CHAPTER II

REVIEW OF LITERATURE

2.1 Introduction

As it is stated in Wellek (1967:73, 81,110) that there are two approaches in analyzing the literary work, they are intrinsic and extrinsic approach. Those two approaches is one of the most important things that role in a story to make it well arranged and satisfied the readers.

Intrinsic approach is a kind of approach which analyzes a literary work based on the text and the structural points of contain in literary work itself. The structural points that meant here are character, plot, setting, style and point of view. It is contains in a literary work to role the story become life. Those structural points cannot separate each other. Because when it loses even one of those important points, somehow the reader will not understand and getting confuse about role of the story.

Meanwhile, extrinsic approach is a kind of approach which analysis the relationship between the content and other disciplines of knowledge. So in other words, this approach is using another appropriate discipline of knowledge in order to analyze a literary works. For sure, a literary works contains many idea,
philosophy, religion, brief history etc as the outside element beside structural points which also important to make a story more a life and more interesting to reader. So it can say that, this extrinsic approach is analyzed outside element of the novel which also play important role in the story.

2.2 A Brief of Intrinsic Elements

As it explained before, intrinsic approach is a kind of approach which analyzes a literary work based on the text and the structural points of contain in literary work itself. So it is only focused on inside elements of the story that obviously cannot separate each other. The structural points on a literary works can be classified into five classifications, they are: character, plot, setting, point of view and style.

2.2.1 Character

Character is one of the important elements of fiction. Characters are elements which can be found in a novel. Plot and characters are inseparable, because plot is not simply a series of event happens that come out of character to delineate characters. In other word, when we want to know ‘what happened to him or her’ and ‘how did it work out for them’, so we should find out the action of the character in a sequence of events. Analyzing a character is more difficult than a analyzing a plot, because character is more complex, variable, and ambiguous.

Character is any person, identify, or entity whose existence originates from a fictional work or performance. Such existence is presumed by those participating in the performance as audience, readers, or otherwise. In addition to people, characters can be aliens, gods, an artificial intelligence or, occasionally,
inanimate objects. According to Edgar (1987), a character may be defined as a verbal representation of a human being. Through action, speech, description, and commentary, authors portray characters that are worth caring about, rooting for, and even love, although there are also characters you may laugh at, dislike, or even hate.

The characters of a book are the fictional figures that move through the plot. They are invented by the author and are made of the words rather than a flesh and blood. Therefore they cannot be expected to have all the tributes of real human beings. Nevertheless, novelist does try to create fictional people whose situations affect the reader as the situations of real people. Authors describe the more simple characters in novel with no more than few phrases that identify the character’s most important traits. These characters have little capacity for personal growth, and they appear in the novel as limited but necessary in elements of the plot. Despite their small parts, such characters are often vivid. To create complex, realistic characters, author usually combine traits that to do not correspond to any single real person. But are aspects of several people. To give these characters motives for their action, authors highlight the character’s thoughts, feelings, conflicting impulses, and capacity, and capacity for change.

In his book *A Guideto Books for Character – Fiction*, Starbuck (1930:12) said that character is the word stands for the deeper integrations of the selfhood in terms of conduct actual or potential. It is a descriptive word indicating how one will act and the spirit or temper in which the deed is done. It consists of the sum of one’s attitude at any given moment which determines how one will act and fell toward any specific situation. It has its integrating centers like kindliness or
thoughtfulness or thrift or loyalty. Even these nuclei of conduct and attitude are shifting quantities that are subject to cultivation and training. They cannot be influence, however, without changing the entire personality. It is the nature of art to appeal directly and powerfully to fundamental attitude like courage, love, or curiosity. The entire personality shifts and drift in the direction of its dominant interest.

According to Croft (2002:113), characters are the central feature in any play or novel. Here are some ways to get a picture of character:

- What the characters looks like (physical appearance, clothing, etc.)
- What characters say and how it is said.
- What the characters thinks (often we learn about this from a character’s soliloquies)
- How character acts – watch out for reaction to different situations.
- How character’s words match their actual deeds or their underlying motives.
- What other character changes as the play goes on.

