

A Discourse Stylistic Analysis of Daba Wayessa's Short Story '*Dungoo' Halkan Sanaa*

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Abstract: This study explored discourse stylistics used in Afan Oromo short story '*Dungoo' Halkan Sanaa*. The role of creative work is important for the overall life of a people. So, Oromo short stories are being written and used by the people. But criticism of short stories has been limited and the emphasis on the part of writers and researchers on criticizing short stories using discourse stylistics is insufficient. This study was conducted to contribute to fill the gap in the analysis of short stories written in Afan Oromo. It is qualitative research and analytical in its approach. The data used for the research is taken from the short story '*Dungoo' Halkan Sanaa*. Textual analysis has been employed for collecting and examining data from the selected text. The analysis revealed that the author's repetition of words for cohesion has created parallel ideas with the negative-positive restatement. It also strengthened the bonds between the textual ideas. Besides, the sociolinguistic code shows that the cultural attitude of the society is constructed and maintained by the female character by demonstrating the socio-cultural context of the society in actions and words. The writer also used maxims in the characters' utterances with the cooperative principle of speech that flouts the quality, relation, manner and quantity maxims.

Keywords: short story, stylistics, maxim, discourse

Introduction

Background and Rationale

Style has been defined as the description and analysis of the variability forms of linguistic items in actual language use. Every individual has his or her unique way of doing things and no two persons are of the same character. There are always distinctive features that distinguish one person from the other; thus, in literary style, one can differentiate the writings based on the use of language. Writers create short stories in different styles. The style the writer uses sets one writer's work apart from others. The author uses the members of linguistic features to create a distinctive authorial voice. According to Cuddon (2013, 688), style is the characteristic manner of expression in prose or verse: how a particular writer says things. The analysis and assessment of style involves an examination of a writer's choice of words, his figures of speech, the shape of sentences and the shape of his paragraphs and how he uses it. So, style is the description and analysis of the variability forms of linguistic items in actual language use.

Stylistics examines the different styles of speech or written text. A few structures and features that appear in cohesion and coherence in speech or writing are the focus of stylistics. In stylistics research, the focus is on various levels of linguistics such as sound, form, structure and meaning used by the author. In addition, linguistic-level patterns such as sounds, words, sentences and semantics can be applied by stylistics (Leech and Short 2007). The con

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cepts of the diversity of internal styles of language are based on the general view that content in a language system can appear in more than one linguistic form. Thus, the alternative style of linguistic use is typically viewed as a deviation from conventional language use, as a contradiction to the features of linguistic forms, and as a comparative study by stylistics.

The study of discourse stylistics is considered one of the genres of stylistics. Discourse stylistics is the study of literary discourse from a linguistic perspective. It examines the form and function of linguistic constructs which are beyond the sentence in specific social, cultural, or historical contexts, as explored in a given discourse. In other words, the model is discourse-based stylistic. According to Nordquist (2020), discourse stylistics studies how language in use can create meaning. For example, the parallelism of words or ideas in a novel can be analyzed by discourse stylistics. Simpson and Hall (2002) also explain that; discourse stylistics views creative writing as an example of language in use that occurs naturally in social contexts. The point of the principle of discourse stylistics is that there is no linguistically identifiable distinction between literary and non-literary texts, and that literature is a culturally defined notion.

Pragmatics is one branch of discourse stylistics. Pragmatics as the study of contextual meaning involves the interpretation of contextual meaning and how context influences what speakers say. Sometimes when speakers utter something, the interpretation of what they mean depends on a particular context. The most obvious way in which the relationship between language and context is the cooperative principle. The cooperative principle is the basic assumption that speakers make when they speak to one another in which they are trying to be cooperative with one another to construct meaningful conversations (Grice 1975).

Every individual has their unique technique of doing things and no two persons are the same character. There are always typical features that distinguish one person from the other. Thus, in literary style, one can separate the writings based on the use of language, among other things (Zamruddin and Arafah 2019). A person's style may also be shaped by his social and political background, religion, culture, education and geographical location. So, the purpose of discourse analysis is to explore the functions of language (what language is used for) and how meaning is constructed in different contexts like the social, cultural, political, and historical backgrounds of the discourse.

Since the mid-twentieth century, the narrative has been studied as a core theme of humanistic and social-scientific thought. The essence of humanness, long characterized as the tendency to make sense of the world through rationality has come increasingly to be described as the tendency to tell stories, to make sense of the world through narrative. In linguistics, the narrative was one of the first discourse genres to be analyzed, and it has continued to be among the most intensively studied (Tannen, Hamilton and Schiffirin 2015:152). The study of narrative is the study of narrative structure (narratology) which describes the development of the theme of the story from the overall structure. This gives direction to the discourse analysis of the literary work of textual structure and narrative interpretation.

