

DYSPHEMISM IN THE NOVEL *NEVER LET ME GO*

SKRIPSI

*Submitted in Partial Fulfilment as the Requirements
For the Degree of Sarjana Pendidikan (S.Pd.)
English Education Program*

by

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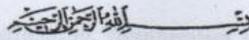
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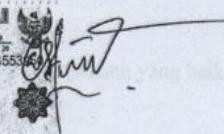
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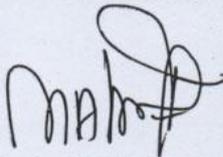
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ABSTRACT

Ade Cyntia Lubis. 1402050290. Dysphemism in the Novel “Never Let Me Go”. Skripsi. English Faculty of Teachers Training and Education. English Education Program. University of Muhammadiyah Sumatera Utara, Medan. 2018.

This research dealt with dysphemism in the novel “Never Let Me Go” and it was aimed to investigate the types of dysphemism that found in the novel and to describe the use of types dysphemism expression in the novel. This research was conducted by using descriptive qualitative method. The data source of this research a novel “Never Let Me Go” and its data was the selected words by which taken from the script of the novel. After collecting the data it was found that there were 4 types of dysphemism namely synecdoche, dysphemistic epithets, name dysphemism, and cross-cultural dysphemism. In the novel dysphemism is used to insult someone he does not like. However, the function of dysphemism in this novel is used to increase the aesthetic value in literature work, attract readers’ interest and strengthen the meaning from every sentence. And finally it was also concluded that the dominant types of dysphemism inside the novel “Never Let Me Go” by Kazuo Ishiguro was synecdoche.

Keywords: Dysphemism and Novel

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The researcher,

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CHAPTER I

INTRODUCTION

A. The Background of Study

Language is an important means of communication in human life. It has so many relationships with various aspects of human life. This means that language plays a very important role in human being's communication. Language is the primary instrument of communication in our life. We use language to communicate with other people in our social activities. When we learn a language, it means we learn about how to use a language well. For various purposes and reasons, every individual uses language both in the spoken and written form to convey his feelings, opinions and ideas. It means that when we make communication, language allows people to say things to each other and express their communicative needs in the society (Wardhough, 2007: 7).

Language variation is any set of linguistic forms which has patterns according to social factors Holmes, (2001: 6). Language varieties include different accent, style, dialect, part of speech and even different language which contrast with each other or social factors. Any set of linguistic forms means more than one word or phrase. For example, in greeting, English may use one of these expressions, 'Hi', 'Hello', 'Good Morning', 'Good Afternoon'. The use of these expressions are not interchangeable; it is used according to social factor such as participant, setting, topic, and the function of language itself as well as social dimension such as social distance (intimate or distance), status scale (high or low), a formality scale (formal or informal), and function scales (referential

or effective). Language variation can be found in media and novel. Language variation in media is flexible. Meanwhile, language variation in novel is more limited because the language in novel is based on grammar and dialect.

Dysphemism, is defined by Allan and Burridge (2001:26) as “an expression with connotations that are offensive either about the denotatum or to the audience, or both, and it is substituted for neutral euphemistic expression for just that reason.” Todd (2006:62) states that dysphemism is the opposite of euphemism. However, they share most of the same strategies when expressing issues. These are ways of being particularly offensive or disparaging when talking about something, In other words, the use of euphemism is to make negative and offensive subject sound positive, whereas dysphemism is used to make the positive thing sound euphemistically offensive or negative. Both euphemism and dysphemism are utilized in political and social discourse to identify the identity of the political and social stance of their users.

Dysphemism is the opposite of euphemism and it is more tabooed than euphemism and it is sometimes motivated by fear and distaste, but also hatred and contempt. Speakers resort to dysphemism in order to talk about people and things that frustrate and annoy them, that they disapprove of and wish to disparage, humiliate and degrade. Expectation in dysphemism is influenced by knowledge and background.

Many people are misguided about dysphemism. The reality shows that the use of dysphemism can make the readers confuse how to understand it. Dysphemistic expressions include curses, name-calling and any sort of derogatory

comments directed towards others in order to insult or to wound them. Dysphemism is a device to use negative or insulting terms in place of a neutral or positive terms. However, the use of dysphemism in the novel makes the story more dramatic.

Based on the reason above, the researcher tented to choose the title **“Dysphemism in Novel *Never Let Me Go*”**.

B. The Identification of Problems

The problems of this research was identified as follows:

1. The analysis of dysphemism in Novel *Never Let Me Go*.
2. Many people do not know about dysphemism.
3. Types of dysphemism in Novel *Never Let Me Go*.

C. The Scope and Limitation

The scope of this study is about semantic and the limitation of the study focuses on dysphemism in *Never Let Me Go* and the types is classified into synecdoche, dysphemistic epithets, name dysphemism, and cross-cultural dysphemism.

D. The Formulation of the Problems

The problems of this study are formulated as follows:

1. What types of dysphemism are found in Novel *Never Let Me Go* ?
2. What types of dysphemism dominantly used in Novel *Never Let Me Go*?

E. The Objective of the Study

The objectives of the study are formulated as follows:

1. To investigate the types of dysphemism that found in Novel *Never Let Me Go*.
2. To investigate what types of dysphemism dominantly used in Novel *Never Let Me Go*.

F. The Significance of the Study

The findings of this researcher is mainly expected to have theoretical significances and practical significances.

Theoretically, it would give contribution on semantic study especially on dysphemism, to provide benefits of deep language science a review of the use dysphemism in novel.

Practically, the findings of this research is expected to provide practical contribution for:

1. Students, enrich knowledge about the use of dysphemism;
2. Readers novel, give information to readers about the use of dysphemism in novel.
3. Researchers, as a references for doing the further researchers.

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical Framework

1. Figurative Language

Figurative language is the general phrase we use to describe the meaning of language that allow us to speak non literally to say one thing and mean another. Webster's New World Dictionary (2005: 571) explains that figurative speech is an expression (as metaphor or euphemism) that substitute a variation of point of view by which thing or nation is referred to as if it were different in some way (in identify, degree, shape) from what it actually is or seems to be but so related the expression successfully implies and intended meaning or effect other or greatly different from what is utterly said (as the apple eye).

In our everyday communication, however, many words are used not only in their literal sense but in their imaginative way as well. Thus we have the so called figurative meaning.

From the definition above, we can draw some conclusions that figurative meanings is used to express or utter an idea or through in order to make the sentence attractive to read and simulating for the emotions of the hearer and also to make the sentence beautiful and flowery.

By using figurative meaning, a writer or a speaker intends to clarify meaning, to provide vivid example, to emphasize and also to stimulate association and emotion of reader. Figurative meaning occur when a sentence has symbolic or

hidden meaning. In expressing their ideas or thought, speaker substitute a variation with things or notions.

Example: He is the lion.

The word “lion” substitutes of the man of authority. Lion is an animal. In literal sentences it becomes “he is the man of a authority”.

John and Heidi (1985: 323) state that “a figure of speech, sometimes termed a rhetorical figure or device, or elocution, is a word or phrase that departs from straightforward, literal language. Figurative language are often used and crafted for emphasis, freshness of expression, or clarity”. Wasson (1967: 156) states the figure of speech can be divides into simile, personification, hyperbole and irony. As an example of the figurative use of a word, consider the sentence, I am going to crown you. It may mean:

- a. I am going to place a literal crown on your head.
- b. I am going to symbolically exalt you to the place of kingship.
- c. I am going to punch you in the head with my clenched fist.