As it stated in *An Introduction to Reading and Writing*, Robert and Jacob describe that in analyzing a literary character, the writer begins to determine the character’s outstanding traits. A trait is a quality of mind or habitual mode behavior, such as never repaying borrowed money, avoiding eye contact, or always thinking oneself the center of attention. Sometimes, of course the traits we encounter are minor and therefore negligible. But often a trait maybe a person’s
primary characteristic (not only in fiction but also in life). Thus, characters may be ambitious, lazy, serene or anxious, aggressive or fearful, thoughtful or inconsiderate, open or secretive, confident or self-doubting, kind cruel, quite or noisy, visionary or practical, careful or careless, impartial or biased, straightforward or underhanded, “winner or loser,” and soon.

In his book Introduction to Literature Kasim told there are some types of characters (2005:24-27) : stereotypes, stock characters, allegorical or symbolical characters and full dimension-characters.

2.2.1.1 Stereotypes

A stereotype is a conventional character representing a particular group or class or occupation. Because the character is conventional, he acts according to set patterns. His appearance is familiar, his speech is predictable, and his actions are standardized. Stereotyping is a simplified way of looking at people representative of a group rather than as individuals.

Stereotypes often seems true to experience, not because they are exact replicas of people who walk in the streets, but because people whom we meet show of the same of the same traits of talking, dressing, and acting associated with types. Unquestionably, stereotypes in literature have had their effect on social attitudes. Despite the serious social and personal implications of stereotyping, it persists in literature as a quick means of characterization. The typical senator, the typical servant these are all characterizations that may be used by a writer for a purpose, perhaps for comedy or satire. Stereotypes may also be related to races and ethnic group. As an example it is often said that Irish are people who easily get angry.
2.2.1.2 Stock Characters

Closely related to stereotypes are stock characters. Even though the word ‘stock’ has close associations with drama, stock figures appear in other genres as well. They are figures who because of their customary associations with a dramatic situation have become conventions.

2.2.1.3 Allegorical and Symbolical Characters

Allegorical and Symbolical characters are not symbolical ones. Any character may be interpreted as symbolical when it appears that his actions and words seem to represent some thought or view or quality. A symbolical figure is one whose accumulated actions lead the readers to see him as something more than his own person, to see him as the embodiment of redemptive power of hope.

2.2.1.4 Full-Dimension Characters

Full-Dimension Characters in literary works are usually described at greater length and revealed in more detail—they are capable of greater individuation. No doubt, many people whom we encounter casually and see only as stereotypes—the waitress, the cab driver, the servant – would be interesting subject for study, but, just as in life, literature does not permit us to know every character equally well. Leading characters of a literary work are drawn in full; others are only sketched in to fill out the scene. Though poetry through ordinarily does not permit the same space for characters development that fiction and drama do, it is still possible to describe the full dimensionality of its’ characters.
But necessary is in elements of the plot. Despite their small parts, such characters are often vivid. To create complex, realistic characters, authors usually combine traits that do not correspond to any single real person. But are aspects of several people. To give these characters motives for this action, author highlights the characters thought, feelings, conflicting impulse, and capacity for change.

There are no limits on the types of characters who can inhabit a story: male or female, rich or poor, young or old, prince or pauper. What is important is that the characters in a story all have the same set of emotions as the reader: happiness, sorrow, disappointment, pain, joy, and love.

Koesnobroto (1988: 67) distinguished two types of character, main or major character and minor character. Major character is the most important character in the story. Basically, a story is about this character, but he cannot stand on his own; he needs other characters to make the story more convincing and lifelike. Minor characters are of less important than those of the main. The main characters in fiction or in a play is called protagonist. In traditional fiction the protagonist is also the hero or heroine, an admirable character that embodies widely accepted strength and virtues, who is morally good. The antagonist is unsavory enough the world villain or villainess is used.