Creative writing plays an important role in the social, economic, political and cultural development of a people. As a result, a large number of novels and short stories have been written and used by society from the genres of Oromo creative writing such as drama, fiction and poetry. Although documentation made in the area of Afan Oromo dates back to the half of the ninetieth century, the publication of Oromo's creative writings has been a recent phenomenon after the downfall of the Dirgue regime. Afan Oromo has been a language of

administration, education and court in the Oromia region since 1991. It encourages creative works to get emerged both in quality and quantity.

Since the publication of the first Oromo novel *Kuusaa Gadoo* (Cumulative Grief) by Gadissa Biru, in 1991, the production of novels and short stories has been developing fast. To mention some of them, *Godaannisa* (The Scar) in 1992, '*Dungoo*' *Halkan Sanaa* (The Candle of That Night) in 1993 and *Gurraacha Abbayyaa* (The Black Man of Blue Nile) in 1996 by Daba Wayyessa and *Dhaamsa Abbaa* (Father's Message) in 2000 by Gadissa Biru. Esayas Hordofa has also contributed *Hawwii* (Desire) in 1995, *Yeroon Siif Haadhiistu* (May Time Forgive You) in 2008 and *Yoom Laata?* (When Shall It Be?) in 2010. Furthermore, *Suuraa Abdii* (The Image of Hope) in 1995 by Kumsa Burayu; *Kudhaama Jaalalaa* (The Bond of Love) in 2005 and *Imaanaa Imaltuu* (The Pilgrim's Oath) in 2009 by Abraham Tesfaye and *Imimmaan Haadhaa* (Mother's Tear) in 2008 by Tolera Fikru. Although these and other novels have been produced within three decades, the critical studies conducted are far behind the rate of publications of novels and short stories (Teshome 2013; Mekuria 1994).

Writers write in the style used in fiction. But readers advance an understanding of the theme of the short story by analyzing the author's creative use of language. According to Simson (2004, 3), "Doing stylistics enhances the way we think about language and its uses. Thus, the stylistic process, examining the creativity of language use, develops our understanding of literature". The process of analyzing the creative stylistics of language use enhances our understanding of literature.

The study of stylistics is a tool used to analyze the use of language features, understand and explain the aesthetics and meaning of text. So, the purpose of stylistics is to link linguistic analysis with literary criticism. The stylistic analysis has two purposes: first, to help readers gain meaningful insights about the text. Second, it expands the readers' language knowledge.

However, the focus on the part of writers and researchers has gained no attention in criticizing short stories using stylistics methods in literary linguistics analysis. Criticism of the Oromo short story has been limited and not extensively addressed. This research was conducted to fill the gap in the analysis of the short story. Therefore, this study examines the discourse stylistics of the writer used in the short story '*Dungoo*' *Halkan Sanaa*.

Objectives of the Study

The main objective of this study is to examine the discourse stylistics of the writer used in the short story '*Dungoo*' *Halkan Sanaa*.

The specific objectives of the study are:

- To analyze how the cohesion of ideas contributes to the theme of the '*Dungoo*' *Halkan Sanaa* short story
- To demonstrate how the sociolinguistic codes are supporting the theme of the selected short story.
- To describe how thought flouts in the characters' utterances with maxims of cooperative principle in the short story.

Delimitation of the Study

As part of Oromo's literary works, the short story '*Dungoo*' *Halkan Sanaa* can be studied from different perspectives. This study, however, is delimited to a stylistic analysis of the short story's discourse like cohesion, pragmatics and sociolinguistic codes. Due to the purpose of the study, it is not possible to present all the discourse stylistics issues in this study. Accordingly, the subjects of emphasis in the study are sociolinguistic code, the cohesion of word repetition, pragmatics of cooperative principles like maxims of quality, quantity, manner and relation. Therefore, due to the scope of the study, this study is delimited to the contents of this discourse stylistics.

Materials and Methods

Theoretical Framework

The word stylistics is derived from style. The study of the term stylistics has long been associated with literary criticism, and stylistics has been considered a branch of literary criticism. Later on, the focus moved from the study of the author's style to how meanings and effects are produced by literary texts. Stylistics is also called literary linguistics and is located between linguistics and literary criticism. It is linguistic analysis plus literary criticism (Nordquist 2020). Its focus is on studying style in language by linking style and applied linguistics. Stylistics is a specific strategy by which the writer expresses his purpose, views and ideas differently. Style is the way language features are used in written work, and stylistics is their study.