More traditional system for analyzing language divided linguistic expressions into two classes: literal and figurative. Usage in figurative language are called figurative language. In traditional analyses, Djayasudarma (2003: 78) states that “words in literal expressions denote what they mean according to common or dictionary usage, while words in figurative expressions connote additional; layers of meaning. When the human ear or eye receives the message, the mind must interpret the data to convert it into meaning”. This involves the use of a cognitive framework, which is made up of memories of all the possible meanings that might

be available to apply to the most common or literal meanings, but also suggest reasons for attributing different meanings, e.g. the reader understands that author intended it to mean something different.

For example, the words, "*the ground is thirsty and hungry.*" Mixes usages. The ground is not alive and therefore does not need to drink or have the essence of life to be able to obtain the characteristics needed to eat. The reader can immediately understand that a literal interpretation is not appropriate and confidently interpret the words to mean "the ground is dry", the stimulus that would trigger the sensation of thirst in a living organism. But a sentence, "when I first saw her, my soul began to quiver." Is more difficult to interpret. It might mean, "When I first saw her, I began to fall in love," or "When I first saw her, I began to panic," or something else entirely. Whereas the ground's thirst can only sensibly refer to its dryness, the soul may quiver to represent a whole range of feelings, including mutually exclusive ones. Only someone familiar with the speaker's feelings could accurately interpret this statement. A different way of expressing the difficulty is that, without a context, a few words can only be given a provisional set of meanings, the most appropriate only becoming apparent when more information is made available.

In other words, Hudson (2005: 311) states that the "literal meanings" is not a special form of meaning as demonstrated by the example above, it is only the meaning the reader is most likely to assign to a word or phrase if he or she knows nothing about the context in which it is to be used.

Figurative language occurs when a sentence has symbolic or hidden meaning. In expressing ideas or thoughts, it substitutes a variation with things or motion.

Based on the definition above, it can be concluded that the use of figurative speech is one way to explain one's feeling and thought to become concrete, vivid and beautiful. In writing, figurative language is also very important to be considered because it can make the writing more alive and interesting.

2.1. Classification of Figurative Language

Wren and Martin (2000: 359) classify figurative language into four classifications, they are:

- a. Those based on Resemblance, such as Simile, Metaphor, Personification and Apostrophe.
- b. Those based on Contrast, such as Antithesis and Epigram
- c. Those based on Association, such as Metonymy and Synecdoche
- d. Those depending on Construction, such as Climax and Anticlimax.

2.2. Types of Figurative Language

2.2.1. Simile

Wren and Martin (2000: 364) states that a simile is a figure of speech in which the subject is compared to another subject. Frequently, similes are marked by use of the words *like* or *as* or *so*. "the snow was like a blanket". However, "the snow blanketed the earth" is also a simile and not a metaphor because the verb

blanketed is a shortened form of the phrase *covered like a blanket*. A few other examples are “The deer ran like the wind”, “the raindrops sounds as popcorn kernels popping”, and “the lullaby was like the hush of the winter.”

The phrase “The snow was a blanket over the earth” is the metaphor in this case. Metaphor differ from similes in that the two objects are not compared, but treated as identical, “We are but a moment’s sunlight, fading in the grass.”

In another word, a Simile a comparison is made between two objects of different kinds which have however at least one point in common.

The simile is usually introduced by such words as *like, as, or so*.

The example of Simile are as follow:

- a. The Assyrian came down like a wolf on the fold
- b. The righteous shall flourish as the palm tree.
- c. As the hart panteth after the water-brooks, so panteth my soul after Thee, O God.
- d. Life is a dream
- e. I love you like a fat kid loves cake.
- f. You are as subtle as a brick to the small of my back.

2.2.2. Metaphor

Holman (1986: 298) says that a metaphor is an implied analogy imaginatively identifying one object with another and describing to be first object one or more of the qualities of the second or investing the first with emotional or imaginative qualities associated with the second. Based on the definition above, it

can be conclude that Metaphor is a way to express one's mind or idea by saying it in another term to replace the actual word that wants to say.

In language, a metaphor (from the Greek: *metapherein*, "to transfer") is a rhetorical trope defined as a figure of speech in which a word or phrase that ordinarily indicates one thing is used to indicate another thing.

Metaphor is frequently confused with simile, which is a comparison of the first thing to the other the thing, typically employing the words "like" or "as". But while an explicit or implicit comparison underlies every figure of speech (or it would be incomprehensible), metaphor additionally involves a theatrical suspension of disbelief, in which the first thing *becomes* the second thing. That is, the identity of the first is transferred to the second ("transference" being the meaning of the word 'metaphor'). This transfer of identity is not meant to be taken literally, but it is meant to be taken seriously (hence, the need for suspension of disbelief), whereas simile is not meant to be taken either literally or seriously.

Thus, when one speaks of "the four corners of the earth," in which the geometric identify of the square is transferred to spherical shape of the planet, one is not meant to take that as a literal statement that the earth is square, with four literally corners - we know that is not true. But one is meant to take the statement seriously as an application of geometric forms that make it that much easier for us to negotiate movement from one place to another.

Similarly, Shakespeare's statement, "All the world's a stage" is not a simile that says the world is like a stage, but it is a metaphor in which the world is (or has become) a stage. Likewise, the metaphor "a sea of troubles" is not meant

to be taken literally, but the troubles are certainly meant to be taken seriously, or there wouldn't be a "sea" of them. Other metaphors are less sophisticated. Which makes suspension of disbelief harder to achieve. But as they are often statements of compliment or flattery that aren't meant to be taken too seriously, failure to suspend disbelief does not present a particular problem. These metaphors are often used in songs, such as "You are the sunshine of my life," by Stevie Wonder, and the similarly titled folk song "You are my sunshine."

Jackson & Amvela (2000: 99) state that there are some types of metaphor :

- a) An extended metaphor, or conceit, sets up a principal subject with several subsidiary subjects or comparisons. The above quote from *As you like it* is a good example. The world is described as a stage and then men and woman are subsidiary subjects that are further described in the same context.
- b) An epic or Homeric simile is an extended metaphor containing details about the vehicle that are not, in fact, necessary for the metaphoric purpose. This can be extended to humorous lengths, for instance:
"This is a crisis. A large crisis. In fact, if you have got a moment. It's twelve storey crisis with a magnificent entrance hall, carpeting throughout, 24-hour porter age and an enormous sign on the roof saying".
- c) A mixed Metaphor is one that leaps, in the course of a figure, to a second identification inconsistent with the first one. Example : "He stepped up to the plate and grabbed the bull by the horns," where two commonly used Metaphors are confused to create a nonsensical image.

- d) A dead metaphor is one in which the sense of a transferred image is not present. Example: “*to grasp a concept*” or “*to gather you’re understood.*” Both of these phrases use a physical action as a metaphor for understanding (itself a metaphor), but in none of these cases do most speakers of English actually visualize the physical action. Dead Metaphors, by definition, normally go unnoticed. Some people make a distinction between a “dead Metaphor” whose origin most speakers are entirely unaware of (such as “to understand” meaning to get underneath a concept). And a *dormant metaphor*, whose metaphorical character people are aware of but rarely think about (such as “to break the ice”).
- e) An active Metaphor is one which by contrast to a dead Metaphor, is not part of daily language and is noticeable as a Metaphor. Example: “*You are my sun*”.
- f) An absolute or Paralogical Metaphor (sometimes called an anti Metaphor) is one in which there is no discernible point of resemblance between the idea and the image. Example “*The couch is the autobahn of the living room.*”
- g) A complex Metaphor is one which mounts an identification on another. Example: “That throws some light on the question.” Throwing light is a Metaphor and there is no actual light.
- h) A compound or loose Metaphor is one that catches the mind with several points of similarity. Example: “He has the wild stag’s foot.” This phrase suggests grace and speed as well as daring.

