480>
- Nordquist, R. (2018). Periphrasis (prose style). Retrieved from <https://www.thoughtco.com/periphrasis-prose-style-1691609>
- Nordquist, R. (2019). Ellipsis: Definition and examples in grammar. Retrieved from <https://www.thoughtco.com/ellipsis-grammar-and-rhetoric-1690640>
- Nordquist, R. (2019). Making new words with Affixation. Retrieved from <https://www.thoughtco.com/what-is-affixation-words-1688976>
- Nordquist, R. (2019). What is compounding in the English language? Retrieved from <https://www.thoughtco.com/what-is-compounding-words-168989467>
- Nordquist, R. (2020). Paradox in English grammar. Retrieved from <https://www.thoughtco.com/what-is-a-paradox-1691563>
- Nordquist, R. (2020). Definition and examples of Inversion in English grammar. Retrieved from <https://www.thoughtco.com/inversion-grammar-term-1691193>
- Nordquist, R. (2020). Definition, examples of the rhetorical term Epanalepsis. Retrieved from <https://www.thoughtco.com/what-is-epanalepsis-1690655>
- Nordquist, R. (2020). What is foregrounding? Retrieved from <https://www.thoughtco.com/what-is-foregrounding-1690802>

- Nordquist, R. (2019). What is a rhetorical Climax? Retrieved from <https://www.thoughtco.com/what-is-climax-rhetoric-1689853>
- Onic, T. (2006). Alliteration as a means of characterization of dramatic personae: A translation issue. Retrieved from [https://www.academia.edu/82722417/Alliteration as a Means of Characterization of Dramatic Personae A Translation Issue?sm=b](https://www.academia.edu/82722417/Alliteration_as_a_Means_of_Characterization_of_Dramatic_Personae_A_Translation_Issue?sm=b)
- Osborn, A. (2016). Why is poetry important to our world today? Retrieved from <https://aliceosborn.com/why-is-poetry-important-to-our-world-today/>
- Oztekin, O. (2013). Foregrounding in Turkish poetry as a stylistic expression. Retrieved from <https://www.sciencedirect.com/science/article/pii/S1877042813000475/pdf?md5=1a9792dedd6f550ffc96364d68455164&pid=1-s2.0-S1877042813000475-main.pdf>
- Palmer, A., & Betts, L. (2023) Compound words | Definition, examples & types. Retrieved from <https://study.com/academy/lesson/what-are-compound-words-meaning-examples.html>
- Parry, D. (2020). Antithetical parallelism. Retrieved from <https://rsc.byu.edu/preservedtranslation/antithetical-parallelism>
- Passarello, E. (2019). What is Hyperbole? Retrieved from <https://liberalarts.oregonstate.edu/wlf/what-hyperbole>
- Paquette, J. (2023). Parallelism, parallel structure, parallel construction. Retrieved from <https://writingcommons.org/section/grammar/parallelism-parallel-structure/>
- Pearce, M. (2007). The Routledge dictionary of English language studies. Retrieved from <https://sure.sunderland.ac.uk/id/eprint/1024/>
- Prafitri, W. & Suhatmady, B. (2014). Semantic deviation on William Blake's selected Poems. Retrieved from <https://www.academia.edu/download/81913232/dhk.pdf>
- Roat, A. (2020). What is synonymous parallelism in Hebrew poetry?. Retrieved from <https://www.christianity.com/wiki/bible/what-is-synonymous-parallelism-in-hebrew-poetry.html>
- Ryan, E. (2023). What is a Simile? | Meaning, definition & examples. Retrieved from <https://www.scribbr.com/rhetoric/Betje/simile/68>
- Sakamoto, Y. & Okamoto, T. (1982). Lexical parallelism in text structure determination and content analysis. Retrieved from <https://aclanthology.org/C82-1055.pdf>
- Salman, Y. M. (2021). Linguistic deviation in literary style: A stylistic analysis. Retrieved from <https://doi.org/10.24086/cuejhss.vol4n1y2020.pp7-16>
- Schouten, M. (2023). Oxymoron definition, uses & examples. Retrieved from <https://study.com/learn/lesson/oxymoron-purpose-examples.html>
- Shabo, M. (2024, April 15). What is a Malapropism? | Examples & definition. Retrieved from <https://www.scribbr.com/rhetoric/malapropism/>
- Simmonds, A. (2022). Poetic devices: Complete guide and examples. Retrieved from <https://prowritingaid.com/poetic-devices>
- Somers, J. (2020). Anadiplosis: Definition and examples. Retrieved from <https://www.thoughtco.com/anadiplosis-rhetorical-repetition-1689088>

- Stanley, H. (2024). Irony: definition, types, and examples. Retrieved from <https://writer.com/irony/>
- Stone, M. (2023). Lexis in linguistics | Definition & examples. Retrieved from <https://study.com/academy/lesson/lexis-linguistics-definition-examples.html>
- Sun, Y. (2022). Foregrounding in English advertisements: A research based on advertisements on TIME. Retrieved from <https://alkindipublisher.com/index.php/ijllt/article/download/2964/2634>
- Szczegielniak, A. (2019). Ellipsis. Oxford bibliographies. Retrieved from <https://www.oxfordbibliographies.com/display/document/obo-9780199772810/obo-9780199772810-0218.xml>
- Team, D. (2023). Understanding Elision: A comprehensive guide. Retrieved from <https://daisie.com/understanding-elision-a-comprehensive-guide/#what-is-elision>
- Tilavova, M. (2021). The use of the inversion in the literary context. Retrieved from [https://www.academia.edu/86363950/The Use of the Inversion in the Literary Context](https://www.academia.edu/86363950/The_Use_of_the_Inversion_in_the_Literary_Context)
- Tomczyk, W. (2023). Paradox | Definition, types & examples. Retrieved from <https://study.com/learn/lesson/paradox-in-literature-examples.html>
- Ufot, B. (2017). Stylistic foregrounding in the language of advertising. Retrieved from <http://www.rjelal.com/5.4.17a/252-265%20BASSEY%20%20UFOT.pdf>
- Vyad. (2023). Poetic devices: Types, poetic forms, and rhyme scheme. Retrieved from <https://www.allassignmenthelp.com/poetic-devices/>
- Waymeyer, M. (2006). Guidelines for studying Proverbs (Part 2). Retrieved from <https://expositorythoughts.wordpress.com/2006/12/18/guidelines-for-studying-proverbs-part-2/>
- Yemets, A. (2019). Types and functions of foregrounding in the contemporary flash fiction stories. Retrieved from http://www.skase.sk/Volumes/JTL42/pdf_doc/06.pdf69
- Zeidan, A. (2024). Neologism | Definition & examples. Retrieved from <https://www.britannica.com/topic/neologism>
- Zhao, M. (2012). The art of balance: A corpus-assisted stylistic analysis of Woolfian parallelism in To the Lighthouse. Retrieved from <https://dialnet.unirioja.es/descarga/articulo/4078287.pdf>