In the study of creative works and stylistics, foregrounding is the approach of linguistics used to shift the focus of the reader's perspective from what is said to how it is said. The theory of foregrounding is the deviation of the language of creative works from the familiar at levels such as sound, grammar, semantics and pragmatic (Leech 2007). Foregrounding is presented in two directions: from deviation and parallelism. The deviation is a departure from the rules of grammar. Parallelism is the process of repetition of sound, structure, word or idea.

The focus of this study is discourse stylistics. Discourse focuses on the study of language in writing and conversation. According to Cook (1989), the language used in the context is considered under discourse analysis because it is above the linguistic coordination of sentence level. Discourse analysis is based on the analysis of informal language characteristics, social and cultural language. It examines the relationship of language (written or spoken) as well as the contexts in which it is used. Discourse study is the revealing of the context in which the text was written (Simpson and Hall 2002).

Cohesion serves as a set of resources for constructing relations in discourse that can transcend grammatical structure. According to Tannen, Hamilton and Schiffrin (2015:61), cohesion is the conceptual structure we use to analyze discourse. Cohesion is one aspect of the study of texture. This is based on the relationship of cohesion with other aspects of text organization. Texture, in turn, is one aspect of the study of coherence, which considers the social context of texture. This serves to build a model that places texts in their social contexts and looks comprehensively at the resources that both integrate and situate them.

Another aspect of the study of discourse stylistics is pragmatics. Pragmatics is the study of contextual meaning which involves the interpretation of meaning in a specific context and how context influences what speakers say. Sometimes when speakers utter something, the interpretation of what they mean depends on a certain context. Language relations can be viewed in terms of the pragmatics approach of the cooperative principle. Regarding

cooperative principle, Grice (1975) stated that cooperative principle and the maxims of cooperation as the principles that allow speakers for effective communication. According to Grice, one of the most basic assumptions speakers must make for successful communication to take place is that both the speakers and the hearers are cooperating in a conversation. He acknowledged maxims (sayings) that speakers obey when communicating.

A maxim, like a proverb, is a short main sentence, expressing a general truth or principled state of affairs. Grice has identified four principles of maxims that the speaker must respect in an agreement: the maxim of quantity, the maxim of quality, the maxim of manner, and the maxim of relation. The maxim of quantity focuses on the length and breadth of the content of speech. The speakers should be as informative as required.

The maxim of quality focuses on the provision of truthful information. This maxim says that speakers are expected to be sincere, to say something that they believe to correspond to reality. The other is a maxim of manner. This maxim has to do with the clarity of the subject matter. The maxim of manner deals with the use of many words, which are difficult to understand and can be interpreted in different directions. The maxim of manner says that people should be brief and avoid ambiguity. The maxim of relation centers on the speakers' conversation with the subject being talked about in the information exchange. The maxim of relation says that speakers are assumed to be saying something relevant to what has been said before.

If the rule of maximal agreement is violated, flouting occurs in the conversation. Flouting means that a speaker deliberately does not follow a law. When speakers appear not to follow the maxims but expect hearers to appreciate the meaning implied, they are considered to flout the maxims. When flouting a maxim, the speakers assume that the hearers know their words should be inferred to know the implicit meaning. Maxim flouting happens when a speaker does not follow the rules of the four maxims for some reason, usually to imply something that the speaker wants the hearer to understand (Cutting 2002: 37, 39).

Narrative discourse helps analyze narrative stylistics. There are two basic components of narrative: narrative plot and narrative discourse. According to Simpson (2004:20), the narrative plot is the abstract storyline of a narrative; a sequence of episodes, a series of events that form the inner core of a narrative. Narrative discourse, by contrast, encompasses how that plot is narrated. It is often characterized by the use of stylistic techniques such as flashback, prevision and repetition, which break up the sequence of the narrative's plot. According to Simpson, there are basic units of analysis in narrative description. The short story analysis used the following units of stylistic analysis.

Sociolinguistic code expresses through language the historical, cultural and linguistic setting which frames a narrative. It locates the narrative in time and place by drawing upon the forms of language which reflect this sociocultural context. Sociolinguistic code encompasses, amongst other things, the varieties of accent and dialect used in a narrative, whether they be ascribed to the narrator or characters within the narrative, although the concept also extends to the social and institutional registers of discourse deployed in a story.

Characterization: actions and events. This focuses on how the development of character precipitates with actions and events of a story. The actions, thoughts, and words in the narrative help to make attribution to the characters and narrators.

Textual structure is based on the way each narrative unit is arranged and organized in the story.

Design of the Study and Nature of Data

Literary genres are criticized by different literary analytical approaches depending on the context and issues involved. Accordingly, the researcher used a stylistic approach to analyze the short story. The stylistic method requires the incorporation of in-depth and repeated reading of the text. In this way, text analysis uses metalanguage to talk about language, to interpret and understand the issues presented in the text.