- i) An implicit Metaphor is one in which the tenor is not specified but implied. Example: “*shut your trap!*” here, the mouth of the listener is the unspecified tenor.
- j) A submerged Metaphor is one in which the vehicle is implied, or indicated by one aspect. Example: “my winged thought”. Here, the audience must supply the image of the bird.
- k) A simple or tight Metaphor is one in which there is but one point of resemblance between the tenor and the vehicle. Example: “*Cool it*”. In this example, the vehicle, “cool”, is a temperature and nothing else, so the tenor. “it”, can only be grounded to the vehicle by one attribute.

A root Metaphor is the underlying association that shape an individual’s understanding of a situation. Examples would be understanding life as a dangerous journey, seeing life as a hard test, or thinking of life as a good party. A root Metaphor is different from the previous types of Metaphor in that it is not necessarily an explicit device in language, but a fundamental, often unconscious, assumption.

A Metaphor is an implied Simile. It does not, like the Simile, state that one thing is like another or acts as another, but takes that for granted and proceeds as if the two things were one.

Thus, when we say, ‘He fought like a lion’, we use a Simile, but when we say. ‘He was a lion in the fight’, we use a Metaphor.

The example of Metaphor are as follow:

- a. The camel is the ship of the desert

- b. Life is a dream
- c. The news was a dagger to his heart.
- d. Her hair is silk
- e. Life's but a walking shadow.
- f. Revenge is a kind of wild justice.

2.2.3. Personification

Personification is really a kind metaphor. The difference is if metaphors describe something as another object in order to show that they have the same qualities, personification describes an object or idea as if it were a human being that has life and intelligence.

Personification is a term used in literature to name the figure of speech which involves directly speaking of an inanimate object, or an abstract concept, as if it were a living entity, often one with specifically human attributes. Those attributes may include sensations, emotions, desires, physical gesture and expressions, and powers of speech, among others. As a figure of speech it has a very long history, its Greek name is *prosopopoeia*. Common examples include: "The pencil flew out of my hand", "The tree jumped into the road in front of my car", and "With an evil scowl, the storm cloud thundered its disapproval". Personification is widely used in poetry and in other art forms.

Personification's treatment of inanimate objects is very similar to the figure of speech called the pathetic fallacy, the key difference is that personification is direct and explicit in the ascription of life and sentience to the thing in question,

whereas the pathetic fallacy is much broader and more allusive. Another related rhetorical device is apostrophe (figure of speech), this entail not speaking about, but speaking to, a personified entity or an absent person. All these tropes should be understood as separate from anthropomorphism, which ascribes human attributes to any non-human entities, in particular to animals and another creatures.

In Personification inanimate objects and abstract notions are spoken of as having life and intelligence.

The example of Personification are as follow:

- a. In Saxon strength that abbey frowned.
- b. Laughter holding both her sides.
- c. Death lays his icy hand on kings.
- d. With face and nose pressed to a sweet-shop window.
- e. For certainly he sank into his grave.
- f. Pride goeth forth on horseback, grand and gay, but cometh back on foot, and begs its way.

2.2.4. Apostrophe

Thrall and Hibbard (1986: 94) state that apostrophe is an exclamatory rhetorical figure of speech, when a speaker or writer breaks off and direct speech in an abstract direction to a person not present, or to a thing.

An Apostrophe is a direct address to the dead, to the absent, or to a personified object or idea. This figure is a special form of Personification.

A figurative language which is used to address a lifeless object or an abstract idea as if it were a living being is known as an Apostrophe.

The example of Apostrophe are as follow :

- a. Roll on, thou deep and dark blue Ocean-Roll !
- b. O death ! where is thy sting ? O grave ! where is thy victory ?
- c. O liberty, what crimes have been committed in thy name ?
- d. O! friend! I know not which way I must look for comfort.
- e. Milton! Thou shouldn't be living at this hour.
- f. O judgment ! thou art fled to brutish beasts.

2.2.5. Hyperbole

Holman (1986: 246) says that hyperbole is a figure of speech in which conscious exaggeration is used to heighten effect, or it may be used to produce comic effect. From the definition above, it can be said that hyperbole is figure of speech that used for the sake of exaggeration.

From the definition above, it can be said that hyperbole is figure of speech which is used for sake of exaggeration.

Crool (2004: 65) states that a hyperbole, largely synonymous with exaggerated and over consulting, is a figure of speech in wich statements are exaggerated or extravagant. It may be used due to strong feelings or is used to create a strong impression and is not meant to be taken literary. It gives greater emphasis. It is often used in poetry and is a literary. It gives greater emphasis. It is often used in poetry and is a literary device.

In Hyperbole a statement is made emphatic by overstatement.

The example of Hyperbole are as follow:

- a. O Hamlet! thou hast cleft my heart in twain.
- b. Why, man, if the river were dry, I am able to fill it with tears.
- c. All the perfumes of Arabia will not sweeten this little hand.
- d. This is the worst film ever made.
- e. She had a zit the size of Texas!
- f. Here's the smell of bloodstill; all the perfumes of Arabia will not sweeten this little hand.

2.2.6. Euphemism

Euphemism consist in the description of a disagreeable thing by a agreeable name.

Example:

- a. He has fallen asleep (i.e., he is a dead)
- b. You are telling me a fairy tale (i.e., a lie)

2.2.7. Antithesis

In antithesis a striking opposition or contrast of words or sentiments is made in the same sentences. It is employed to secure emphasis.

The example of Antithesis are as follow:

- a. speech is silver, but silence is golden.
- b. man proposes, God disposes.
- c. Not that I loved Caesar less, but that I loved Rome more.
- d. Better fifty year of Europe than a cycle of Cathay.
- e. Give every man thy ear, but few thy voice.

- f. Speech is silvern, but silence is golden.

2.2.8. Epigram

An Epigram is a brief pointed saying frequently two introducing antithetical ideas which excite surprise and attention.

The example of Epigram are as follow:

- a. the child is father of the man.
- b. a man can't be too careful I the choice of his enemies.
- c. fools rush in where angels fear to tread.
- d. in the midst of the life we are in death.
- e. art lies in concealing art.
- f. He make no friend, who never made a foe.

2.2.9. Ironi

Crool (2004: 65) states that irony is best as a figurative language (more precisely called verbal irony) in which there is a gap or incongruity between what a speaker or a writer says, and what is understood. It can also be considered a twist of fate where an eventual event relates back to a particular quote. All the different senses of irony, however, revolve around the notion of incongruity, or a gap between our understanding and what actually happens. For instance, tragic irony occur when a character onstage is ignorant, but the audience watching knows his or her eventual fate, as in Sophocles' play Oedipus the King. Socratic

irony, the oldest form, takes place when someone pretends to be foolish or ignorant, but is not. Comic irony is a sharp incongruity between our expectations of things and what actually occurs, as if the universe were mocking us.

Irony is a form of utterance that postulates a double audience, consisting of one party that hearing shall hear and shall not understand, and another party that, when more is meant than meets the ear, is aware, both of that “more” and of the outsider’s incomprehension.

Irony is a mode of speech in which the real meaning is exactly the opposite of that which is literally conveyed.

The example of Irony are as follow:

- a. He is very clever, so he doesn’t pass the test.
- b. So early you get up this morning, it is 10.00 a.m.
- c. This man so kind, he hasn’t have many friend.
- d. A fire station burning down.
- e. A car being stolen outside of a police station.

2.2.10. Metonymy

In Metonymy (literal, a change of name) an object is designated by the name of something which is generally associated with it.

The example of Epigram are as follow:

- a. the Bench, for the judges.
- b. the House, for the members of the House of Common’s
- c. the laurel, for success
- d. red-coats, for British soldiers.

- e. Blue jackets, for sailor.
- f. The Crown, for the king.