It has often been assumed that characters in a literary work can be judged from four levels of characterization. These four levels are helpful for us to see the very basic description of characters. The four levels of characterization are:
1. **Physical**

Physical level supplies such basic facts, as sex, age, an size. It is simplest level of characterization because it reveals external traits only.

2. **Social**

Social level of characterization includes economic status, profession, religion, family, and social relationship all those factors which place a character in his environment.

3. **Psychological**

This level reveals habitual responses, attitudes, desires, motivation, likes, and dislikes – the inner workings of the mind, both emotional and intellectual which lead to action. Since feeling, thought, and behavior define a character more fully than physical and social traits and since a literary work usually arises from desires in conflict, the psychological level is the most essential parts of characterized.

4. **Moral**

Moral decisions more clearly differentiate characters than any other level of characterization. The choices made by a character when he is faced with a moral crisis show whether he is selfish, a hypocrite, or he is the one who always acts according to his belief. A moral decision usually causes a character to examine his own motives and values, and in the process his true nature is revealed both to himself and to the readers.

1. Flat

A flat character is constructed round a single idea or quality; he is unchanging, static; at the end of the novel he is essentially what he has been throughout. His every response is predictable; the readers can anticipate exactly how the character will react.

2. Round

Quite the opposite is a character portrayed in the round. He is profoundly altered by his experiences. His responses take us by surprise. He doesn’t embody a single idea or quality, but is much more complex. A round character is a major character in a work of fiction that encounters conflict and is changed by it. Round characters tend to be more fully developed and described than flat, or static, characters. If you think of the characters you most love in fiction, they probably seem as real to you as people you know in real life. This is a good sign that they are round characters. A writer employs a number of tools or elements to develop a character, making him or her round, including description and dialogue. A character's responses to conflict and his or her internal dialogue are also revelatory. In contrast, one that does undergo an important change in the course of the story is. More specifically, the changes that we are referring to as being "undergone" here are not changes in circumstances, but changes in some sense **within** the character in question -- changes in insight or understanding (**of** circumstances, for instance), or changes in commitment, in values. The change
(or lack of change) at stake in this distinction is a change "in" the character (nature) of the character (fictional figure).

According to Gill (1995:128) there are some elements that the authors must pay attention creating a character. First is to range the character, something which makes one character different to other characters. Second, how character speaks in that how they use the words and phrases to express their personality. Third, the appearance of character, here the author must describe about the character that show the inner world of its characters so the reader will understand about the character’s personality. Fourth, is the way how the character dress up, which describe the social status or social class and also describe the character’s personality by wearing good clothes. Fifth, the social standing of characters, in that in what social class that the character I created. Sixth, is the name of the character. Seventh is the company of character should describe although not in details. Eight, the way the characters think in that when he speaks he uses a lot moral words, for instance. This though must be evident to a reader so that the reader will understand how the character thinks and how the characters approach the problems and challenges. The last is what the characters do, this is the action or reaction of the characters in the novel and an author can make everything a character does important.

In the novel that you have read, some of the characters are given positive, sympathetic portrayal. Others have negative, perhaps even villainous portrayal. Still others may begin with negative, qualities and gradually become more and more positive. Rarely does an authors rely on the reader’s personal sense of morality to determine which characters are positive are negative. Instead, there are
details, actions, and characteristic that helps to define who is ‘good’ and who is ‘bad’. The distinctions of those controversial characters are protagonist and antagonist.

1. Protagonist

The protagonist is characterized by his or her ability to change or evolves. Although a novel may center on the actions of another character, it is a dynamic character that typically allows the novels to the progress in manner that is conducive to the thesis of the work and earns the respect or attention of the audience. In some stories, there can be more that is conducive to the thesis of the work and earns the respect or attention of the audience. In some stories, there can be more than one protagonist; ‘ensemble cast’ is popular in television stories.