Sources of literary studies are available in two main ways: primary and secondary sources. Primary sources denote the traditional objects of analysis in literary criticism, including texts from all literary genres, such as fiction, poetry or drama. The term secondary source applies to texts such as articles, book reviews, and notes, all of which are published primarily in scholarly journals. The selection of the particular short story in this study is based on the researcher's interests and insights. Because, in discourse stylistics thought, having stylistic features are enough to get the short story suitable for the purpose. Most literary linguists agree that texts that have argumentative, comparison/contrast and persuasive statements as well as structure, coherence and linguistic resources in the written text are criteria for the selection of the short story. Accordingly, the primary source of this research is the short story '*Dungoo*' Halkan Sanaa.

The selected short story is studied by discourse-based reading. So, through exhaustive reading, extracts are taken from the selected short story that contributed to the analysis of the elements of discourse stylistics identified in the research objectives. Extracts that show the specific discourse features of the story are identified and translated into English for the analysis purpose, and copies of the extracts that are used in the research are joined with their translations. The extracts are used as representative data of the short story used for the study. Textual analysis was also used to collect and analyze data from the short story.

Hence, there are theoretical discussions on the concept of stylistics and discourse. Aspects of discourse such as deviations, parallelism and repetitions are examined to set up the theoretical framework of the study. The data obtained from the selected text has been analyzed and interpreted by the concepts and frameworks discussed. The extracts taken from the short story were presented according to the content identified for analysis. Therefore, the extracts taken from the text were analyzed according to their relationship to the content of discourse, sociolinguistic codes, cohesion and pragmatics using a stylistics method.

Results and Discussion

To conduct a discourse stylistic analysis of the short story '*Dungoo*' by Halkan Sanaa (1993) written by Daba Wayessa, the two stages of data collection and interpretation (analysis) of discourse from the text were carried out below. Before that, here is the synopsis of the short story.

Synopsis of 'Dungoo' Halkan Sanaa

The story of '*Dungoo*' Halkan Sanaa (The Candle of that Night) begins with the major character Bonsa. He is working as a teacher and one day takes permission for a vacation to Finfinnee. His friends swore at him so that he didn't look at women. When he entered the

hotel grounds, he saw a girl in the corridor of the pension rooms who was not older than fourteen. Bonsa quickly looked away because he promised not to see a woman. He spent three days wandering around the city without anything to do or refresh his mind. Women come to him on the road; it doesn't look, it's a promise. He doesn't go to bars to drink; he thinks it is misleading him to break the promise. Yet the girl in traditional dressing, whom he had seen in the corridor earlier, came and asked if she could help him. He said he had no problem and she walked away. Later, when she returned, she found out that Bonsa had come from the countryside and told him to bring water to drink. When she left, he sent his eyes towards her and turned them away. Sometimes his dead desires rise, and sometimes a sworn mind guards against him. He wondered why the little girl had come to the hotel. The girl approached him but she hid her identity. Then his thoughts were further struck together and he compared life before and after the promise. He wanted to forget the promise, even though he knew it; he thought of sleeping with her. The girl said that a woman who sleeps with a man has nothing to hide. She told him everything that her mother was also sleeping with a man in another room. Her father had died in the war and she had come to Finfinnee from Arsi Asalla to determine the inheritance of the house by law. The girl told him that neither her mother nor she came into this situation willingly. It is a huge shame in her culture to have sex with a man for the privation of money. Not everything he expected. Bonsa was shocked by the tragedy going on. Then, he thought of her as his sister. The story ends with a recall of his promise.

Discourse Stylistics

Under the analysis of discourse stylistics, the focus was on the context of the text. The text contexts focused on in this paper were cohesion, sociolinguistic code and pragmatics. The following discourse data were taken from the short story.

Discourse Stylistics Data

Cohesion Data

One of the features of the text was cohesion. The author revealed the cohesion of ideas through the use of a single word. The data from the short story presented below is a repetition of a single word usage in the text.

Example 1

Kakateera. Akka dubartii hin ilaalleef.
Haadha manaa hinqabu isa hin *kaksiifne*.
Kanaaf *karate*.
Karaa irratti dubartoonni itti dhufu; hin ilaalu, *kakuu* dha.
Dhugaatii yoo dhuge immoo onnee toosisee, *kakuu* busheessa, dogoggorsaa dha. (f.1)

He promised. He didn't look at a woman.
He has no wife and did not swear.
So, he swore.
Women come to him on the road; he doesn't look, it's a promise.
If he drinks, it activates the heart, breaks the covenant, and is deceitful. (p.1)

Kana irratti immoo *kakuu*!
And on this, the promise! (p.2)

‘Ihii! Osoo isheen maal taatee ? ! ... Majan! Sooma ! ... *Kakuu!* Sammuu isaa isa waardiyyaa dhaabbachuuf *kakate* tu morme.