2.2.11. Synecdoche

In synecdoche a part is used to designate the whole to designate a part.

The example of Synecdoche as follow:

- a. Give us this day our daily bread (i.e. food)
- b. All hands (i.e. crew) to the pumps!

2.2.12. Litotes

In litotes an affirmative is conveyed by negation of the opposite, the effect being to suggest a strong expression by means of a weaker. It is the opposite of Hyperbole.

Litotes represent the antonym from hyperbola. If meaning of a word which weak in the beginning and turn into the strength, this change is referred as by litotes. Word skill which now mean to kill first only mean to hurt.

The example of Litotes are as follow:

- a. I am citizen of no mean (=a very celebrated) city.
- b. The man is no fool (=very clever)
- c. I am not a little (=greatly) surprised.

2.2.13. Climax

Climax is the arrangement of a series of ideas in the order of increasing importance.

The examples of Climax as follow:

- a. not only a hundred, a thousand, even a million peoples got the pain of the war.
- b. Simple, erect, severe, austere, sublime.

2.2.14. Anticlimax

Anticlimax is the opposite the climax, a sudden descent from higher to lower. It is chiefly used for the purpose of satire or ridicule.

The examples of Anticlimax as follows:

- a. his grandfather, his father, his self, and his son are the men.
- b. Here thou, great Anna! Whom three realms obey,
Does sometimes counsel take-and sometimes tea.

2. Dysphemism

2.1. Definition of Dysphemism

Allan and Burridge (2001 :240) state dysphemism as a device to use negative or insulting terms in place of a neutral or positive terms ; for example, *looney bin* instead of *mental hospital*, and *tub of lard* instead of *overweight person*.

Dysphemism is defined as the opposite of euphemism and it is more tabooed than euphemism and it is sometimes motivated by fear and distaste, but also hatred and contempt. Speakers resort to dysphemism in order to talk about people and things that frustrate and annoy them, that they disapprove of and wish to disparage, humiliate and degrade. Dysphemistic expressions include curses, name-calling and any sort of derogatory comments directed towards others in

order to insult or to wound them. Dysphemism is also a way to let off steam ; for example, when exclamatory swear words alleviate frustration or anger such as

Pig is a dysphemism for policeman .

Faggot for homosexual man.

Egghead for genius.(Keyes,2010 : 29)

Dysphemism is also used in literature, for instance, in Shakespeare`s *Othello* *Othello* refers to his wife as a *strumpet* when he was convinced that she has been adulterous.

The expressions used in dysphemism are curses, name-calling, and any sort of derogatory comment directed towards others either to offend or harm them. Like dysphemism, one of the features of euphemism is being not necessarily a property of the word itself, but of the way we use it. It is deliberate in the sense that speakers can create a sort of style (formal or informal) while interacting. This can be reflected in the following examples:

1. Excuse me for a moment.
2. I am off to have a piss.

Here, the difference in style is considerable; it depends on the situation individuals are in.

2.2. Characteristics of Dysphemism

The characteristics of dysphemism are curses, name-calling, and any sort of derogatory comment directed towards others either to offend or harm them. Like dysphemism, one of the features of euphemism is being not necessarily a property of the word itself, but of the way we use it. It is deliberate in the sense that speakers can create a sort of style (formal or informal) while interacting. This can be reflected in the following examples:

1. Excuse me for a moment.
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Here, the difference in style is considerable; it depends on the situation individuals are in.

2.3. Types of Dysphemism

2.3.1. Synecdoche

One kind of dysphemism is synecdochic, where a part is used to represent the whole, such as “What an asshole.” Mentioned by Keraf (2009:142), “Synecdoche is a figurative locution that used a part in order to signify the whole”. Synecdoche divides into two parts: they are Pars pro toto and Totem proparte. Pars pro toto here means a part for the whole, that Totem proparte is when the whole things stand for its part. It is important to remember that only the most essential part be used to represent the whole.

Example: “Please come to his every heads” (heads means people).

2.3.2. Dysphemistic epithets

Animal names are frequently used as dysphemistic epithets. By using one, the speaker offends the listener by targeting his or her humanity. Examples include “pig”, “chicken”, “snake”, and “rat”. Dysphemistic epithets that pick on real physical characteristics that are treated as though they are abnormalities, like Fatty!, Baldy!, Four-eyes!, Shortarse! Epithets like these merge into racist dysphemism and dysphemistic epithets based on behaviours that the speaker disapproved of, such as homosexuality. Terms like *cripple*, *paraplegic*, *etc.* Are normally ascribed to someone who has been physically inept in some way or another; similarly the questions like *Are you blind?* Which can be dysphemistic about someone’s visual perceptiveness,

2.3.3. Name dysphemism

When a person uses another's name rather than an appropriate kinship term or title of address. The speaker uses a more casual or lower style than is appropriate given the social context.

“Donna, what are you doing?” (rather than “Mom”)

“How are you doing, Bill?” (rather than “Uncle Bill”)

Many languages, to a greater extent than in English, use different forms to indicate respect, and thus provide more scope for such dysphemism and require care by non-native speakers to avoid causing offence by unintentional dysphemism.

This use of language may not constitute dysphemism if the choice of words used by the speaker is welcomed by the listener, such as a mother who

prefers being called by her name as opposed to “Mom” (“Mum” in most Commonwealth countries). In that case it would appeal to the listener's positive face rather than damage it, and would thus not be a dysphemism.

Anger or dissatisfaction with the listener (or group of people) may compel a speaker to use a name dysphemism or term of address dysphemism.

2.3.4. Cross-cultural dysphemism

Various slang terms that are dysphemistic in one culture may not be if they hold a different meaning in another culture. For instance, the word “fag” when used in American English is typically a slur against gay men. However, in British English, the word “fag” is usually an inoffensive term used to refer to a cigarette, or, previously, a junior boy who serves as prefect at a British public school. Likewise, the word “fanny” when used in American English is a euphemism for one's buttocks, so benign that children use it. However, in British English, the word “fanny” is slang for vulva, and is considered to be vulgar.

3. Novel

3.1. Definition of Novel

According to Douga (1986: 121) in Syahputra (2010) stated that “literature is very important to read because those writer has lasted through a lot years and so what they say must be important other wise”. They would have been forgotten we read literature because it is an important part of our education lack history is one part and literature is one part so many kinds of words are called “novels” that a definition must be very broad to cover all the

possibilities perhaps the most obvious feature of the novel is containing about forty-five thousand word or more it is word of prose fiction of from about fifteen thousand to about forty five thousand word a novel is one the largest of literature forms, the average novel is a fictional prose narrative of considerable length.

There are many things we may aspect novel to do :

- 1) A novel develops a theme, it is one the best vehicles for the expression of moral and social ideas
- 2) A novel unfolds a plot. The plot of novel may be of impressive scope complexity exploring many aspect of there themes
- 3) Novel is greatly concerned with characters
- 4) Novel will display realism of background and atmosphere

A novel is a fictional piece of [prose](#) usually written in a narrative style. Novels tell stories, which are typically defined as a series of events described in a sequence. The novel has been a part of human culture for over a thousand years, although its origins are somewhat debated. Regardless of how it began, the novel has risen to prominence and remained one of the most popular and treasured examples of human culture and writing.

There have been stories and tales for thousands of years, but novels must combine a few unique characteristics in order to be defined as such. First, a novel is written down. rather than told through an oral account. Secondly, novels are meant to be fictional in form, differentiating them from myths, which are said to have their basis in reality or theology. Although some modern scholars

argue differently, there is no truly established guideline for length, point-of-view, or even establishment of a moral or philosophical point in novels.

