

## STYLISTIC ANALYSIS ON ROALD DAHL'S POEM *TELEVISION*

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### ABSTRACT

The effect of a poem is deliberately designed by the poet to make it meaningful and emotionally attach the reader. Just like **Television** poem by Roald Dahl which employs the language features, puts them as foreground, and affects the readers in meaning making. The structure and figurative languages in the poem creates the tone that can raise people awareness of the bad impact of television for children growth and on the other hand gently reminds today's parents about the goodness of reading books. This study gives empirical evidences of such impression by showing the poetic devices and the language features applied by the poet.

**Keywords:** poetry, style, stylistics, foregrounding

### ABSTRAK

*Efek dari puisi sengaja dibuat oleh penulisnya agar karyanya bermakna dan melekat pada emosi pembaca. Seperti puisi berjudul Television karya Roald Dahl yang memanfaatkan fitur bahasa dan menjadikannya latar depan yang mempengaruhi pembaca dalam memaknai puisi. Struktur dan bahasa kiasan dalam puisi Television menimbulkan nada yang memancing kesadaran orang atas dampak buruk televisi pada perkembangan anak-anak dan di sisi lain dengan lembut mengingatkan untuk kembali pada buku. Kajian ini menyajikan bukti empiris pada kesan yang timbul dari puisi dengan menunjukkan perangkat puitik dan fitur bahasa yang digunakan oleh penulisnya.*

**Kata kunci:** gaya, puisi, stilistika foregrounding

### A. INTRODUCTION

A famous children's author Roald Dahl was born in Llandaff, South Wales, on September 13, 1916. Dahl first established himself as a children's writer in 1961, when he published the book *James and the Giant Peach*. The book met with wide critical and commercial acclaim. Three years later, Dahl published another big winner, *Charlie and the Chocolate Factory*. Both books were eventually made into popular movies. A film adaptation of *Charlie and the Chocolate Factory* was released as *Willy Wonka and the Chocolate Factory* in 1971, and an originally titled remake of the film, starring Johnny Depp, was released in 2005. (<http://www.poemhunter.com/roald-dahl/>)

He is not only famous of the children's books he wrote but also applauded for having a great work on poetry. Several poems he wrote are "*Mike Teavee...*", *Augustus Gloop!* *Augustus Gloop*, and *Hot and Cold*. Almost all of his poems are for children. But, one of his poems which is entitled *Television* is addressed to the adults, especially parents. The poem itself was written in March 3<sup>rd</sup>, 2003.

The theme in *Television* is that the television has negative impacts to the children and books become forgotten as part of children's growth. He tries to change the way parents educate their children by replacing the television set with books. This is also the message he wants to deliver to the parents. The poem has a very enjoyable rhyme and it makes the poem remains pleasant to be read until the end considering the length of it. The variation of the poetic devices which employed throughout the poem also adds the strength of the poem.

However, the poem develops two parts of emphasis. In the first part, the voice talks about the television. The voice that firstly caught in the poem expresses the feeling of anger, anxiety, and a strong tone of uneasiness toward the existence of television as part of children's growth in the contemporary society. It even appears with negative attitude toward the television which is expressed in sarcastic way by the use of words with negative connotation. In the second part, the voice talks about books as the best offering for children's growth companionship. Coming to this part, the voice uses more soft, cheering, and even delighting tone. The voice shows more positive attitude to books which is seen from the allusions and euphemism. This impression brings Dahl's *Television* become interesting to be analysed as a work of literature.

It comes to general view that literature cannot be assessed in any complexity apart from language, more than the language can be studied separately from the literature (Leech, 1969). A poem is genre of literature known for the deviant uses of language to express emotion on a specific subject concerned by the poet. The subject in one poem can be found in other poems. Quality that makes a poem speak louder than the other lies in the way a subject is described, commented, and attributed by the poet. This paper aims to see the style built in the poem that means to see the linguistic evidences that make the poem affects in certain ways under the scope of theory of Stylistics.

## **B. REVIEW OF RELATED THEORIES**

To tell about one's style, one must provide a theory that can show how language feature works to design an effect on the reader in an empirical way. It is the theory of Stylistics that develops such way to examine the general characteristic of language as a medium of literary expression. Moreover, the theory on poetry is also equipped to support the analysis of poetic form and special language features that are commonly found in poems.