‘Oh! What if she were?! ... Far away! Fasting! ... Covenant!... His mind, sworn to stand guard, resisted. (p.3)

Erga *kakatee* fi jireenya isaa *kakuun* duraa wal bira qabee madaale. *Kakuu* saniin booda, shororkaa malee gammachuun akka onnee isaatti hin goriin ni beeka. Yoo *kakachuun* isaa madda gammachuu hin tahuuf tahe maaliif *kakuu* gaddaatti akka seene tu hibboo itti taha.

He compared his life after he took the oath with his life before the oath. After that covenant, he knows that joy does not flow into his heart but terror. If his oath is not a source of joy, why he entered into a covenant of sorrow is a mystery. (p.4)

Kakuu sana utuu beekuu dagachuu fedhe.

He wanted to forget the covenant even though he knew it. (p.5)

Kakuu isaa deebi’ee yaadate. Ammas, ka biraa *kakate*.

He remembered his promise again. Again, he swore another. (p.8)

In the above extracts, the writer has used a single word repeated many times in a way that deviates from the rules of writing. The word *kakuu* (promise) and its derivation are mentioned 16 times in the short story.

Socio-linguistic Code Data

Another feature presented in this paper is a sociolinguistic code. The author has used words in the text that indicate the accent, dialect, and culture of the society.

Example 2

Mucaa xinnoo dha. Umuriin ishee waggaa kudha afur hin caalu. Fuula naatee qabu sana haxaarroon (muraa aadaa) maddii lamaan irra jiru daran miidhageera. Guduruun rifeensa ishee sun qixa adda isheetti qaarmaan hidhameera. Guntutni lakkuun, qomee cocorree isheen mudhii olitti uffatte quqquuqanii gaanfa dibicha reefuu biqiluu fakkaata.

She is a little girl. She is not more than fourteen years old. The attractive face was further embellished by the *haxaarroo* (traditional cuts) on both sides. The bundle of her *guduruu* hair was tied by *qaarmaa* evenly around her forehead. The twin breast, through the shirt she wore above her waist, looked like the horns of the bull had just sprouted. (p.2)

“Hayyaan koo osoo hin jaallatin har’a kanatti seente. Guyyaan booyaa turte. Lakkiin, ani daa’imaa, homaa hin beekuu. Ani dubraa, bari. Waanan tahu dhabee malee ani hin fedhu. Kun aadaa keenyatti qaanii guddaa dhaa” jette.

“My mother came into this today unwillingly. She was crying all day. No, I’m a child, I don’t know anything. I’m a girl. I don’t want to be. This is a huge shame in our culture,” she said. (p.8)

In these extracts, the author presents cultural codes in the way he portrays the female character and the dialogue between the characters.

Pragmatics Data

One of the features in the text is pragmatics. The writer uses the maxim of cooperative principle in various forms with the conversation of the characters. Yet the rule of cooperation is evident in their speech with flouting. The data presented below shows that the short story flouts a maxim.

A/ Flouting of quality maxim***Example 3***

Mucayyoo: “Nagaa dhuftee? ... maal si gargaaru?” jette.
The girl: “How are you? ... what can I help you?” she said. (p.1)

Boonsaa: Fuula gogaa simboon itti hin qilleensa'in akka gargar dhisuu godhee,
“Ulfaadhu. Ammaaf rakkoo hin qabu” jedhe.
Bonsa: Leaving the unfavorable dried skin face apart, “Thank you. No problem for now,” he said.
(p.1)

Mucayyoo: “Gaarii, nan deebi'a” jettee baate.
The girl: “Good, I'll be back,” she said and left the room. (p.2)
Boonsaa: “Nan deebi'a” jechuu isheetti hin gammane-Boonsaan.
Bonsa: Bonsa is not happy that she said “I'll be back”. (p.2)

B/ Flouting of maxim relation***Example 4***

Mucayyoo: “Nan dhufe.” jette.
The girl: “I came [back],” she said. (p.2)

Boonsaa: “Ihi ... Baheessa” jedhe.
Bonsa: “Oh ... Good,” he said. (p.2)

Mucayyoo: “Baga nagaan dhufte hin jettu? Amma immoo dabaree kee.” Jettee kolfite.
The girl: “Won't you say welcome? Now it's your turn,” she laughed. (p.2)

Example 5

Boonsaa: “Ati woo mucaa xiqqoo dhaa maal hojjechuu as dhufte ree?”