Throughout the centuries, the novel stumbled along with great waxing and waning in popularity. Many modern examples held up as great novels were written throughout the 19th and 20th centuries, when novels finally gained a permanent position as an acceptable form of literature. Since that time, novels have become the most common form of published literature, far outpacing the published plays, poetry, and works of non-[fiction](#) that once held sway over the literate world.

Novels are often beloved for their creation of spectacular worlds, empathetic characters, and carefully thought-out arguments. They are often seen as a boundless realm of exploration and creativity, with subgenres springing up to include nearly every type of subject that can be written about. The literary style remains cost-effective despite the range of imaginary things that can be put into novels; unlike the soaring costs of special effects and computer graphics needed to make a fantastical movie, a novel requires only imagination and talent to create massive worlds and detailed characters.

3.2. The Parts of Novel

The parts of novel are:

1. Title

The title of story often server a function. It may suggest the plot. It may mention some significance object, it may indicate the story. A title may serve several purposes and suggestiveness.

2. Point of View

Point of view is important in telling a story. For it determines how much the reader must know, and can know, of what is happening. There are three possible division of point of view. They are :

a. Narrator acting

In this kind of point of view, the person who tells the story is in the story, usually he acts as the main character.

b. Narrator observing

In this kind point of view, the person who tells the story is an observer on the sideline.

c. Narrator Omniscient

In this kind point of view, the person who tells the story is above the situation, in the sense that he knows everything that is happening in the story.

3.3. The Elements of Novel

1. Theme

A story must have a purpose. It should make the reader think. Most stories have a theme, something we might call “The message” or “The moral” of the story. To put matter simply, theme is the meaning of the story. But any

experienced reader of fiction will realize that this is not a very informative definition, and even less experienced reader, upon thinking it over, may begin to wonder in what sense a story can mean anything.

2. Plot

Probably the most popular kind of story is the one that emphasizes action, and plot is the action of the story. In an action story we are concerned chiefly with what happens. In other words, plot reveals events to us, not only in their temporal, but also in their causal relationships. The plot is the sequence of the events. It is like a chain. All the events are linked together. The events in a story will not go on if the story misses some of its parts and the reader will not be satisfied or happy.

3. Dramatic Conflict

A short story must be dramatic. It must have a conflict. A conflict means a struggle to resist or overcome opposing forces or powers. Dramatic conflict, then, is what gets the reader involved emotionally in what is happening.

For convenience, we can place the dramatic conflicts that are found in stories into three categories, they are: Physical or Elemental Conflict, Social Conflict, Internal or Psychological Conflict.

a. Physical or Elemental Conflict

b. Social Conflict

c. Internal or Psychological Conflict

4. Characterization

Characterization is the depicting of clear images or a person. It is a very important element in a story, because the greatness of a story depends upon the nature of its Characterization upon the success of the author has achieved in making his characters seem real men and women.

5. Setting

Setting is the element of fiction which reveals to us where and when of events take place of everything that happens somewhere at some time. In other words, the term setting refers to the point in time and space at which the event of the plot occur.

The element of setting

They may be listed under four headings:

- a. The actual geographical location, including topography, scenery, even the details of a room interior
- b. The occupation and modes of day to day existence of the characters
- c. The time in which the action takes place, example historical period, season of the year
- d. The religious, moral, intellectual, social, and emotional environment of the characters

6. Style

The term “style” has a number of meanings. The dictionary defines style as the “collective characteristics of the writing or diction artistic expression or way of presenting things or decorative methods to person or school or subject, manner of exhibiting these characteristics.”

4. Relevant Studies

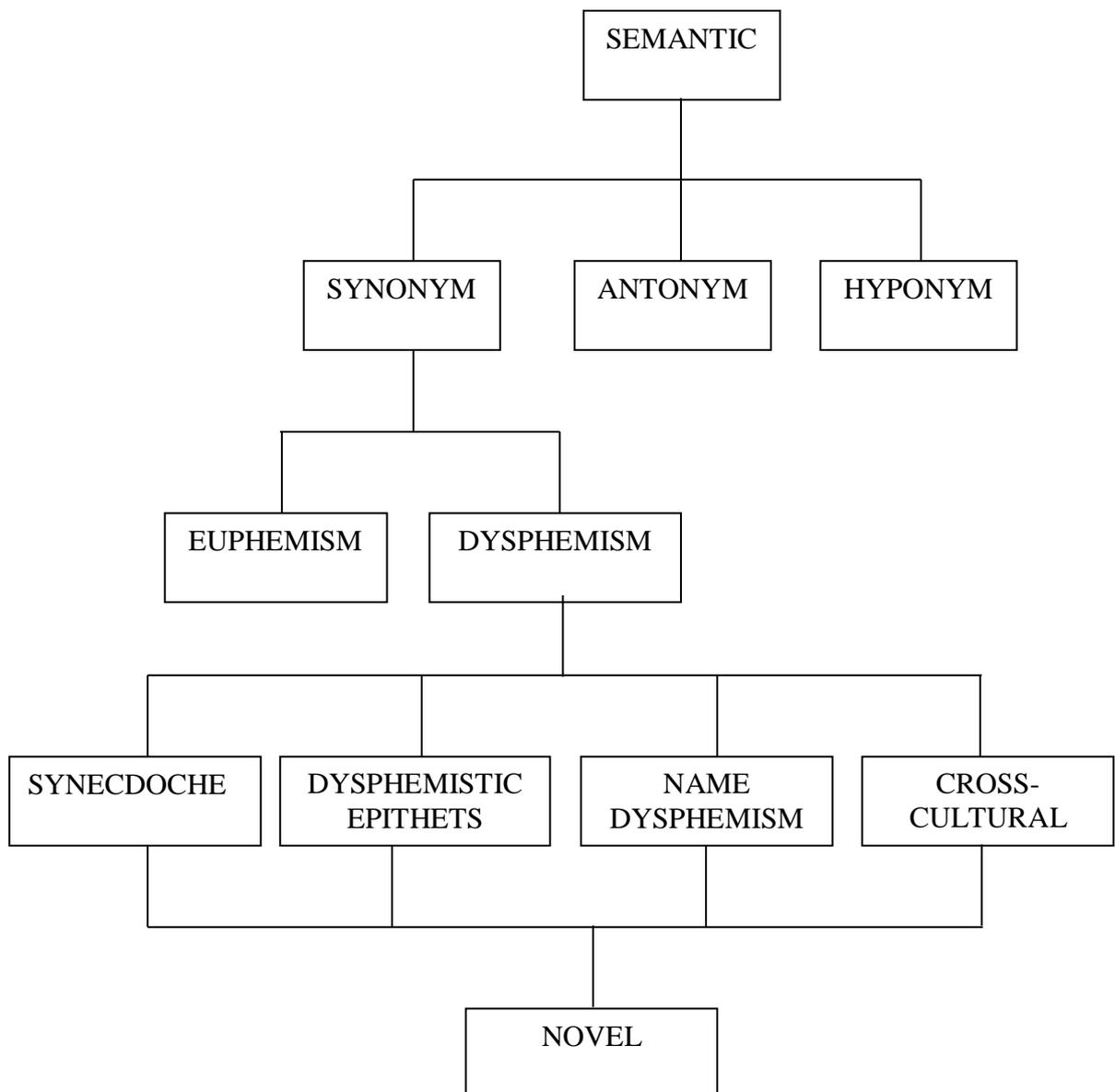
The first previous research is done by Muh Masruri(2012) from State Institute for Islamic Studies (STAIN) of Salatiga entitled Figurative Language Analysis in J.K. Rowling's Harry Potter. He analyzed figurative language Analysis in J.K. Rowling's Harry Potter. According to him, the kind of figurative language which used in J.K. Rowling's Harry Potter are comparative figurative language, contradictive figurative language, correlative figurative language, and repetitive or enforcement figurative language.