## 1. Style and Stylistics

The concept of style has variety of meanings in and outside the literary text. It is commonly an issue that we use the term 'style' without knowing its meaning. Painter (1903) says that style means an author's mode of expression and a genuine expression of the mind and character. According to Leech (1969) style is the way in which something is spoken, written or performed. It refers to use of words, sentence structures and speaking style. Broadly, style is related to the personality of the person. Style reflects the thoughts of person's mind. It describes the way of person's speaking and writing. It is derived from the Latin word "elocutio" which means "style" and means "lexis" in Greek. *Elocutio* refers to the oral and written style of the language. Leech and Short (1981) view that the word *style* has an uncontroversial meaning. It is a way in which language is being used in a given context for a given purpose and contains specific meaning that differ it from the ordinary language. Leech and Short (1981) also says that it is the selection of the words from a grand linguistic vocabulary. Style is involved both in spoken and written, literary and non-literary types of language but it is particularly associated with written form of the literary texts.

Leech and Short (1981) further elaborates that style is the dress of thoughts. It is the way of the writer to convey the message to the readers. Style or stylistic variations may also be analysed in linguistic terms for example sentence types, phonological devices, lexical varieties, morphological varieties, rhetorical terms, semantic terms, and even semiotic terms and utterance.

The word stylistics refers to the study of appropriate use of words or language in a sentence or writing. Widdowson (1975) defines stylistics as the study of literary discourse from a linguistic orientation. He added by saying that stylistics is the link between literary criticism and linguistics. Carter (1995) states:

"...stylistic analysis aims to link intuitions about meaning (whatever their unavoidable limitations) with the language patterns of the text. At any one level the analysis should be detailed and explicit, so that readers can retrieve the interpretation by checking it against the original intuitions."

Style has different meanings for different people. Style refers as the manner of expression which is different in various contexts. Style, being a versatile field, is defined depending on one's field of study.

Other important term is the *foregrounding*. It is a psycholinguistic term used in stylistic to refer to the sense that certain elements in a discourse are more prominent than others (Trask, 2007). Foregrounding is partly a function of linguistic patterning and partly a matter of perception. Abrams (1999) adds that to foreground is to bring something into the highest prominence therefore to make in dominant in perception.

## 2. The Nature of Poetry

Bradford (1997) notes about the traditional poetry which uses stress and sound not only as markers and indicators of meaning but also a way of measuring and foregrounding the principal structural characteristic of the poem: the line. Bradford also adds that before 20<sup>th</sup> century, the poem usually appears with: First, a specified predictable

number of syllables, second is metrical pattern consisting of the relation between the stress and emphasis of adjacent syllables, third is rhythmic or having the rhyme which is the repetition of phonemic sound of single syllable at the end of the line. Therefore, a poet has limitless the materials he can use in creating his works: all he has are words to express his ideas and feelings. First, they must sound right to the listener even as they delight his ear. Second, they must have a meaning which might have been unanticipated, but seems to be the perfectly right one. Third, they must be arranged in a relationship and placed on the page in ways that are at once easy to follow and assist the readers in understanding. Fourth, they must probe the depths of human thought, emotion, and empathy, while appearing simple, self-contained, and unpretentious.

Even though most poetry today is read silently, it must still carry with it the feeling of being spoken aloud, and the readers should practice "hearing" it in order to catch all of the artfulness with which the poet has created his work. Below are the *poetic devices* that are employed in the poem.

**a. The Sounds of Words**

Sound devices are important to poetic effect that is to create sounds appropriate to the content. The sounds that result can strike us as clever and pleasing, even soothing. Others we dislike and strive to avoid. These various deliberate arrangements of words have been identified. The features of sounds which are the devices (as cited from M.H. Abrams's *A Glossary of Literary Terms*, 1999) of the poetry are:

**Consonance:** Repeated consonant sounds at the ending of words placed near each other, usually on the same or adjacent lines. This produces a pleasing kind of near-rhyme.

**Onomatopoeia:** Words that sound like their meanings.

**Repetition:** The purposeful re-use of words and phrases for an effect. Sometimes, the different key word each time shows parallelism.

**Rhyme:** Words that have different beginning sounds but whose endings sound alike, including the final vowel sound and everything following it.

**Rhythm:** A regular pattern of accented syllables separated by unaccented syllables.

**b. The Meaning Arrangements**

Most words convey several meanings or shades of meaning at the same time. Often, some of the more significant words may carry several layers or "depths" of meaning at once. The ways in which the meanings of words are used can be identified. Abrams (1999) contributes the definition of the figurative languages used in conveyed meaning.