The protagonist is vulnerable; it should be pointed out, not always the hero of the story. Many authors have chosen to unfold a story from the point of view of a character, while not central to the action of the story, is in a position to comment upon it. However, it is most common for the story to be ‘about’ the protagonist; even if the protagonist’s actions are not heroic, they are nonetheless usually vital to the progress of the story. Neither should the protagonists be confused with the narrator, they may be the same, but even the first – person narrator, they may be the same, but even the first – person narrator need not to be the protagonist, as they may simply be recalling the event while not living through it as the audience is. The protagonist is often faced with a ‘foil’, and character known as the antagonist who most represent obstacles that the protagonist in a story. Sometimes, a work will initially highlight a particular character as a
dramatic device. Such a character is called a false protagonist. When the work contains subplots, these may have different protagonist from the main plot. In some novel, the books protagonist from the main plots does not permit clear identification of one as the main plots. In this novel, Bella swan is the main character and protagonist.

In an ancient Greek drama, the protagonist was the leading actor and such there could only be one protagonist in a play. However, the word has been used the plural to mean ‘important actors’ or ‘principals characters’ since at least 1671. When there is more than one protagonist, the story becomes more complex. The use of ‘protagonist’ in place of ‘proponent’ has become common in the 20th century and may have been influenced by a misconception that the first syllable of the words represents the prefix pro – (ie. ‘Favoring’) rather proto - , meaning first (as opposed to deuter - , to deuter second, in deuteragonist, or tri – third, in tritagonist). For example, usage such as “He was an early protagonist of of nuclear power” can be replaced by ‘advocate’ or ‘proponent’.

2. Antagonist

An antagonist is fictional character or group of character, or, sometimes an institution of a story that represents the oppositions again which the hero (es) or protagonist (s) must contend. In the classic style of story where in action consists of a hero fighting a villain, the two can be regarded as protagonist and antagonist, respectively.

Writers have also created more complex situations. In some instances, the story is told from the villain’s points of view, and any hero trying to stop said
villain can be regarded as an antagonist. Such as antagonists are usually police offers or other law enforcement officials. More often, stories simply do not have characters that are readily identifiable as most heroic or villainous. Instead, the antagonist becomes that character, group, or metaphysical force which provides force which provides the chief obstruction to the protagonist(s) of the story. Note that the antagonist is not necessarily human; often, the forces of nature or psychological elements provide this elements of position. The protagonist–antagonist relationship is also sometimes completely ambiguous.

2.2.2 Plot

Plot is one of the elements of fiction and organized the sequence of events and actions that make up the story. A novelist uses plot to arrange the sequence of events. In most stories, these events arise out of conflict experienced by the main character. The conflict may come from something external, like a dragon or an overbearing mother, or it may stem from an internal issue, such as jealousy, loss of identity, or overconfidence. As the character makes choices and tries to resolve the problem, the story's action is shaped and plot is generated. In some stories, the author structures the entire plot chronologically, with the first event followed by the second, third, and so on, like beads on a string. However, many other stories are told with flashback techniques in which plot events from earlier times interrupt the story's "current" events. According to Foster:

“A plot is a narrative of events the emphasis falling on causality. The king died and the queen died of grief is not plot, the time sequence is preserved, but the sense
of causality overshadows it”


Plot must be effective and it includes a sequence of incidents that bear a significant causal relationship to each other. Causality is an important feature of realistic fictional plot because something happens because of a result something else. In other words, it's what mostly happened in the story or novel or what the story's general theme is based on, such as the mood, characters, setting, and conflicts occurring in a story. An intricate, complicated plot is known as an imbroglio, but even the simplest statements of plot can have multiple inferences, such as with songs the ballad tradition.

Talking about plot means we talk about the actions or events that are usually resolved at the end of a story. The fictional plot maybe a struggle between opposing forces, love and many others and it is usually resolved by the end if the story

There are five essential parts of plot:

1. **Exposition** - The beginning of the story where the characters and the setting is revealed. The exposition is the introduction to the characters and setting of the story. The exposition hooks the reader, providing enough interest and information to the intended audience to encourage the reader to continue reading.