The second review related to this research is Analysis of Dysphemism in Clarissa written by Samuel Richardson. In graduating paper, she analyzed figurative language analysis in Clarissa written by Samuel Richardson. According to her, she had been classifying the figurative language and then giving reason. Result of this research is to discover types of dysphemism such as synecdoche, dysphemistic epithets, name dysphemism, and cross-cultural dysphemism.

The third review related to this research is The Using of Figurative Language in [Emma](#) by Jane Austen. In graduating paper, she analyzed figurative language analysis in [Emma](#) by Jane Austen. According to her, she only found the figurative language, such as: metaphor, simile, hyperbole, personification, paradox, metonymy and irony in the movie.

B. Conceptual Framework

The conceptual framework of this research was described in detail in the following chart:



CHAPTER III

RESEARCH METHOD

A. Research Design

The research was conducted by using descriptive qualitative method. Descriptive qualitative develops concept based on the available data and followed the flexible research design that is suitable to the context. By using this method, the researcher analyzed the dysphemism used in “Never Let Me Go ” novel. As a library research the data was taken in the novel “Never Let Me Go ” by Kazuo Ishiguro. The researcher collected the data concerning dysphemism.

B. Source of Data

The data source of this research was the novel “Never Let Me Go ” by Kazuo Ishiguro. This novel consists of 22 chapters, 209 pages. This research analyzes the dysphemisms based on the selected words that was found in the novel.

C. Technique of Collecting Data

The data was collected by using documentary technique. Documentary technique is a social research method and is an important research tool in its own right, and is an invaluable part of most schemes of triangulation, the combination of methodologies in the study of the same phenomenon. Document is a someone’s notation or work about something in the past. The steps in documentary technique are:

1. Reading the novel. The novel that is analyzed only 22 chapter that consists of 209 pages.
2. Collecting the sentences that consist of dysphemism. In this step, the researcher will collect the sentences that show the texts of dysphemism that are found in the novel.
3. Classifying the dysphemism. The researcher will classify the dysphemism into four types synecdoche, dysphemistic epithets, name dysphemism and cross-cultural dysphemism.
4. Analyzing the data.

D. Technique of Data Analysis

There are 3 stages of qualitative data analysis according to Miles & Huberman, namely data reduction, display, and conclusion/verification.

1. Data reduction

Data reduction is used in analyzing the data by sorting, focusing, identifying, simplifying, abstracting and transforming of the data are considered important. The researcher was selected the data and give the valuable information in research. In here, the researcher was classified the data which related to this research or not and use the data that related to this research. This data is choose by identifying the novel "Never Let Me Go" by Kazuo Ishiguro 2005 edition, which there is an types of dysphemism.

2. Display data

Data display is the process to simplify the data in form of sentences. In displaying the data, the researcher describe data by finding of analysis of dysphemism found in novel "Never Let Me Go". After the data have been collected, so, the researcher was analyzed into the following steps: first, the researcher categories the data which are accordance based on the types and the use of dysphemism. Second, discuss novel which involve dysphemism, and types of dysphemism realized to novel and describe the data of this research by using table of the data analysis of types and the use of dysphemism, and meaning of dysphemism especially in novel "Never Let Me Go".

3. Conclusion and verification

The last step in analyzing the data is drawing the conclusion and verification. It was used to conclude all of data, so that it becomes clearly. The conclusion can be able to answer the formulation of the problems that are formulated from the beginning.

CHAPTER IV

DATA AND DATA ANALYSIS

A. The Data

The source of data in this research was English novel entitled *Never Let Me Go* which released in 2005 by Kazuo Ishiguro and the data in this research was the selected words which was taken from 22 chapters in this novel. There were 46 dysphemism words that found in the novel. These words are classified into four categories. These are synecdoche, dysphemistic epithets, name dysphemism, and cross-cultural dysphemism.

The quantity of the data was clearly written in the following table .1 and for further information about the detailed data could be looked at the appendix 1.

Table 4.1
All of Dysphemism Words Found in the Novel

No.	Types of Dysphemism			
	Synecdoche	Dysphemistic Epithets	Name Dysphemism	Cross-Cultural Dysphemism
1		Ass		
2		Baby		
3			Bitch	
4				Blast
5				Buck
6	Cat			
7	Cherry			
8	Cock			
9	Coke			
10				Cop

11	Crack			
12				Dude
13	Dumped			
14	Fire			
15		Fuck		
16		Fucked		
17		Fuck up		
18		Fucking		
19			Funk	
20	Gangs			
21			Girly	
22	Groupie			
23		Heels		
24		High		
25				Hooker
26				Nigga
27			Pa	
28			Peep	
29		Pecker		
30			Peter	
31	Pickle			
32		Pie		
33	Pimp			
34	Punk			
35	Pussy			
36		Shit		
37		Shrink		
38		Sink		
39		Smack		
40		Spankin'		

41	Spit			
42	Sucked			
43			The Benz	
44			The Rolex	
45	Trick			
46				Virgin Tea

B. The Data Analysis

After reading carefully all the sentences in ‘Never Let Me Go’ novel by Kazuo Ishiguro, the researcher found out some dysphemism words in almost all the sentences and analyzed it to comprehend the meaning and the historical appear of the dysphemism words, then found out the of each dysphemism and decided the dominant dysphemism words used in the sentences. Hence, the result showed below:

Table 4.2
Types of Dysphemism Found in the Novel

SYNECDOCHE

No.	Words	Meaning	Description
1	Cat	<ul style="list-style-type: none"> • A person • A spiteful woman • The female genital (American) • A passive male homosexual (Australian) 	<p><i>A person.</i> Deriving from black musicians’ argot, ‘<i>cat</i>’ was an approving form for a fellow (almost always male females were ‘<i>chicks</i>’). The word is still in use, unselfconsciously among American black and jazz aficionados, and self consciously in hip circles in Britain and</p>

			<p>Australia.</p> <p><i>A spiteful woman.</i> This sense is now so widespread as to be colloquialism, rather than true dysphemism. It is probably derived from ‘<i>catty</i>’ rather than vice versa, although ‘<i>cat</i>’ meant prostitute until the end of 19th century</p> <p><i>A passive male homosexual.</i> This sense of the word probably although not certainly originated as an abbreviation of catamite.</p>
2	Cherry	New, fresh, and attractive	A term used by teenagers and young adults since the 1970s, in the USA and subsequently elsewhere. It evokes both of shininess of the fruit and the figurative sense of virginity.
3	Cock	<ul style="list-style-type: none"> • A term of address (for men) • Non – sense rubbish • Penis 	<p><i>A term of address.</i> It is probably derives from “Cock Sparrow”, or from the image of a brave fighting cock. Typically, the word is used in affectionate, bantering way in expressions such as the dated Cockney “watcher cock!”, or ‘(my) old cock’. Cock has been used in this general sense for at least three hundred years.</p>

			<p><i>Non sense rubbish.</i> This sense of this word has been in use since the 1940s and may be a shortening of poppycock (from the Dutch pappekak-soft shit or absolute rubbish), or ‘cock an bull’, or a euphemistic variant of cock.</p> <p>Penis. In this sense, the word is used all over the English-speaking world. In Britain the usage dates from the 17th century. Its <i>origin</i> is in the image of the male member either as a strutting fighter or as resembling a chicken’s neck or water valve. (in the USA the word rooster is usually prudishly substituted when referring to the male bird.</p>
4	Coke	Cocaine (a kind of drug)	From the shorten of cocaine
5	Crack	<ul style="list-style-type: none"> • Freebased cocaine • Pleasure, fun • Woman viewed as sexual object • The situation, news, gossip 	<p><i>Freebased cocaine.</i> The name derives from the sound made during the manufacture (origi. US)</p> <p><i>Pleasure, fun.</i> Craic or crack is a term for fun, entertainment, and enjoyable conversation. It is often used with the definite article – <i>the craic</i>. The word has an interesting</p>