**Allegory:** A representation of an abstract or spiritual meaning.

**Allusion:** A brief reference to some person, historical event, work of art, or Biblical or mythological situation or character.

**Connotation:** The emotional, psychological or social overtones of a word; its implications and associations apart from its literal meaning.

**Hyperbole:** An outrageous exaggeration used for effect.

**Metonymy:** A figure of speech in which a person, place, or thing is referred to by something closely associated with it.

**Rhetorical Question:** A question solely for effect, which does not require an answer.

**c. Tone and Mood**

A poet uses words more consciously than any other writer. The poet, then, must embed within his work those words which do carry strong visual and sensory impact, words which are fresh and spontaneous but vividly descriptive. He must carefully pick and choose words that are just right. It is better to show the readers than to merely tell him.

**Tone, Mood:** The means by which a poet reveals attitudes and feelings, in the style of language or expression of thought used to develop the subject. Certain tones include not only irony and satire, but may be loving, condescending, bitter, pitying, fanciful, solemn, and a host of other emotions and attitudes. Tone can also refer to the overall mood of the poem itself, in the sense of a pervading atmosphere intended to influence the readers' emotional response and foster expectations of the conclusion. Another use of tone is in reference to pitch or to the demeanour of a speaker as interpreted through inflections of the voice; in poetry, this is conveyed through the use of connotation, diction, figures of speech, rhythm and other elements of poetic construction.

**d. The Fonts and Punctuations**

Fonts and punctuation are in the graphological level as said by Leech (1981). Some poets use a combination of different fonts as part of the visual appearance of a poem. For instance, some lines might be bold or italicized, particularly if there is dialogue in the poem. Occasionally the poet will use capital letters as a visual effect or change the font size to accentuate something in the text. Punctuation devices, such as ellipsis, question marks and exclamation marks, can be effective visual devices to add interest to a poem. Although, the graphological variation is a relatively minor and superficial part of style, Leech adds that this punctuation will make some difference to the readers processing of the sentence.

**C. METHODOLOGY**

The way the study is conducted to answer the question derived by the impression gained after reading the poem. These are the general steps taken in this paper. First, the writer read once to determine the *literal* meaning of the poem. Second is that the writer read the poem again and then tried to paraphrase it in a few sentences. A good paraphrase is very close to what the poem says *literally*, without reference to the uses of figurative language or other poetic devices. Based upon general sense of the poem, the third step is to think about a strategy for approaching the *poetic elements*, or non-literal strategies used

in the poem. Fourth, the writer constructs a "reading" or explication of the poem which are strongly supported by *evidences* collected while reading the text *closely*.

#### D. ANALYSIS

The analysis is ordered by the most prominent poetic devices employed by the poem. Any choice in the poem will be related to the meaning and the context of the poem. The purpose of this step is to show the contribution of the linguistic choice to the effect of the poem and also to see how the meaning is well delivered with a certain manner.

##### 1. The Sounds of *Television*

One of the characteristics of poetry that makes it different from other literary works is the sound device. Sound device is resources used by poets to convey and reinforce the meaning or experience of poetry through the skilful use of sound.

##### a. Rhyme

Words that have different beginning sounds but whose endings sound alike, including the final vowel sounds and everything following them are carefully chosen to create rhythmic effect. The division might violate the syntax arrangement of the sentence. However, this is one proof that the poet is success in playing the linguistic choice to give the pleasant sound of the poem when read aloud. The fonts are made bold to show you the pairs of rhythmic sounds.

- (1) The most important thing we've learned,
- (2) So far as children are concerned,
- (3) Is never, NEVER, NEVER let
- (4) Them near your television set --
- (5) Or better still, just don't install
- (6) The idiotic thing at **all**.

This is considered as one sentence and in the end of the sentence, there is a full stop. Full stop indicates that one idea has been fully expressed. Starting with the subject the *most important thing*, then followed with circumstance of time *so far as children are concerned*, and then explained the attribute to show the importance meant by the voice *Is never, NEVER, NEVER let--Them near your television set*, in addition he emphasizes to not put the television set represented by word *thing* to refer the mentioned *television* in the two lines before. The anaphor he makes is to shows that he puts some distance to the thing he talks about. The distance is then showing the distaste of the voice to the matter of television's existence.

Next sample showing the use of rhythmic sound as the poetic device to create the foregrounding in the poem is below.