Bonsa: “You are a little girl, why are you here to do?” (p.4)

Mucayyoo: “Maal siif godha? Inni gratis hin qabu. Maallaqa kenni osoo irbaatni hin dhumiin, deemeen siif fidaa.”

The girl: “What can it do for you? It is worthless. Give money while dinner doesn’t run out, I’ll bring it for you.” (p.4)

C/ Flouting of manner and quantity maxim

Example 6

Boonsaa: “Ati as keessaa hojjettuu dha moo mucaa warra manaa ti ? ” jedhe.

Bonsa: “Are you a maid in here or a child of the household?” said.

Mucayyoo: “Lamaan iyyuu miti.”

The girl: “Neither of the two.”

Boonsaa: “Ihii ?”

Bonsa: “Oh?”

Mucayyoo: “Ofii kee beeki.” jette.

The girl: “Know by yourself.” she said.

Boonsaa: “Akkamittan beekuu danda’a?” jedhe.

Bonsa: “How can I know?” he said.

Mucayyoo: “Kana, kana, kana, laalii bari” jette-qomee ishee, haxarroo maddii ishee fi rifeensa ishee qubaan agarsiiftee.

The girl: “This, this, this, look and identify it,” she said-her shirt, her *haxarroo* on the side and she fingered her hair.

Boonsaa: “Ammas naaf hin galle.” jedhe.

Bonsa: “I still don’t understand,” he said. (p.4)

In the extracts A-C, the writer is used in the characters’ conversation with the flouting maxim of the cooperative principle of quality, relation, manner and quantity.

Analysis of Discourse Stylistics Data

Under the section titled *discourse stylistics data*, data on the discourse stylistics of the short story is presented. Under this section, the data were analyzed based on the collected data on cohesion, sociolinguistic code and pragmatics. Before proceeding to a discussion of results, let me first present a brief theme of the story with a plotline.

In the story, one of the most frequently used words by the author is the word *kakuu* (promise). The writer used one-word ‘promise’ repeatedly which deviates from normal discourse. When Bonsa came to Finfinnee on vacation from his workplace, his friends swore at him so that he didn’t look at women. When he entered the hotel grounds to rent the pension room, he saw a girl in the corridor who is not older than fourteen. Bonsa quickly looked away because he promised not to see women. Because he wanted to keep the promise, he also did not look at women walking on the street.

However, Bonsa thought that he could not keep his promise (p.4). After a little approach with the girl around the corridor of the hotel, he wanted to sleep with her. But she told him that her age and culture would not allow her to sleep with him though she had many hardships. The repetition of the word *kakuu* (promise) in the story increases the cohesion of ideas. This repetition of words is used for readers to understand the theme of the story. The theme the author wanted to convey is that in real life people do not keep what they have promised. The text shows a deconstructed idea of the character. Bonsa breaks what he had promised before. He also rebuilds what he has destroyed. The story indicates that Bonsa has different identities. This shows that people express conflicting ideas from time to time.

In addition, the author portrayed a female character who reflects the sociocultural context of the Arsi area by dressing, traditional cutting and decorating her body (p.2). In the text, the author not only beautified her appearance and posture but also expressed her understanding of culture, norms and identity at an early age. She told Bonsa, “Huccuu kiyyaa, fuula kiyya, rifeensa kiyya tana ogguu laaltu. Aadaa dhaa bar. Achitti ni bareedaa” [When you look at my clothes, my face, my hair. It’s a tradition. It is beautiful there] (p.6). By doing this, she expressed the value of culture in Arsi society. This shows how sociolinguistic code discourse is presented in the text by the narrator and character. The theme of the text is that knowledge about the culture and traditions of society has a positive impact on children’s understanding and change. The writer protects and preserves the culture and traditions of society through the girl’s impression.

Cohesion

Repetition of words is a method of speech that adds attention and makes the idea understandable. It focuses on increasing thematic relevance in literature. The repetition of words in a short story is to concentrate the main themes and ideas in the mind of the reader and the extract mostly touches the emotions. The purpose of the writer is to make the readers understand the theme by bouncing in the direction of these repetitions of words.

The ideas presented in the text are a negative-positive restatement. Repetition of words negative-positive is when an idea is presented in a text or speech in opposite forms, first positive and then negative. Such repetitions are used for argumentative or persuasive reasoning. Accordingly, the textual data towards the beginning shows the idea of positive consent of the *kakuu* (promise). The extracts of the story in example 1 of pages 1, 2 and 3 show that the major character Bonsa made the *kakuu* (promise) and kept it.