			<p>story; the form <i>craic</i> was borrowed into Irish from the English crack in the mid 20th century. The Irish spelling was then reborrowed into English. Under either spelling, the craic has great cultural currency and significance in Ireland</p>
6	Dumped	<ul style="list-style-type: none"> • A dirty, messy or dilapidated place • An effect of defecation 	<p>The word in this sense is now so common as to be a colloquialism rather than dysphemism (which it would have been considered to be say, in the 1950s)</p>
7	Fire	<ul style="list-style-type: none"> • Angry, furious • Sexually aroused • Stimulated by illicit drugs • Enthused, aroused, excited 	<p>All the sense of the word are American dysphemism in origin, based on the firing up or reviving of an engine. The term is now a common colloquialism</p>
8	Gangs	<p>A group of person usually called in full word ‘gangster’</p>	<p>An addresses to the member of mafia, exist in a certain community in United States</p>
9	Groupie	<p>A girl who associates with or following a musical group or star</p>	<p>The term originally assumed and still implies the sexual availability of the girl. The word and the phenomenon were publicized in the late 1960s, particularly in the semi – autobiographical book <i>Groupie</i> by the British writer Jenny</p>

			Fabian in 1968 and the U.S. film ‘Groupie Girl’, 1969. Groupie was a condescending or pejorative expressions used by the musicians themselves and by jealous or disapproving fans in the mid 1960s in Britain whence it spread. Nowadays the word is usually used in the general sense of devotee, admirer
10	Pickle	Drunk	A fairly inoffensive term, usually heard in the speech of the middle – aged or elderly
11	Pimp	<ul style="list-style-type: none"> • Cool, very good • A male prostitute 	<i>Unknown</i>
12	Punk	<ul style="list-style-type: none"> • A bumptious but insignificant or contemptible person • An adherent of a youth sub – culture first coalescing in 1976 around punk rock music 	This sense of the word has been well – established in American English since the 19 th century referring typically to a youth, particularly presumptuous or irritating one, or to a petty criminal or gangster. The word originated in British dysphemism around the end of 17 th century when it was used to denote a whore and later a precursor of the modern rent boy . In the 20 th century the term punk fell out of use in Britain, being re – introduced via the American

			<p>media and later by way of the punk ck phenomenon of 1976 and 1977</p> <p>Punk rock was so called because of the callow, defiant poses and amateurish musicianship or its proponent led by American groups such as the Ramones and the British band the Sex Pistols, punk rock became the musical vogue of 1977, accompanied by a self – consciously nihilistic and pessimist attitude and imagery, spikey, and Mohican hairstyles, safety pins and chains, etc. while the first wave of the phenomenon metamorphosed into other sub cults (neo – mod, Goths and Grebos, etc), later imitators perpetuated punk in the frozen iconography. It now forms part of modern British folklore, much in the same way as the teddy boy, image persist</p>
12	Pussy	<ul style="list-style-type: none"> • The female genitals • Women viewed as sex objects • Also ‘pussycat’ a weak, harmless male, a timid person 	<p>A cause of many double entendres and minor embarrassment, this usage of the word derives from the resemblances of pubic hair to fur, perhaps reinforced by male notions of affection. (the French</p>

		<ul style="list-style-type: none"> • Fur (s), in underworld argot • A coquettish or 'kittenish' female, in lesbian parlance 	<p>equivalent is '<i>chatte</i>' virtually a literal translation). Pussy or puss was first recorded in sexual sense in 16th century.</p> <p>An unromantic male term used in the same indiscriminate manner as 'tail', 'ass', etc. in this generic sense, the term may be expressed as pussy, 'some pussy', or occasionally 'a piece of pussy'.</p> <p>A word which probably originated in the boxers lexicon to describe the feeble, patting punches of a loser</p>
13	Spit	<ul style="list-style-type: none"> • Rubbish, non sense, shit • Nothing at all • An act of vomiting 	<p>In both cases, spit is an euphemism for shit, usable in fairly polite company or in the mass media</p>
14	Sucked	To be repellent, inferior or worthless	<p>An extremely common term of strong disparagement or denigration in American English, suck is both euphemism for fuck and an amalgam of notions contained in words such as "sucker", "cocksucker", etc</p>
15	Trick	<ul style="list-style-type: none"> • A prostitute's client • A session or transaction between a prostitute and client 	<p>These sense of the word have been current in the USA since the first decade of the 20th century. They derive from the notion of an entertainer's turn of stratagem.</p>

			Trick has appeared in British English since World War II, often in the phrases “on a trick” or “turn a trick”
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DYSPHEMISTIC EPITHETS

No.	Words	Meaning	Description
1	Ass	Backside, buttocks, anus, stupid	The American spelling of the British ‘ <i>arse</i> ’
2	Baby	Sweetheart, lover	A usage imported from the USA into the Britain via films, pop chapters, etc. the word had begun to be used unselfconsciously in Britain in the late 1970s, particularly in the form <i>babes</i> and mainly by working – class speakers. It is used by both sexes, but when used by men to women it can be considered patronizing or offensive.
3	Fuck	<ul style="list-style-type: none"> • To have sex with • To make a mess of destroy • To damn or disregard • An act of sexual intercourse • A person when evaluated as a sexual partner 	Surprisingly, the age and origins of this word are obscure. It may not be Anglo Saxon as is often supposed (it was not regarded in writing until the 16 th century) and does not occur in Chaucer and Shakespeare, but may have been borrowed from Norse (‘ <i>fukkar</i> ’ in Norwegian, ‘ <i>fockar</i> ’ in Swedish). Wherever and whenever the word

		<ul style="list-style-type: none"> • A person, especially when viewed as a fool, victim, villain, etc 	<p>entered English, it is certain that it is related to a pattern of words in Indo – Europe in languages which give, among many others, <i>pungere</i>; to prick), <i>'ficken'</i> (German: to fuck or strike), <i>foutre</i> (French: to fuck). The common semantic feature of these words is that they contain the meaning strike, push or prick. Fuck has always been a taboo word in all – English speaking countries and is still omitted from broadcasts and generally asterisked if written in press. In the late of 20th century the verb often has the more specialized sense of ‘habitually copulated’ or ‘be sexually willing’ as in “<i>Does she fuck?</i>”</p>
4	Fucked	The same meaning to ‘fuck’	<i>The same history to ‘fuck’</i>
5	Fuck up	<ul style="list-style-type: none"> • (for things and situation) in a mess, destroyed, spoilt, and ruined • (of people) psychologically disturbed, traumatized 	<i>The same history to ‘fuck’</i>

		<ul style="list-style-type: none"> (of people) temporarily deranged by drugs or drink (not necessarily a negative term) 	
6	Fucking	An intensifier used with other adjective for emphasis	Like 'bloody' it is also one of the very few examples of an 'infix' (a word component inserted before the stressed syllable in the middle of a polysyllabic word) in English.
7	Heels	Someone who behaves in an unworthy or base way	An American dysphemism and this use of the word appeared at the turn of the century
8	High	Intoxicated by alcohol or drugs euphoric	The expressions ' <i>high as a kite</i> ' precede the shorter usage which become widespread in the late 1960s
9	Pecker	Penis	An American dysphemism. The term may originate as a rural shortening of "woodpecker", or as a euphemism for 'cock', or simply as a metaphor for an importunate member
10	Pie	Dumb or stupid person	<i>Unknown</i>
11	Shit	<ul style="list-style-type: none"> Awful, inferior American excellent, admirable 	A simple transference of the noun form, popular especially in British youth parlance of the 1980s