- (62) The younger ones had Beatrix **Potter**
- (63) With Mr. Tod, the dirty **rotter**,
- (64) And Squirrel Nutkin, Pigling **Bland**,

- (65) And Mrs. Tiggy-Winkle **and-**  
(66) Just How The Camel Got His **Hump**,  
(67) And How the Monkey Lost His **Rump**,  
(68) And Mr. Toad, and bless my **soul**,  
(69) There's Mr. Rat and Mr. **Mole-**  
(70) Oh, books, what books they used to **know**,  
(72) Those children living long **ago!**

This pattern keeps repeating until the end of the poem making them salient. There are twelve sentences that are divided into a various number of lines to get the rhyme at its place to create an effect of a pleasurable poem reading. One sentence is divided into 2 lines. Two others are separated into 5 and 12 lines. Two sentences are divided into 4 lines, two others into 10 lines, and two sentences more, 9 lines. Three sentences are divided into 8 lines. There are two other sentences that are not following the sentence separation in order to get the rhyme. They are inserted in a deviant way in two brackets. They appear in the 9<sup>th</sup>, 10<sup>th</sup> and 60<sup>th</sup>, 61<sup>st</sup> line. Each are divide but not to be sound rhythmic. So, the sum number of the lines in the poem is 94 lines. Despite the length, the rhyme made by the poet makes the poem enjoyable to be read. The various lines are made precisely for each idea that appears in each sentence. This is the prominent aspect of style that the poet makes to emphasize the meaning in the poem.

#### **b. Repetition**

Repetition is the purposeful re-use of words and phrases for an effect of parallelism. The repetition is found several times in throughout the lines of the poem. First, there is a repetition happens in one line.

#### **3. Is never, NEVER, NEVER let**

This repetition gives a very strong emphasis in a line, to the idea of prohibiting the parents from installing the television set which are said after this line.

Second, there is a repetition happens in ordered lines.

- (14) **Until they're** hypnotised by it,  
(15) **Until they're** absolutely drunk

The repetition here shows the parallelism about two ideas that emphasized by the voice. Again, it adds the strength to the tone of the voice in the poem. The foregrounded idea is the negative effect of watching the television too much that might happen upon the children.

There is also repetition that emphasizes the children to be the victim of television. The children become passive and the passiveness are describe into different key terms which following the same subject which are the children.

- (18) **They don't climb out the window sill,**  
(19) **They never fight or kick or punch,**  
(20) **They leave you free to cook the lunch**  
(44) **THEY ... USED ... TO ... READ!** They'd **READ** and **READ**,  
(45) **AND READ** and **READ**, and then proceed  
(46) To **READ** some more. Great Scott! Gadzooks!

This foregrounding contributes the voice's negative attitude toward television. However, he puts the focus more on its negative impacts to the children who enjoys it too much. But, in the line 44, 45, and 46 the repetition of verb *read* are made to the emphasis the importance of reading activity. So, the readers will also have more awareness to the children's growth and give books to alternate the television set.

## 2. The Meaning Arrangement in *Television*

This part is the analysis of the language choices played by the poet. The tone of the voice is strongly revealed by the use of the meaning arrangement in the poem. It starts with the tone of anger and sarcasm and in it ends with a soother tone. It really supports the emotional effect addressed to the readers. The talk about the television is conveyed with a negative attitude whereas the talk about books is conveyed with positive attitude.

### a. Connotation

According to Abrams (1999), connotation is the range of secondary or associated significations and feelings which it commonly suggests or implies. A connotative word and the substitution of a word can sometimes destroy the mood, and even the meaning, of a poem. The voice has a negative attitude and these words with negative connotations fuel the tone of anger, uneasiness, and sarcasm.

- (6) The **idiotic** thing at all
- (15) Until they're absolutely **drunk**
- (16) With all that shocking ghastly **junk**
- (41) Before this **monster** was invented
- (91) In that **ridiculous** machine,
- (92) That **nauseating, foul, unclean,**
- (93) **Repulsive** television screen!

The negative connotations are mostly attributed to the television and the impacts made by the activity of watching it. This is off course the foregrounding the poet made into the voice to make the readers see the television in the way the voice sees it. The sarcastic tone appears from this language choice gives a disturbing effect on the poem reading. It infects the readers with the negative attitude toward the television strongly.

### b. Allusion

Allusion specifically references people, places and things in history, literature and society for this purpose. In addition, allusion can be used in poetry to help with tone and poetic form. Abrams (1999) says that allusions are not explicitly identified; they imply a fund of knowledge that is shared by an author and the audiences whom the author writes. In this poem, the voice use a very lively allusion, he even voices it in one sentences which divided into 8 lines and still get the rhyme.