2. **Rising Action** - This is where the events in the story become complicated and the conflict in the story is revealed (events between the introduction and
climax). The rising action introduces the conflict or problem in the story. This part of the plot tells us what it is that the main character or protagonist is facing. During the rising action, the main character struggles with this conflict or problem. The conflict may be:

1. Character vs. character: the problem the protagonist faces is one involving another character
2. Character vs. society: the protagonist faces a problem involving something in the society in which they live (example: racism)
3. Character vs. self: the character has some internal struggle inside themselves
4. Character vs. nature: the protagonist struggles with some natural force (tornado, harsh climate, etc.)

3. **Climax** - The climax is the high point of the story, where a culmination of events creates the peak of the conflict. The climax usually features the most conflict and struggle, and usually reveals any secrets or missing points in the story. Alternatively, an anti-climax may occur, in which an expectedly difficult event is revealed to be incredibly easy or of paltry importance. Critics may also label the falling action as an anti-climax, or anti-climactic. The climax isn't always the most important scene in a story. In many stories, it is the last sentence, with no successive falling action or resolution.

4. **Falling action** - The falling action is the series of events which take place after the climax; it is where the protagonist must react to the changes that occur during the climax of the story. The events and complications begin
to resolve them. The reader knows what has happened next and if the
conflict was resolved or not (events between climax and denouement).

5. **Denouement** - This is the final outcome or untangling of events in the
story. The part of a story or drama which occurs after the climax and
which establishes a new norm, a new state of affairs-the way things are
going to be from then on. The author often ties up the loose ends of the
story to have the plot reach a conclusion.

In a story, the events maybe rise and fall repeatedly and actually a plot
develops a series of complications or intensification of the conflict that leads to a
moment of great tension. Sometimes the author will use some techniques in
writing the plot to make the story more interesting or to add a twist or turn.
Foreshadowing is where the author may hint at what might happen in the future.
Flashback is where the author might tell us something that has happened in the
past to help explain the present. Irony is when the author has something happen in
the story that is the opposite of what the reader expects.

In general, plot can be divided into two types, they are closed and open.
This division is based on the way how an author presents the resolution of his
story, they are:

a. Closed plot: in this type of the plot the end of the story is clear because the
author presents a definite resolution of conflict. Most narrative works use
closed plot, because the end of the story is clear, readers do not have to
think a lot about it.
b. Open plot: this type of plot has little or no resolution at all. The author, however, creates some clues in the story that will lead his readers to conclude the resolution of the story.

“Crane in his work, The Concept of Plot states that any novel or drama represents a composite of three elements: action, character, and thought. Plot is, thus, the particular synthesis of the three elements. He divides plot into three kinds,

1. Plot of Action: in this kind of plot the interest lies in “what happens next”, while the character and thought are portrayed minimally. We rarely, if ever, find any serious or intellectual issues.

2. Plot of Character: this kind of plot deals with the process of change in the moral character of the protagonist.

3. Plot of Thought: this kind of plot deals with the process of change in the thought of the protagonist and in his feeling.”

(Introduction to Literature, Razali Kasim M.A, 2005:20)

In a well plotted story, things precede or follow each other not simply because time ticks away, but more importantly because effects follow causes. In a good story nothing is relevant or accidental; everything is related and causative. The controlling impulse in a connected pattern of causes and effects is conflict, which refers generally to people or circumstances that a character (often the protagonist) must face and try to overcome (often the antagonist). Conflict brings out the extremes of human energy, causing characters to engage in the decisions,
actions, responses, and interactions that make up most stories. Conflict is the major elements of plot because opposing forces arouse curiosity, cause doubt, create tension, and produce interest.