The story on the next page shows that Bonsa is balancing his *kakuu* with a positive-negative idea. So, on page 4, he compared life before and after the *kakuu*. On the other hand, as shown on page 5 of the text, Bonsa wanted to forget the *kakuu* as if he did not know it the negative idea. Bonsa knows that the girl is not old enough for sex. Knowingly, he wanted to disregard the *kakuu* and age of the girl. Finally, he returned to the previous (initial) *kakuu* consent with a positive idea. He remained on page 8 of the last paragraph of the story and recalled the promise he had sworn at the beginning. Bonsa renewed his *kakuu*.

The above ideas and analysis are the flow of thought used by the author for the cohesion of notions. According to Nordquist (2020), a text with negative-positive word repetition indicates parallelism. Parallelism is the style of a text created by repetition of words. Parallelism helps to strengthen the bonds between the ideas of the text. The relationship

between the ideas is created and the writer is used to help the readers to focus and understand the repetition of these words.

On the other hand, the author has shown us from the character Bonsa that in real life, a human being has a weakness in keeping his *kakuu*. The short story reveals the unstable identity of human beings in nature. By the repetition of words, the author has contributed a theme for the text. It reminds anybody that *kakuu* requires commitment. Therefore, the repetition of words *kakuu* increases the focus of the theme and makes the idea presented in the text add a picture in the mind of the reader and be remembered at all times.

Sociolinguistic code

Cultural context is one of the aspects of literary study. In this regard, the author writes about the culture and customs of the society because of the influence the writer wants to convey. It is the writer who expresses the value of culture in literary texts through characters, dialogue, actions and symbols. The point in the text presents details about the value of the Oromo culture. This is the author's way of showing the attitudes and behaviors of the culture of the society.

In the extracts presented under example 2, it is worth analyzing how the female character, especially the girl, is portrayed in the story. The girl is represented by the value, culture, law and customs of the Oromo worldview with which one forms or acts in relationships. The words *haxaaroo*, *guduruu*, *qaarmaa* and *qomee cocorree* are the symbols, hairstyle and traditional clothing of the female character who depicted traditional prettification. The author knows that when he says girl, he represents any girl. The girl represents girls from anywhere else. But, she represented the girl. This representation not only embodies this but goes beyond that and symbolizes the Arsi girl. This shows the method of symbolic figures of speech.

The female character is portrayed in the culture of Arsi's hair and clothing style. The meaning of these words is given according to the dialect of this society. These words were used to describe the setting and posture of the character. This is the application of the cultural narrative of the place in actions and words to show the community's cultural context. This symbol is the sociolinguistics code that the writer used in the cultural context discourse in the narrative.

On the other hand, the author has constructed a cultural view of society through the girl. There is a traditional narrative in the story. In extract example 2, the girl suggested "*Kun aadaa keenyatti qaanii guddaadha* /This is a great shame in our culture" (p.8) and the author showed the unwritten cultural norm that sleeping with a man, which is not her husband, in a bar for money is shameful (so that the community hates) in the society where the girl was born and raised. According to Oromo culture, when a girl reaches the age of marriage, she does not have sex except with her husband and she keeps her virginity until then. The dialogue between the girl and Bonsa confirms this norm. Teacher Bonsa is a prominent and intellectual but not as its name and title. However, the writer presented us through the text that the child girl teaches the intellectual not to sleep with an underage girl for the sake of short-term feelings and to protect the culture of the society. If we look at the conversation between the girl and Bonsa, it means that the unwritten cultural norm of the society is offered in the story. Therefore, it is important to understand that the writer protects the culture of the Oromo society through the idea of the girl's dialogue with Bonsa.

Pragmatics

The cooperative principle of the maxims of quality, relation, manner and quantity identified in the text shows flouting of maxims. That is, speakers who flout the maxim of quality, when they may quite simply say something that does not represent what they think. In the extract of the conversation between the girl and Bonsa under example 3, Bonsa is emotionally disturbed because he saw a woman who captured his eyes. Formerly, he had run to get girls into his trap. Today he refused her help, showing an unresolved expression on his face to get out of her trap. So, he was not happy that she said I would be back (p.2). This shows a flouting of the maxims of quality of the cooperative principle.

On the other hand, if the speakers flout the maxim of relation, they expect the hearers to be able to manage what the utterance did not say, and make the connection between their utterance and the preceding one. The extract of the conversation in example 4 shows the speakers flout the maxim of relation. Because; the connection between their utterances has nothing to do with what the girl said earlier and what Bonsa said. Bonsa was so upset that when the girl came back, he lost what to say and said “Oh! ... Good” (p.2) an irrelevant speech in which he should have to say welcome back. This speech illustrates a flouting of the maxim of the relation of the cooperative principle.