- (52) Such **wondrous, fine, fantastic tales**
- (53) Of **dragons, gypsies, queens, and whales**
- (54) And **treasure isles, and distant shores**
- (55) Where **smugglers rowed with muffled oars,**



- (56) And **pirates wearing purple pants,**
- (57) And **sailing ships and elephants,**
- (58) And **cannibals crouching 'round the pot,**
- (59) Stirring away at something **hot.**

Allusion is used poetry to help portray writers' heavy emotions and add new shades of meaning to the story. Anyone who recognizes the allusion will already know something about the source, and this will influence how they think about the story they are currently reading.

It gives the readers a remembrance about how the imagination was so lively when they were child. Imagination is still considered as one important aspect for children process of thinking. But today children are not living with that because of the existence of television that hinders the children imagination. The allusion also gives a cheering and delight effect to the poem reading after such anxiety delivered in the talks about television. This is can be called as the calming down part of the voice which also affects the readers' emotion.

### c. **Metonymy**

Abrams (1999) notes that in metonymy, the literal term for one thing is applied to another which it has become closely associated because a recurrent relationship in common experience. Bradford says that metonymy establishes a balanced relationship between the use of language and conventional perceptions of reality, and occurs as frequently in poetry. Metonymy involves a comparison between two conditions or elements that have a pre-established connection in the empirical world. "The general effect of metonymy is to bring before the mind a definite image, and thus to impart a graphic quality to the style" says Painter (1903). The metonymies in this poem are:

- (45) To READ some more. **Great Scott! Gadzooks!**
- (62) The younger ones had **Beatrix Potter**
- (63) With **Mr. Tod**, the dirty rotter,
- (64) And **Squirrel Nutkin, Pigling Bland,**
- (65) And **Mrs. Tiggy-Winkle** and-
- (66) Just How **The Camel** Got His Hump,
- (67) And How **the Monkey** Lost His Rump,
- (68) And **Mr. Toad**, and bless my soul,
- (69) There's **Mr. Rat and Mr. Mole-**
- (70) Oh, books, what books they used to know,
- (71) Those children living long ago!

The poet places the names of things which are based on the knowledge of him. His attempt of listing those figures is that the addressed readers, the parents, are expected to have the same experience with him on the children literatures. Characters' names he puts in the poem are from book of other famous children author, Beatrix Potter who is famous with children story *The Tale of Petter Rabbit*. There might be several reasons for choosing these names. First, the characters are famous by their own so that the readers have a basic knowledge about them. Second, with those referred characters, it is easier to communicate what the voice or memory wants the readers to remember about, which are children's

bedtime stories. Thirdly, it causes the readers to hark back to a certain era when books were so closed with the youth generation. This is considered a smart strategy for a poet to deliver the message with a more pleasurable effect. It must be pleasurable so that parents will be able to recall the mentioned characters in their childhood which are no longer delivered to their children after the invasion of television at houses.

#### d. Rhetorical Question

**Rhetorical Question** is a question solely for stimulate a contemplation, which does not always require a direct answer. Thou, by the implication, the answer is obvious; it is a means of achieving an emphasis stronger than a direct statement. In the poem, there are lines that make use of the rhetorical question to engage the reader in a deep thinking. Line 22-24, asks parents to stop and think the bad impact television has done on children. Then line 36-37 is about what parents used to do in the time when television had not been invented.

- (22) **But did you ever stop to think,**
- (23) **To wonder just exactly what**
- (24) **This does to your beloved tot?**
- (36) **What shall we do to entertain**
- (37) **Our darling children? Please explain!**
- (38) We'll answer this by asking you,
- (39) **'What used the darling ones to do?**
- (40) **'How used they keep themselves contented**
- (41) **Before this monster was invented?'**
- (42) **Have you forgotten? Don't you know?**

These are the rhetorical questions spoken in the poem. They do not need to be answered directly but it is put there for inviting the readers to have some self-reflection. Using rhetorical question as strategy, the poet does not need to explain everything with statement. Rather, he knows that the readers will be more affected by the question because he believes that the answer is already in the mind of the addressed readers basically from their experiences. The effect of course comes to the emotion of the readers. The readers are made to feel pity for themselves to have gone too far with the technology named 'television' and forgotten the things that they used to do when they were child. Therefore, this is one evident from the linguistic elements of the poem that support its tone and the attitude of the voice.