### 2.2.3 Setting

“The of a narrative or dramatic work is the general locate, historical time, and a social circumstances in which its action occurs; the setting of an episode or scene within awork is the particular physical location in which it takes place”

( Abraham, 1969: 75)

The setting is not only shows the place or time of the sequence of events, but it also expresses the character in a story. For example: the setting describes in a house, and then the house will express the character of the owner. In this case, we can see from the interior of the house, if the owner is a rich man then his house is big and filled in the expansive things. According to Wellek and Warren through their book *Theory of Literature* describe that:

“Setting is environment and environment especially domestic interior, maybe viewed as metonymic, or metaphoric, expression of character” (1977:221).

Setting is the natural, manufactured, political, and temporary environment, including everything that characters know and own. Like all human beings, fictional characters do not exist in isolation. Just they become human by interacting with other characters, they gain identity because of their cultural and political allegiances, their possessions, their jobs and their location where they live and move and have their being. Stories must therefore necessarily include description of places, objects, and backgrounds. So, setting includes the time,
location, and everything in which a story takes place, and initiates the main backdrop and mood for a story. Setting has been referred to as story world or milieu to include a context (especially society) beyond the immediate surroundings of the story. Elements of setting may include culture, historical period, geography, and hour. Along with plot, character, theme, and style, setting is considered one of the fundamental components of fiction. A setting is the time place and social environment a story takes place.

Writers describe the world they know. Sights, sounds, colors, and textures are all vividly painted in words as an artist paints images on canvas. A writer imagines a story to be happening in a place that is rooted in his or her mind. The location of a story's actions, along with the time in which it occurs, is the setting. Setting is created by language. How many or how few details we learn is up to the author. Many authors leave a lot of these details up to the reader's imagination.

Setting is a key role in plot, as in man vs. nature or man vs. society stories. In some stories the setting becomes a character itself. In such roles setting may be considered a plot device or literary device. The term "setting" is often used to refer to the social milieu in which the events of a novel occur.

Characters may either helped or hurt by their surroundings, and they may fight about possession and goals. Further, as characters speak with each other, they reveal the degree to which they share the custom and ideas of their times.

a. **Nature and the outdoors**

The natural world is an obvious location of many narratives and plays. It is therefore important to note natural surroundings (hills, valleys, mountains,
meadows, fields, trees, lakes, streams), living creatures (birds, dogs, horses, snakes), and also conditions in which things happen (sunlight, darkness, calm, wind, rain, snow, storm, heat, cold) – any or all of which may influence character and action.

b. **Objects of human manufacture and construction**

To reveal or highlight qualities of character, and also to make fiction life, authors include detail about buildings and objects of human manufacture and construction. Houses, both interiors, are common, as are possessions such as walking sticks, fences, park benches, toys, automobiles, hair ribbon, necklace, and so on.

c. **Cultural conditions and assumption**

Just as physical setting influence characters, so do cultural conditions and assumptions, such as characters live, the primitive beliefs, human sacrifice, modern scientific beliefs, and so on.

### 2.2.4 Theme

The theme in a piece of fiction is its controlling idea or its central insight. It is the author's underlying meaning or main idea that he is trying to convey. The theme may be the author's thoughts about a topic or view of human nature. Fiction necessary embodies issues and ideas. Even stories written for entertainment alone are based in an idea or position. In fiction ideas take from of an underlying theme or central idea, which helps to tie the work together. Often the author makes theme obvious, it does not much imagination to state the theme.
In reading a story the reader will discover, not taught, human values. The meaning of the story with this ‘element discovery’ is a comment on human values embodying in the story as inseparable part of it, not something apart from the story. The observation and the way in which it is made through the interrelationship of the various elements reveals what it is called the theme of the story. A novel’s theme is the main idea that the writer expresses. Sometimes the theme of the story is stated explicitly. However, frequently it is left implicit. Theme can also be defined as the underlying meaning of the story. The theme of a novel is more than its subject matter, because an author’s technique can play as strong a role in developing a theme as the actions of the characters do. Rarely can a novel’s theme be interpreted in only one way. Because of the length of novels, and the various characters, conflicts, and scenes found within them, readers can look at different aspects of the work to uncover different interpretations of the meaning of the tale.