			In the hip language of the street of rap and hip hop practitioners and their teenage imitators, shit has been used with this unexpected sense. The probably explanation is that it is a shortening of shit – hot
12	Shrink	A psychiatrist, psychoanalyst	A shortening of the earlier headshrinker, which was imported from America to Britain and Australia in the 1960s
13	Sink	To drink, down (alcohol)	This drinker’s euphemism usually occurs in such phrases as the invitation to ‘ <i>sink a few jars</i> ’
14	Smack	<ul style="list-style-type: none"> • A heroin • Loud kiss 	<i>Unknown</i>
15	Spankin’	A beating, usually a severe one	A British dysphemism. An example of menacing understatement in working – class dysphemism, as used by police and criminals. The term is used only slightly more lightheartedly as a euphemism for sadistic games or flagellation

NAME DYSPHEMISM

No.	Words	Meaning	Description
1	Bitch	<ul style="list-style-type: none"> • A contemptible woman • A woman • A girlfriend • Something difficult or unpleasant 	<p>In literal, non dysphemism use, bitch is a term for female canines, particularly amongst dog breeders. It is also a common English profanity for a woman that typically carries denigrating or misogynistic overtones- such as resemblances to a dog. In recent usage, the range of meaning has expanded. In a feminist context, it can indicate a strong or assertive woman. In the 20th century, “bitch” has become less vulgar. The term can refer to a person or thing that is very difficult, as in, “Life’s a bitch.” Generally, the term is still considered offensive, and not accepted in formal situation. Prime time TV news renders “bitch” as “the b—word”.</p>
2	Funk	<ul style="list-style-type: none"> • A heavily rhythmic, “earthy” music, particularly soul or disco music • Authentic feeling, earthiness, a quality of unsophisticated, 	<p><i>An earthy music.</i> A term applied to varieties of urban black music since the 1950s</p> <p><i>A fit of panic.</i> A word which is unrelated to the musical sense.</p> <p>Funk here comes from the Flemish “<i>fonck</i>”, worry or</p>

		<p>raw in quality</p> <ul style="list-style-type: none"> British cowardice, fearfulness, a fit of panic 	<p>agitation. (blue funk is a state of extreme fear). It has been in use since the 18th century.</p>
3	Girly	A weak or effeminate person, sissy	Girly, another spelling from 'Girly' (British). A schoolboy expression of derision adopted facetiously by some adult males
4	Pa	A stupid person, a shorten of 'pie'	<i>Unknown</i>
5	Peep	People	<i>Unknown</i>
6	Peter	<ul style="list-style-type: none"> Penis A safe 	<p>A personification and predictable euphemism dating from the 19th century (if not earlier) and mainly used by adults.</p> <p>In the jargon of the underworld peter originally meant a trunk or strongbox, later a safe. The word was being used with this sense as early as the 17th century, perhaps inspired by some sort of biblical pun, now lost</p>
7	The Benz	The brand of the luxury car	The acronym of the luxury car
8	The Rolex	The brand of the watch	The acronym of a luxury watch

CROSS-CULTURAL DYSPHEMISM

No.	Words	Meaning	Description
1	Blast	<ul style="list-style-type: none"> • A party or celebration • Any enjoyable or exhilarating experience • An inhalation of cannabis or another euphoric drug 	<i>Unknown</i>
2	Buck	A dollar	An American dysphemism. A buckhorn knife handle was used apparently as a counter in 19 th century card games and buckskins were earlier traded and used as a unit of exchange in North America.
3	Cop	A police officer	A shortening of ‘copper’ in Britain until the 1960s, cop was felt to be an Americanism and only in late 1980s has it finally found its way into print albeit in the gutter press
4	Dude	A man	The 19 th century American sense of dude as ‘top’, overdressed city dweller, etc. (familiar from western and dude ranches) gave rise to a 20 th century black usage meaning first pimp or ‘fancy man’, then simply (man) person.

			<p>The term came into vogue in the 1970s and spread to Britain, where in 1973 it was briefly adopted by the gay and teenage milieu (appearing for instance in the title of David Bowie's chapter 'all the young dudes'). In the late 1980s the word has again surfaced in teenage parlance, inspiring by its continuing presence in Black American street speech. Dude was originally a German rustic term for a fool.</p>
5	Hooker	A prostitute (invariably female)	<p>This American term has been imported into British and Australian usage since the mid 1970s, possibly finding a niche since it is less offensive (and therefore broadcast-able) than alternatives such as whore, pro, tart, etc. the origin of the words is stated authoritatively by many works of reference. However, they disagree, the most popular version cites the civil war commander, General Hooker, who supposedly encouraged his men to frequent brothels. Another source gives Corlear's Hook, the name of a New York red light</p>

			<p>district, as the inspiration for the term. In fact hooker seems to have been in use with its current meaning as early as 1845 (which invalidates the civil war explanation) and may simply be a figurative use of the literal meaning as ‘<i>enticer</i>’, ‘<i>ensnarer</i>’, a sense which it has in Dutch dysphemism (hooker would be known to the large Dutch-American population of New York as meaning ‘<i>hukcster</i>’, for instance). Hooker was obsolescent by the 1920s, but was revived in the late 1960s</p>
6	Nigga	<ul style="list-style-type: none"> • A form of addresses used between black • Friends 	<p>Nigger is a pejorative term and common ethnic slur against the black people, and the English dysphemism. In denoting “black person”, <i>nigger</i> originated as a variant of the Spanish and Portuguese noun <i>negro</i> (black) derived from the Latin adjective <i>niger</i> (black). The pejorative, racist meaning recognized and criticized as such since the 19th century, yet remained in general global use until 1960s and 1970s. in United States popular culture and dysphemism, the word</p>

			<i>nigger</i> remains current usage, yet remains racist slur
7	Virgin Tea	Virginitly	The alternative pronunciation of 'virginitly'

C. Findings

After finding out the performance of dysphemism words, the write counted how many times the s used in all the dysphemism in Never Let Me Go novel. Here is the list of total number of dysphemism:

Table 4.3
Percentage of Dysphemism

Dysphemism	Total Number Of Using
Synecdoche	16
Dysphemistic Epithets	15
Name Dysphemism	8
Cross-Cultural Dysphemism	7
Total	46

After finding out the performance of the dysphemism words above, the writer found the most dominant dysphemism types used in all sentences were synechdoche, based on the total number of entire dysphemism was 46 dysphemism words by using this formulation below:

$$\frac{\sum X}{N} \times 100\% \quad \sum X / N \times 100 \%$$

$$\frac{16}{46} \times 100\% = 34.78\%$$

Note:

ΣX = The dominant word of dysphemism

N = The total number of dysphemism

So, the dominant types of dysphemism inside the novel 'Never Let Me Go Novel' by Kazuo Ishiguro were synecdoche.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusions

After finding the data and analyzing it, there were some conclusions drawn such following points:

1. There were 4 types of dysphemisms namely synecdoche, dysphemistic epithets, name dysphemism and cross-cultural dysphemism
2. The dominant types of dysphemism inside the novel 'Never Let Me Go Novel' by Kazuo Ishiguro were synecdoche.

B. Suggestions

After analyzing the data and finds out the semantic meaning and also the historical appear of the dysphemism words based on the sentences, so the researcher proposed some suggestions.

1. The students and all the people who are parts of English language should know the dysphemism language include the meaning and the historical appear of dysphemism words.
2. The students, readers and all the people who like dysphemism language should know how to use dysphemism
3. By learning dysphemism words, it can make English more interesting and fun.
4. By learning the dysphemism words, it can enhance the literary report and make a new literature .

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