### 3. The Punctuation and Font

The next prominent aspect in this poem that can be considered as the foregrounding is at the level of graphology. Literature is normally encountered in the written medium so that an analysis must be given its place: that of graphology the writing system (Leech, 1981). The role of punctuation is to obtain a clear direction to the readers so that they can effortlessly read a prose, poetry, or any text written to impart some information. Punctuation precludes ambiguity and distortions of meaning, at the same

time providing a breathing-break while reciting. Punctuations, such as hyphens, are used to string together related words and phrases.

**a. Hyphen**

In this poem hyphen is used mostly to join clauses into one single unit of sentence although it is written in separated lines. It is purposely made so that the meaning remains continued.

- (4) Them near your television set --
- (5) Or better still, just don't install
- (21) And wash the dishes in the sink --
- (22) But did you ever stop to think,
- (33) HE CANNOT THINK -- HE ONLY SEES!
- (86) And once they start -- oh boy, oh boy!
- (66) And Mrs. Tiggy-Winkle and-
- (67) Just How The Camel Got His Hump,
- (70) There's Mr. Rat and Mr. Mole-
- (71) Oh, books, what books they used to know,
- (80) And children hitting you with sticks-
- (81) Fear not, because we promise you

The pause made by the he hyphen gives a sense of hanging. It means to invite the readers to read and think at a certain pace. As a result, voice is able to make the up and down to the emotional effect and in the same time infiltrate the readers with a continuous meaning transfer.

**b. Font**

Any type of font does not change the meaning of the words. But the font changing in the middle of a written will change the focus and the emphasis. Here, the poet uses capitalized word for all word in the line 25-33 in a row. This count as foregrounding since it is eye-catching then prominent.

- (25) IT **ROTS** THE SENSE IN THE HEAD!
- (26) IT **KILLS** IMAGINATION **DEAD**!
- (27) IT **CLOGS AND CLUTTERS** UP THE MIND!
- (28) IT MAKES A CHILD SO **DULL AND BLIND**
- (29) HE CAN NO LONGER UNDERSTAND
- (30) A FANTASY, A FAIRYLAND!
- (31) HIS BRAIN BECOMES **AS SOFT AS CHEESE**!
- (32) HIS POWERS OF THINKING **RUST AND FREEZE**!
- (33) HE CANNOT THINK -- HE ONLY SEES!

These lines appear as the climax of the anger of the voice. They also give a shocking effect to the readers. The capitalized font catches the attention of the readers and the breath-taking event is also supported by the hyperboles written in such way.

**Hyperbole** is an extreme amplification used for effect. Abrams (1999) says that the hyperbole is used for serious or ironic or comic effect. It adds a dramatic effect to the situation that is used to evoke strong emotions. If we look at the expression *rots*, *kills*,

*dead, clogs, clutters, dull ad blind, as soft cheese, rust and freeze*, they are semantically full of negative connotation and exaggeration. They are there to emphasize the threat brought by television to the child's growth. It is not a matter of fact that the voice is talking about but the impacts of television are seen as negative as that language choice. The dictions support the tone of anger, anxiety, even sarcasm of the speaker. Consequently, they reveal the negative attitude of the voice toward the television.

## E. CONCLUSION

Stylistic analysis proves that language arranged in certain ways is for showing the intention and/or the reason of the poet in making the poem which is usually hidden. Stylistics analysis provides empirical evidences to confirm the after-reading effect of the poem which is usually got by intuition of the reader (e.g. emotional sensation). Besides, this study also shows the attitudes of the poet toward the television's effects to children. The emphases made by the poet, which have been analysed, show clearly that the poet refuses the idea of getting television for children's entertainment. The use of connotation, allusion, metonymy, and rhetorical question, for example, is to heighten the poet's aversion to television and his enthusiastic to books. However, the poet is not talking to himself. Instead, he invites the addressed reader to see the case from his perspective.

The theme in this poem is that television brings negative consequence to the children growth and parents should alternate television with books which give more positive influence to the children. The strength in Dahl's *Television* is the tone of the voice that talks. The anger, anxiety, and sarcastic tone in the talk about television are foregrounded by the use of negative connotation, hyperbole, capitalized fonts, and rhetorical questions. In contrast, the easy, delight, and cheering tone in the talk about books are supported by allusion and metonymy. In addition, the rhyme, repetition, font, and hyphen, also takes big part in the poem. They influence the aspect of aesthetic and enjoyment to the poem reading. They also control the up and down of the readers' emotion. These evidences support the tone which will influence readers emotionally. Once readers are emotionally engaged to the poem, the message will be easily accepted.

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