A common theme in novels is the conflict between appearance and reality. Another common theme is the search for personality identity. The theme of an individual who strikes out alone to face the world is used in many works. Some novels feature people who cannot break from their society’s convention and instead become disillusioned with conflict between their inspiration and the reality of their lives. Throughout the history of the novel, a major theme has been whether people can change their situation in life or whether they are in the grips of forces beyond their control. Other common themes in novels include how art and reflected in one another, the meaning of religion, and whether technology helps people or whether it is a harmful aspect of society.
2.2.4 Point of View

Every story is told by someone that is usually called narrator. Point of view is a device used in narration that indicates the position from which an action is observed and narrated. Narrative points of view can be divided into two:

2.2.4.1 Participant point of view

Participant point of view is often divided into two, they are:

a. The protagonist – narrator

The protagonist narrator is a major character in the story. Because the narrator is the protagonist, what he tells is mainly about him.

b. The witness – narrator

The narrator is a minor character that mainly tells about the other character, especially the protagonist.

2.2.4.2 Non-Participant point of view

The non-participant point of view can be divided into two, they are:

a. Omniscient

The narrator relates what he wishes about the thought as well as the deeds of his character. When he chooses the omniscient, narrator enters of any or all of his character.
b. Selective or Limited Omniscient

In this point of view the narrator limit his omniscient to the end of only a few of his character, or even to one of his character.

2.2.5 Style

Style is the manner of expression; how a speaker or writer says what he says. Writing style is the manner in which a writer addresses a matter. A style reveals the writer’s personality or voice. It is the result of the choices the writer makes in syntactical structures, diction, and figures of thought. Similar questions of style exist in the choices of expressive possibilities in speech. A writer controls not only the density of prose but its distribution. Within the rules of grammar, the writer can arrange words in many ways. A sentence may state the main proposition first and then modify it; or it may contain language to prepare the reader before stating the main proposition.

Varying the style may avoid monotony. However, in technical writing, using different styles to make two similar utterances makes the reader ask whether the use of different styles was intended to carry additional meaning. Stylistic choices may be influenced be the culture. In the modern age, for instance, the loose sentence has been favored in all modes of discourse. In classical times, the periodic sentence held equal or greater favor, and during the Age of Enlightenment, the balanced sentence was a favorite of writers.

The most common sentence in modern usage, the loose sentence begins with the main point (an independent clause), followed by one or more subordinate clauses, this call loose sentence. In contrast, a periodic sentence places the main
point in the middle or at the end of sentence. In the former case, the main point is modified by subordinate clause before and after its position in the sentence. In later case, the main point is modified by preceding subordinate clauses. A balanced sentence is characterized by the parallel structure; two or more parts of the sentence have the same form, emphasizing similarities or differences. Depending on the mode in which the writer is writing, diction can also pertain to the writer’s style. Argumentative and expository prose on a particular subject matter frequently makes use of a set of jargon in which the subject matter is commonly discussed. By contrast, narrative and descriptive prose is open to the vast variety of words. In so far a style of diction can be discerned, however it is the best to examine the diction against a number of spectrum:

- Abstract-concrete: how much the diction is physical
- General-specific: to what degree is the diction precise, to what degree is it vague?
- Denotation-connotation
- Literal-metaphorical

Other attribute of diction include:

- Density
- Length

The connotation of a word refers to the special associations, a part from its dictionary definition that it may convey. Connotation especially depends on the audience. The word “dog” denotes any animal from the genus *canis*, but it may connote friendship to one reader and terror to another. This partly depends on the
reader’s personal dealing with dogs, but the author can provide context to guide
the reader’s interpretation. Punctuation is now so standardized that it rarely is a
factor in writer’s style. The same is true for gratuitous changes to spelling and
grammar. Unless the goal is to represent a regional or ethnic dialect in which such
changes are customary.