Another flouting of the maxim of relation is that; speakers may change the topic of conversation to divert attention from the current circumstance or to show that they are not interested in the previous topic. The girl flouts the maxim of relation by mentioning another topic that is not related to the previous question. It happened when Bonsa interviewed the girl and asked the reason why she was in the hotel. The girl does not answer the question directly but she makes another new topic by mentioning a new question, “What can it do for you? It is worthless. Give money while dinner does not run out, and I’ll bring it for you” (p.4) in example 5. She changed the direction of the conversation and told him to give her money to buy dinner. As we can see from the extract, the girl misplaced the answer to Bonsa’s question, and his thoughts were even more confused. Therefore, as can be seen from this analysis, there is a flouting of the maxim of relation in this conversation.

Under example 6, the dialogue of the extract shows a flouting of the maxim of manner and quantity. Flouting maxim of manner is done by being not brief and giving ambiguous information which leads to different interpretations. In the conversation between the girl and Bonsa, the girl refrained from answering Bonsa’s question so that he could understand her situation and get the answer to his question. Bonsa’s answer in the form of the question “How can I know?” (p.4) also shows that he could not know the identity of the girl. Therefore, this conversation shows the flouting of the maxim of the manner of the cooperative principle.

Also, in this conversation, there is a flouting of the maxim of quantity of the cooperative principle. When speakers give too much or too little information, they flout the quantity maxim. As can be seen from example 6, the girl secreted information about herself and her family and showed only a little information about her traditional clothes so that Bonsa could understand her identity. Although Bonsa is a knowledgeable teacher, he could not know the issues of cultural values, traditional clothing, traditional customs and traditional symbols that beautify the girl. His familiarity with the cultural lifestyle of the society is weak. So, he could not understand the subject the girl was talking about. He asked another question again “I still

don't understand" (p.4) to show that he did not understand the matter. This shows the flouting of the maxim of the quantity of the cooperative principle.

Conclusion

Stylistic analysis opens doors for a better understanding and appreciation of a work of literature. One of its advantages is helping readers to examine how meanings could be depicted using the appropriate stylistic devices. This paper also aims at studying the connection between discourse and content in the selected short story '*Dungoo*' Halkan Sanaa. Daba Wayessa's work is sheltered in imagination and the language used is complex. It was observed in the analysis that the following devices of deviation are discovered: parallelism, repetition, maxim flouting and sociolinguistic codes.

The analysis of the narrative shows that the repetition of words the author used for the flow of ideas of cohesion, creating parallel ideas with the negative-positive restatement and strengthening the bonds between textual ideas. Also, the author has shown the cultural values in the text by using the symbolism of Arsi girls by portraying the girl with words like *haxaaroo*, *guduruu*, *qaarma* and *qomee cocorree*. This sociolinguistic code shows that the cultural attitude of the society is constructed and maintained by the girl by demonstrating the socio-cultural context of the society in actions and words.

On the other hand, the writer uses maxims in the characters' utterances with the cooperative principle of speech such as quality, relation, manner and quantity. In the story, the characters flout the maxims. This maxim flouting happens when a speaker does not follow the rules of the four maxims for some reason, usually to imply something that the speaker wants the hearer to understand. A speaker is not required to follow conversational maxims all the time. All of the four maxims in the cooperative principle flouted in the text analyzed. This created a process to connect the action and the cause of the action and to understand the context of the utterance and to give the characters special subtle and ability to make a dialogue that focused on deeper understanding.

Stylistic features are significant in both writing and speech because they increase exceptionality to the text by giving emphasis. Style is a fundamental part of meaning. Without a sense of style, we cannot attain a better understanding of the expression of the story. The stylistic study helps to develop a sense of appropriateness. It also improves the understanding and appreciation of literary works and helps to attain reworking in the translation of texts. It is used to identify how the author of a short story conveys his message through an indirect pattern and is practiced to understand the possible meaning of a text.

Sometimes a writer has a different writing style from another writer. The analysis of the short story also discloses unique features of the style of the author. Even though it is a short story of eight pages, he used one word repeatedly more than sixteen times to construct cohesion. From beginning to end, the word repeated in the story is not only in positive statements but also in negative restatement. In this unique way, the author used vocabulary structures to make connections between the ideas within the short story.

To sum up, the short story is read from the angle of the features of discourse stylistics cohesion, sociolinguistic codes and pragmatics. All the discussions here are prepared through reading the story from only discourse stylistics of particular features. Further studies of the short story of different aspects of discourse, style and criticism in far more detail are welcome. Therefore, additional investigations into the study area are encouraged.

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